

GREEK SERIES • VOLUME 17

INSPIRATION AND THE SUBLIME

GORGias · PLATO · ARISTOTLE · LONGINUS

ΙΩΝ
ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ
ΠΕΡΙ ΥΨΟΥΣ

Inspiration and the Sublime

*Gorgias, Plato's Ion, Aristotle's
Poetics, and Longinus on Poetry*

with a word-for-word interlinear English translation
preserving the original word order

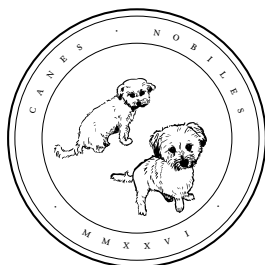


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Volume 17 of the Canes Nobiles Greek interlinear texts

The Greek text follows Blass's Teubner Gorgias, Burnet's Oxford Plato,
Bywater's Oxford Aristotle, and Roberts's Cambridge Longinus

Set from the First Thousand Years of Greek, the Perseus Digital
Library, and a page scan of Bywater's edition, with corrections

Translated and composed with AI, edited by Christopher Hench
Artwork by Esther Steves

Words the editors seclude are not printed; words they supply are printed without
their brackets; † marks a word they obelize; *** marks a gap in the text.

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GORGias

ΕΛΕΝΗΣ ΕΓΚΩΜΙΟΝ

Encomium of Helen

Order in a city is manliness, in a body beauty, in a soul wisdom, in an act virtue, and in speech truth; the praiseworthy should be praised and the blameworthy blamed. Gorgias will refute those who blame Helen, whom the poets and common report have condemned with one voice, free her from the charge, and show her accusers false. Her mother was Leda; her father was in fact the god Zeus and in name the mortal Tyndareus. Her godlike beauty drew suitors proud of wealth, birth, strength, or wisdom. Who took her, why, and how, he will not tell those who know; he turns to the causes of her going to Troy.

Κόσμος πόλει μὲν εὐανδρία, σώματι δὲ κάλλος, ψυχῇ 1
order for-a-city indeed (is)-manliness for-a-body and beauty for-a-soul
 δὲ σοφία, πράγματι δὲ ἀρετή, λόγῳ δὲ ἀλήθεια· τὰ
and wisdom for-a-deed and virtue for-speech and truth the
 δ' ἐναντία τούτων ἀκοσμία. ἄνδρα δὲ καὶ γυναῖκα καὶ
and opposites of-these (are)-disorder man and also woman and
 λόγον καὶ ἔργον καὶ πόλιν καὶ πρᾶγμα χρὴ τὸ
speech and deed and city and action one-must the-one
 μὲν ἄξιον ἐπαίνου ἐπαίνῳ τιμᾶν, τῷ δὲ ἀναξίῳ μῶμον
indeed worthy of-praise with-praise to-honor on-the and unworthy blame
 ἐπιτιθέναι· ἴση γὰρ ἀμαρτία καὶ ἀμαθία μέμφεσθαι τε
to-lay-on equal for (is)-the-error and ignorance to-blame both
 τὰ ἐπαινετὰ καὶ ἐπαινεῖν τὰ μωμητά.
the praiseworthy(-things) and to-praise the blameworthy(-things)
 τοῦ δ' αὐτοῦ ἀνδρὸς λέξαι τε τὸ δέον ὀρθῶς καὶ ἐλέγξαι 2
of-the and same man (it-is)-to-say both the needful rightly and to-refute
 *** ἐλέγξαι τοὺς μεμφομένους Ἑλένην, γυναῖκα περὶ
(lacuna) to-refute those blaming Helen a-woman about
 ἧς ὁμόφωνος καὶ ὁμόψηφος γέγονεν ἥ τε τῶν ποιητῶν
whom unanimous and of-one-vote has-become the both of-the poets
 *** ἥ τε τῶν ἀκουσάντων πίστις, ἥ τε τοῦ ὀνόματος
(lacuna) the and of-the having-heard belief the and of-the name

φήμη τῶν συμφορῶν μνήμη γέγονεν. ἐγὼ δὲ βούλομαι
fame of-the misfortunes the-memory has-become I and wish
 λογισμὸν τινα τῷ λόγῳ δοῦς τὴν μὲν κακῶς ἀκούουσιν
reasoning some to-the speech giving her indeed ill bearing
 παῦσαι τῆς αἰτίας, τοὺς δὲ μεμφομένους ψευδομένους
to-stop from-the charge those and blaming (as)-lying
 ἐπιδείξας καὶ δείξας τὰληθὲς παῦσαι τῆς ἀμαθίας.
having-shown and having-demonstrated the-truth to-stop from-the ignorance

3 Ὅτι μὲν οὖν φύσει καὶ γένει τὰ πρῶτα τῶν πρώτων
that indeed then by-nature and by-birth the first(-place) of-the first
 ἀνδρῶν καὶ γυναικῶν ἢ γυνὴ περὶ ἧς ὅδε ὁ λόγος,
men and women the woman about whom this — speech(-is)
 οὐκ ἄδηλον οὐδ' ὀλίγοις. δῆλον γὰρ ὡς μητρὸς μὲν
not unclear nor-even to-few clear(-it-is) for that of-mother indeed
 Λήδας, πατρὸς δὲ τοῦ μὲν γενομένου θεοῦ, λεγομένου
Leda of-father and of-the-one indeed having-been god said
 δὲ θνητοῦ, Τυνδάρεω καὶ Διός, ὧν ὁ μὲν διὰ τὸ
and mortal of-Tyndareus and of-Zeus of-whom the-one indeed because-of the
 εἶναι ἔδοξεν, ὁ δὲ διὰ τὸ φάναι ἐλέχθη, καὶ ἦν
to-be was-thought the-other and because-of the to-claim was-said and was
 ὁ μὲν ἀνδρῶν κράτιστος, ὁ δὲ πάντων τύραννος.
the-one indeed of-men mightiest the-other and of-all tyrant

4 Ἐκ τοιούτων δὲ γενομένη ἔσχε τὸ ἰσόθεον κάλλος,
from such(-parents) and having-been-born she-had the godlike beauty
 ὃ λαβοῦσα οὐ λαθοῦσα ἔσχε, πλείστας δὲ πλείστοις
which having-got not having-concealed she-had most and in-most
 ἐπιθυμίας ἔρωτος ἐνειργάσατο, ἐνὶ δὲ σώματι πολλὰ
desires of-love she-worked-in with-one and body many
 σώματα συνήγαγεν ἀνδρῶν ἐπὶ μεγάλους μεγάλα
bodies she-gathered of-men on great(-things) greatly
 φρονούντων, ὧν οἱ μὲν πλούτου μεγέθη, οἱ δὲ
priding-themselves of-whom some indeed of-wealth greatneses others and

εὐγενείας παλαιᾶς εὐδοξίαν, οἱ δὲ ἀλκῆς οἰκείας εὐεξίαν,
of-nobility ancient the-glory others and of-strength their-own the-vigor
 οἱ δὲ σοφίας ἐπικτήτου δύναμιν ἔσχον, καὶ ἦκον ἅπαντες
others and of-wisdom acquired the-power had and came all
 ὑπ' ἔρωτός τε φιλονίκου φιλοτιμίας τε ἀνικήτου.
by love both contentious ambition and unconquered
 ὅστις μὲν οὖν καὶ δι' ὃ τι καὶ ὅπως ἀπέπλησε 5
who indeed then and because-of what thing and how he-satisfied
 τὸν ἔρωτα τὴν Ἑλένην λαβών, οὐ λέξω· τὸ γὰρ τοῖς
the love — Helen having-taken not I-will-say the for to-the
 εἰδόσιν ἃ ἴσασι λέγειν πίστιν μὲν ἔχει, τέρψιν δὲ
knowing what they-know to-say belief indeed has delight but
 οὐ φέρει. τὸν χρόνον δὲ τῷ λόγῳ τὸν τότε τῷ
not brings the time and by-the speech the then(-time) to-the
 νῦν ὑπερβὰς ἐπὶ τὴν ἀρχὴν τοῦ μέλλοντος λόγου
now having-passed-over to the beginning of-the coming speech
 προβήσομαι, καὶ προθήσομαι τὰς αἰτίας δι' ἃς εἰκὸς
I-will-proceed and I-will-set-forth the causes because-of which likely
 ἦν γενέσθαι τὸν τῆς Ἑλένης εἰς τὴν Τροίαν στόλον.
it-was to-happen the — of-Helen to — Troy voyage

She did what she did by the will of fortune, the gods, and necessity, or seized by force, or persuaded by speech, or captured by love. No human forethought can hinder a god, so the first frees her of blame. If she was seized, the barbarian did wrong and she deserves pity. If speech persuaded her, speech is a mighty lord with the smallest body: poetry brings shuddering, tears, and longing, and incantations bewitch the soul. Memory and foresight fail us, so most take opinion as their counselor. Persuasion compels as force does: the persuader did wrong, and she is blamed in vain. Speech works on the soul as drugs work on the body.

- 6 Ἡ γὰρ τύχης βουλήμασι καὶ θεῶν βουλευμασι καὶ
 either for of-chance by-the-wishes and of-gods by-the-counsels and
 ἀνάγκης ψηφίσμασιν ἔπραξεν ἃ ἔπραξεν, ἢ βία
 of-necessity by-the-decrees she-did what she-did or by-force
 ἀρπασθεῖσα, ἢ λόγοις πεισθεῖσα, ἢ ἔρωτι ἀλοῦσα. Εἰ μὲν
 seized or by-words persuaded or by-love captured if indeed
 οὖν διὰ τὸ πρῶτον, ἄξιος αἰτιᾶσθαι ὁ αἰτιώμενος·
 then because-of the first worthy (is)-to-be-blamed the blamer
 θεοῦ γὰρ προθυμίαν ἀνθρωπίνῃ προμηθείᾳ ἀδύνατον
 of-god for eagerness by-human forethought impossible
 κωλύειν. πέφυκε γὰρ οὐ τὸ κρείσσον ὑπὸ τοῦ ἥσσονος
 to-hinder it-is-natural for not the stronger by the weaker
 κωλύεσθαι, ἀλλὰ τὸ ἥσσον ὑπὸ τοῦ κρείσσονος ἄρχεσθαι
 to-be-hindered but the weaker by the stronger to-be-ruled
 καὶ ἄγεσθαι, καὶ τὸ μὲν κρείσσον ἡγεῖσθαι, τὸ δὲ ἥσσον
 and to-be-led and the indeed stronger to-lead the and weaker
 ἔπεσθαι. θεὸς δ' ἀνθρώπου κρείσσον καὶ βία καὶ σοφία
 to-follow god and than-man (is)-stronger both in-force and in-wisdom
 καὶ τοῖς ἄλλοις. εἰ οὖν τῇ τύχῃ καὶ τῷ θεῷ τὴν
 and in-the other(-things) if then on-the chance and on-the god the
 αἰτίαν ἀναθετόν, τὴν Ἑλένην τῆς δυσκλείας ἀπολυτέον.
 blame must-be-laid — Helen from-the ill-fame must-be-freed

Εἰ δὲ βία ἥρπασθη καὶ ἀνόμως ἐβιάσθη καὶ ἀδίκως 7
if and by-force she-was-seized and lawlessly was-forced and unjustly
 ὑβρίσθη, δῆλον ὅτι ὁ μὲν ἀρπάσας ὡς ὑβρίσας
was-outraged clear(-it-is) that the-one indeed having-seized as having-outraged
 ἡδίκησεν, ἡ δὲ ἀρπασθεῖσα ὡς ὑβρισθεῖσα ἔδυστύχησεν.
did-wrong she and seized as outraged was-unfortunate
 ἄξιος οὖν ὁ μὲν ἐπιχειρήσας βάρβαρος βάρβαρον
worthy then the-one indeed having-attempted barbarian a-barbarous
 ἐπιχείρημα καὶ λόγῳ καὶ νόμῳ καὶ ἔργῳ λόγῳ μὲν
attempt both in-word and in-law and in-deed in-word indeed
 αἰτίας, νόμῳ δ' ἀτιμίας, ἔργῳ δὲ ζημίας τυχεῖν· ἡ δὲ
of-blame in-law and of-disonor in-deed and of-penalty to-obtain she and
 βιασθεῖσα καὶ τῆς πατρίδος στερηθεῖσα καὶ τῶν φίλων
forced and of-the fatherland deprived and of-the friends
 ὀρφανισθεῖσα πῶς οὐκ ἂν εἰκότως ἐλεηθεῖη μᾶλλον
bereaved how not — reasonably would-she-be-pitied rather
 ἢ κακολογηθεῖη; ὁ μὲν γὰρ ἔδρασε δεινά, ἡ δὲ
than be-reviled he indeed for did terrible(-things) she and
 ἔπαθεν· δίκαιον οὖν τὴν μὲν οἰκτίρει, τὸν δὲ μισῆσαι.
suffered just(-it-is) then her indeed to-pity him and to-hate
 Εἰ δὲ λόγος ὁ πείσας καὶ τὴν ψυχὴν ἀπατήσας, 8
if and speech(-was) the(-one) having-persuaded and the soul having-deceived
 οὐδὲ πρὸς τοῦτο χαλεπὸν ἀπολογήσασθαι καὶ τὴν
not-even against this (is-it)-hard to-defend and the
 αἰτίαν ἀπολύσασθαι, ὧδε. λόγος δυνάστης μέγας ἐστίν,
charge to-dispose-of thus speech a-lord great is
 ὃς σμικροτάτῳ σώματι καὶ ἀφανεστάτῳ θειότατα ἔργα
which with-the-smallest body and most-invisible most-divine works
 ἀποτελεῖ· δύνатаι γὰρ καὶ φόβον παῦσαι καὶ λύπην
accomplishes it-can for both fear to-stop and grief

ἀφελεῖν καὶ χαρὰν ἐνεργάσασθαι καὶ ἔλεον ἐπαυξῆσαι.

to-take-away and joy to-work-in and pity to-increase

ταῦτα δὲ ὥς οὕτως ἔχει δείξω.

these and how so they-are I-will-show

9 δεῖ δὲ καὶ δεῖξαι καὶ δόξαι τοῖς ἀκούουσιν. τὴν ποίησιν

one-must and both to-show and to-seem to-the bearing — poetry

ἅπασαν καὶ νομίζω καὶ ὀνομάζω λόγον ἔχοντα μέτρον.

all both I-consider and I-name speech having meter

ἧς τοὺς ἀκούοντας εἰσῆλθε καὶ φρίκη περίφοβος καὶ

of-which the bearers enters both shuddering very-fearful and

ἔλεος πολύδακρυς καὶ πόθος φιλοπενθής, ἐπ' ἄλλοτρίων

pity much-weeping and longing grief-loving at of-others

τε πραγμάτων καὶ σωμάτων εὐπραγίαις καὶ δυσπραγίαις

both affairs and bodies good-fortunes and misfortunes

ἰδίων τι πάθημα διὰ τῶν λόγων ἔπαθεν ἢ ψυχῇ. φέρε

its-own some affection through the words suffers the soul come

δὴ πρὸς ἄλλον ἀπ' ἄλλου μεταστῶ λόγου λόγον.

indeed to another from one let-me-move argument argument

10 αἱ γὰρ ἔνθεοι διὰ λόγων ἐπωδαὶ ἐπαγωγοὶ ἡδονῆς,

the for inspired through words incantations brings-on of-pleasure

ἀπαγωγοὶ λύπης γίνονται. συγγιγνομένη γὰρ τῇ δόξῃ

removers of-grief become consorting for with-the opinion

τῆς ψυχῆς ἢ δύναμις τῆς ἐπωδῆς ἔθελξε καὶ ἔπεισε

of-the soul the power of-the incantation charmed and persuaded

καὶ μετέστησεν αὐτὴν γοητεία. γοητείας δὲ καὶ μαγείας

and moved it by-sorcery of-sorcery and also of-magic

δισσαὶ τέχναι ἡϋρηνται, αἱ εἰσι ψυχῆς ἀμαρτήματα καὶ

two arts have-been-found which are of-soul errors and

δόξης ἀπατήματα.

of-opinion deceptions

ὅσοι δὲ ὅσους περὶ ὅσων καὶ ἔπεισαν καὶ πείσουσι 11
how-many and how-many about how-many(-things) both persuaded and will-persuade
 δὲ ψευδῇ λόγον πλάσαντες! εἰ μὲν γὰρ πάντες περὶ πάντων
and false speech having-fashioned if indeed for all about all(-things)
 εἶχον τῶν τε παροιχομένων μνήμην τῶν τε παρόντων
had of-the both past memory of-the and present
 ἔννοιαν τῶν τε μελλόντων πρόνοιαν, οὐκ ἂν ὁμοίως
understanding of-the and future foresight not — similarly
 ὁμοίως ὦν ὁ λόγος ἡπάτα· νῦν δὲ οὔτε μνησθῆναι τὸ
similar being the speech would-deceive now but neither to-remember the
 παροιχόμενον οὔτε σκέψασθαι τὸ παρὸν οὔτε μαντεύσασθαι
past nor to-consider the present nor to-divine
 τὸ μέλλον εὐπόρως ἔχει, ὥστε περὶ τῶν πλείστων οἱ
the future easily it-is so-that about the most(-things) the
 πλείστοι τὴν δόξαν σύμβουλον τῇ ψυχῇ παρέχονται.
most the opinion as-counselor to-the soul provide
 ἡ δὲ δόξα σφαλερὰ καὶ ἀβέβαιος οὔσα σφαλεραῖς καὶ
the but opinion slippery and unstable being in-slippery and
 ἀβεβαίοις τύχαις περιβάλλει τοὺς αὐτῇ χρωμένους.
unstable fortunes involves those it using
 τίς οὖν αἰτία κωλύει καὶ τὴν Ἑλένην ὕμνος ἦλθεν ὁμοίως 12
what then cause prevents also — Helen hymn came likewise
 ἂν οὐ νέαν οὔσαν ὥσπερ εἰ βιατήριον βία ἡρπάσθη. τὸ
— not young being as if violent by-force she-was-seized the
 γὰρ τῆς πειθοῦς ἐξῆν ὁ δὲ νοῦς καίτοι εἰ ἀνάγκη
for of-the persuasion it-was-possible the and mind and-yet if necessity
 ὁ εἰδὼς ἔξει μὲν οὖν, τὴν δὲ δύναμιν τὴν αὐτὴν ἔχει.
the(-one) knowing will-have indeed then the and power the same it-has
 λόγος γὰρ ψυχὴν ὁ πείσας, ἣν ἔπεισεν, ἡνάγκασε καὶ
speech for soul the having-persuaded which it-persuaded compelled both
 πθεῖσθαι τοῖς λεγομένοις καὶ συναινέσαι τοῖς ποιουμένοις. ὁ
to-obey the things-said and to-approve the things-done he

μὲν οὖν πείσας ὡς ἀναγκάσας ἀδικεῖ, ἡ δὲ πεισθεῖσα
indeed then having-persuaded as having-compelled does-wrong she and persuaded
ὡς ἀναγκασθεῖσα τῷ λόγῳ μάτην ἀκούει κακῶς.

as compelled by-the speech vainly hears ill

- 13 ὅτι δ' ἡ πειθὼ προσοῦσα τῷ λόγῳ καὶ τὴν ψυχὴν
that and — persuasion added to-the speech also the soul
ἐτυπώσατο ὅπως ἐβούλετο, χρὴ μαθεῖν πρῶτον μὲν
stamped as it-wished one-must to-learn first indeed
τοὺς τῶν μετεωρολόγων λόγους, οἵτινες δόξαν ἀντὶ
the of-the astronomers arguments who opinion instead-of
δόξης τὴν μὲν ἀφελόμενοι τὴν δ' ἐνεργασάμενοι τὰ
opinion the-one indeed having-taken-away the-other and having-worked-in the
ἄπιστα καὶ ἀδηλα φαίνεσθαι τοῖς τῆς δόξης ὄμμασιν
incredible and unclear(-things) to-appear to-the of-the opinion eyes
ἐποίησαν· δεύτερον δὲ τοὺς ἀναγκαίους διὰ λόγων
made second and the compulsory through speeches
ἀγῶνας, ἐν οἷς εἷς λόγος πολλὸν ὄχλον ἔτεριψε καὶ ἔπεισε
contests in which one speech a-great crowd delighted and persuaded
τέχνη γραφεῖς, οὐκ ἀληθείᾳ λεχθείς· τρίτον φιλοσόφων
by-art written not by-truth spoken third of-philosophers
λόγων ἀμίλλας, ἐν αἷς δείκνυται καὶ γνώμης τάχος
of-arguments the-contests in which is-shown also of-judgment the-quickness
καὶ *** ὡς εὐμετάβολον ποιοῦσι τὴν τῆς δόξης πίστιν.
and (lacuna) how easily-changed they-make the of-the opinion belief

- 14 τὸν αὐτὸν δὲ λόγον ἔχει ἢ τε τοῦ λόγου δύναμις πρὸς
the same and ratio has the both of-the speech power toward
τὴν τῆς ψυχῆς τάξιν ἢ τε τῶν φαρμάκων τάξις πρὸς τὴν
the of-the soul order the and of-the drugs order toward the
τῶν σωμάτων φύσιν. ὥσπερ γὰρ τῶν φαρμάκων ἄλλους
of-the bodies nature just-as for of-the drugs different
ἄλλα χυμοὺς ἐκ τοῦ σώματος ἐξάγει, καὶ τὰ μὲν
different humors out-of the body draw and some indeed

νόσου τὰ δὲ βίου παύει, οὕτω καὶ τῶν λόγων οἱ
from-disease others and from-life stop so also of-the speeches some
 μὲν ἐλύπησαν, οἱ δὲ ἔτερψαν, οἱ δὲ ἐφόβησαν, οἱ δὲ
indeed grieved others and delighted others and frightened others and
 εἰς θάρσος κατέστησαν τοὺς ἀκούοντας, οἱ δὲ πειθοῖ
to boldness set the hearers others and with-persuasion
 τινι κακῇ τὴν ψυχὴν ἐφαρμάκευσαν καὶ ἐξεγοήτευσαν.
some evil the soul drugged and bewitched

III · LOVE, AND THE END OF THE ENCOMIUM

The fourth cause is love. Sight shapes the soul: armed enemies terrify the eyes, and fear has driven men from the law and from their wits, while painters and sculptors delight the eyes. If Helen's eye, pleased by the body of Alexander, gave her soul the eagerness of love, what wonder? If love is a god, the weaker cannot resist it; if it is a human sickness, it is a misfortune, not a fault. Whether by love, speech, force, or divine necessity, she escapes the charge. Gorgias has kept the rule he set at the start, and calls the speech Helen's encomium and his own plaything.

Καὶ ὅτι μὲν, εἰ λόγῳ ἐπείσθη, οὐκ ἠδίκησεν ἀλλ' 15
and that indeed if by-speech she-was-persuaded not she-did-wrong but
 ἡτύχησεν, εἴρηται τὴν δὲ τετάρτην αἰτίαν τῷ τετάρτῳ
was-unfortunate has-been-said the and fourth cause in-the fourth
 λόγῳ διέξιμι. εἰ γὰρ ἔρως ἦν ὁ ταῦτα πάντα
argument I-will-go-through if for love was the(-one) these all
 πράξας, οὐ χαλεπῶς διαφεύξεται τὴν τῆς λεγομένης
having-done not with-difficulty she-will-escape the of-the said
 γεγονέναι ἀμαρτίας αἰτίαν. ἃ γὰρ ὁρῶμεν, ἔχει φύσιν
to-have-happened error charge what for we-see has a-nature

οὐχ ἦν ἡμεῖς θέλομεν ἀλλ' ἦν ἕκαστον ἔτυχε·
not which we wish but which each(-thing) happened(-to-have)
 διὰ δὲ τῆς ὄψεως ἡ ψυχὴ καὶ τοῖς τρόποις τυποῦται.
through and the sight the soul even-in the ways is-stamped
 16 αὐτίκα γὰρ ὅταν πολέμια σώματα πολέμιον ἐπὶ
for-instance for when hostile bodies a-hostile against
 πολεμίοις ὀπλισθῇ κόσμον χαλκοῦ καὶ σιδήρου, τοῦ
enemies arm-themselves-in array of-bronze and of-iron of-the-one
 μὲν ἀλεξητήριον τοῦ δὲ προβλήματα, εὐθέως ἡ ὄψις
indeed defense of-the-other and shields immediately the sight
 ἐταράχθη καὶ ἐτάραξε τὴν ψυχὴν, ὥστε πολλάκις τοῦ
was-troubled and troubled the soul so-that often the
 κινδύνου μέλλοντος φεύγουσιν ἐκπλαγέντες ἰσχυρῶς·
danger being-about(-to-come) they-flee panic-struck strongly
 ἡ γὰρ ἀλήθεια τοῦ νόμου διὰ τὸν φόβον ἐξωκίσθη
the for truth of-the law because-of the fear was-driven-out
 τὸν ἀπὸ τῆς ὄψεως, ἥτις ἐλθοῦσα ἐποίησεν ἀμελήσαι
the from the sight which having-come made (them)-to-neglect
 καὶ τοῦ καλοῦ τοῦ διὰ τὸν νόμον κρινομένου καὶ
both the noble the(-thing) because-of the law judged and
 τοῦ ἀγαθοῦ τοῦ διὰ τὴν νίκην γιγνομένου.
the good the(-thing) because-of the victory arising
 17 ἤδη δέ τινες ἰδόντες φοβερὰ καὶ τοῦ παρόντος
already and some having-seen fearful(-things) also from-the present
 ἐν τῷ παρόντι χρόνῳ φρονήματος ἐξέστησαν· οὕτως
in the present time thought departed thus
 ἀπέσβεσε καὶ ἐξήλασεν ὁ φόβος τὸ νόημα. πολλοὶ δὲ καὶ
quenched and drove-out the fear the thought many and both
 ματαίοις πόνοις καὶ δειναῖς νόσοις καὶ δυσιάτοις μανίαις
into-vain labors and terrible diseases and hard-to-cure madnesses
 περιέπεσον· οὕτως εἰκόνας τῶν ὀρωμένων πραγμάτων
fell thus images of-the seen things

ἡ ὄψις ἐνέγραψεν ἐν τῷ φρονήματι. καὶ τὰ μὲν
the sight engraved in the mind and the indeed
 δειματοῦντα πολλὰ μὲν παραλείπεται, ὅμοια δ' ἐστὶ
frightening many indeed are-left-out similar and are
 τὰ παραλειπόμενα οἶάπερ τὰ λεγόμενα.

the(-things) left-out to-just-such-as the(-things) said
 ἀλλὰ μὴν οἱ γραφεῖς ὅταν ἐκ πολλῶν χρωμάτων καὶ 18
but indeed the painters when out-of many colors and
 σωμάτων ἐν σῶμα καὶ σχῆμα τελείως ἀπεργάζονται,
bodies one body and figure perfectly they-complete
 τέρπουσι τὴν ὄψιν. ἡ δὲ τῶν ἀνδριάντων ποιήσεις καὶ ἡ
delight the sight the and of-the statues making and the
 τῶν ἀγαλμάτων ἐργασία ὅσῃν ἡδονὴν παρέσχετο τοῖς
of-the images working how-much pleasure provided to-the
 ὄμμασιν! οὕτω τὰ μὲν λυπεῖν τὰ δὲ ποθεῖν ποιεῖν
eyes thus the-ones indeed to-grieve the-others and to-long-for to-make
 πέφυκε τὴν ὄψιν. πολλὰ δὲ πολλοῖς πολλῶν ἔρωτα καὶ
is-natural the sight many and in-many of-many love and
 πόθον ἐνεργάζεται πραγμάτων καὶ σωμάτων.

longing works-in of-things and bodies
 εἰ οὖν τῷ τοῦ Ἀλεξάνδρου σώματι τὸ τῆς Ἑλένης 19
if then with-the — of-Alexander body the — of-Helen
 ὄμμα ἡσθὲν προθυμίαν καὶ ἄμιλλαν ἔρωτος τῇ ψυχῇ
eye pleased eagerness and contest of-love to-the soul
 παρέδωκε, τί θαυμαστόν; ὅς εἰ μὲν θεὸς ὢν ἔχει θεῶν
handed-over what (is)-wonderful who if indeed a-god being has of-gods
 θείαν δύναμιν, πῶς ἂν ὁ ἥσσων εἴη τοῦτον ἀπώσασθαι
divine power how — the weaker would-be him to-repel
 καὶ ἀμύνασθαι δυνατός; εἰ δ' ἐστὶν ἀνθρώπινον νόσημα
and to-ward-off able if but it-is a-human disease
 καὶ ψυχῆς ἀγνότημα, οὐχ ὥς ἀμάρτημα μεμπτέον
and of-soul an-ignorance not as an-error must-it-be-blamed

ἀλλ' ὥς ἀτύχημα νομιστέον· ἦλθε γὰρ οἷς ἦλθε
but as a-misfortune must-it-be-considered she-came for by-what she-came
 τύχης ἀγρεύμασιν, οὐ γνώμης βουλεύμασι, καὶ ἔρωτος
by-the-snares of-chance not of-judgment by-the-counsels and of-love
 ἀνάγκαις, οὐ τέχνης παρασκευαῖς.
by-the-compulsions not of-art by-the-contrivances

- 20 Πῶς οὖν χρὴ δίκαιον ἡγήσασθαι τὸν τῆς Ἑλένης
how then must-one just to-consider the — of-Helen
 μῶμον, ἥτις εἴτ' ἐρασθεῖσα εἴτε λόγῳ πεισθεῖσα εἴτε
blame who whether having-loved or by-speech persuaded or
 βία ἀρπασθεῖσα εἴτε ὑπὸ θείας ἀνάγκης ἀναγκασθεῖσα
by-force seized or by divine necessity compelled
 ἔπραξεν ἃ ἔπραξε, πάντως διαφεύγει τὴν αἰτίαν;
did what she-did in-every-way escapes the charge
- 21 Ἀφείλον τῷ λόγῳ δύσκειαν γυναικός, ἐνέμεινα τῷ
I-have-removed by-the speech the-ill-fame of-a-woman I-have-abided by-the
 νόμῳ ὃν ἐθέμην ἐν ἀρχῇ τοῦ λόγου, ἐπειράθην καταλῦσαι
law which I-set in beginning of-the speech I-have-tried to-undo
 μώμου ἀδικίαν καὶ δόξης ἀμαθίαν, ἐβουλήθην γράψαι
of-blame the-injustice and of-opinion the-ignorance I-wished to-write
 τὸν λόγον Ἑλένης μὲν ἐγκώμιον, ἐμὸν δὲ παίγνιον.
the speech of-Helen indeed an-encomium my and plaything

GORGias

ΥΠΕΡ ΠΑΛΑΜΗΔΟΥΣ ΑΠΟΛΟΓΙΑ

Defense of Palamedes

The trial is not about death, which nature has voted for every mortal, but about honor and disgrace; the judges can kill Palamedes easily if they wish. If Odysseus accuses him out of knowledge or honest belief and goodwill to Greece, he is the best of men; if out of envy and malice, the worst. Palamedes does not know where to begin, since an unproven charge brings bewilderment, and he must learn from truth and necessity. The accuser cannot know what never happened, and Palamedes will show in two ways that the charge is false: he could not have done it had he wished, nor wished it had he been able.

Ἡ μὲν κατηγορία καὶ κρίσις οὐ περὶ θανάτου γίνεται· 1
the indeed accusation and judgment not about death becomes
 θάνατον μὲν γὰρ ἡ φύσις φανερά τῇ ψήφῳ πάντων
death indeed for — nature by-open the vote of-all
 κατεψηφίσατο τῶν θνητῶν, ἥπερ ἡμέρα τις ἐγένετο·
decreed-against the mortals on-the-very day one was-born
 περὶ δὲ τῆς ἀτιμίας καὶ τῆς τιμῆς ὁ κίνδυνός ἐστι,
about and the dishonor and the honor the danger is
 πότερά με χρὴ *** δικαίως ἀποθανεῖν, ἢ μετ' ὀνειδῶν
whether me one-must (lacuna) justly to-die or with reproaches
 μεγίστων καὶ τῆς αἰσχίστης αἰτίας βιαίως ἀποθανεῖν.
greatest and the most-shameful charge violently to-die
 δισσῶν δὲ τούτων ὄντων τοῦ μὲν ὑμεῖς ὅλου κρατεῖτε, 2
two and these being of-the-one indeed you wholly are-masters
 τοῦ δ' ἐγώ, τῆς μὲν δίκης ἐγώ, τῆς δὲ βίας ὑμεῖς.
of-the-other and I of-the indeed justice I of-the and force you
 ἀποκτεῖναι μὲν γὰρ με δυνήσεσθε βουλόμενοι ῥαδίως·
to-kill indeed for me you-will-be-able wishing easily
 κρατεῖτε γὰρ καὶ τούτων, ὧν οὐδὲν ἐγὼ τυγχάνω
you-are-masters for also of-these of-which nothing I happen
 κρατῶν.
being-master

- 3 Εἰ μὲν οὖν ὁ κατήγορος Ὀδυσσεὺς ἢ σαφῶς ἐπιστάμενος
if indeed then the accuser Odysseus either clearly knowing
 προδιδόντα με τὴν Ἑλλάδα τοῖς βαρβάροις ἢ δοξάζων
betraying me — Greece to-the barbarians or supposing
 οὕτω ταῦτ' ἔχειν ἐποιεῖτο τὴν κατηγορίαν δι' εὖνοιαν
thus these to-be was-making the accusation because-of goodwill
 τῆς Ἑλλάδος, ἄριστος ἂν ἦν ἀνὴρ· πῶς γὰρ οὐχ
— of-Greece best — would-be man how for not
 ὁ γε σῶζων πατρίδα, τοκέας, τὴν πᾶσαν Ἑλλάδα,
(is)-be at-least saving fatherland parents — whole Greece
 ἔτι δὲ πρὸς τούτοις τὸν ἀδικοῦντα τιμωρούμενος; εἰ δὲ
further and besides these the wrongdoer punishing if but
 φθόνῳ καὶ κακοτεχνίᾳ καὶ πανουργίᾳ συνέθηκε ταύτην
by-envy and by-malice and by-villainy be-put-together this
 τὴν αἰτίαν, ὥσπερ δι' ἐκεῖνα κράτιστος ἂν ἦν
— charge just-as because-of those best — would-be
 ἀνὴρ, οὕτω διὰ ταῦτα κάκιστος ἀνὴρ.
man so because-of these worst man
- 4 Περὶ τούτων δὲ λέγων πόθεν ἄρξωμαι; τί δὲ πρῶτον
about these and speaking whence am-I-to-begin what and first
 εἵπω; ποῖ δὲ τῆς ἀπολογίας τράπωμαι; αἰτία γὰρ
am-I-to-say where and of-the defense am-I-to-turn a-charge for
 ἀνεπίδεικτος ἐκπληξιν ἐμφανῇ ἐμποιεῖ, διὰ δὲ τὴν
unproved astonishment manifest produces because-of and the
 ἐκπληξιν ἀπορεῖν ἀνάγκη τῷ λόγῳ, ἂν μὴ τι
astonishment to-be-at-a-loss (it-is)-necessary in-the speech if not something
 παρ' αὐτῆς τῆς ἀληθείας καὶ τῆς παρούσης ἀνάγκης μάθω,
from the-very — truth and the present necessity I-learn
 διδασκάλων ἐπικινδυνότερων ἢ ποριμωτέρων τυχόν.
teachers more-dangerous than more-resourceful having-met

Ὅτι μὲν οὖν οὐ σαφῶς εἰδὼς ὁ κατήγορος κατηγορεῖ 5
that indeed then not clearly knowing the accuser accuses
 μου, σαφῶς οἶδα· σύνοιδα γὰρ ἑμαυτῷ σαφῶς οὐδὲν
me clearly I-know I-am-conscious for to-myself clearly nothing
 τοιοῦτον πεποιηκώς· οὐδ' ἔοιχ' ὅπως ἂν εἰδείη τις
such having-done nor is-it-likely how — could-know anyone
 εἶναι τὸ μὴ γενόμενον. εἰ δ' οἰόμενος οὕτω ταῦτ' ἔχειν
to-be the not having-happened if but supposing thus these to-be
 ἐποιεῖτο τὴν κατηγορίαν, οὐκ ἀληθῆ λέγειν διὰ δισσῶν
he-was-making the accusation not true(-things) to-say by two
 ὑμῖν ἐπιδείξω τρόπων. οὔτε γὰρ βουλευθεὶς ἐδυνάμην ἂν
to-you I-will-show ways neither for having-wisbed could-I —
 οὔτε δυνάμενος ἐβουλήθην ἔργοις ἐπιχειρεῖν τοιούτοις.
nor being-able would-I-have-wisbed deeds to-attempt such

II · NEITHER ABLE NOR WILLING

He could not have done it. Treason needs words, and words a meeting, by messenger or in person, where a Greek and a barbarian need an interpreter, a third witness. Pledges of hostages or money need carriers, seen by guards at night or by daylight. The deed needs free accomplices who would know or slaves who would inform, and enemies let in by gates he does not keep or over guarded walls, in a camp where all see all. Nor had he a motive: he needs no wealth, a traitor wins no rule, honor, or safety, his friends would be harmed, and he fled no fear or toil. Betraying Greece, he would betray himself, punished there and untrusted among barbarians.

Ἐπὶ τοῦτον δὲ τὸν λόγον εἰμι πρῶτον, ὥς ἀδύνατός 6
to this and the argument I-will-go first that unable
 εἰμι τοῦτο πράττειν. ἔδει γὰρ τινα πρῶτον ἀρχὴν
I-am this to-do it-was-necessary for some first beginning
 γενέσθαι τῆς προδοσίας, ἣ δ' ἀρχὴ λόγος ἂν εἴη· πρὸ
to-arise of-the treason the and beginning speech — would-be before

γὰρ τῶν μελλόντων ἔργων ἀνάγκη λόγους γίνεσθαι
for the coming deeds (it-is)-necessary speeches to-arise
 πρότερον. λόγοι δὲ πῶς ἂν γένοιτο μὴ συνουσίας τινὸς
earlier speeches and how — could-arise not meeting some
 γενομένης; συνουσία δὲ τίνα τρόπον γένοιτ' ἂν μήτ'
having-happened a-meeting and in-what way could-happen — neither
 ἐκείνου πρὸς ἐμὲ πέμψαντος μήτε του παρ' ἐμοῦ πρὸς
that-one to me having-sent nor anyone from me to
 ἐκεῖνον ἐλθόντος; οὐδὲ γὰρ παραγγελία διὰ γραμμάτων
him having-come not-even for a-message by letters
 ἀφίκοιτ' ἂν ἄνευ τοῦ φέροντος.
could-arrive — without the bearer

7 Ἀλλὰ δὴ τοῦτο τῷ λόγῳ δυνατόν γενέσθω. καὶ
but indeed this by-the argument possible let-it-become and
 δὴ τοῖνυν σύνεμι καὶ σύνεστι καὶ κεῖνος ἐμοὶ καὶ κεῖνῳ
indeed then I-meet and meets also-he with-me and-with-him
 ἐγώ. τίνα τρόπον; τίνι τίς ὢν; Ἕλλην βαρβάρῳ.
I in-what way with-whom who being a-Greek with-a-barbarian
 πῶς ἀκούων καὶ λέγων; πότερα μόνος μόνῳ; ἀλλ'
how hearing and speaking whether alone with-one-alone but
 ἀγνοήσομεν τοὺς ἀλλήλων λόγους. ἀλλὰ μεθ' ἑρμηνέως;
we-shall-not-understand the of-one-another words but with an-interpreter
 τρίτος ἄρα μάρτυς γίνεταί τῶν κρύπτεσθαι δεομένων.
a-third then witness becomes of-the(-things) to-be-bidden needing

8 Ἀλλὰ δὴ καὶ τοῦτο γενέσθω, καίπερ οὐ γενόμενον.
but indeed also this let-it-become although not having-happened
 ἔδει δὴ μὲ ἐπὶ τούτοις πίστιν δοῦναι καὶ δέξασθαι.
it-was-necessary indeed me upon these a-pledge to-give and to-receive
 τίς οὖν ἂν ἦν ἡ πίστις; πότερον ὄρκος; τίς οὖν
what then — would-have-been the pledge whether an-oath who then
 ἐμοὶ τῷ προδότῃ πιστεύειν ἔμελλεν; ἀλλ' ὁμηροί; τίνες;
me the traitor to-trust was-going but hostages what(-sort)

οἶον ἐγὼ τὸν ἀδελφὸν ἔδωκ' ἄν, οὐ γὰρ εἶχον
for-instance I the brother would-have-given — not for I-had
 ἄλλον, ὃ δὲ βάρβαρος τῶν υἱέων τινά· πιστότατα γὰρ
another the and barbarian of-the sons one most-trustworthy for
 ἂν ἦν οὕτως ἐμοί τε παρ' ἐκείνου κείνῳ τε παρ'
— it-would-have-been thus to-me both from him to-him and from
 ἐμοῦ. ταῦτα δὲ γιγνόμενα πᾶσιν ὑμῖν ἂν ἦν φανερά.
me these and happening to-all you — would-have-been evident
 Φήσει τις ὥς χρήμασι τὴν πίστιν ἐποιούμεθα, κείνος 9
will-say someone that with-money the pledge we-made be
 μὲν διδούς, ἐγὼ δὲ λαμβάνων. πότερον οὖν ὀλίγοις;
indeed giving I and taking whether then with-little
 ἀλλ' οὐκ εἰκὸς ἀντὶ μεγάλων ὑπουργημάτων ὀλίγα
but not likely(-it-is) in-return-for great services little
 χρήματα λαμβάνειν. ἀλλὰ πολλά; τίς οὖν ἂν ἦν
money to-take but much what then — would-have-been
 ἡ κομιδῇ; πόσοι δ' ἂν ἐκόμισαν; εἰς ἣ πολλοί;
the conveyance how-many and — would-have-conveyed one or many
 πολλῶν μὲν γὰρ κομιζόντων πολλοὶ ἂν ἦσαν οἱ
many indeed for conveying many — would-have-been the
 μάρτυρες τῆς ἐπιβουλῆς, ἐνὸς δὲ κομιζοντος οὐκ ἂν πολὺ
witnesses of-the plot one and conveying not — much
 τι τὸ φερόμενον ἦν.
(a)-thing the(-thing) carried would-have-been
 πότερα δ' ἐκόμισεν ἡμέρας ἢ νυκτός; ἀλλὰ πολλαὶ 10
whether and did-he-convey(-it) by-day or by-night but many
 καὶ πυκναὶ φυλακαί, δι' ὧν οὐκ ἔστι λαθεῖν.
and close (are)-the-guards through which not it-is-possible to-escape-notice
 ἀλλ' ἡμέρας; ἀλλὰ γε τὸ φῶς πολεμεῖ τοῖς τοιούτοις.
but by-day but indeed the light makes-war-on the such(-deeds)
 εἶεν. ἐγὼ δ' ἐξελθὼν ἔδεξάμην, ἣ κείνος ὃ φέρων
well I and having-gone-out received(-it) or he the bearer

εἰσῆλθεν; ἀμφοτέρα γὰρ ἄπορα. λαβὼν δὲ δὴ
came-in both for (are)-impracticable having-received and indeed
 πῶς ἂν ἔκρυψα καὶ τοὺς ἔνδον καὶ τοὺς ἔξω;
how — would-I-have-bidden(-it) both from-those inside and those outside
 ποῦ δ' ἂν ἔθηκα; πῶς δ' ἂν ἐφύλαξα;
where and — would-I-have-put(-it) how and — would-I-have-guarded(-it)
 χρώμενος δ' ἂν φανερός ἐγενόμην· μὴ χρώμενος δὲ
using(-it) and — evident I-would-have-become not using(-it) and
 τί ἂν ὠφελούμην ἀπ' αὐτῶν;
what — would-I-have-profitd from them

- 11 Καὶ δὴ τοῖνυν γενέσθω καὶ τὰ μὴ γενόμενα.
and indeed then let-them-happen also the(-things) not having-happened
 συνήλθομεν, εἵπομεν, ἠκούσαμεν, χρήματα παρ' αὐτῶν
we-met we-spoke we-heard money from them
 ἔλαβον, ἔλαθον λαβὼν, ἔκρυψα. ἔδει δήπου
I-took I-escaped-notice having-taken I-hid(-it) it-was-necessary surely
 πράττειν ὧν ἔνεκα ταῦτ' ἐγένετο. τοῦτο τοῖνυν
to-do (that)-of-which for-the-sake these happened this then
 ἔτι τῶν εἰρημένων ἀπορώτερον. πότερα μὲν γὰρ
further than-the said more-impracticable whether indeed for
 αὐτὸς ἔπραττον ἢ μεθ' ἐτέρων; ἀλλ' οὐχ ἑνὸς ἢ
myself I-was-doing(-it) or with others but not of-one (is)-the
 πράξις. ἀλλὰ μεθ' ἐτέρων; τίνων; δηλονότι τῶν συνόντων.
deed but with others whom clearly those being-with(-me)
 πότερον ἐλευθέρων ἢ δούλων; ἐλευθέροις μὲν γὰρ ὑμῖν
whether free or slaves with-free indeed for you
 σύνεμι. τίς οὖν ὑμῶν ξύνοιδε; λεγέτω. δούλοις δὲ πῶς
I-am-with who then of-you is-privy let-him-speak slaves and how
 οὐκ ἄπιστον; ἐκόντες τε γὰρ ἐπ' ἐλευθερίᾳ χειμαζόμενοι
not (is-it)-incredible willing both for for freedom under-pressure
 τε δι' ἀνάγκην κατηγοροῦσιν.
and by necessity they-accuse

ἡ δὲ πράξις πῶς ἂν ἐγένετο; δηλονότι τοὺς 12
the and deed how — would-it-have-happened clearly the
 πολεμίους εἰσαγαγεῖν ἔδει κρείττονας ὑμῶν· ὅπερ
enemies to-bring-in it-was-necessary stronger than-you which
 ἀδύνατον. πῶς δ' ἂν οὖν εἰσήγαγον; πότερα διὰ
(is)-impossible how and — then would-I-have-brought(-them)-in whether through
 πυλῶν; ἀλλ' οὐκ ἐμὸν ταύτας οὔτε κλήειν οὔτ' ἀνοίγειν,
the-gates but not mine(-is-it) these either to-shut or to-open
 ἀλλ' ἡγεμόνες κύριοι τούτων. ἀλλ' ὑπὲρ τειχῶν διὰ
but the-leaders (are)-masters of-these but over walls by
 κλίμακος; οὐκοῦν *** ἅπαντα γὰρ πλήρη φυλακῶν. ἀλλὰ
ladder therefore (lacuna) all for (is)-full of-guards but
 διελὼν τοῦ τείχους; ἅπασιν ἄρα φανερὰ γένοιτ' ἂν.
having-breached the wall to-all then evident it-would-become —
 ὑπαίθριος γὰρ ὁ βίος· στρατόπεδον γάρ ἐστιν ἐν ὅπλοις, ἐν
in-the-open-air for the life a-camp for is in arms in
 ᾧ πάντες πάντας ὁρῶσι καὶ πάντες ὑπὸ πάντων ὁρῶνται.
which all all see and all by all are-seen
 πάντως ἄρα καὶ πάντῃ ταῦτα πράττειν ἀδύνατον ἦν μοι.
altogether then and in-every-way these to-do impossible was for-me
 Σκέψασθε τοῖνυν καὶ τόδε. τίνος ἔνεκα προσῆκέ μοι 13
consider then also this of-what for-the-sake it-befitted me
 βουλευθῆναι ταῦτα πράττειν, εἰ μάλιστα πάντων ἐδυνάμην;
to-wish these to-do if most of-all I-was-able
 οὐδεὶς γὰρ βούλεται προῖκα τοὺς μεγίστους κινδύνους
no-one for wishes for-nothing the greatest dangers
 κινδυνεύειν οὐδὲ τὴν μεγίστην κακότητ' εἶναι κάκιστος, ἀλλ'
to-risk nor the greatest wickedness to-be most-wicked but
 ἔνεκά του. τίνος ἂν οὖν; καὶ αὖθις πρὸς τόδ' ἐπάνειμι.
for-the-sake-of something of-what would then also again to this I-return
 πότερον ἂν τοῦ τυραννέειν; ὑμῶν ἢ τῶν βαρβάρων; ἀλλ'
whether would of-the to-rule-as-tyrant you or the barbarians but

ὑμῶν ἀδύνατον τοσούτων καὶ τοιούτων, οἷς ὑπάρχει
 (over)-you (is)-impossible so-many and such to-whom belong
 πάντα τὰ μέγιστα, προγόνων ἀρεταί, χρημάτων πλήθος,
 all the greatest(-things) of-ancestors virtues of-money abundance
 ἀριστεΐαι μαχῶν, ἀκμὴ φρονημάτων, βασιλεία πόλεων.
 prowess in-battles vigor of-spirit kingship of-cities

- 14 ἀλλὰ τῶν βαρβάρων; ὁ δὲ παραδώσων τίς; ἐγὼ
 but (over)-the barbarians the(-one) and to-hand-over (is)-who I
 δὲ ποία δυνάμει παραλήψομαι Ἑλλην βαρβάρους, εἷς
 and by-what power will-take-over a-Greek barbarians one
 ὧν πολλούς; πείσας ἢ βιασάμενος; οὔτε γὰρ ἐκείνοι
 being many having-persuaded or having-forced neither for they
 πεισθῆναι βούλονται ἄν, οὔτ' ἐγὼ βιάσασθαι δυναίμην. ἀλλ'
 to-be-persuaded would-wish — nor I to-force could but
 ἴσως ἐκόντες ἐκόντι παραδώσουσιν ἑαυτοῦς, μισθὸν
 perhaps willing to-a-willing(-man) they-will-hand-over themselves a-reward
 τῆς προδοσίας ἀντιδιδόντες; ἀλλὰ γε ταῦτα πολλῆς
 for-the treason giving-in-return but indeed these of-much
 μωρίας καὶ πιστεῦσαι καὶ λέξαι· τίς γὰρ ἂν ἐλοιτο δουλείαν
 folly(-are) both to-believe and to-say who for — would-choose slavery
 ἀντ' ἐλευθερίας, ἀντὶ τοῦ κρατίστου τὸ κάκιστον;
 instead-of freedom instead-of the best the worst

- 15 Εἴποι τις ἂν ὅτι πλούτου καὶ χρημάτων ἐρασθεὶς
 might-say someone — that wealth and money having-desired
 ἐπεχείρησα τούτοις. ἀλλὰ χρήματα μέτρια μὲν κέκτημαι,
 I-attempted these(-things) but money moderate indeed I-have-acquired
 πολλῶν δ' οὐδὲν δέομαι. πολλῶν γὰρ δέονται χρημάτων οἱ
 much but nothing I-need much for need money those
 πολλὰ δαπανῶντες, ἀλλ' οὐχ οἱ ***, οὐδ' οἱ κρείττονες
 much spending but not those (lacuna) nor those stronger
 τῶν τῆς φύσεως ἡδονῶν, ἀλλ' οἱ δουλεύοντες ταῖς
 than-the of-the nature pleasures but those enslaved to-the

ἡδοναῖς καὶ ζητοῦντες ἀπὸ πλούτου καὶ μεγαλοπρεπείας
 pleasures and seeking from wealth and magnificence
 τὰς τιμὰς κτᾶσθαι. τούτων δ' ἐμοὶ πρόσεστιν οὐδέν.
 the honors to-acquire of-these and to-me belongs nothing
 ὥς δ' ἀληθῇ λέγω, μάρτυρα πιστὸν παρέξομαι τὸν
 that and true(-things) I-say a-witness trustworthy I-will-provide the
 παροιχόμενον βίον· τῷ δὲ μάρτυρι μάρτυρες ὑμεῖς ἐστε·
 past life for-the and witness witnesses you are
 σύνεστε γάρ μοι, διὸ σύνιστε ταῦτα.
 you-are-with for me wherefore you-know these(-things)

Καὶ μὴν οὐδ' ἂν τιμῆς ἔνεκα τοιούτοις ἔργοις
 and indeed not-even — of-honor for-the-sake-of such deeds
 ἀνὴρ ἐπιχειρήσειε καὶ μέσως φρόνιμος. ἀπ' ἀρετῆς γὰρ
 a-man would-attempt even moderately prudent from virtue for
 ἀλλ' οὐκ ἀπὸ κακότητος αἱ τιμαί· προδότῃ δὲ τῆς
 but not from wickedness (come)-the honors for-a-traitor and —
 Ἑλλάδος ἀνδρὶ πῶς ἂν γένοιτο τιμή; πρὸς δὲ τούτοις
 of-Greece a-man how — could-arise honor besides and these
 οὐδὲ τιμῆς ἐτύγχανον ἐνδεῆς ὦν· ἐτιμώμην γὰρ ἐπὶ τοῖς
 nor-even of-honor did-I-happen lacking being I-was-honored for for the
 ἐντιμοτάτοις ὑπὸ τῶν ἐντιμοτάτων, ὑφ' ὑμῶν ἐπὶ σοφία.
 most-honorable(-things) by the most-honorable by you for wisdom

Καὶ μὴν οὐδ' ἀσφαλείας οὐνεκά τις ἂν ταῦτα
 and indeed not-even of-safety for-the-sake-of anyone — these(-things)
 πράξαι. πᾶσι γὰρ ὃ γε προδότης πολέμιος, τῷ νόμῳ,
 would-do to-all for the at-least traitor (is)-hostile to-the law
 τῇ δίκῃ, τοῖς θεοῖς, τῷ πλήθει τῶν ἀνθρώπων. τὸν μὲν
 to-the justice to-the gods to-the multitude of-the men the indeed
 γε νόμον παραβαίνει, τὴν δὲ δίκην καταλύει, τὸ δὲ
 at-least law he-transgresses the and justice he-dissolves the and

θείον ἀτιμάζει, τὸ δὲ πλῆθος διαφθείρει. τῷ δὲ τοιούτῳ
divine he-dishonors the and multitude he-destroys for-the and such

βίῳ περὶ κινδύνων τῶν μεγίστων οὐδ' ἔχει ἀσφάλειαν.

life about dangers the greatest not-even has safety

18 Ἀλλὰ δὴ φίλους ὠφελεῖν βουλόμενος ἢ πολεμίους

but indeed friends to-help wishing or enemies

βλάπτειν; καὶ γὰρ τούτων ἔνεκά τις ἂν ἀδικήσειεν.

to-harm also for of-these for-the-sake-of someone — would-do-wrong

ἐμοὶ δὲ πᾶν τοῦναντίον ἐγίνετο· τοὺς μὲν φίλους

for-me but all the-opposite would-have-happened the indeed friends

κακῶς ἐποιοῦν, τοὺς δ' ἐχθροὺς ὠφέλουν. ἀγαθῶν

ill I-would-have-treated the and enemies I-would-have-helped of-goods

μὲν οὖν κτήσιν οὐδεμίαν εἶχεν ἢ πρᾶξις· κακῶς

indeed then acquisition none would-have-had the deed ill

δὲ παθεῖν οὐδὲ εἰς ἐπιθυμῶν πανουργεῖ.

and to-suffer not-even one desiring does-villainy

19 Τὸ δὲ λοιπὸν ἐστίν, ἢ τινα φόβον ἢ πόνον ἢ κίνδυνον

the and remaining is either some fear or toil or danger

φεύγοντα πρᾶξαι ταῦτα· τούτων δ' οὐδεὶς ἂν εἰπεῖν ἔχοι

fleeing to-have-done these(-things) of-these and no-one — to-say could

τί μοι προσήκεν. δισσῶν γὰρ τούτων ἔνεκα πάντες

which to-me belonged of-two for these for-the-sake-of all

πάντα πράττουσιν, ἢ κέρδος τι μετιόντες ἢ ζημίαν

all(-things) do either gain some pursuing or loss

φεύγοντες· ὅσα δὲ τούτων ἔξω πανουργεῖται *** ὅσα

fleeing as-many and of-these outside are-done-in-villainy (lacuna) as-many

δὲ κακῶς ἐμαυτὸν ἐποιοῦν ταῦτα πράττων, οὐκ ἄδηλον·

and ill myself I-would-treat these doing not (is-it)-unclear

προδιδούς γὰρ τὴν Ἑλλάδα προὔδιδουν ἐμαυτόν, τοκέας,

betraying for — Greece I-would-have-betrayed myself parents

φίλους, ἀξίωμα προγόνων, ἱερὰ πατρῶα, τάφους, πατρίδα

friends dignity of-ancestors shrines ancestral tombs fatherland

τὴν μεγίστην τῆς Ἑλλάδος. ἃ δὲ πᾶσι περὶ παντός
the greatest — of-Greece what and to-all above everything
ἐστι, ταῦτ' ἂν τοῖς ἀδικηθείσιν ἐνεχείρισα.

is these(-things) — to-the wronged I-would-have-banded-over

Σκέψασθε δὲ καὶ τόδε. πῶς οὐκ ἂν ἀβίωτος ἦν ὁ βίος 20

consider and also this how not — unlivable would-be the life

μοι πράξαντι ταῦτα; ποῖ γὰρ τραπέσθαι με χρῆν;

for-me having-done these(-things) where for to-turn me was-it-needful

πότερον εἰς τὴν Ἑλλάδα; δίκην δώσοντα τοῖς ἡδικημένοις;

whether to — Greece a-penalty to-pay to-the wronged

τίς δ' ἂν ἀπείχετό μου τῶν κακῶς πεπονθότων;

who and — would-have-kept-off me of-those ill having-suffered

ἀλλὰ μένειν ἐν τοῖς βαρβάροις; παραμελήσαντα πάντων

but to-remain among the barbarians having-neglected all

τῶν μεγίστων, ἐστερημένον τῆς καλλίστης τιμῆς, ἐν

the greatest(-things) deprived of-the most-beautiful honor in

αἰσχίστῃ δυσκλείᾳ διάγοντα, τοὺς ἐν τῷ παροιχομένῳ

most-shameful ill-fame living the in the past

βίῳ πόνους ἐπ' ἀρετῇ πεπονημένους ἀπορρῦψαντα; καὶ

life toils for virtue toiled having-thrown-away and

ταῦτα δι' ἑμαυτόν, ὅπερ αἰσχιστον ἀνδρί,

these(-things) because-of myself which-precisely (is)-most-shameful for-a-man

δυστυχεῖν δι' αὐτόν.

to-be-unfortunate because-of himself

οὐ μὴν οὐδὲ παρὰ τοῖς βαρβάροις πιστῶς ἂν διεκείμην· 21

not indeed even among the barbarians trustworthily — would-I-have-fared

πῶς γάρ, οἵτινες ἀπιστότατον ἔργον συνηπίσαντό μοι

how for (men)-who a-most-faithless deed knew me

πεποιηκότι, τοὺς φίλους τοῖς ἐχθροῖς παραδεδωκότι; βίος

having-done the friends to-the enemies having-banded-over life

δ' οὐ βιωτὸς πίστεως ἐστερημένῳ. χρήματα μὲν

and (is)-not livable of-trust deprived money indeed

γὰρ ἀποβαλὼν ἢ τυραννίδος ἐκπεσὼν ἢ τὴν πατρίδα
for having-lost or from-tyranny having-fallen or the fatherland
 φυγὼν ἀναλάβοι τις ἅν· ὁ δὲ πίστιν ἀποβαλὼν
having-fled could-recover one — the(-one) but trust having-lost
 οὐκ ἂν ἔτι κτήσαιτο. ὅτι μὲν οὖν οὐτ' ἂν ἐδυνάμην
not — again could-acquire(-it) that indeed then neither — could-I
 οὐτ' ἂν ἐβουλόμην προδοῦναι τὴν Ἑλλάδα, διὰ τῶν
nor — would-I-have-wished to-betray — Greece through the
 προειρημένων δέδεικται.
things-said-before has-been-shown

III · TO THE ACCUSER

Palamedes turns to Odysseus. Does he accuse from knowledge or from opinion? If from knowledge, he saw, took part, or heard from one who took part; let him name the manner, place, and time, or bring the witness. What never happened cannot be witnessed, while what happened is easily shown, so Odysseus only opines, and opinion is common to all and least to be trusted. He has charged Palamedes with two opposites, wisdom and madness, which no one man can have: a wise man would not commit the greatest errors. Palamedes could accuse him in turn, but would rather escape by his own merits than by Odysseus' faults.

- 22 Βούλομαι δὲ μετὰ ταῦτα πρὸς τὸν κατήγορον διαλεχθῆναι.
I-wish and after these(-things) to the accuser to-converse
 τίνι ποτὲ πιστεύσας τοιοῦτος ὢν τοιούτου κατηγορεῖς;
in-what ever having-trusted such being such(-a-man) do-you-accuse
 ἄξιον γὰρ καταμαθεῖν, οἷος ὢν οἷα λέγεις, ὥς
worthy(-it-is) for to-learn what-sort being what-sort(-things) you-say as
 ἀνάξιος ἀναξίῳ. πότερα γὰρ μου κατηγορεῖς εἰδὼς
unworthy against-the-unworthy whether for me do-you-accuse knowing
 ἀκριβῶς ἢ δοξάζων; εἰ μὲν γὰρ εἰδὼς, οἶσθ' ἰδὼν
precisely or supposing if indeed for knowing you-know having-seen

ἢ μετέχων ἢ του μετέχοντος πυθόμενος. εἰ μὲν
or taking-part or from-someone taking-part having-learned if indeed
 οὖν ἰδὼν, φράσον τούτοις τὸν τρόπον, τὸν τόπον, τὸν
then having-seen tell these the way the place the
 χρόνον, πότε, ποῦ, πῶς εἶδες· εἰ δὲ μετέχων, ἔνοχος εἰ
time when where how you-saw if but taking-part liable you-are
 ταῖς αὐταῖς αἰτίαις· εἰ δέ του μετέχοντος ἀκούσας,
to-the same charges if but from-someone taking-part having-heard
 ὅστις ἐστίν, αὐτὸς ἐλθέτω, φανήτω, μαρτυρησάτω.
whoever he-is himself let-him-come let-him-appear let-him-testify
 πιστότερον γὰρ οὕτως ἔσται τὸ κατηγορήμα μαρτυρηθέν·
more-credible for thus will-be the accusation having-been-testified
 ἐπεὶ νῦν γ' οὐδέτερος ἡμῶν παρέχεται μάρτυρα.
since now at-least neither of-us provides a-witness
 φήσεις ἴσως ἴσον εἶναι τὸ σέ τε τῶν γενομένων, 23
you-will-say perhaps equal to-be the you both of-the(-things) having-happened
 ὥς σὺ φῆς, μὴ παρέχεσθαι μάρτυρας, τῶν τε μὴ
as you say not to-provide witnesses of-the(-things) and not
 γενομένων ἐμέ. τὸ δ' οὐκ ἴσον ἐστί· τὰ μὲν γὰρ
having-happened me in-fact but not equal is the indeed for
 ἀγένητα πῶς οὐκ ἀδύνατα μαρτυρηθῆναι; περὶ
things-not-happened how not (are-they)-impossible to-be-testified-to about
 δὲ τῶν γενομένων οὐ μόνον οὐκ ἀδύνατον, ἀλλὰ καὶ
and the(-things) having-happened not only not impossible but also
 ῥάδιον, οὐδὲ μόνον ῥάδιον, ἀλλὰ *** σοὶ μὲν οὖν ἦν
easy nor only easy but (lacuna) to-you indeed then it-was
 οἶόν τε μόνῳ μὴ μόνον μάρτυρας ἀλλὰ καὶ ψευδομάρτυρας
possible — alone not only witnesses but also false-witnesses
 εὔρεῖν, ἐμοὶ δ' οὐδέτερον εὔρεῖν τούτων δυνατόν.
to-find for-me and neither to-find of-these possible

24 Ὅτι μὲν οὖν οὐκ οἶσθ' ἃ κατηγορεῖς, φανερόν· τὸ
that indeed then not you-know what you-accuse (is)-evident the
 δὴ λοιπὸν οὐκ εἰδότες σε δοξάζειν. εἰτ', ὦ πάντων
indeed remaining(-case) not knowing you to-suppose then O of-all
 ἀνθρώπων τολμηρότατε, δόξῃ πιστεύσας, ἀπιστοτάτῳ
men most-audacious in-opinion having-trusted a-most-untrustworthy
 πράγματι, τὴν ἀλήθειαν οὐκ εἰδώς, τολμᾶς ἄνδρα περὶ
thing the truth not knowing you-dare a-man for
 θανάτου διώκειν; ὦ τί τοιοῦτον ἔργον εἰργασμένῳ
death to-prosecute to-whom what such deed having-done
 σύνοισθα; ἀλλὰ μὴν τό γε δοξάσαι κοινὸν ἅπασιν
are-you-privy but indeed the at-least to-suppose (is)-common to-all
 περὶ πάντων, καὶ οὐδὲν ἐν τούτῳ σὺ τῶν ἄλλων
about all(-things) and in-no-way in this you than-the others
 σοφώτερος. ἀλλ' οὔτε τοῖς δοξάζουσι δεῖ πιστεύειν ἀλλὰ
(are)-wiser but neither the supposing one-must to-trust but
 τοῖς εἰδόσιν, οὔτε τὴν δόξαν τῆς ἀληθείας πιστοτέραν
the knowing nor the opinion than-the truth more-trustworthy
 νομίζειν ἀλλὰ τὰναντία τὴν ἀλήθειαν τῆς δόξης.
to-consider but the-opposite the truth than-the opinion

25 Κατηγορήσας δέ μου διὰ τῶν εἰρημένων λόγων δύο
you-accused and me in the said words (of)-two
 τὰναντιώτατα, σοφίαν καὶ μανίαν, ὥπερ οὐχ οἶόν τε
most-opposite(-things) wisdom and madness which not possible —
 τὸν αὐτὸν ἄνθρωπον ἔχειν. ὅπου μὲν γὰρ με φησ
the same man to-have where indeed for me you-say
 εἶναι τεχνήντά τε καὶ δεινὸν καὶ πόριμον, σοφίαν μου
to-be artful both and clever and resourceful (of)-wisdom me
 κατηγορεῖς, ὅπου δὲ λέγεις ὡς προὔδιδουν τὴν Ἑλλάδα,
you-accuse where and you-say that I-was-betraying — Greece
 μανίαν· μανία γὰρ ἐστὶν ἔργοις ἐπιχειρεῖν ἀδυνάτοις,
(of)-madness madness for is deeds to-attempt impossible

ἀσυμφόροις, αἰσχροῖς, ἀφ' ὧν τις τοὺς μὲν φίλους βλάψει,
 unprofitable shameful from which one the indeed friends will-harm
 τοὺς δ' ἐχθροὺς ὠφελήσει, τὸν δ' αὐτοῦ βίον ἐπονείδιστον
 the and enemies will-belp the and his-own life reproached
 καὶ σφαλερὸν καταστήσει. καίτοι πῶς χρὴ ἀνδρὶ τοιούτῳ
 and precarious will-make and-yet how must-one a-man such
 πιστεύειν, ὅστις τὸν αὐτὸν λόγον λέγων πρὸς τοὺς αὐτοὺς
 to-trust who the same speech speaking to the same
 ἄνδρας περὶ τῶν αὐτῶν τὰναντιώτατα λέγει;
 men about the same(-things) most-opposite(-things) says

Βουλοίμην δ' ἂν παρὰ σοῦ πυθέσθαι, πότερα τοὺς σοφοὺς 26
 I-would-wish and — from you to-learn whether the wise
 ἄνδρας νομίζεις ἀνοήτους ἢ φρονίμους. εἰ μὲν γὰρ ἀνοήτους,
 men you-consider foolish or prudent if indeed for foolish
 καινὸς ὁ λόγος, ἀλλ' οὐκ ἀληθής· εἰ δὲ φρονίμους, οὐ δήπου
 (is)-novel the argument but not true if but prudent not surely
 προσήκει τοὺς γε φρονοῦντας ἑξαμαρτάνειν τὰς μεγίστας
 it-befits those at-least being-prudent to-commit the greatest
 ἁμαρτίας καὶ μᾶλλον αἰρεῖσθαι κακὰ πρὸ τῶν ἀγαθῶν.
 errors and rather to-choose evils before the goods
 εἰ μὲν οὖν εἰμὶ σοφός, οὐχ ἥμαρτον· εἰ δ' ἥμαρτον, οὐ
 if indeed then I-am wise not I-erred if but I-erred not
 σοφός εἰμι. ὥστε δι' ἀμφοτέρ' ἂν εἴης ψευδής.
 wise I-am so-that on both(-counts) — you-would-be false

Ἄντικατηγορῆσαι δέ σου πολλὰ καὶ μεγάλα καὶ παλαιὰ 27
 to-accuse-in-return and you many and great and old
 καὶ νέα προσόντα δυνάμενος οὐ βούλομαι. βούλομαι γὰρ
 and new (charges)-belonging being-able not I-wish I-wish for
 οὐ τοῖς σοῖς κακοῖς ἀλλὰ τοῖς ἐμοῖς ἀγαθοῖς ἀποφεύγειν
 not by-the your evils but by-the my goods to-escape
 τὴν αἰτίαν ταύτην. πρὸς μὲν οὖν σέ ταῦτα.
 the charge this to indeed then you these(-things)

Palamedes speaks of himself, an invidious speech but a needed one: his life has been blameless, and he is a benefactor of the Greeks and of all men, inventor of battle order, written laws, letters, measures and weights, number, beacons, and board games. He wrongs neither young nor old. Pity and entreaty suit a crowd, not the first of the Greeks; they should weigh deeds above words, take time, and judge with the truth, since an unjust death cannot be undone and the guilt would be theirs, not the accuser's. He ends without a summary, since such judges remember what was said.

- 28 Πρὸς δ' ὑμᾶς ὦ ἄνδρες κριταὶ περὶ ἑμαντοῦ βούλομαι λόγον
 to and you O men judges about myself I-wish a-speech
 εἰπεῖν ἐπίφθονον μὲν ἀληθὴ δέ, μὴ κατηγορημένου μὲν οὐκ
 to-say invidious indeed true but not having-been-accused indeed not
 ἀνεκτόν, κατηγορουμένῳ δὲ προσήκοντα. νῦν γὰρ ἐν ὑμῖν
 tolerable for-one-accused but fitting now for before you
 εὐθύνας καὶ λόγον ὑπέχω τοῦ παροιχομένου βίου. δέομαι οὖν
 account and reckoning I-undergo of-the past life I-ask then
 ὑμῶν, ἃν ὑμᾶς ὑπομνήσω τῶν ἐμοί τι πεπραγμένων καλῶν,
 you if you I-remind of-the by-me any done noble(-things)
 μηδένα φθονῆσαι τοῖς λεγομένοις, ἀλλ' ἀναγκαῖον ἡγήσασθαι
 none to-begrudge the things-said but necessary to-consider
 κατηγορημένον δεινὰ καὶ ψευδῇ καὶ τι τῶν ἀληθῶν
 one-accused-of terrible and false(-things) also some of-the true
 ἀγαθῶν εἰπεῖν ἐν εἰδόσιν ὑμῖν ὅπερ ἡδιστόν μοι.
 goods to-say among knowing you which-precisely (is)-sweetest to-me
- 29 πρῶτον μὲν οὖν καὶ δεύτερον καὶ μέγιστον, διὰ παντὸς
 first indeed then and second and greatest through all
 ἀπ' ἀρχῆς εἰς τέλος ἀναμάρτητος ὁ παροιχόμενος βίος
 from beginning to end blameless the past life
 ἐστὶ μοι, καθαρὸς πάσης αἰτίας· οὐδεὶς γὰρ ἂν οὐδεμίαν
 is to-me pure of-every charge no-one for — any

αἰτίαν κακότητος ἀληθῇ πρὸς ὑμᾶς περὶ ἐμοῦ εἰπεῖν ἔχοι.
charge of-wickedness true to you about me to-say could
 καὶ γὰρ οὐδ' αὐτὸς ὁ κατήγορος οὐδεμίαν ἀπόδειξιν
and for not-even himself the accuser any proof
 εἴρηκεν ὦν εἴρηκεν· οὕτω λοιδορίαν οὐκ ἔχουσιν ἔλεγχον
has-stated of-what he-has-stated so abuse not having proof
 ὁ λόγος αὐτῷ δύναται.

the speech of-his amounts-to

φήσαιμι δ' ἂν, καὶ φήσας οὐκ ἂν ψευσαίμην οὐδ' ἂν
I-would-say and — and having-said not — would-I-lie nor —
 ἐλεγχθεῖν, οὐ μόνον ἀναμάρτητος ἀλλὰ καὶ μέγας εὐεργέτης
would-I-be-refuted not only blameless but also a-great benefactor
 ὑμῶν καὶ τῶν Ἑλλήνων καὶ τῶν ἀπάντων ἀνθρώπων, οὐ
of-you and of-the Greeks and of-the all men not
 μόνον τῶν νῦν ὄντων ἀλλὰ καὶ τῶν μελλόντων, εἶναι. τίς
only of-those now being but also of-those to-come to-be who
 γὰρ ἄλλος ἐποίησε τὸν ἀνθρώπινον βίον πόρμιον ἐξ ἀπόρου
for else made the human life resourceful from resourceless
 καὶ κεκοσμημένον ἐξ ἀκόσμου, τάξεις τε πολεμικὰς
and ordered from disordered formations both military
 εὐρών, μέγιστον εἰς πλεονεκτήματα, νόμους τε γραπτούς,
having-found greatest for advantages laws and written
 φύλακας τοῦ δικαίου, γράμματα τε, μνήμης ὄργανον,
guardians of-the just letters and of-memory the-instrument
 μέτρα τε καὶ σταθμά, συναλλαγῶν εὐπόρους διαλλαγὰς,
measures both and weights of-exchanges convenient transactions
 ἀριθμὸν τε, χρημάτων φύλακα, πυρσοὺς τε, κρατίστους καὶ
number and of-money the-guardian beacons and mightiest and
 ταχίστους ἀγγέλους, πεσσοὺς τε, σχολῆς ἄλμπον διατριβήν;
swiftest messengers board-games and of-leisure painless pastime

30

31 τίνος οὖν ἔνεκα ταῦθ' ὑμᾶς ὑπέμνησα; δηλῶν μὲν ὅτι
of-what then for-the-sake these(-things) you did-I-remind showing indeed that
 τοῖς τοιούτοις τὸν νοῦν προσέχω, σημεῖον δὲ ποιούμενος
to-the such(-things) the mind I-apply a-sign and making
 ὅτι τῶν αἰσχροῶν καὶ τῶν κακῶν ἔργων ἀπέχομαι· τὸ
that from-the shameful and the evil deeds I-keep-away the
 γὰρ ἐκείνοις τὸν νοῦν προσέχοντα τοῖς τοιούτοις προσέχειν
for to-those the mind applying to-the such(-things) to-apply
 ἀδύνατον. ἀξιῶ δ', εἰ μηδὲν αὐτὸς ὑμᾶς ἀδικῶ, μηδ'
(is)-impossible I-claim and if in-nothing I you wrong nor
 αὐτὸς ὑφ' ὑμῶν ἀδικηθῆναι.

I by you to-be-wronged

32 καὶ γὰρ οὐδὲ τῶν ἄλλων ἐπιτηδευμάτων οὐνεκ'
and for not-even of-the other pursuits for-the-sake
 ἀξιός εἰμι κακῶς πάσχειν, οὔθ' ὑπὸ νεωτέρων οὔθ' ὑπὸ
worthy am-I ill to-suffer either by younger or by
 πρεσβυτέρων. τοῖς μὲν γὰρ πρεσβυτέροις ἄλυπός εἰμι, τοῖς
older to-the indeed for older(-men) inoffensive I-am to-the
 δὲ νεωτέροις οὐκ ἀνωφελής· τοῖς εὐτυχούσιν οὐ φθονερός,
and younger not unhelpful to-the fortunate not envious
 τῶν δυστυχούντων οἰκτίρμων· οὔτε πενίας ὑπερορῶν, οὔτε
of-the unfortunate compassionate neither poverty disregarding nor
 πλοῦτον ἀρετῆς ἀλλ' ἀρετὴν πλούτου προτιμῶν· οὔτ' ἐν
wealth than-virtue but virtue than-wealth preferring neither in
 βουλαῖς ἄχρηστος οὔτ' ἐν μάχαις ἀργός, ποιῶν τὸ
councils useless nor in battles idle doing the(-thing)
 τασσόμενον, πειθόμενος τοῖς ἄρχουσιν. ἀλλὰ γὰρ οὐκ
ordered obeying the rulers but for not
 ἐμὸν ἐμαυτὸν ἐπαινεῖν· ὁ δὲ παρὼν καιρὸς ἡνάγκασε
mine(-is-it) myself to-praise the but present occasion compelled
 καὶ ταῦτα, κατηγορημένον πάντως ἀπολογήσασθαι.
even these(-things) accused in-every-way to-defend

Λοιπὸς δὲ περὶ ὑμῶν πρὸς ὑμᾶς ἐστὶ μοι λόγος, ὃν
remaining and about you to you is for-me a-speech which
 εἰπὼν παύσομαι τῆς ἀπολογίας. οἶκτος μὲν οὖν καὶ
having-said I-will-cease from-the defense pity indeed then and
 λιταὶ καὶ φίλων παραίτησις ἐν ὄχλῳ μὲν οὔσης τῆς
entreaties and of-friends intercession before a-crowd indeed being the
 κρίσεως χρήσιμα· παρὰ δ' ὑμῖν τοῖς πρώτοις οὔσι τῶν
judgment (are)-useful before but you the first being of-the
 Ἑλλήνων καὶ δοκοῦσιν, οὐ φίλων βοηθείαις οὐδὲ λιταῖς
Greeks and seeming not by-friends' help nor by-entreaties
 οὐδ' οἷκτοις δεῖ πείθειν ὑμᾶς, ἀλλὰ τῷ σαφεστάτῳ
nor by-pity must-one to-persuade you but by-the clearest
 δικαίῳ, διδάξαντα τὰληθές, οὐκ ἀπατήσαντά με δεῖ
justice having-taught the-truth not having-deceived me must
 διαφυγεῖν τὴν αἰτίαν ταύτην.

to-escape the charge this

ὑμᾶς δὲ χρὴ μὴ τοῖς λόγοις μᾶλλον ἢ τοῖς ἔργοις
you and must not to-the words more than to-the deeds
 προσέχειν τὸν νοῦν, μηδὲ τὰς αἰτίας τῶν ἐλέγχων
apply the mind nor the charges than-the proofs
 προκρίνειν, μηδὲ τὸν ὀλίγον χρόνον τοῦ πολλοῦ σοφώτερον
prefer nor the short time than-the long wiser
 ἡγεῖσθαι κριτὴν, μηδὲ τὴν διαβολὴν τῆς πείρας πιστοτέραν
to-consider a-judge nor the slander than-the test more-credible
 νομίζειν. ἅπαντα μὲν γὰρ τοῖς ἀγαθοῖς ἀνδράσι μεγάλης
to-consider all(-things) indeed for for-the good men (it-is)-of-great
 εὐλαβείας ἀμαρτάνειν, τὰ δ' ἀνήκεστα τῶν ἀκεστῶν ἔτι
caution to-err the and incurable(-things) than-the curable still
 μᾶλλον· ταῦτα γὰρ προνοήσασι μὲν ἀδύνατα, μετανοήσασι
more these for for-those-foreseeing indeed (are)-impossible for-those-repenting

- δ' ἀνίατα. τῶν δὲ τοιούτων ἐστίν, ὅταν ἄνδρες ἄνδρα
and incurable of-the and such(-cases) it-is when men a-man
 περὶ θανάτου κρίνωσιν· ὅπερ ἐστὶ νῦν παρ' ὑμῖν.
for death judge which-precisely is now before you
- 35 εἰ μὲν οὖν ἦν διὰ τῶν λόγων τὴν ἀλήθειαν τῶν
if indeed then it-were-possible through the words the truth of-the
 ἔργων καθαρῶς γενέσθαι τοῖς ἀκούουσι φανεράν, εὖπορος
deeds purely to-become to-the bearers evident easy
 ἂν ἡ κρίσις ἦν ἀπὸ τῶν εἰρημένων· ἐπειδὴ δ' οὐχ οὕτως
— the judgment would-be from the things-said since but not so
 ἔχει, τὸ μὲν σῶμα τοῦμὸν φυλάξατε, τὸν δὲ πλείω χρόνον
it-is the indeed body my guard the and longer time
 ἐπιμείνατε, μετὰ δὲ τῆς ἀληθείας τὴν κρίσιν ποιήσατε.
wait with and the truth the judgment make
 ὑμῖν μὲν γὰρ μέγας ὁ κίνδυνος ἀδίκους φανεῖσι δόξαν
for-you indeed for great (is)-the danger unjust appearing reputation
 τὴν μὲν καταβαλεῖν, τὴν δὲ κτήσασθαι. τοῖς δ'
the-one indeed to-throw-down the-other and to-acquire for-the and
 ἀγαθοῖς ἀνδράσιν αἰρετώτερος θάνατος δόξης αἰσχροῦ.
good men more-choiceworthy (is)-death than-reputation shameful
 τὸ μὲν γὰρ τοῦ βίου τέλος, ἡ δὲ τῷ βίῳ νόσος.
the indeed for of-the life (is)-the-end the but to-the life a-disease
- 36 ἐὰν δ' ἀδίκως ἀποκτείνῃτέ με, πολλοῖς γενήσεται φανερόν·
if and unjustly you-kill me to-many it-will-become evident
 ἐγὼ τε γὰρ οὐκ ἀγνῶς, ὑμῖν τε παρὰ πᾶσιν Ἑλλήσι
I both for not unknown(-am) for-you and among all Greeks
 γνῶριμος ἡ κακότης καὶ φανερά. καὶ τὴν αἰτίαν ἅπασαν
known the wickedness and evident and the blame all
 ὑμεῖς ἔχετε τῆς ἀδικίας, οὐχ ὁ κατήγορος· ἐν ὑμῖν γὰρ
you will-have of-the injustice not the accuser with you for
 τὸ τέλος ἐστὶ τῆς δίκης. ἁμαρτία δ' οὐκ ἂν γένοιτο
the end is of-the trial an-error and not — could-happen

μείζων ταύτης. οὐ γὰρ μόνον εἰς ἐμὲ καὶ τοκέας
greater than-this not for only against me and parents
 τοὺς ἐμοὺς ἀμαρτήσεσθε δικάσαντες ἀδίκως, ἀλλ' ὑμῖν
the my will-you-err having-judged unjustly but to-you
 αὐτοῖς δεινὸν ἄθεον ἄδικον ἄνομον ἔργον συνεπιστήσεσθε
yourselves terrible godless unjust lawless deed you-will-be-conscious
 πεποιηκότες, ἀπεκτονότες ἄνδρα σύμμαχον, χρήσιμον
having-done having-killed a-man ally useful
 ὑμῖν, εὐεργέτην τῆς Ἑλλάδος, Ἕλληνας Ἕλληνα, φανεράν
to-you benefactor — of-Greece Greeks a-Greek evident
 οὐδεμίαν ἀδικίαν οὐδὲ πιστὴν αἰτίαν ἀποδείξαντες.
no injustice nor credible charge having-demonstrated
 Εἴρηται τὰ παρ' ἐμοῦ, καὶ παύομαι. τὸ γὰρ
has-been-said the(-things) from me and I-cease the for
 ὑπομνήσαι τὰ διὰ μακρῶν εἰρημένα συντόμως πρὸς μὲν
to-remind the at length said(-things) concisely toward indeed
 φαύλους δικαστὰς ἔχει λόγον· τοὺς δὲ πρώτους τῶν
poor judges has reason the but first of-the
 πρώτων Ἑλλήνας Ἑλλήνων οὐκ ἄξιον οὐδ' ἀξιῶσαι
first Greeks of-Greeks not worthy(-is-it) even to-think-fit
 μήτε προσέχειν τὸν νοῦν μήτε μεμνήσθαι τὰ λεχθέντα.
either to-apply the mind or to-remember the things-said

37

PLATO

ION

Ion

Socrates meets Ion, back from the rhapsodes' contest at the festival of Asclepius in Epidaurus, where he took the first prize; he hopes to win at the Panathenaea too. Socrates envies the rhapsodes their art: they go finely dressed and spend their time with many good poets, above all Homer, whose thought they must learn and not only his words, since no one could be a good rhapsode without understanding the poet. Ion agrees. He speaks about Homer, he says, better than Metrodorus, Stesimbrotus, or Glaucon, and deserves a golden crown from the Homeridae.

SOC. τὸν Ἴωνα χαίρειν. πόθεν τὰ νῦν ἡμῖν ἐπιδεδήμηκας; 530

— Ion (I-bid)-to-rejoice whence the now to-us have-you-come-to-stay

ἢ οἴκοθεν ἐξ Ἐφέσου;

or from-home from Ephesus

ION οὐδαμῶς, ὦ Σώκρατες, ἀλλ' ἐξ Ἐπιδαύρου ἐκ τῶν
not-at-all O Socrates but from Epidaurus from the

Ἀσκληπιδίων.

Asclepieia

SOC. μὴν καὶ ῥαψωδῶν ἀγῶνα τιθέασιν τῷ θεῷ οἱ
surely-not also of-rhapsodes a-contest do-they-hold for-the god the

Ἐπιδάυριοι;

Epidaurians

ION πάνν γε, καὶ τῆς ἄλλης γε μουσικῆς.

certainly at-least and of-the other at-least music

SOC. τί οὖν; ἡγωνίζου τι ἡμῖν; καὶ πῶς τι ἡγωνίσω;

what then did-you-compete at-all for-us and how at-all did-you-compete

ION τὰ πρῶτα τῶν ἄθλων ἡνεγκάμεθα, ὦ Σώκρατες. b

the first of-the prizes we-carried-off O Socrates

SOC. εὖ λέγεις· ἄγε δὴ ὅπως καὶ τὰ Παναθήναια

well you-speak come indeed that also the Panathenaea

νικήσομεν.

we-shall-win

ION ἀλλ' ἔσται ταῦτα, ἐὰν θεὸς ἐθέλῃ.

but it-will-be these(-things) if god wills

c SOC. καὶ μὴν πολλάκις γε ἐζήλωσα ὑμᾶς τοὺς ῥαψωδούς, ὦ

and indeed often at-least I-have-envied you the rhapsodes O

Ἴων, τῆς τέχνης· τὸ γὰρ ἅμα μὲν τὸ σῶμα κεκοσμηῆσθαι

Ion for-the art the for at-once indeed the body to-be-adorned

ἀεὶ πρέπον ὑμῶν εἶναι τῇ τέχνῃ καὶ ὡς καλλίστοις

always fitting your to-be to-the art and as most-beautiful

φαίνεσθαι, ἅμα δὲ ἀναγκαῖον εἶναι ἔν τε ἄλλοις ποιηταῖς

to-appear at-once and necessary to-be in both other poets

διατρίβειν πολλοῖς καὶ ἀγαθοῖς καὶ δὴ καὶ μάλιστα ἐν

to-spend-time many and good and indeed also most-of-all in

᾽Ομήρῳ, τῷ ἀρίστῳ καὶ θειοτάτῳ τῶν ποιητῶν, καὶ τὴν

Homer the best and most-divine of-the poets and the

τούτου διάνοιαν ἐκμανθάνειν, μὴ μόνον τὰ ἔπη, ζηλωτόν

of-this(-one) thought to-learn-thoroughly not only the verses enviable

ἐστί. οὐ γὰρ ἂν γένοιτό ποτε ἀγαθὸς ῥαψωδός, εἰ μὴ

is not for — would-become ever a-good rhapsode if not

συνείη τὰ λεγόμενα ὑπὸ τοῦ ποιητοῦ. τὸν γὰρ

he-should-understand the(-things) said by the poet the for

ῥαψωδὸν ἐρμηνέα δεῖ τοῦ ποιητοῦ τῆς διανοίας γίνεσθαι

rhapsode an-interpreter must of-the poet of-the thought to-become

τοῖς ἀκούουσι· τοῦτο δὲ καλῶς ποιεῖν μὴ γινώσκοντα ὅτι

to-the hearers this and well to-do not knowing what

λέγει ὁ ποιητὴς ἀδύνατον. ταῦτα οὖν πάντα ἄξια ζηλοῦσθαι.

says the poet (is)-impossible these then all worthy to-be-envied

d ION ἀληθῆ λέγεις, ὦ Σώκρατες· ἐμοὶ γοῦν τοῦτο

true(-things) you-say O Socrates to-me at-least this

πλεῖστον ἔργον παρέσχεν τῆς τέχνης, καὶ οἶμαι κάλλιστα

most work provided of-the art and I-think most-beautifully

ἀνθρώπων λέγειν περὶ ᾽Ομήρου, ὡς οὔτε Μητροδώρος ὁ

of-men to-speak about Homer so-that neither Metrodorus the

Λαμψακηνὸς οὔτε Στησίμβροτος ὁ Θάσιος οὔτε Γλαύκων

of-Lampsacus nor Stesimbrotus the Thasian nor Glaucon

οὔτε ἄλλος οὐδείς τῶν πρόποτε γενομένων ἔσχεν εἰπεῖν

nor other anyone of-those ever having-been was-able to-say

οὔτω πολλὰς καὶ καλὰς διανοίας περὶ Ὅμηρου ὅσας ἐγώ.

so many and beautiful thoughts about Homer as-many-as I

SOC. εὖ λέγεις, ὦ Ἴων· δῆλον γὰρ ὅτι οὐ φθονήσεις μοι

well you-speak O Ion clear(-it-is) for that not you-will-grudge me

ἐπιδείξαι.

to-display(-it)

ION καὶ μὴν ἄξιόν γε ἀκοῦσαι, ὦ Σώκρατες, ὥς εὖ

and indeed worthy(-it-is) at-least to-hear O Socrates how well

κεκόσμηκα τὸν Ὅμηρον· ὥστε οἶμαι ὑπὸ Ὀμηριδῶν ἄξιος

I-have-adorned — Homer so-that I-think by Homeridae worthy

εἶναι χρυσῷ στεφάνῳ στεφανωθῆναι.

to-be with-a-golden crown to-be-crowned

Ion is expert on Homer alone, not Hesiod or Archilochus. On divination, which Homer and Hesiod both treat, a seer would explain them better than Ion. All poets speak of war, of men and gods, and the underworld, and whoever knows who speaks well of a subject knows who speaks badly, as in number and medicine. So why does Ion doze over other poets? Because he speaks of Homer without art or knowledge: poetry is a whole, and no judge of painting, sculpture, or music knows one master alone. Ion cannot deny it, yet knows he speaks best on Homer.

- 531 SOC. καὶ μὲν ἐγὼ ἔτι ποιήσομαι σχολὴν ἀκροάσασθαι
and indeed I still will-make leisure to-listen-to
 σου, νῦν δὲ μοι τοσόνδε ἀποκρίναι· πότερον περὶ Ὀμήρου
you now but to-me this-much answer whether about Homer
 μόνον δεινὸς εἶ ἢ καὶ περὶ Ἡσιόδου καὶ Ἀρχιλόχου;
only clever are-you or also about Hesiod and Archilochus
 ION οὐδαμῶς, ἀλλὰ περὶ Ὀμήρου μόνον· ἱκανὸν γάρ μοι
not-at-all but about Homer only sufficient for to-me
 δοκεῖ εἶναι.
it-seems to-be
 SOC. ἔστι δὲ περὶ οὗτου Ὅμηρος τε καὶ Ἡσίοδος ταῦτα
is-there and about which Homer both and Hesiod the-same(-things)
 λέγετον;
say
 ION οἶμαι ἔγωγε καὶ πολλά.
I-think I-at-least and many
 SOC. πότερον οὖν περὶ τούτων κάλλιον ἂν ἐξηγήσαιο ἃ
whether then about these better — would-you-explain what
 Ὅμηρος λέγει ἢ ἃ Ἡσίοδος;
Homer says or what Hesiod

ION ὁμοίως ἂν περί γε τούτων, ὦ Σώκρατες, περὶ
similarly (I)-would about at-least these O Socrates about
 ὧν ταῦτ' ἀλέγουσιν.

which the-same(-things) they-say

SOC. τί δὲ ὧν πέρι μὴ ταῦτ' ἀλέγουσιν; οἷον
what and (of-those)-which about not the-same(-things) they-say for-instance

περὶ μαντικῆς λέγει τι Ὅμηρός τε καὶ Ἡσίοδος.
about divination says something Homer both and Hesiod

ION πάνν γε.

certainly at-least

SOC. τί οὖν; ὅσα τε ὁμοίως καὶ ὅσα διαφόρως
what then as-many-as both similarly and as-many-as differently

περὶ μαντικῆς λέγετον τῶ ποιητῶν τούτων, πότερον σὺ
about divination say the poets these-two whether you
 κάλλιον ἂν ἐξηγήσαις ἢ τῶν μάντεων τις τῶν ἀγαθῶν;
better — would-explain or of-the seers someone of-the good

ION τῶν μάντεων.

of-the seers

SOC. εἰ δὲ σὺ ἦσθα μάντις, οὐκ, εἴπερ περὶ τῶν ὁμοίως
if and you were a-seer not if-indeed about the similarly

λεγομένων οἶός τ' ἦσθα ἐξηγήσασθαι, καὶ περὶ τῶν
said able — were-you to-explain also about the

διαφόρως λεγομένων ἡπίστω ἂν ἐξηγεῖσθαι;

differently said would-you-know — to-explain

ION δῆλον ὅτι.

clear(-it-is) that

SOC. τί οὖν ποτε περὶ μὲν Ὀμήρου δεινὸς εἶ, περὶ δὲ
why then ever about indeed Homer clever are-you about but

Ἡσιόδου οὐ, οὐδὲ τῶν ἄλλων ποιητῶν; ἢ Ὅμηρος περὶ
Hesiod not nor the other poets or (does)-Homer about

ἄλλων τινῶν λέγει ἢ ὧν περὶ σύμπαντες οἱ ἄλλοι
others some speak than (those)-which-very all the other

ποιηταί; οὐ περὶ πολέμου τε τὰ πολλὰ διελήλυθεν καὶ
poets not about war both the most-part has-be-gone-through and
 περὶ ὁμίλιων πρὸς ἀλλήλους ἀνθρώπων ἀγαθῶν τε καὶ
about associations with one-another of-men good both and
 κακῶν καὶ ἰδιωτῶν καὶ δημιουργῶν, καὶ περὶ θεῶν πρὸς
bad and private-men and craftsmen and about gods with
 ἀλλήλους καὶ πρὸς ἀνθρώπους ὁμιλούντων, ὥς ὁμιλοῦσι,
one-another and with men associating how they-associate
 καὶ περὶ τῶν οὐρανίων παθημάτων καὶ περὶ τῶν ἐν
and about the heavenly affections and about the(-things) in
 Ἅιδου, καὶ γενέσεις καὶ θεῶν καὶ ἥρώων; οὐ ταῦτά ἐστι
Hades and births both of-gods and of-heroes not these are
 περὶ ᾧν Ὅμηρος τὴν ποίησιν πεποίηκεν;
about which Homer the poetry has-composed

ION ἀληθῇ λέγεις, ὦ Σώκρατες.

true(-things) you-say O Socrates

SOC. τί δὲ οἱ ἄλλοι ποιηταί; οὐ περὶ τῶν αὐτῶν τούτων;
what and the other poets not about the same these

ION ναί, ἀλλ', ὦ Σώκρατες, οὐχ ὁμοίως πεποιήκασι καὶ
yes but O Socrates not similarly have-they-composed as

Ὅμηρος.

Homer

SOC. τί μὴν; κάκιον;
what indeed worse

ION πολὺ γε.
much at-least

SOC. Ὅμηρος δὲ ἄμεινον;
Homer and better

ION ἄμεινον μέντοι νῇ Δία.
better indeed by Zeus

SOC. οὐκοῦν, ὦ φίλη κεφαλὴ Ἴων, ὅταν περὶ ἀριθμοῦ
therefore O dear head Ion when about number
 πολλῶν λεγόντων εἰς τις ἄριστα λέγῃ, γνώσεται δήπου
many speaking one someone best speaks will-know surely
 τις τὸν εὖ λέγοντα;
someone the well speaking

ION φημί.

I-say(-so)

SOC. πότερον οὖν ὁ αὐτὸς ὅσπερ καὶ τοὺς κακῶς λέγοντας,
whether then the same who also the badly speaking
 ἢ ἄλλος;
or another

ION ὁ αὐτὸς δήπου.

the same surely

SOC. οὐκοῦν ὁ τὴν ἀριθμητικὴν τέχνην ἔχων οὗτός
therefore the(-one) the arithmetical art having this(-one)
 ἐστίν;
is

ION ναί.

yes

SOC. τί δ'; ὅταν πολλῶν λεγόντων περὶ ὑγιεινῶν σιτίων
what and when many speaking about healthful foods
 ὁποῖά ἐστιν, εἰς τις ἄριστα λέγῃ, πότερον ἕτερος μὲν
of-what-sort they-are one someone best speaks whether another indeed
 τις τὸν ἄριστα λέγοντα γνώσεται ὅτι ἄριστα λέγει,
someone the best speaking will-know that best he-speaks
 ἕτερος δὲ τὸν κάκιον ὅτι κάκιον, ἢ ὁ αὐτός;
another and the worse that worse or the same

ION δῆλον δήπου, ὁ αὐτός.

clear(-it-is) surely the same

SOC. τίς οὗτος; τί ὄνομα αὐτῷ;
who (is)-this what (is)-the-name for-him

ION ἰατρός.

a-doctor

532 SOC. οὐκοῦν ἐν κεφαλαίῳ λέγομεν ὡς ὁ αὐτὸς γνώσεται
therefore in sum we-say that the same will-know
 αἰί, περὶ τῶν αὐτῶν πολλῶν λεγόντων, ὅστις τε εὖ
always about the same(-things) many speaking who both well
 λέγει καὶ ὅστις κακῶς· ἢ εἰ μὴ γνώσεται τὸν κακῶς
speaks and who badly or if not he-will-know the badly
 λέγοντα, δῆλον ὅτι οὐδὲ τὸν εὖ, περὶ γε τοῦ αὐτοῦ.
speaking clear(-it-is) that not-even the well about at-least the same

ION οὕτως.

so

SOC. οὐκοῦν ὁ αὐτὸς γίγνεται δεινὸς περὶ ἀμφοτέρων;
therefore the same becomes clever about both

ION ναί.

yes

SOC. οὐκοῦν σὺ φῆς καὶ Ὅμηρον καὶ τοὺς ἄλλους ποιητάς,
therefore you say both Homer and the other poets
 ἐν οἷς καὶ Ἡσίοδος καὶ Ἀρχιλόχος ἐστίν, περὶ γε
among whom both Hesiod and Archilochus is about at-least
 τῶν αὐτῶν λέγειν, ἀλλ' οὐχ ὁμοίως, ἀλλὰ τὸν μὲν
the same(-things) to-speak but not similarly but the-one indeed
 εὖ γε, τοὺς δὲ χεῖρον;
well at-least the-others and worse

ION καὶ ἀληθῆ λέγω.

and true(-things) I-say

b SOC. οὐκοῦν, εἴπερ τὸν εὖ λέγοντα γινώσκεις, καὶ τοὺς
therefore if-indeed the well speaking you-recognize also those
 χεῖρον λέγοντας γινώσκεις ἂν ὅτι χεῖρον λέγουσιν.
worse speaking you-would-recognize — that worse they-speak

ION ἔοικέν γε.

it-seems-so at-least

SOC. οὐκοῦν, ὦ βέλτιστε, ὁμοίως τὸν Ἴωνα λέγοντες περὶ
 therefore O best similarly — Ion saying about

Ἑομήρου τε δεινὸν εἶναι καὶ περὶ τῶν ἄλλων ποιητῶν

Homer both clever to-be and about the other poets

οὐχ ἁμαρτησόμεθα, ἐπειδὴ γε αὐτὸς ὁμολογῇ τὸν αὐτὸν
 not we-shall-err since at-least himself he-agrees the same

ἔσεσθαι κριτὴν ἱκανὸν πάντων ὅσοι ἂν περὶ τῶν αὐτῶν

to-be a-judge competent of-all as-many-as — about the same(-things)

λέγωσι, τοὺς δὲ ποιητὰς σχεδὸν ἅπαντας τὰ αὐτὰ ποιεῖν.

speak the and poets nearly all the same(-things) to-compose

ION τί οὖν ποτε τὸ αἴτιον, ὦ Σώκρατες, ὅτι ἐγώ,
 what then ever (is)-the cause O Socrates that I

ὅταν μὲν τις περὶ ἄλλου τοῦ ποιητοῦ διαλέγεται,

when indeed someone about other some poet converses

οὔτε προσέχω τὸν νοῦν ἀδυνατῶ τε καὶ ὅτιοῦν

neither apply the mind am-unable and even anything-whatever

συμβαλέσθαι λόγου ἄξιον, ἀλλ' ἀτεχνῶς νυστάζω, ἐπειδὴν

to-contribute of-speech worthy but simply I-doze when

δέ τις περὶ Ἑομήρου μνησθῇ, εὐθύς τε ἐγρήγορα καὶ

and someone about Homer makes-mention at-once both I-am-awake and

προσέχω τὸν νοῦν καὶ εὐπορῶ ὅτι λέγω;

apply the mind and am-resourceful (in)-what I-say

SOC. οὐ χαλεπὸν τοῦτό γε εἰκάσαι, ὦ ἐταῖρε, ἀλλὰ

not hard this at-least to-guess O comrade but

παντὶ δῆλον ὅτι τέχνη καὶ ἐπιστήμη περὶ Ἑομήρου

to-everyone clear(-it-is) that by-art and knowledge about Homer

λέγειν ἀδύνατος εἶ· εἰ γὰρ τέχνη οἶός τε ἦσθα, καὶ

to-speak unable you-are if for by-art able — you-were also

περὶ τῶν ἄλλων ποιητῶν ἀπάντων λέγειν οἶός τ' ἂν

about the other poets all to-speak able — —

ἦσθα· ποιητικὴ γὰρ πού ἐστιν τὸ ὅλον. ἢ οὐ;

would-you-be poetic(-art) for surely is the whole or not

ION ναί.

yes

d SOC. οὐκοῦν ἐπειδὰν λάβῃ τις καὶ ἄλλην τέχνην ἥντινοῦν
therefore when takes anyone also another art any-whatever
 ὅλην, ὃ αὐτὸς τρόπος τῆς σκέψεως ἔσται περὶ ἀπασῶν
whole the same manner of-the inquiry will-be about all
 τῶν τεχνῶν; πῶς τοῦτο λέγω, δέη τί μου ἀκοῦσαι,
the arts how this I-mean do-you-need at-all from-me to-bear
 ὦ Ἴων;

O Ion

ION ναὶ μὰ τὸν Δία, ὦ Σώκρατες, ἔγωγε· χαίρω γὰρ
yes by — Zeus O Socrates I-at-least I-rejoice for
 ἀκούων ὑμῶν τῶν σοφῶν.

hearing you the wise

e SOC. βουλοίμην ἂν σε ἀληθῆ λέγειν, ὦ Ἴων· ἀλλὰ σοφοὶ
I-would-wish — you true(-things) to-say O Ion but wise
 μέν πού ἐστε ὑμεῖς οἱ ῥαψωδοὶ καὶ ὑποκριταὶ καὶ ὧν
indeed surely are you the rhapsodes and actors and (those)-whose
 ὑμεῖς ᾄδετε τὰ ποιήματα, ἐγὼ δὲ οὐδὲν ἄλλο ἢ τὰληθῆ
you sing the poems I but nothing else than the-truth
 λέγω, οἷον εἰκὸς ἰδιώτην ἀνθρωπον. ἐπεὶ καὶ περὶ τούτου
say as (is)-likely a-private man since also about this
 οὖ νῦν ἠρόμην σε, θέασαι ὥς φαῦλον καὶ ἰδιωτικόν ἐστι
which now I-asked you consider how trivial and commonplace it-is
 καὶ παντὸς ἀνδρὸς γινῶναι ὃ ἔλεγον, τὴν αὐτὴν εἶναι
and of-every man to-recognize what I-said the same to-be
 σκέψιν, ἐπειδάν τις ὅλην τέχνην λάβῃ. λάβωμεν γὰρ τῷ
the-inquiry whenever one a-whole art takes let-us-take for in-the
 λόγῳ· γραφικὴ γάρ τίς ἐστι τέχνη τὸ ὅλον;
argument painting for some is an-art the whole

ION ναί.

yes

SOC. οὐκοῦν καὶ γραφῆς πολλοὶ καὶ εἰς καὶ γεγόνασιν
therefore also of-painting many both are and have-been

ἀγαθοὶ καὶ φαῦλοι;

good and poor

ION πάνυ γε.

certainly at-least

SOC. ἤδη οὖν τινα εἶδες ὅστις περὶ μὲν Πολυγνώτου τοῦ
ever then anyone have-you-seen who about indeed Polygnotus the(-son)

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Ἄγλαοφῶντος δεινός ἐστιν ἀποφαίνειν ἃ εὖ τε γράφει καὶ
of-Aglaophon clever is to-show what well both he-paints and

ἃ μὴ, περὶ δὲ τῶν ἄλλων γραφέων ἀδύνατος; καὶ ἐπειδὴν
what not about but the other painters (is)-unable and when

μὲν τις τὰ τῶν ἄλλων ζωγράφων ἔργα ἐπιδεικνύη,
indeed someone the(-works) of-the other painters works displays

νυστάζει τε καὶ ἀπορεῖ καὶ οὐκ ἔχει ὅτι συμβάληται,
dozes both and is-at-a-loss and not has what to-contribute

ἐπειδὴν δὲ περὶ Πολυγνώτου ἢ ἄλλου ὅτου βούλει τῶν
when but about Polygnotus or another whichever you-wish of-the

γραφέων ἑνὸς μόνου δέη ἀποφῆνασθαι γνώμην, ἐγγήγορέν
painters one alone one-must declare an-opinion is-awake

τε καὶ προσέχει τὸν νοῦν καὶ εὐπορεῖ ὅτι εἴπη;
both and applies the mind and is-resourceful (in)-what to-say

ION οὐ μὰ τὸν Δία, οὐ δῆτα.

not by — Zeus not indeed

SOC. τί δέ; ἐν ἀνδριαντοποιίᾳ ἤδη τιν' εἶδες ὅστις
what and in statuary ever anyone have-you-seen who

b

περὶ μὲν Δαιδάλου τοῦ Μητίονος ἢ Ἐπειοῦ τοῦ
about indeed Daedalus the(-son) of-Metion or Epeius the(-son)

Πανοπέως ἢ Θεοδώρου τοῦ Σαμίου ἢ ἄλλου τινὸς
of-Panopeus or Theodorus the Samian or other some

ἀνδριαντοποιιοῦ ἑνὸς πέρι δεινός ἐστιν ἐξηγεῖσθαι ἃ εὖ
sculptor one about clever is to-explain what well

πεποίηκεν, ἐν δὲ τοῖς τῶν ἄλλων ἀνδριαντοποιῶν ἔργοις
he-has-made in and the of-the other sculptors works

ἀπορεῖ τε καὶ νυστάζει, οὐκ ἔχων ὅτι εἶπη;

is-at-a-loss both and dozes not having what to-say

ION οὐ μὰ τὸν Δία, οὐδὲ τοῦτον ἐώρακα.

not by — Zeus nor this(-man) have-I-seen

c SOC. ἀλλὰ μὴν, ὥς γ' ἐγὼ οἶμαι, οὐδ' ἐν ἀλλήσει γε οὐδὲ

but indeed as at-least I think neither in flute-playing at-least nor

ἐν κιθαρῳδίᾳ οὐδὲ ἐν κιθαρῳδίᾳ οὐδὲ ἐν ῥαψῳδίᾳ οὐδεπώποτ'

in lyre-playing nor in lyre-singing nor in rhapsody ever

εἶδες ἄνδρα ὅστις περὶ μὲν Ὀλύμπου δεινός ἐστιν

did-you-see a-man who about indeed Olympus clever is

ἐξηγεῖσθαι ἢ περὶ Θαμύρου ἢ περὶ Ὀρφέως ἢ περὶ Φημίου

to-explain or about Thamyras or about Orpheus or about Phemius

τοῦ Ἰθακησίου ῥαψῳδοῦ, περὶ δὲ Ἴωνος τοῦ Ἐφεσίου ἀπορεῖ

the Ithacan rhapsode about but Ion the Ephesian is-at-a-loss

καὶ οὐκ ἔχει συμβαλέσθαι ἅ τε εὖ ῥαψῳδεῖ καὶ ἅ μῃ.

and not is-able to-contribute what both well he-recites and what not

ION οὐκ ἔχω σοι περὶ τούτου ἀντιλέγειν, ὦ Σώκρατες·

not I-am-able to-you about this to-contradict O Socrates

ἀλλ' ἐκεῖνο ἐμαυτῷ σύννοια, ὅτι περὶ Ὀμήρου κάλλιστ'

but that to-myself I-am-conscious that about Homer most-beautifully

ἀνθρώπων λέγω καὶ εὐπορῶ καὶ οἱ ἄλλοι πάντες μέ φασιν

of-men I-speak and am-resourceful and the others all me say

εὖ λέγειν, περὶ δὲ τῶν ἄλλων οὔ. καίτοι ὅρα τοῦτο τί ἔστιν.

well to-speak about but the others not and-yet see this what it-is

Not art but a divine power moves Ion, like the stone Euripides called the magnet, which draws iron rings and gives them power to draw others in a long chain. The Muse makes the poets inspired, and through them others: good epic and lyric poets compose not by art but possessed, like Corybants and Bacchants, for the poet is a light, winged, and holy thing, unable to compose until he is out of his mind. Each composes only what the Muse drives him to. Tynnichus of Chalcis, who wrote nothing else worth remembering, made the paean everyone sings, so that the god might show that fine poems are divine and the poets only interpreters of the gods.

SOC. καὶ ὁρῶ, ὦ Ἴων, καὶ ἔρχομαί γέ σοι ἀποφανούμενος d
 and I-see O Ion and I-am-going at-least to-you to-declare
 ὃ μοι δοκεῖ τοῦτο εἶναι. ἔστι γὰρ τοῦτο τέχνη μὲν οὐκ ὄν
 what to-me seems this to-be it-is for this an-art indeed not being
 παρὰ σοὶ περὶ Ὅμηρου εὖ λέγειν, ὃ νυνδὴ ἔλεγον, θεία
 in you about Homer well to-speak which just-now I-was-saying divine
 δὲ δύναμις ἣ σε κινεῖ, ὥσπερ ἐν τῇ λίθῳ ἦν Εὐριπίδης
 but a-power which you moves as in the stone which Euripides
 μὲν Μαγνήτιν ὠνόμασεν, οἱ δὲ πολλοὶ Ἡρακλείαν. καὶ
 indeed Magnesian named the but many Heracleian and
 γὰρ αὕτη ἡ λίθος οὐ μόνον αὐτοὺς τοὺς δακτυλίους ἄγει
 for this the stone not only themselves the rings draws
 τοὺς σιδηροὺς, ἀλλὰ καὶ δύναμιν ἐντίθησι τοῖς δακτυλίοις
 the iron(-ones) but also power puts-in to-the rings
 ὥστ' αὖ δύνασθαι ταὐτὸν τοῦτο ποιεῖν ὅπερ ἡ λίθος,
 so-that in-turn to-be-able the-same this to-do which-precisely the stone
 ἄλλους ἄγειν δακτυλίους, ὥστ' ἐνίοτε ὀρμαθὸς μακρὸς πάνυ
 other to-draw rings so-that sometimes a-chain long very
 σιδηρίων καὶ δακτυλίων ἐξ ἀλλήλων ἥρτηται· πᾶσι δὲ
 of-iron-pieces and of-rings from one-another is-hung to-all and
 τούτοις ἐξ ἐκείνης τῆς λίθου ἡ δύναμις ἀνήρτηται. οὕτω
 these from that the stone the power is-hung-from so

δὲ καὶ ἡ Μοῦσα ἐνθέους μὲν ποιεῖ αὐτή, διὰ δὲ τῶν
and also the Muse inspired indeed makes herself through and the
ἐνθέων τούτων ἄλλων ἐνθουσιαζόντων ὁρμαθὸς ἑξαρτᾶται.

inspired these of-others being-inspired a-chain is-hung

534 πάντες γὰρ οἳ τε τῶν ἐπῶν ποιηταὶ οἱ ἀγαθοὶ οὐκ ἐκ

all for the both of-the epic-verses poets the good not from

τέχνης ἀλλ' ἐνθεοὶ ὄντες καὶ κατεχόμενοι πάντα ταῦτα

art but inspired being and possessed all these

τὰ καλὰ λέγουσι ποιήματα, καὶ οἱ μελοποιοὶ οἱ ἀγαθοὶ

the beautiful speak poems and the lyric-poets the good

ὡσαύτως, ὥσπερ οἱ κορυβαντιῶντες οὐκ ἔμφρονες ὄντες

likewise just-as the Corybant-revelers not in-their-senses being

ὀρχοῦνται, οὕτω καὶ οἱ μελοποιοὶ οὐκ ἔμφρονες ὄντες τὰ

dance so also the lyric-poets not in-their-senses being the

καλὰ μέλη ταῦτα ποιοῦσιν, ἀλλ' ἐπειδὰν ἐμβῶσιν εἰς τὴν

beautiful songs these make but when they-step into the

ἁρμονίαν καὶ εἰς τὸν ρυθμόν, βακχεύουσι καὶ κατεχόμενοι,

harmony and into the rhythm they-are-bacchic and possessed

ὥσπερ αἱ βάκχαι ἀρῶνται ἐκ τῶν ποταμῶν μέλι καὶ γάλα

just-as the bacchantes draw from the rivers honey and milk

κατεχόμεναι, ἔμφρονες δὲ οὔσαι οὐ, καὶ τῶν μελοποιῶν ἡ

possessed in-their-senses but being not also of-the lyric-poets the

ψυχὴ τοῦτο ἐργάζεται, ὅπερ αὐτοὶ λέγουσι. λέγουσι γὰρ

soul this works which-precisely themselves say they-say for

δήπουθεν πρὸς ἡμᾶς οἱ ποιηταὶ ὅτι ἀπὸ κρηνῶν μελιρρῦτων

surely to us the poets that from springs honey-flowing

ἐκ Μουσῶν κήπων τινῶν καὶ ναπῶν δρεπόμενοι τὰ

out-of Muses' gardens some and glens culling the

μέλη ἡμῶν φέρουσιν ὥσπερ αἱ μέλιται, καὶ αὐτοὶ οὕτω

songs to-us they-bring like the bees also themselves thus

πετόμενοι· καὶ ἀληθῆ λέγουσι. κούφον γὰρ χρήμα ποιητῆς

flying and true(-things) they-say light for thing a-poet

ἔστιν καὶ πτηνὸν καὶ ἱερόν, καὶ οὐ πρότερον οἶός τε ποιεῖν
is and winged and holy and not before able — to-make
 πρὶν ἂν ἔνθεός τε γένηται καὶ ἔκφρων καὶ ὁ νοῦς
until — inspired both he-becomes and out-of-his-senses and the mind
 μηκέτι ἐν αὐτῷ ἐνῇ· ἕως δ' ἂν τοῦτ' ἔχῃ τὸ κτῆμα,
no-longer in him is-present as-long and — this he-has the possession
 ἀδύνατος πᾶς ποιεῖν ἄνθρωπός ἐστιν καὶ χρησμοῦδεν.
unable every to-make man is and to-chant-oracles
 ἄτε οὖν οὐ τέχνη ποιοῦντες καὶ πολλὰ λέγοντες καὶ
inasmuch-as then not by-art making and many(-things) saying and
 καλὰ περὶ τῶν πραγμάτων, ὥσπερ σὺ περὶ Ὀμήρου, ἀλλὰ
beautiful about the things as you about Homer but
 θεία μοῖρα, τοῦτο μόνον οἶός τε ἕκαστος ποιεῖν καλῶς
by-divine lot this only able — each to-make beautifully
 ἐφ' ὃ ἡ Μοῦσα αὐτὸν ὥρμησεν, ὃ μὲν διθυράμβους,
to which the Muse him impelled the-one indeed dithyrambs
 ὃ δὲ ἐγκώμια, ὃ δὲ ὑπορχήματα, ὃ δ' ἔπη,
the-other and encomia the-other and dance-songs the-other and epic-verses
 ὃ δ' ἰάμβους· τὰ δ' ἄλλα φαῦλος αὐτῶν ἕκαστος
the-other and iambs the and other(-things) poor of-them each
 ἐστιν. οὐ γὰρ τέχνη ταῦτα λέγουσιν ἀλλὰ θεία δυνάμει,
is not for by-art these(-things) they-say but by-divine power
 ἐπεὶ, εἰ περὶ ἑνὸς τέχνη καλῶς ἠπίσταντο λέγειν, κἂν
since if about one by-art beautifully they-knew to-speak also(-would-they)
 περὶ τῶν ἄλλων ἀπάντων· διὰ ταῦτα δὲ ὁ θεὸς
about the others all because-of this and the god
 ἐξαίρουμένος τούτων τὸν νοῦν τούτοις χρηταὶ ὑπηρέταις καὶ
taking-away of-these the mind these uses (as)-servants and
 τοῖς χρησμοδοῖς καὶ τοῖς μάντεσι τοῖς θεοῖς, ἵνα ἡμεῖς
the oracle-chanters and the seers the divine so-that we
 οἱ ἀκούοντες εἰδῶμεν ὅτι οὐχ οὗτοί εἰσιν οἱ ταῦτα
the hearers may-know that not these are the(-ones) these(-things)

λέγοντες οὕτω πολλοῦ ἄξια, οἷς νοῦς μὴ πάρεστιν,
saying so of-much worth to-whom mind not is-present
 ἀλλ' ὁ θεὸς αὐτός ἐστιν ὁ λέγων, διὰ τούτων δὲ
but the god himself is the(-one) speaking through these and
 φθέγγεται πρὸς ἡμᾶς. μέγιστον δὲ τεκμήριον τῷ λόγῳ
he-utters to us greatest and proof for-the argument
 Τύννιχος ὁ Χαλκιδεύς, ὃς ἄλλο μὲν οὐδὲν πώποτε ἐποίησε
(is)-Tynnichus the Chalcidian who other indeed nothing ever made
 ποίημα ὅτου τις ἂν ἀξιώσειεν μνησθῆναι, τὸν δὲ παίωνα
poem of-which anyone — would-think-fit to-make-mention the but paean
 ὃν πάντες ᾄδουσι, σχεδόν τι πάντων μελῶν κάλλιστον,
which all sing nearly somewhat of-all songs most-beautiful
 ἀτεχνῶς, ὅπερ αὐτὸς λέγει, εὖρημά τι Μοισᾶν.
simply which-precisely himself says a-find some of-Muses
 535 ἐν τούτῳ γὰρ δὴ μάλιστά μοι δοκεῖ ὁ θεὸς ἐνδείξασθαι
in this for indeed most to-me seems the god to-have-shown
 ἡμῖν, ἵνα μὴ διστάζωμεν, ὅτι οὐκ ἀνθρώπινά ἐστιν τὰ καλὰ
to-us so-that not we-may-doubt that not human are the beautiful
 ταῦτα ποιήματα οὐδὲ ἀνθρώπων, ἀλλὰ θεῖα καὶ θεῶν, οἱ δὲ
these poems nor of-men but divine and of-gods the and
 ποιηταὶ οὐδὲν ἄλλ' ἢ ἐρμηνῆς εἰσιν τῶν θεῶν, κατεχόμενοι
poets nothing other than interpreters are of-the gods possessed
 ἐξ ὅτου ἂν ἕκαστος κατέχεται. ταῦτα ἐνδεικνύμενος ὁ
by whichever — each is-possessed these(-things) showing the
 θεὸς ἐξεπίτηδες διὰ τοῦ φαυλοτάτου ποιητοῦ τὸ κάλλιστον
god on-purpose through the poorest poet the most-beautiful
 μέλος ᾗσεν· ἢ οὐ δοκῶ σοι ἀληθῆ λέγειν, ὦ Ἴων;
song sang or not do-I-seem to-you true(-things) to-say O Ion

Ion agrees, and grants that the rhapsodes interpret the poets, interpreters of interpreters. When he recites Odysseus leaping onto the threshold or Achilles rushing at Hector, is he in his senses? His eyes fill with tears at the pitiable, and his hair stands on end at the fearful. A man in fine clothes who weeps at a festival where no one harms him is not in his senses. Ion watches his audience closely, since if they weep he will laugh and take their money. The spectator is the last ring, the rhapsode the middle, the poet the first, and through them all the god draws men's souls. Ion, possessed by Homer, is at a loss with other poets because he praises Homer by divine lot, not by art.

ION ναὶ μὰ τὸν Δία, ἔμοιγε· ἄπτει γάρ πώς μου τοῖς
 yes by — Zeus to-me-at-least you-touch for somehow my with-the
 λόγοις τῆς ψυχῆς, ὦ Σώκρατες, καί μοι δοκοῦσι θεία μοίρα
 words the soul O Socrates and to-me they-seem by-divine lot
 ἡμῖν παρὰ τῶν θεῶν ταῦτα οἱ ἀγαθοὶ ποιηταὶ ἐρμηνεύειν.
 to-us from the gods these(-things) the good poets to-interpret
 SOC. οὐκοῦν ὑμεῖς αὖ οἱ ῥαψωδοὶ τὰ τῶν ποιητῶν
 therefore you in-turn the rhapsodes the(-works) of-the poets
 ἐρμηνεύετε;
 interpret

ION καὶ τοῦτο ἀληθὲς λέγεις.
 also this true you-say

SOC. οὐκοῦν ἐρμηνέων ἐρμηνῆς γίνεσθε;
 therefore of-interpreters interpreters you-become

ION παντάπασί γε.
 entirely at-least

SOC. ἔχε δὴ μοι τόδε εἰπέ, ὦ Ἴων, καὶ μὴ ἀποκρύψῃ ὅτι
 hold indeed to-me this tell O Ion and not hide whatever
 ἂν σε ἔρωμαι· ὅταν εὖ εἴπῃς ἔπη καὶ ἐκπλήξῃς μάλιστα
 — you I-ask when well you-recite epic-verses and you-astound most

τοὺς θεωμένους, ἢ τὸν Ὀδυσσεά ὅταν ἐπὶ τὸν οὐδὸν
the spectators either — Odysseus when onto the threshold
 ἐφαλλόμενον ἄδῃς, ἐκφανῇ γιγνόμενον τοῖς μνηστήρσι καὶ
leaping you-sing revealed becoming to-the suitors and
 ἐκχέοντα τοὺς οἰστοὺς πρὸ τῶν ποδῶν, ἢ Ἀχιλλέα ἐπὶ τὸν
pouring-out the arrows before the feet or Achilles at —
 Ἕκτορα ὀρμῶντα, ἢ καὶ τῶν περὶ Ἀνδρομάχην ἐλεωνῶν
Hector rushing or also of-the(-things) about Andromache pitiful
 τι ἢ περὶ Ἑκάβην ἢ περὶ Πριάμον, τότε πότερον
something or about Hecuba or about Priam then whether
 ἔμφρων εἶ ἢ ἔξω σαυτοῦ γίγνη καὶ παρὰ τοῖς
in-your-senses are-you or outside yourself do-you-become and beside the
 πράγμασιν οἶεταί σου εἶναι ἢ ψυχὴ οἷς λέγεις ἐνθουσιάζουσα,
things thinks your to-be the soul which you-tell being-inspired
 ἢ ἐν Ἰθάκῃ οὖσιν ἢ ἐν Τροίᾳ ἢ ὅπως ἂν καὶ τὰ ἔπη ἔχῃ;
either in Ithaca being or in Troy or however — also the verses have(-it)

ION ὥς ἐναργές μοι τοῦτο, ὦ Σώκρατες, τὸ τεκμήριον
how vivid to-me this O Socrates the proof
 εἶπες· οὐ γάρ σε ἀποκρυψάμενος ἐρῶ. ἐγὼ γὰρ ὅταν
you-told not for you concealing will-I-speak I for when
 ἐλεωνόν τι λέγω, δακρύων ἐμπύμπλανταί μου οἱ
a-piteous something I-tell with-tears are-filled my the
 ὀφθαλμοί· ὅταν τε φοβερὸν ἢ δεινόν, ὀρθαὶ αἱ τρίχες
eyes when and fearful or terrible upright the hairs
 ἴστανται ὑπὸ φόβου καὶ ἡ καρδία πηδᾷ.
stand from fear and the heart leaps

d SOC. τί οὖν; φῶμεν, ὦ Ἴων, ἔμφρονα εἶναι τότε τοῦτον
what then are-we-to-say O Ion in-his-senses to-be then this
 τὸν ἄνθρωπον, ὃς ἂν κεκοσμημένος ἐσθῆτι ποικίλῃ καὶ
— man who — adorned in-clothing embroidered and
 χρυσοῖσι στεφάνοις κλάῃ τ' ἐν θυσίαις καὶ ἑορταῖς, μηδὲν
in-golden crowns weeps both at sacrifices and festivals nothing

ἀπολωλεκώς τούτων, ἣ φοβῆται πλέον ἢ ἐν δισμυρίοις
having-lost of-these or is-afraid more than among twenty-thousand
 ἀνθρώποις ἑστηκώς φιλίους, μηδενὸς ἀποδύοντος μηδὲ
men standing friendly no-one stripping(-him) nor
 ἀδικοῦντος;
wronging(-him)

ION οὐ μὰ τὸν Δία, οὐ πάνυ, ὦ Σώκρατες, ὥς γε
not by — Zeus not at-all O Socrates so-as at-least
 τάληθες εἰρήσθαι.
the-truth to-be-told

SOC. οἶσθα οὖν ὅτι καὶ τῶν θεατῶν τοὺς πολλοὺς ταῦτ' αὖ
do-you-know then that also of-the spectators — most the-same
 ταῦτα ὑμεῖς ἐργάζεσθε;
these(-things) you work

ION καὶ μάλα καλῶς οἶδα· καθορῶ γὰρ ἐκάστοτε
and very well I-know I-look-down for every-time
 αὐτοὺς ἄνωθεν ἀπὸ τοῦ βήματος κλάοντάς τε καὶ δεινὸν
(on)-them from-above from the platform weeping both and terribly
 ἐμβλέποντας καὶ συνθαμβοῦντας τοῖς λεγομένοις. δεῖ γάρ με
looking and being-amazed-with the things-said must for me
 καὶ σφόδρ' αὐτοῖς τὸν νοῦν προσέχειν· ὥς ἐὰν μὲν κλάοντας
also strongly to-them the mind apply since if indeed weeping
 αὐτοὺς καθίσω, αὐτὸς γελάσομαι ἀργύριον λαμβάνων, ἐὰν
them I-set myself will-laugh money taking if
 δὲ γελῶντας, αὐτὸς κλαύσομαι ἀργύριον ἀπολλύς.
but laughing myself will-weep money losing

SOC. οἶσθα οὖν ὅτι οὗτός ἐστιν ὁ θεατῆς τῶν δακτυλίων
do-you-know then that this(-one) is the spectator of-the rings
 ὁ ἔσχατος, ὧν ἐγὼ ἔλεγον ὑπὸ τῆς Ἡρακλειώτιδος λίθου
the last which I was-saying by the Heracleian stone
 ἀπ' ἀλλήλων τὴν δύναμιν λαμβάνειν; ὁ δὲ μέσος σὺν ὁ
from one-another the power to-take the and middle (are)-you the

ῥαψωδὸς καὶ ὑποκριτής, ὁ δὲ πρῶτος αὐτὸς ὁ ποιητής·
rhapsode and actor the and first himself the poet

ὁ δὲ θεὸς διὰ πάντων τούτων ἔλκει τὴν ψυχὴν ὅποι ἂν
the and god through all these draws the soul wherever —

βούληται τῶν ἀνθρώπων, ἀνακρεμαννὺς ἐξ ἀλλήλων τὴν
he-wishes of-the men hanging-up from one-another the

δύναμιν. καὶ ὥσπερ ἐκ τῆς λίθου ἐκείνης ὄρμαθὸς πάμπλους
power and as from the stone that a-chain very-great

ἐξήρηται χορευτῶν τε καὶ διδασκάλων καὶ ὑποδιδασκάλων,
hangs of-dancers both and of-trainers and of-under-trainers

ἐκ πλαγίου ἐξηρημένων τῶν τῆς Μούσης ἐκκρεμαμένων
from (the)-side hung-from the from-the Muse hanging-down

δακτυλίων. καὶ ὁ μὲν τῶν ποιητῶν ἐξ ἄλλης Μούσης,
rings and the-one indeed of-the poets from one Muse

ὁ δὲ ἐξ ἄλλης ἐξήρηται — ὀνομάζομεν δὲ αὐτὸ
the-other and from another hangs we-name and it

κατέχεται, τὸ δὲ ἐστὶ παραπλήσιον· ἔχεται γάρ — ἐκ
is-possessed it and is similar he-is-held for from

δὲ τούτων τῶν πρώτων δακτυλίων, τῶν ποιητῶν, ἄλλοι
and these the first rings the poets others

ἐξ ἄλλου αὖ ἡρημένοι εἰσὶ καὶ ἐνθουσιάζουσιν, οἱ
from another in-turn hung are and are-inspired some

μὲν ἐξ Ὀρφέως, οἱ δὲ ἐκ Μουσαίου· οἱ δὲ πολλοὶ
indeed from Orpheus others and from Musaeus the and many

ἐξ Ὀμήρου κατέχονται τε καὶ ἔχονται.
from Homer are-possessed both and are-held

c ὦν σύ, ὦ Ἴων, εἷς εἷ καὶ κατέχη ἐξ Ὀμήρου, καὶ
of-whom you O Ion one are and you-are-possessed from Homer and

ἐπειδὰν μὲν τις ἄλλου τοῦ ποιητοῦ ᾄδῃ, καθεύδεις τε
when indeed someone of-another some poet sings you-sleep both

καὶ ἀπορεῖς ὅτι λέγῃς, ἐπειδὰν δὲ τούτου τοῦ ποιητοῦ
and are-at-a-loss what you-should-say when but of-this — poet

φθέγγεται τις μέλος, εὐθὺς ἐργήγορας καὶ ὀρχεῖται σου
utters someone a-song at-once you-are-awake and dances your
 ἡ ψυχὴ καὶ εὐπορεῖς ὅτι λέγῃς· οὐ γὰρ τέχνη οὐδ'
the soul and you-are-resourceful what you-should-say not for by-art nor
 ἐπιστήμη περὶ Ὀμήρου λέγεις ἃ λέγεις, ἀλλὰ θεία
by-knowledge about Homer do-you-say what you-say but by-divine
 μοῖρα καὶ κατοκωχῇ, ὥσπερ οἱ κορυβαντιῶντες ἐκείνου
lot and possession as the Corybant-revelers that
 μόνου αισθάνονται τοῦ μέλους ὀξέως ὃ ἂν ᾗ τοῦ θεοῦ
only perceive the song keenly which — is of-the god
 ἐξ ὅτου ἂν κατέχωνται, καὶ εἰς ἐκεῖνο τὸ μέλος καὶ
by whom — they-are-possessed and to that the song both
 σχημάτων καὶ ῥημάτων εὐποροῦσι, τῶν δὲ ἄλλων οὐ
of-figures and of-words they-are-resourceful of-the and others not
 φροντίζουσιν· οὕτω καὶ σύ, ὦ Ἴων, περὶ μὲν Ὀμήρου ὅταν
they-take-thought so also you O Ion about indeed Homer when
 τις μνησθῇ, εὐπορεῖς, περὶ δὲ τῶν ἄλλων ἀπορεῖς·
someone makes-mention you-are-resourceful about but the others you-are-at-a-loss
 τούτου δ' ἐστὶ τὸ αἴτιον, ὃ μ' ἐρωτᾷς, δι' ὅτι σὺ
of-this and is the cause which me you-ask because-of what you
 περὶ μὲν Ὀμήρου εὐπορεῖς, περὶ δὲ τῶν ἄλλων οὐ, ὅτι οὐ
about indeed Homer are-resourceful about but the others not that not
 τέχνη ἀλλὰ θεία μοῖρα Ὀμήρου δεινὸς εἰ ἐπαινέτης.
by-art but by-divine lot of-Homer clever are-you a-praiser

Ion doubts that he is mad when he praises Homer. On which of Homer's subjects does he speak well? On all of them. But Homer speaks of the arts, charioteering for one, as in Nestor's advice to Antilochus at the turning post, which Ion recites. Who will judge those lines better, a doctor or a charioteer? A charioteer, since each art has been given knowledge of its own work, and what we know by one art we do not know by another. So the rhapsode's art, being different from the charioteer's, is knowledge of different things.

ION σὺ μὲν εὖ λέγεις, ὦ Σώκρατες· θαυμάζοιμι μεντὰν
 you indeed well speak O Socrates I-would-wonder however
 εἰ οὕτως εὖ εἴποις, ὥστε με ἀναπεῖσαι ὥς ἐγὼ
 if so well you-should-speak as me to-persuade that I
 κατεχόμενος καὶ μαινόμενος Ὅμηρον ἐπαινῶ. οἶμαι δὲ οὐδ'
 possessed and mad Homer praise I-think and not-even
 ἂν σοὶ δόξαιμι, εἴ μου ἀκούσαις λέγοντος περὶ Ὀμήρου.
 — to-you would-I-seem if me you-should-bear speaking about Homer

e SOC. καὶ μὴν ἐθέλω γε ἀκούσαι, οὐ μέντοι πρότερον
 and indeed I-wish at-least to-bear not however sooner
 πρὶν ἂν μοι ἀποκρίνη τόδε· ὦν Ὅμηρος λέγει περὶ
 before — to-me you-answer this of-what Homer says about
 τίνος εὖ λέγεις; οὐ γὰρ δήπου περὶ πάντων γε.
 which well you-speak not for surely about all at-least

ION εὖ ἴσθι, ὦ Σώκρατες, περὶ οὐδενὸς ὅτου οὔ.
 well know O Socrates about nothing which not

SOC. οὐ δήπου καὶ περὶ τούτων ὦν σὺ μὲν τυγχάνεις
 not surely also about those which you indeed happen
 οὐκ εἰδώς, Ὅμηρος δὲ λέγει.
 not knowing Homer but says

ION καὶ ταῦτα ποῖά ἐστιν ἃ Ὅμηρος μὲν λέγει, ἐγὼ
and these what-sort are which Homer indeed says I
δὲ οὐκ οἶδα;

but not know

SOC. οὐ καὶ περὶ τεχνῶν μέντοι λέγει πολλαχοῦ Ὅμηρος
not also about arts however speaks in-many-places Homer

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καὶ πολλά; οἶον καὶ περὶ ἡνιοχείας — ἐὰν μνησθῶ
and many(-things) for-instance also about chariot-driving if I-remember
τὰ ἔπη, ἐγὼ σοι φράσω.

the verses I to-you will-tell

ION ἀλλ' ἐγὼ ἐρῶ· ἐγὼ γὰρ μέμνημαι.

but I will-say(-them) I for remember

SOC. εἰπὲ δὴ μοι ἃ λέγει Νέστωρ Ἀντιλόχῳ τῷ υἱῷ,
tell indeed to-me what says Nestor to-Antilochus the son

παραίνων εὐλαβηθῆναι περὶ τὴν καμπὴν ἐν τῇ ἵπποδρομίᾳ
advising to-be-careful about the turn in the horse-race

τῇ ἐπὶ Πατρόκλῳ.

the(-one) for Patroclus

ION κλινθῆναι δέ, φησί, καὶ αὐτὸς ἐυξέστω ἐνὶ δίφρῳ
to-lean and he-says also yourself well-polished in chariot

ἥκ' ἐπ' ἀριστερὰ τοῖν· ἀτὰρ τὸν δεξιὸν ἵππον
slightly to the-left of-the-two but the right horse

b

κένσαι ὁμοκλήσας, εἰξαί τέ οἱ ἡνία χερσίν.

to-goat calling-aloud to-yield and to-it the-reins with-the-hands

ἐν νύσση δέ τοι ἵππος ἀριστερὸς ἐγχρυμφθήτω,

at the-post and for-you the-horse left let-it-graze

ὥς ἂν τοι πλήμνη γε δοάσεται ἄκρον ἰκέσθαι
so-that — to-you the-hub at-least may-seem the-edge to-reach

κύκλου ποιητοῖο· λίθου δ' ἀλέασθαι ἐπαυρεῖν.

of-the-wheel well-wrought of-the-stone but to-beware to-touch

c SOC. ἀρκεί. ταῦτα δὴ, ὦ Ἴων, τὰ ἔπη εἴτε ὀρθῶς λέγει
enough these indeed O Ion the verses whether rightly says
 Ὅμηρος εἴτε μή, πότερος ἂν γνοίῃ ἅμεινον, ἱατρὸς
Homer or not which-of-the-two — would-know better a-doctor
 ἢ ἡνίοχος;

or a-charioteer

ION ἡνίοχος δῆπου.

a-charioteer surely

SOC. πότερον ὅτι τέχνην ταύτην ἔχει ἢ κατ' ἄλλο τι;
whether because art this be-has or by other something

ION οὐκ, ἀλλ' ὅτι τέχνην.

no but because (he-has)-art

SOC. οὐκοῦν ἐκάστη τῶν τεχνῶν ἀποδέδοται τι ὑπὸ τοῦ
therefore to-each of-the arts has-been-assigned some by the
 θεοῦ ἔργον οἷα τε εἶναι γινώσκειν; οὐ γάρ που ἃ
god work able — to-be to-know not for surely what
 κυβερνητικῇ γινώσκομεν, γνωσόμεθα καὶ ἱατρικῇ.

by-navigation we-know shall-we-know also by-medicine

ION οὐ δῆτα.

not indeed

SOC. οὐδέ γε ἃ ἱατρικῇ, ταῦτα καὶ τεκτονικῇ.

nor at-least what by-medicine these also by-carpentry

d ION οὐ δῆτα.

not indeed

SOC. οὐκοῦν οὕτω καὶ κατὰ πασῶν τῶν τεχνῶν, ἃ
therefore so also regarding all the arts what
 τῇ ἐτέρᾳ τέχνῃ γινώσκομεν, οὐ γνωσόμεθα τῇ ἐτέρᾳ;
by-the one art we-know not shall-we-know by-the other
 τόδε δέ μοι πρότερον τούτου ἀποκρίναι· τὴν μὲν ἐτέραν
this and to-me before this answer the indeed one
 φῆς εἶναί τινα τέχνην, τὴν δ' ἐτέραν;

do-you-say to-be some art the and other

ION ναί.

yes

SOC. ἄρα ὥσπερ ἐγὼ τεκμαιρόμενος, ὅταν ἡ μὲν ἐτέρων
 is-it as I judging when the-one indeed of-some
 πραγμάτων ἢ ἐπιστήμη, ἢ δ' ἐτέρων, οὕτω καλῶ
 things is knowledge the-other and of-others so I-call
 τὴν μὲν ἄλλην, τὴν δὲ ἄλλην τέχνην, οὕτω καὶ σύ;
 the-one indeed one the-other and another art so also you

ION ναί.

yes

SOC. εἰ γάρ που τῶν αὐτῶν πραγμάτων ἐπιστήμη εἴη
 if for perhaps of-the same things knowledge were
 τις, τί ἂν τὴν μὲν ἑτέραν φαίμεν εἶναι, τὴν δ' ἑτέραν,
 some why — the indeed one should-we-say to-be the and other
 ὁπότε γε ταῦτά εἴη εἰδέναι ἀπ' ἀμφοτέρων;
 when at-least the-same(-things) it-were-possible to-know from both
 ὥσπερ ἐγὼ τε γινώσκω ὅτι πέντε εἰσὶν οὗτοι οἱ
 as I both know that five are these the
 δάκτυλοι, καὶ σύ, ὥσπερ ἐγὼ, περὶ τούτων ταῦτα
 fingers and you as I about these the-same(-things)
 γινώσκεις· καὶ εἴ σε ἐγὼ ἐροίμην εἰ τῇ αὐτῇ τέχνῃ
 know and if you I should-ask whether by-the same art
 γινώσκομεν τῇ ἀριθμητικῇ τὰ αὐτὰ ἐγὼ τε καὶ
 we-know by-the arithmetic the same(-things) I both and
 σὺ ἢ ἄλλη, φαίης ἂν δήπου τῇ αὐτῇ.

you or by-another you-would-say — surely by-the same

ION ναί.

yes

SOC. ὁ τοίνυν ἄρτι ἔμελλον ἐρῆσεσθαί σε, νυνὶ εἰπέ, 538
 what then just-now I-was-going to-ask you now tell
 εἰ κατὰ πασῶν τῶν τεχνῶν οὕτω σοι δοκεῖ, τῇ
 if regarding all the arts so to-you it-seems by-the

μὲν αὐτῇ τέχνῃ τὰ αὐτὰ ἀναγκαῖον εἶναι γινώσκειν,
indeed same art the same(-things) necessary to-be to-know

τῇ δ' ἑτέρα μὴ τὰ αὐτά, ἀλλ' εἴπερ ἄλλη ἐστίν,
by-the and other not the same(-things) but if-indeed another it-is

ἀναγκαῖον καὶ ἕτερα γινώσκειν.
necessary also other(-things) to-know

ION οὕτω μοι δοκεῖ, ὦ Σώκρατες.

so to-me it-seems O Socrates

SOC. οὐκοῦν ὅστις ἂν μὴ ἔχῃ τινὰ τέχνην, ταύτης τῆς
therefore whoever — not has some art of-this the

τέχνης τὰ λεγόμενα ἢ πραττόμενα καλῶς γινώσκειν
art the(-things) said or done well to-know

οὐχ οἷός τ' ἔσται;
not able — will-be

b ION ἀληθῆ λέγεις.

true(-things) you-say

SOC. πότερον οὖν περὶ τῶν ἐπῶν ὧν εἶπες, εἴτε καλῶς
whether then about the verses which you-said whether well

λέγει Ὅμηρος εἴτε μή, σὺ κάλλιον γνώσῃ ἢ ἡνίοχος;
speaks Homer or not you better will-know or a-charioteer

ION ἡνίοχος.

a-charioteer

SOC. ῥαψωδὸς γάρ που εἶ ἀλλ' οὐχ ἡνίοχος.

a-rhapsode for surely you-are but not a-charioteer

ION ναί.

yes

SOC. ἡ δὲ ῥαψωδικὴ τέχνη ἑτέρα ἐστὶ τῆς ἡνιοχικῆς;
the and rhapsodic art other is than-the charioteering

ION ναί.

yes

SOC. εἰ ἄρα ἑτέρα, περὶ ἑτέρων καὶ ἐπιστήμη πραγμάτων
 if then (it-is)-other about other also knowledge things
 ἐστίν.

it-is

ION ναί.

yes

VI · THE DOCTOR, THE FISHERMAN, THE SEER

Hecamede's drink for the wounded Machaon is for medicine to judge, and the lead weight sinking to the depths for fishing. Socrates picks out what belongs to the seer, the vision of Theoclymenus among the suitors and the omen of the eagle and snake at the wall. Now let Ion, more versed in Homer than he is, pick out the passages that belong to the rhapsode and his art. Ion says all of them, and Socrates asks whether he is so forgetful, which ill befits a rhapsode.

SOC. τί δὲ δὴ ὅταν Ὅμηρος λέγῃ ὡς τετρωμένῳ τῷ c
 what and indeed when Homer says that to-the-wounded —
 Μαχάονι Ἑκαμίδῃ ἢ Νέστορος παλλακὴν κυκεῶνα πίνειν
 Machaon Hecamede the of-Nestor concubine a-posset to-drink
 δίδωσι; καὶ λέγει πως οὕτως —
 gives and he-says somehow thus

οἶνω πραμνείῳ, φησὶν, ἐπὶ δ' αἷγιον κνή τυρὸν
 with-wine Pramnian he-says on and goat's she-grated cheese
 κνήστῃ χαλκείῃ· παρὰ δὲ κρόμμον ποτῷ ὄψον·
 with-a-grater bronze beside and an-onion for-the-drink a-relish

ταῦτα εἴτε ὀρθῶς λέγει Ὅμηρος εἴτε μή, πότερον
 these(-things) whether rightly says Homer or not whether
 ἰατρικῆς ἐστὶ διαγνῶναι καλῶς ἢ ῥαψωδικῆς;
 of-medicine is-it to-judge well or of-rhapsody

ION ἰατρικῆς.

of-medicine

SOC. τί δέ, ὅταν λέγῃ Ὅμηρος —

what and when says Homer

d ἥ δὲ μολυβδαίνη ἰκέλη ἐς βυσσὸν ἵκανε,

she and to-a-lead-weight like to the-depth went

ἣ τε κατ' ἀγραύλοιο βοὸς κέρας ἐμμεμαυῖα

which and on of-a-field-dwelling ox horn eager

ἔρχεται ὠμηστῇσι μετ' ἰχθύσι πῆμα φέρουσα.

goes to-the-ravining among fishes bane bringing

ταῦτα πότερον φῶμεν ἀλιευτικῆς εἶναι τέχνης μάλλον

these(-things) whether are-we-to-say of-the-fisherman's to-be art rather

κρίναι ἢ ραψωδικῆς, ἅττα λέγει καὶ εἴτε καλῶς εἴτε μή;

to-judge or of-the-rhapsodic what he-says and whether well or not

ION δῆλον δῆ, ὦ Σώκρατες, ὅτι ἀλιευτικῆς.

clear(-it-is) indeed O Socrates that of-the-fisherman's

e SOC. σκέψαι δῆ, σοῦ ἐρομένον, εἰ ἐροιοῦ με· ἐπειδὴ

consider indeed you asking if you-should-ask me since

τοῖνυν, ὦ Σώκρατες, τούτων τῶν τεχνῶν ἐν Ὅμηρῳ

then O Socrates of-these the arts in Homer

εὕρισκεις ἃ προσήκει ἐκάστη διακρίνειν, ἴθι μοι ἔξευρε

you-find what befits each to-judge come for-me find-out

καὶ τὰ τοῦ μάντεώς τε καὶ μαντικῆς, ποῖά ἐστιν

also the(-things) of-the seer both and of-divination what-sort are

ἃ προσήκει αὐτῷ οἶω τ' εἶναι διαγιγνώσκειν, εἴτε

which befit him able — to-be to-discern whether

εὖ εἴτε κακῶς πεποιήται — σκέψαι ὥς ῥαδίως τε καὶ

well or badly it-has-been-composed consider how easily both and

ἀληθῇ ἐγώ σοι ἀποκρινοῦμαι. πολλαχού μὲν γὰρ καὶ

true(-things) I to-you shall-answer in-many-places indeed for also

ἐν Ὀδυσσεΐᾳ λέγει, οἶον καὶ ἃ ὁ τῶν Μελαμποδιδῶν
in Odyssey he-speaks for-instance also what the of-the Melampodidae
 λέγει μάντις πρὸς τοὺς μνηστῆρας, Θεοκλύμενος —
says seer to the suitors Theoclymenus

δαιμόνιοι, τί κακὸν τόδε πάσχετε; νυκτὶ μὲν ὑμέων
wretched-men what evil this do-you-suffer in-night indeed your
 εἰλύεται κεφαλαί τε πρόσωπά τε νέρθε τε γυῖα,
are-wrapped heads both faces and below and limbs
 οἰμωγὴ δὲ δέδηκε, δεδάκρυνται δὲ παρειαί·
wailing and is-kindled are-wet-with-tears and cheeks
 εἰδῶλων τε πλεον πρόθυρον, πλείη δὲ καὶ αὐλή
of-phantoms and full (is)-the-porch full and also the-court
 ἱεμένων ἔρεβόσδε ὑπὸ ζόφον· ἥελιος δὲ
hastening to-Erebus under the-gloom the-sun and
 οὐρανοῦ ἔξαπόλωλε, κακὴ δ' ἐπιδέδρομεν ἀχλὺς·
from-heaven has-perished evil and has-overspread a-mist

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b

πολλαχοῦ δὲ καὶ ἐν Ἰλιάδι, οἶον καὶ ἐπὶ τειχομαχίᾳ·
in-many-places and also in Iliad for-instance also at the-fight-at-the-wall
 λέγει γὰρ καὶ ἐνταῦθα —
he-says for also there

ὄρνις γάρ σφιν ἐπήλθε περησέμεναι μεμαῶσιν,
a-bird for to-them came to-cross being-eager
 αἰετὸς ὑψιπέτης, ἐπ' ἀριστερὰ λαὸν ἔεργων,
an-eagle high-flying on the-left the-host shutting-off
 φοινῆεντα δράκοντα φέρων ὀνύχεσσι πέλωρον,
blood-red a-snake carrying in-its-talons monstrous
 ζῶον, ἔτ' ἀσπαίροντα· καὶ οὐπω λήθετο χάρμης.
alive still writhing and not-yet did-it-forget the-fight

c

κόψε γὰρ αὐτὸν ἔχοντα κατὰ στήθος παρὰ δειρὴν
it-struck for it holding(-it) on the-breast by the-neck
 ἰδνωθεὶς ὀπίσω, ὃ δ' ἀπὸ ἑθεν ἦκε χαμαῖζε
bending back the(-eagle) and from itself let-it-go to-the-ground
 ἀλγήσας ὀδύνησι, μέσῳ δ' ἐνὶ κάββαλ' ὀμίλῳ·
pained with-pains the-middle and in it-threw(-it) of-the-throng
 αὐτὸς δὲ κλάγξας πέτετο πνοιῆς ἀνέμοιο.
itself and screaming flew on-the-blasts of-the-wind

ταῦτα φήσω καὶ τὰ τοιαῦτα τῷ μάντει προσήκειν καὶ
these(-things) I-will-say and the such(-things) to-the seer to-belong both
 σκοπεῖν καὶ κρίνειν.
to-examine and to-judge

ION ἀληθῇ γε σὺ λέγων, ὦ Σώκρατες.
true(-things) at-least you saying O Socrates

SOC. καὶ σύ γε, ὦ Ἴων, ἀληθῇ ταῦτα λέγεις. ἴθι δὴ
and you at-least O Ion true these(-things) you-say come indeed
 καὶ σὺ ἐμοί, ὥσπερ ἐγὼ σοὶ ἐξέλεξα καὶ ἐξ Ὀδυσσεείας
also you for-me as I for-you selected both from Odyssey
 καὶ ἐξ Ἰλιάδος ὅποια τοῦ μάντεώς ἐστι καὶ ὅποια
and from Iliad of-what-sort of-the seer are and of-what-sort
 τοῦ ἱατροῦ καὶ ὅποια τοῦ ἀλιέως, οὕτω καὶ σὺ ἐμοὶ
of-the doctor and of-what-sort of-the fisherman so also you for-me
 ἔκλεξον, ἐπειδὴ καὶ ἐμπειρότερος εἶ ἐμοῦ τῶν
select since also more-experienced you-are than-me in-the(-works)
 Ὀμήρου, ὅποια τοῦ ραψῳδοῦ ἐστίν, ὦ Ἴων, καὶ τῆς
of-Homer of-what-sort of-the rhapsode are O Ion and of-the
 τέχνης τῆς ραψῳδικῆς, ἃ τῷ ραψῳδῷ προσήκει καὶ
art the rhapsodic which to-the rhapsode befit both
 σκοπεῖσθαι καὶ διακρίνειν παρὰ τοὺς ἄλλους ἀνθρώπους.
to-examine and to-discern beyond the other men

ION ἐγὼ μὲν φημι, ὦ Σώκρατες, ἅπαντα.

I indeed say O Socrates all(-of-them)

SOC. οὐ σύ γε φῆς, ὦ Ἴων, ἅπαντα· ἢ οὕτως ἐπιλήσμων

not you at-least say O Ion all or so forgetful

εἶ; καίτοι οὐκ ἂν πρόποι γε ἐπιλήσμονα εἶναι

are-you and-yet not — would-befit at-least forgetful to-be

ῥάψωδον ἄνδρα.

a-rhapsode man

VII • THE RHAPSODE AS GENERAL

Reminded that his art is not charioteering, Ion says the rhapsode knows what befits man or woman, slave or free, subject or ruler to say: not at sea or a sickbed, where pilot and doctor know better, but as a general exhorting soldiers. The arts are one, and Ion, taught by Homer, is Greece's best general. Why not lead? Athens rules Ephesus and, like Sparta, thinks itself sufficient; Socrates names foreigners Athens made generals. Ion twists like Proteus: if his praise of Homer is art, he wrongs Socrates by never showing it. Offered unjust or divine, he chooses divine.

ION τί δὲ δὴ ἐπιλανθάνομαι;

what and indeed do-I-forget

SOC. οὐ μέμνησαι ὅτι ἔφησθα τὴν ῥάψωδικὴν τέχνην

not do-you-remember that you-said the rhapsodic art

ἑτέραν εἶναι τῆς ἡνιοχικῆς;

other to-be than-the charioteering

ION μέμνημαι.

I-remember

SOC. οὐκοῦν καὶ ἑτέραν οὖσαν ἕτερα γνώσεσθαι ὠμολόγεις;

therefore also other being other(-things) to-know you-agreed

ION ναί.

yes

SOC. οὐκ ἄρα πάντα γε γνώσεται ἢ ραψωδικῇ κατὰ
not then all at-least will-know the rhapsodic(-art) according-to
τὸν σὸν λόγον οὐδὲ ὁ ραψωδός.

the your argument nor the rhapsode

ION πλήν γε ἴσως τὰ τοιαῦτα, ὦ Σώκρατες.

except at-least perhaps the such(-things) O Socrates

b SOC. τὰ τοιαῦτα δὲ λέγεις πλήν τὰ τῶν ἄλλων
the such(-things) and you-mean except the(-things) of-the other
τεχνῶν σχεδόν τι· ἀλλὰ ποῖα δὴ γνώσεται, ἐπειδὴ
arts nearly somewhat but what-sort indeed will-it-know since
οὐχ ἅπαντα;

not all

ION ἂν πρέπει, οἶμαι ἔγωγε, ἀνδρὶ εἰπεῖν καὶ ὅποια

what befits I-think I-at-least for-a-man to-say and what-sort

γυναικί, καὶ ὅποια δούλῳ καὶ ὅποια ἐλευθέρῳ, καὶ ὅποια
for-a-woman and what-sort for-a-slave and what-sort for-a-free-man and what-sort
ἀρχομένῳ καὶ ὅποια ἄρχοντι.

for-one-ruled and what-sort for-a-ruler

SOC. ἄρα ὅποια ἄρχοντι, λέγεις, ἐν θαλάττῃ χευμαζομένου

is-it what-sort for-a-ruler you-mean at sea storm-tossed

πλοίου πρέπει εἰπεῖν, ὁ ραψωδὸς γνώσεται κάλλιον ἢ
of-a-ship befits to-say the rhapsode will-know better than
ὁ κυβερνήτης;

the pilot

ION οὐκ, ἀλλὰ ὁ κυβερνήτης τοῦτό γε.

no but the pilot this at-least

c SOC. ἀλλ' ὅποια ἄρχοντι κάμνοντος πρέπει εἰπεῖν, ὁ
but what-sort for-a-ruler of-one-sick befits to-say the
ραψωδὸς γνώσεται κάλλιον ἢ ὁ ἰατρός;

rhapsode will-know better than the doctor

ION οὐδὲ τοῦτο.

nor this

SOC. ἀλλ' οἷα δούλῳ πρέπει, λέγεις;
but what-sort for-a-slave befits you-mean

ION ναί.
yes

SOC. οἷον βουκόλῳ λέγεις δούλῳ ἅ πρέπει εἰπεῖν
for-instance for-a-cowherd you-mean a-slave what befits to-say
ἀγριαίνουσῶν βοῶν παραμυθουμένῳ, ὁ ῥάψωδός γινώσεται
of-raging cattle soothing the rhapsode will-know
ἀλλ' οὐχ ὁ βουκόλος;
but not the cowherd

ION οὐ δῆτα.
not indeed

SOC. ἀλλ' οἷα γυναικὶ πρόποντά ἐστιν εἰπεῖν ταλασιουργῷ d
but what-sort for-a-woman fitting is to-say for-a-spinner
περὶ ἐρίων ἐργασίας;
about of-wool working

ION οὔ.
no

SOC. ἀλλ' οἷα ἀνδρὶ πρέπει εἰπεῖν γινώσεται στρατηγῷ
but what-sort for-a-man befits to-say will-he-know for-a-general
στρατιώταις παραινούντι;
soldiers exhorting

ION ναί, τὰ τοιαῦτα γινώσεται ὁ ῥάψωδός.
yes the such(-things) will-know the rhapsode

SOC. τί δέ; ἡ ῥάψωδικὴ τέχνη στρατηγικὴ ἐστίν;
what and the rhapsodic art generalship is

ION γνοίην γοῦν ἂν ἔγωγε οἷα στρατηγὸν πρέπει
I-would-know at-any-rate — I-at-least what-sort a-general befits
εἰπεῖν.
to-say

- e SOC. ἴσως γὰρ εἶ καὶ στρατηγικός, ὦ Ἴων. καὶ γὰρ
perhaps for you-are also a-general O Ion also for
 εἰ ἐτύγχανες ἵππικὸς ὦν ἅμα καὶ κιθαριστικός,
if you-happened a-horseman being at-the-same-time also lyre-player
 ἔγνως ἂν ἵππους εὖ καὶ κακῶς ἵππαζομένους· ἀλλ' εἴ
you-would-know — horses well and badly ridden but if
 σ' ἐγὼ ἠρόμην· ποτέρα δὴ τέχνη, ὦ Ἴων, γινώσκεις
you I asked by-which indeed art O Ion do-you-know
 τοὺς εὖ ἵππαζομένους ἵππους; ἢ ἵππεὺς εἶ ἢ ἢ
the well ridden horses as horseman you-are or as
 κιθαριστής; τί ἂν μοι ἀπεκρίνω;
lyre-player what — to-me would-you-answer
 ION ἢ ἵππεύς, ἔγωγ' ἄν.
as horseman I-at-least would
 SOC. οὐκοῦν εἰ καὶ τοὺς εὖ καθαρίζοντας διεγίνωσκες,
therefore if also the well playing-the-lyre you-discerned
 ὠμολόγεις ἄν, ἢ κιθαριστὴς εἶ, ταύτη διαγινώσκειν,
you-would-agree — as lyre-player you-are in-this-way to-discern
 ἀλλ' οὐχ ἢ ἵππεύς.
but not as horseman
 ION ναί.
yes
 SOC. ἐπειδὴ δὲ τὰ στρατιωτικὰ γινώσκεις, πότερον ἢ
since and the military(-things) you-know whether as
 στρατηγικός εἶ γινώσκεις ἢ ἢ ράψωδὸς ἀγαθός;
general you-are do-you-know(-them) or as rhapsode good
 ION οὐδὲν ἔμοιγε δοκεῖ διαφέρειν.
nothing to-me-at-least it-seems to-differ
 541 SOC. πῶς; οὐδὲν λέγεις διαφέρειν; μίαν λέγεις τέχνην
how nothing do-you-say to-differ one do-you-say art
 εἶναι τὴν ράψωδικὴν καὶ τὴν στρατηγικὴν ἢ δύο;
to-be the rhapsodic and the generalship or two

ION μία ἔμοιγε δοκεῖ.

one to-me-at-least it-seems

SOC. ὅστις ἄρα ἀγαθὸς ραψωδὸς ἐστίν, οὗτος καὶ ἀγαθὸς

whoever then good rhapsode is this(-one) also good

στρατηγὸς τυγχάνει ὢν;

general happens being

ION μάλιστα, ὦ Σώκρατες.

most-of-all O Socrates

SOC. οὐκοῦν καὶ ὅστις ἀγαθὸς στρατηγὸς τυγχάνει ὢν,

therefore also whoever good general happens being

ἀγαθὸς καὶ ραψωδὸς ἐστίν.

good also rhapsode is

ION οὐκ αὖ μοι δοκεῖ τοῦτο.

not in-turn to-me seems this

SOC. ἀλλ' ἐκείνο μὴν δοκεῖ σοι, ὅστις γε ἀγαθὸς

but that indeed seems to-you whoever at-least good

ραψωδὸς, καὶ στρατηγὸς ἀγαθὸς εἶναι;

rhapsode also general good to-be

ION πάνυ γε.

certainly at-least

SOC. οὐκοῦν σὺ τῶν Ἑλλήνων ἄριστος ραψωδὸς εἶ;

therefore you of-the Greeks best rhapsode are-you

ION πολὺ γε, ὦ Σώκρατες.

by-far at-least O Socrates

SOC. ἦ καὶ στρατηγός, ὦ Ἴων, τῶν Ἑλλήνων ἄριστος

truly also general O Ion of-the Greeks best

εἶ;

are-you

ION εὖ ἴσθι, ὦ Σώκρατες· καὶ ταῦτά γε ἐκ τῶν

well know O Socrates and these(-things) at-least from the(-works)

Ὀμήρου μαθών.

of-Homer having-learned

- c SOC. τί δὴ ποτ' οὖν πρὸς τῶν θεῶν, ὦ Ἴων, ἀμφοτέρα
why indeed ever then by the gods O Ion in-both
 ἄριστος ὢν τῶν Ἑλλήνων, καὶ στρατηγὸς καὶ ῥαψωδός,
best being of-the Greeks both general and rhapsode
 ῥαψωδεῖς μὲν περιὼν τοῖς Ἑλλήσι, στρατηγεῖς δ' οὐ; ἢ
you-recite indeed going-around to-the Greeks you-act-as-general but not or
 ῥαψωδοῦ μὲν δοκεῖ σοι χρυσῷ στεφάνῳ ἐστεφανωμένου
of-a-rhapsode indeed seems to-you with-golden crown crowned
 πολλὴ χρεία εἶναι τοῖς Ἑλλήσι, στρατηγοῦ δὲ οὐδεμία;
much need to-be for-the Greeks of-a-general but none
 ION ἢ μὲν γὰρ ἡμετέρα, ὦ Σώκρατες, πόλις ἄρχεται
the indeed for our O Socrates city is-ruled
 ὑπὸ ὑμῶν καὶ στρατηγεῖται καὶ οὐδὲν δεῖται στρατηγοῦ,
by you and is-commanded and in-no-way needs a-general
 ἢ δὲ ὑμετέρα καὶ ἡ Λακεδαιμονίων οὐκ ἂν με ἔλοιτο
the and yours and the of-the-Lacedaemonians not — me would-choose
 στρατηγόν· αὐτοὶ γὰρ οἴεσθε ἱκανοὶ εἶναι.
(as)-general yourselves for think sufficient to-be
 SOC. ὦ βέλτιστε Ἴων, Ἀπολλόδωρον οὐ γινώσκεις τὸν
O best Ion Apollodorus not do-you-know the
 Κυζικηνόν;
Cyzicene
 ION ποῖον τοῦτον;
which this(-one)
 d SOC. ὃν Ἀθηναῖοι πολλάκις ἑαυτῶν στρατηγὸν ἤρηνται
whom Athenians often (as)-their-own general have-chosen
 ξένον ὄντα· καὶ Φανοσθένη τὸν Ἀνδριον καὶ Ἡρακλείδην
a-foreigner being and Phanosthenes the Andrian and Heraclides
 τὸν Κλαζομένιον, οὓς ἦδε ἡ πόλις ξένους ὄντας,
the Clazomenian whom this — city foreigners being
 ἐνδειξαμένους ὅτι ἄξιοι λόγου εἰσί, καὶ εἰς στρατηγίας
having-shown that worthy of-account they-are both into generalships

καὶ εἰς τὰς ἄλλας ἀρχὰς ἄγει· Ἴωνα δ' ἄρα τὸν Ἐφέσιον
and into the other offices leads Ion but then the Ephesian
οὐχ αἰρήσεται στρατηγὸν καὶ τιμήσει, ἐὰν δοκῇ ἄξιος
not will-it-choose (as)-general and honor if he-seems worthy
λόγου εἶναι; τί δέ; οὐκ Ἀθηναῖοι μὲν ἐστε οἱ Ἐφέσιοι τὸ
of-account to-be what and not Athenians indeed are-you the Ephesians —
ἀρχαῖον, καὶ ἡ Ἐφεσος οὐδεμιᾶς ἐλάττων πόλεως; ἀλλὰ
of-old and — Ephesus than-no (is)-less city but
γὰρ σύ, ὦ Ἴων, εἰ μὲν ἀληθῆ λέγεις ὥς τέχνη καὶ
for you O Ion if indeed true(-things) you-say that by-art and
ἐπιστήμη οἶός τε εἶ Ὅμηρον ἐπαινεῖν, ἀδικεῖς, ὅστις
knowledge able — you-are Homer to-praise you-do-wrong who
ἐμοὶ ὑποσχόμενος ὥς πολλὰ καὶ καλὰ περὶ Ὀμήρου
to-me having-promised that many and beautiful(-things) about Homer
ἐπίστασαι καὶ φάσκων ἐπιδείξιν, ἔξαπατᾷς με καὶ πολλοῦ
you-know and claiming to-display(-them) deceive me and much
δεῖς ἐπιδεῖξαι, ὅς γε οὐδὲ ἅττα ἐστὶ ταῦτα περὶ
you-lack to-display (you)-who at-least not-even what are these(-things) about
ᾧ δεινὸς εἶ ἐθέλεις εἰπεῖν, πάλαι ἐμοῦ λιπαροῦντος,
which clever you-are are-willing to-say long-since me entreating
ἀλλ' ἀτεχνῶς ὥσπερ ὁ Πρωτεὺς παντοδαπὸς γίγνη
but simply like — Proteus of-every-shape you-become
στρεφόμενος ἄνω καὶ κάτω, ἕως τελευτῶν διαφυγών
twisting up and down until finally having-escaped
με στρατηγὸς ἀνεφάνης, ἵνα μὴ ἐπιδείξης ὥς δεινὸς
me (as)-general you-appeared so-that not you-might-display how clever
εἶ τὴν περὶ Ὀμήρου σοφίαν. εἰ μὲν οὖν τεχνικὸς ᾧν,
you-are the about Homer wisdom if indeed then artful being
ὅπερ νυνδὴ ἔλεγον, περὶ Ὀμήρου ὑποσχόμενος ἐπιδείξιν
as just-now I-was-saying about Homer having-promised to-display(-it)
ἔξαπατᾷς με, ἄδικος εἶ. εἰ δὲ μὴ τεχνικὸς εἶ, ἀλλὰ
you-deceive me unjust you-are if but not artful you-are but

θεία μοίρα κατεχόμενος ἐξ Ὅμηρου μηδὲν εἰδὼς πολλὰ
by-divine lot possessed from Homer nothing knowing many
 καὶ καλὰ λέγεις περὶ τοῦ ποιητοῦ, ὥσπερ ἐγὼ
and beautiful(-things) you-say about the poet as I
 εἶπον περὶ σοῦ, οὐδὲν ἀδικεῖς. ἐλοῦ οὖν πότερα βούλει
said about you in-no-way you-do-wrong choose then which you-wish
 νομίζεσθαι ὑπὸ ἡμῶν ἀδικος ἀνὴρ εἶναι ἢ θεῖος.

to-be-considered by us an-unjust man to-be or divine

b ION πολὺ διαφέρει, ὦ Σώκρατες· πολὺ γὰρ κάλλιον
much it-differs O Socrates much for more-beautiful
 τὸ θεῖον νομίζεσθαι.

(is)-the(-thing) divine to-be-considered

SOC. τοῦτο τοίνυν τὸ κάλλιον ὑπάρχει σοι παρ' ἡμῖν, ὦ
this then the more-beautiful belongs to-you with us O
 Ἴων, θεῖον εἶναι καὶ μὴ τεχνικὸν περὶ Ὅμηρου ἐπαινέτην.
Ion divine to-be and not artful about Homer (as)-praiser

ARISTOTLE

ΠΕΡΙ ΠΟΙΗΤΙΚΗΣ

Poetics

Aristotle will treat poetry and its kinds, the power of each, the making of plots, and the number and nature of its parts. Epic, tragedy, comedy, dithyramb, and most flute and lyre music are all imitations, differing in means, objects, and manner. As some imitate with color and shape and others with the voice, these arts imitate in rhythm, speech, and harmony, alone or mixed: flute and lyre use harmony and rhythm, dance rhythm alone. The art of bare speech or meters has no common name, since men call a poet by his meter, not his imitation: Empedocles shares nothing with Homer but the meter. Dithyramb, nomos, tragedy, and comedy use all three means, some at once and some by turns.

Περὶ ποιητικῆς αὐτῆς τε καὶ τῶν εἰδῶν αὐτῆς, ἣν τινα 1447a8
 about poetic(-art) itself both and the kinds of-it what —
 δύναμιν ἕκαστον ἔχει, καὶ πῶς δεῖ συνίστασθαι τοὺς
 power each has and how must to-be-composed the
 μύθους εἰ μέλλει καλῶς ἔξειν ἢ ποίησις, ἔτι δὲ ἐκ
 plots if is-to well be the poetry further and of
 πόσων καὶ ποίων ἐστὶ μορίων, ὁμοίως δὲ καὶ περὶ
 how-many and of-what-sort it-is parts likewise and also about
 τῶν ἄλλων ὅσα τῆς αὐτῆς ἐστὶ μεθόδου, λέγωμεν
 the other(-things) as-many-as of-the same are inquiry let-us-speak
 ἀρξάμενοι κατὰ φύσιν πρῶτον ἀπὸ τῶν πρώτων.
 having-begun according-to nature first from the first(-things)
 ἐποποιία δὴ καὶ ἡ τῆς τραγωδίας ποίησις ἔτι δὲ
 epic then and the of-the tragedy poetry further and
 κωμωδία καὶ ἡ διθυραμβοποιητικὴ καὶ τῆς αὐλητικῆς ἡ
 comedy and the dithyramb-making and of-the flute-playing the
 πλεῖστη καὶ κιθαριστικῆς πᾶσαι τυγχάνουσιν οὖσαι μιμήσεις
 most and of-lyre-playing all happen being imitations
 τὸ σύνολον· διαφέρουσι δὲ ἀλλήλων τρισὶν, ἣ γὰρ τῷ
 — on-the-whole they-differ and from-one-another in-three either for by-the

γένει ἑτέροις μμείσθαι ἢ τῷ ἑτέρα ἢ τῷ
in-kind with-different(-means) to-imitate or by-the different(-objects) or by-the
 ἑτέρως καὶ μὴ τὸν αὐτὸν τρόπον. ὥσπερ γὰρ καὶ χρώμασι
differently and not the same manner just-as for also with-colors
 καὶ σχήμασι πολλὰ μμοῦνταί τινες ἀπεικάζοντες (οἱ
and shapes many(-things) imitate some making-likenesses some
 μὲν διὰ τέχνης οἱ δὲ διὰ συνηθείας), ἕτεροι δὲ
indeed through art others and through habit others and
 διὰ τῆς φωνῆς, οὕτω καὶ ταῖς εἰρημέναις τέχναις
through the voice so also-in the said arts
 ἅπασαι μὲν ποιοῦνται τὴν μίμησιν ἐν ῥυθμῷ καὶ λόγῳ
all indeed make the imitation in rhythm and speech
 καὶ ἀρμονίᾳ, τούτοις δ' ἢ χωρὶς ἢ μεμιγμένοις· οἷον
and harmony with-these but either separately or mixed such-as
 ἀρμονία μὲν καὶ ῥυθμῷ χρώμεναι μόνον ἢ τε αὐλητικὴ
harmony indeed and rhythm using only the both flute-playing
 καὶ ἡ κιθαριστικὴ καὶ εἴ τινες ἑτεραι τυγχάνουσιν οὔσαι
and the lyre-playing even if any others happen being
 τοιαῦται τὴν δύναμιν, οἷον ἡ τῶν συρίγγων· αὐτῷ
such (in)-the power such-as the(-art) of-the pipes by-itself
 δὲ τῷ ῥυθμῷ μμοῦνται χωρὶς ἀρμονίας αἱ τῶν
and with-the rhythm imitate without harmony the(-arts) of-the
 ὀρχηστῶν, καὶ γὰρ οὗτοι διὰ τῶν σχηματιζομένων
dancers and for these through the shaped
 ῥυθμῶν μμοῦνται καὶ ἡθῆ καὶ πάθη καὶ πράξεις.
rhythms imitate both characters and emotions and actions
 28 ἢ δὲ μόνον τοῖς λόγοις ψιλοῖς ἢ τοῖς μέτροις καὶ
the(-art) and only with-the words bare or with-the meters and
 τούτοις εἴτε μιγνῦσα μετ' ἀλλήλων εἴθ' ἐνί τινι γένει
these whether mixing with one-another or with-one some kind
 χρωμένη τῶν μέτρων ἀνώνυμος τυγχάνει οὔσα μέχρι τοῦ
using of-the meters nameless happens being up-to the

νῦν. οὐδὲν γὰρ ἂν ἔχοιμεν ὀνομάσαι κοινὸν τοὺς Σώφρονος
present nothing for — we-could name common the of-Sophron
 καὶ Ξενάρχου μίμους καὶ τοὺς Σωκρατικούς λόγους οὐδὲ εἴ
and of-Xenarchus mimes and the Socratic dialogues nor if
 τις διὰ τριμέτρων ἢ ἐλεγείων ἢ τῶν ἄλλων τινῶν τῶν
someone through trimeters or elegiacs or the other some —
 τοιούτων ποιοῖτο τὴν μίμησιν — πλὴν οἱ ἄνθρωποι γε
such should-make the imitation except the people at-least
 συνάπτοντες τῷ μέτρῳ τὸ ποιεῖν ἐλεγειοποιούς τοὺς δὲ
joining to-the meter the to-make elegiac-poets the(-ones) and
 ἐποποιούς ὀνομάζουσιν, οὐχ ὥς κατὰ τὴν μίμησιν ποιητὰς
epic-poets they-name not as according-to the imitation poets
 ἀλλὰ κοινῇ κατὰ τὸ μέτρον προσαγορεύοντες· καὶ γὰρ
but in-common according-to the meter addressing(-them) and for
 ἂν ἱατρικὸν ἢ φυσικὸν τι διὰ τῶν μέτρων ἐκφέρωσιν,
if medical or natural something through the meters they-put-out
 οὕτω καλεῖν εἰώθασιν· οὐδὲν δὲ κοινόν ἐστιν Ὅμηρῳ καὶ
so to-call(-them) they-are-accustomed nothing but common is to-Homer and
 Ἐμπεδοκλεῖ πλὴν τὸ μέτρον, διὸ τὸν μὲν ποιητὴν δίκαιον
to-Empedocles except the meter wherefore the-one indeed (a)-poet (it-is)-just
 καλεῖν, τὸν δὲ φυσιολόγον μᾶλλον ἢ ποιητὴν. ὁμοίως δὲ
to-call the-other and natural-philosopher rather than poet likewise and
 καὶ εἴ τις ἅπαντα τὰ μέτρα μινύων ποιοῖτο τὴν μίμησιν
even if someone all the meters mixing should-make the imitation
 καθάπερ Χαιρήμων ἐποίησε Κένταυρον μικτὴν ῥαψωδίαν
as Chaeremon made (the)-Centaur a-mixed rhapsody
 ἐξ ἁπάντων τῶν μέτρων, καὶ ποιητὴν προσαγορευτέον.
from all the meters also (a)-poet he-must-be-called
 περὶ μὲν οὖν τούτων διωρίσθω τοῦτον τὸν τρόπον. 1447b23
about indeed then these let-it-be-distinguished this — way
 εἰσὶ δέ τινες αἱ πᾶσι χρῶνται τοῖς εἰρημένους, λέγω
there-are and some which all use the said(-means) I-mean

δὲ οἷον ῥυθμῷ καὶ μέλει καὶ μέτρῳ, ὥσπερ ἡ τε
 and such-as rhythm and song and meter as the both
 τῶν διθυραμβικῶν ποίησις καὶ ἡ τῶν νόμων καὶ ἡ τε
 of-the dithyrambs poetry and the of-the nomes and the both
 τραγωδία καὶ ἡ κωμωδία· διαφέρουσι δὲ ὅτι αἱ μὲν
 tragedy and the comedy they-differ but in-that the-ones indeed
 ἅμα πᾶσιν αἱ δὲ κατὰ μέρος. ταύτας μὲν οὖν λέγω
 at-once all the-others and by part these indeed then I-call
 τὰς διαφορὰς τῶν τεχνῶν ἐν οἷς ποιοῦνται τὴν μίμησιν.
 the differences of-the arts in which they-make the imitation

II · BETTER, WORSE, OR LIKE US

Those who imitate imitate men in action, who must be better than we are, worse, or like us, as the painters Polygnotus, Pauson, and Dionysius drew them. Each kind of imitation admits these differences: Homer makes men better, Cleophon like us, Hegemon and Nicochares worse, and so in dithyrambs and nomes. By this difference tragedy stands apart from comedy, for comedy means to imitate men worse than those of today, and tragedy better.

1448a1 Ἐπεὶ δὲ μιμοῦνται οἱ μιμούμενοι πράττοντας, ἀνάγκη
 since and imitate those imitating people-acting (it-is)-necessary
 δὲ τούτους ἢ σπουδαίους ἢ φαύλους εἶναι (τὰ γὰρ ἦθη
 and these either serious or base to-be the for characters
 σχεδὸν ἀεὶ τούτοις ἀκολουθεῖ μόνοις, κακία γὰρ καὶ ἀρετὴ
 nearly always these follow alone by-vice for and virtue
 τὰ ἦθη διαφέρουσι πάντες), ἥτοι βελτίονας ἢ καθ'
 in-the characters differ all either better than according-to
 ἡμᾶς ἢ χείρονας ἢ καὶ τοιούτους, ὥσπερ οἱ γραφεῖς·
 us or worse or also such as the painters
 Πολύγνωτος μὲν γὰρ κρείττους, Παύσων δὲ χείρους,
 Polygnotus indeed for better Pauson and worse

Διονύσιος δὲ ὁμοίους εἵκαζεν. δῆλον δὲ ὅτι καὶ τῶν
Dionysius and alike depicted clear(-it-is) and that also of-the
 λεχθεισῶν ἐκάστη μιμήσεων ἔξει ταύτας τὰς διαφορὰς καὶ
said each imitations will-have these the differences and
 ἔσται ἑτέρα τῷ ἑτέρα μιμεῖσθαι τοῦτον τὸν τρόπον. καὶ
will-be different by-the different(-things) to-imitate this — way and
 γὰρ ἐν ὀρχήσῃ καὶ αὐλήσῃ καὶ κιθαρίσῃ ἔστι γενέσθαι
for in dancing and flute-playing and lyre-playing it-is-possible to-arise
 ταύτας τὰς ἀνομοιότητας, καὶ τῷ περὶ τοὺς λόγους δὲ
these the dissimilarities and in-the(-art) about the speeches too
 καὶ τὴν ψιλομετρίαν, οἷον Ὅμηρος μὲν βελτίους, Κλεοφῶν
and the bare-meter such-as Homer indeed better Cleophon
 δὲ ὁμοίους, Ἡγήμων δὲ ὁ Θάσιος ὁ τὰς παρωδίας
and alike Hegemon and the Thasian the(-one) the parodies
 ποιήσας πρῶτος καὶ Νικοχάρης ὁ τὴν Δειλιάδα
having-made first and Nicochares the(-one) the Deiliad
 χείρους· ὁμοίως δὲ καὶ περὶ τοὺς διθυράμβους καὶ περὶ
worse likewise and also about the dithyrambs and about
 τοὺς νόμους, ὥσπερ *** γὰρ, Κύκλωπας Τιμόθεος καὶ
the nomes as (lacuna) (fragment) Cyclopes Timotheus and
 Φιλόξενος, μιμήσαιτο ἂν τις. ἐν ταύτῃ δὲ τῇ διαφορᾷ καὶ
Philoxenus would-imitate — anyone in this and — difference also
 ἡ τραγωδία πρὸς τὴν κωμωδίαν διέστηκεν· ἡ μὲν γὰρ
— tragedy from — comedy stands-apart the-one indeed for
 χείρους ἢ δὲ βελτίους μιμεῖσθαι βούλεται τῶν νῦν.
worse the-other and better to-imitate wishes than-those now

The third difference is the manner: the poet may narrate, speaking as another as Homer does or in his own person, or present all his people as acting. So Sophocles is an imitator like Homer in his objects and like Aristophanes in his manner, since both present men doing, whence, some say, the name drama. Hence the Dorians claim both arts: comedy the mainland Megarians, from their democracy, and the Sicilians, since Epicharmus was theirs; tragedy some in the Peloponnese. As signs they cite their words kōmai for villages and dran for doing.

- 19 Ἐτι δὲ τούτων τρίτη διαφορὰ τὸ ὥς ἕκαστα τούτων
 further and of-these (is)-a-third difference the how each of-these
 μιμήσαιτο ἄν τις. καὶ γὰρ ἐν τοῖς αὐτοῖς καὶ τὰ
 would-imitate — anyone and for in the same(-media) and the
 αὐτὰ μιμεῖσθαι ἔστιν ὅτε μὲν ἀπαγγέλλοντα ἢ
 same(-objects) to-imitate it-is-possible sometimes indeed narrating or
 ἕτερόν τι γιγνόμενον ὥσπερ Ὅμηρος ποιεῖ, ἢ ὥς τὸν
 another something becoming as Homer does or as the
 αὐτὸν καὶ μὴ μεταβάλλοντα, ἢ πάντα ὥς πράττοντας καὶ
 same and not changing or all(-things) as acting and
 ἐνεργοῦντας τοὺς μιμουμένους. ἐν τρισὶ δὲ ταύταις διαφοραῖς
 being-active those imitating in three then these differences
 ἡ μίμησις ἐστίν, ὥς εἵπομεν κατ' ἀρχάς, ἐν οἷς τε καὶ
 the imitation is as we-said at the-beginning in which both and
 ἃ καὶ ὥς. ὥστε τῇ μὲν ὁ αὐτὸς ἂν εἴη μιμητὴς
 what and how so-that in-one-way indeed the same — would-be imitator
 Ὅμηρῳ Σοφοκλῆς, μιμοῦνται γὰρ ἄμφω σπουδαίους,
 with-Homer Sophocles they-imitate for both serious(-men)
 τῇ δὲ Ἀριστοφάνει, πράττοντας γὰρ μιμοῦνται καὶ
 in-another and with-Aristophanes people-acting for they-imitate and
 δρῶντας ἄμφω. ὅθεν καὶ δράματα καλεῖσθαι τινες αὐτά
 doing both whence also dramas to-be-called some them

φασιν, ὅτι μιμοῦνται δρῶντας. διὸ καὶ ἀντιποιοῦνται
say because they-imitate (men)-doing wherefore also lay-claim
 τῆς τε τραγωδίας καὶ τῆς κωμωδίας οἱ Δωριεῖς (τῆς μὲν
to-the both tragedy and — comedy the Dorians the indeed
 γὰρ κωμωδίας οἱ Μεγαρεῖς οἳ τε ἐνταῦθα ὡς ἐπὶ τῆς
for comedy the Megarians those both here as under the
 παρ' αὐτοῖς δημοκρατίας γενομένης καὶ οἱ ἐκ Σικελίας,
among them democracy having-arisen and those from Sicily
 ἐκεῖθεν γὰρ ἦν Ἐπίχαρμος ὁ ποιητὴς πολλῶ πρότερος ὢν
from-there for was Epicarmus the poet much earlier being
 Χιονίδου καὶ Μάγνητος· καὶ τῆς τραγωδίας ἔνιοι τῶν ἐν
than-Chionides and Magnes and to-the tragedy some of-those in
 Πελοποννήσῳ) ποιούμενοι τὰ ὀνόματα σημείον· αὐτοὶ μὲν
Peloponnese making the names a-sign they indeed
 γὰρ κώμας τὰς περιουκίδας καλεῖν φασιν, Ἀθηναίους δὲ
for villages the outlying to-call they-say the-Athenians and
 δήμους, ὡς κωμωδοὺς οὐκ ἀπὸ τοῦ κωμάζειν λεχθέντας
demes as comedians not from the to-revel called
 ἀλλὰ τῇ κατὰ κώμας πλάνῃ ἀτιμαζομένους ἐκ τοῦ
but by-the through villages wandering being-dishonored out-of the
 ἄστews· καὶ τὸ ποιεῖν αὐτοὶ μὲν δρᾶν, Ἀθηναίους δὲ
city and the to-make they indeed to-do the-Athenians and
 πράττειν προσαγορεύειν. περὶ μὲν οὖν τῶν διαφορῶν καὶ
to-act to-call about indeed then the differences both
 πόσαι καὶ τίνες τῆς μιμήσεως εἰρήσθω ταῦτα.
how-many and what of-the imitation let-have-been-said these(-things)

Two natural causes gave rise to poetry: imitation is innate from childhood, and all delight in imitations, even exact images of things painful to see, because learning is sweetest; rhythm and harmony are natural too. Poetry split by the poets' characters, the dignified imitating noble actions in hymns and encomia, the cheaper those of base men in invectives. Homer excelled in both; his Margites is to comedy what the Iliad and Odyssey are to tragedy. Tragedy grew by degrees from the leaders of the dithyramb, comedy from those of the phallic songs: Aeschylus brought a second actor, Sophocles a third and scene painting, and tragedy rose from satyric play to dignity and found its meter, the iambic, nearest to speech.

1448b4 Ἐοίκασι δὲ γεννῆσαι μὲν ὅλως τὴν ποιητικὴν αἰτίαι δύο
 seem and to-have-generated indeed generally the poetic(-art) causes two
 τινὲς καὶ αὗται φυσικαί. τό τε γὰρ μιμεῖσθαι σύμφυτον
 certain and these natural the both for to-imitate innate
 τοῖς ἀνθρώποις ἐκ παιδῶν ἐστὶ καὶ τούτῳ διαφέρουσι
 to-the men from childhood is and in-this they-differ
 τῶν ἄλλων ζώων ὅτι μιμητικώτατόν ἐστι καὶ τὰς
 from-the other animals that most-imitative (man)-is and the
 μαθήσεις ποιεῖται διὰ μιμήσεως τὰς πρώτας, καὶ τὸ
 learnings makes through imitation the first(-ones) and the
 χαίρειν τοῖς μιμήμασι πάντας. σημεῖον δὲ τούτου τὸ
 to-take-delight in-the imitations all a-sign and of-this (is)-the
 συμβαῖνον ἐπὶ τῶν ἔργων· ἃ γὰρ αὐτὰ λυπηρῶς ὁρῶμεν,
 happening in the facts what for themselves painfully we-see
 τούτων τὰς εἰκόνας τὰς μάλιστα ἠκριβωμένας χαίρομεν
 of-these the images the most exactly-made we-delight-in
 θεωροῦντες, οἷον θηρίων τε μορφὰς τῶν ἀτιμοτάτων καὶ
 contemplating such-as of-beasts both forms of-the most-despised and
 νεκρῶν. αἴτιον δὲ καὶ τοῦτο, ὅτι μανθάνειν οὐ μόνον
 of-corpses (the)-cause and also (is)-this that to-learn not only

τοῖς φιλοσόφοις ἡδιστον ἀλλὰ καὶ τοῖς ἄλλοις ὁμοίως,
to-the philosophers (is)-sweetest but also to-the others likewise
 ἀλλ' ἐπὶ βραχὺ κοινωνοῦσιν αὐτοῦ. διὰ γὰρ τοῦτο
but for a-little they-share in-it because-of for this
 χαίρουσι τὰς εἰκόνας ὁρῶντες, ὅτι συμβαίνει θεωροῦντας
they-delight-in the images seeing that it-happens (that)-contemplating
 μανθάνειν καὶ συλλογίζεσθαι τί ἕκαστον, οἷον ὅτι οὗτος
to-learn and to-infer what each(-is) such-as that this(-one)
 ἐκεῖνος· ἐπεὶ ἐὰν μὴ τύχη προεωρακώς, οὐχ ἢ μίμημα
(is)-that(-one) since if not he-happens having-seen-before not as imitation
 ποιήσει τὴν ἡδονὴν ἀλλὰ διὰ τὴν ἀπεργασίαν ἢ τὴν
will-it-make the pleasure but because-of the workmanship or the
 χροιάν ἢ διὰ τοιαύτην τινὰ ἄλλην αἰτίαν.
color or because-of such some other cause
 κατὰ φύσιν δὲ ὄντος ἡμῖν τοῦ μιμεῖσθαι καὶ τῆς ἀρμονίας 20
according-to nature and being for-us the to-imitate and of-the harmony
 καὶ τοῦ ρυθμοῦ (τὰ γὰρ μέτρα ὅτι μέρη τῶν ρυθμῶν ἐστι
and of-the rhythm the for meters that parts of-the rhythms are
 φανερόν) ἐξ ἀρχῆς πεφυκότες καὶ αὐτὰ μάλιστα
(is)-evident from (the)-beginning naturally-gifted and these(-things) most
 κατὰ μικρὸν προάγοντες ἐγέννησαν τὴν ποίησιν ἐκ τῶν
by degrees advancing generated — poetry from the
 αὐτοσχεδιασμάτων. διεσπάσθη δὲ κατὰ τὰ οἰκεία ἥθη
improvisations was-split and according-to the own characters
 ἢ ποίησις· οἱ μὲν γὰρ σεμνότεροι τὰς καλὰς ἐμμοῦντο
— poetry the(-ones) indeed for more-dignified the noble imitated
 πράξεις καὶ τὰς τῶν τοιούτων, οἱ δὲ εὐτελέστεροι
actions and those of-the such(-men) the(-others) and cheaper
 τὰς τῶν φαύλων, πρῶτον ψόγους ποιῶντες, ὥσπερ ἕτεροι
those of-the base first invectives making as others
 ὕμνους καὶ ἐγκώμα. τῶν μὲν οὖν πρὸ Ὁμήρου οὐδενὸς
hymns and encomia of-the indeed then before Homer of-no-one

ἔχομεν εἰπεῖν τοιοῦτον ποίημα, εἰκὸς δὲ εἶναι πολλούς,
we-can mention such a-poem (it-is)-likely but to-be many
 ἀπὸ δὲ Ὅμηρου ἀρξαμένοις ἔστιν, οἷον ἐκείνου ὁ
from but Homer for-(us)-beginning it-is-possible such-as of-that(-man) the
 Μαργίτης καὶ τὰ τοιαῦτα. ἐν οἷς κατὰ τὸ ἀρμόττον
Margites and the such(-poems) in which according-to the fitting
 ἱαμβεῖον ἦλθε μέτρον — διὸ καὶ ἱαμβεῖον καλεῖται νῦν,
(the)-iambic came meter wherefore also iambic it-is-called now
 ὅτι ἐν τῷ μέτρῳ τούτῳ ἱαμβίζον ἀλλήλους. καὶ ἐγένοντο
because in the meter this they-lamphooned one-another and became
 τῶν παλαιῶν οἱ μὲν ἡρωικῶν οἱ δὲ ἱάμβων ποιηταί.
of-the ancients some indeed of-heroic(-verse) others and of-iambics poets
 ὥσπερ δὲ καὶ τὰ σπουδαῖα μάλιστα ποιητῆς Ὅμηρος
just-as and also the serious(-things) most (a)-poet Homer
 ἦν (μόνος γὰρ οὐχ ὅτι εὖ ἀλλὰ καὶ μιμήσεις δραματικὰς
was alone for not only well but also imitations dramatic
 ἐποίησεν), οὕτως καὶ τὰ τῆς κωμωδίας σχήματα πρῶτος
be-made so also the of-the comedy forms first
 ὑπέδειξεν οὐ ψόγον ἀλλὰ τὸ γελοῖον δραματοποιήσας· ὁ γὰρ
he-showed not invective but the laughable dramatizing the for
 Μαργίτης ἀνάλογον ἔχει, ὥσπερ Ἰλιάς καὶ ἡ Ὀδύσσεια
Margites analogously stands as (the)-Iliad and the Odyssey
 πρὸς τὰς τραγωδίας, οὕτω καὶ οὗτος πρὸς τὰς κωμωδίας.
to the tragedies so also this(-one) to the comedies

1449a2 παραφανείσης δὲ τῆς τραγωδίας καὶ κωμωδίας οἱ ἐφ'
having-appeared and the tragedy and comedy those toward
 ἑκατέραν τὴν ποίησιν ὁρμῶντες κατὰ τὴν οἰκείαν φύσιν
each(-kind-of) — poetry rushing according-to their own nature
 οἱ μὲν ἀντὶ τῶν ἱάμβων κωμωδοποιοὶ ἐγένοντο, οἱ
some indeed instead-of the iambics comedy-makers became others
 δὲ ἀντὶ τῶν ἐπῶν τραγωδοδιδάσκαλοι, διὰ τὸ μείζονα
and instead-of the epics tragedy-producers because-of the greater

καὶ ἐντιμότερα τὰ σχήματα εἶναι ταῦτα ἐκείνων. τὸ μὲν
and more-honored the forms to-be these than-those the indeed
οὖν ἐπισκοπεῖν ἄρ' ἔχει ἤδη ἡ τραγωδία τοῖς εἶδεσιν
then to-examine whether has already the tragedy in-the forms
ἱκανῶς ἢ οὐ, αὐτό τε καθ' αὐτὸ κρίναι καὶ πρὸς τὰ
sufficiently or not itself both by itself to-judge and in-relation-to the
θέατρα, ἄλλος λόγος. γενομένης δ' οὖν ἀπ' ἀρχῆς
theaters (is)-another argument having-arisen and then from (the)-beginning
αὐτοσχεδιαστικῆς — καὶ αὐτὴ καὶ ἡ κωμωδία καὶ ἡ
improvisational both it and the comedy and the(-one)
μὲν ἀπὸ τῶν ἐξαρχόντων τὸν διθύραμβον, ἡ δὲ
indeed from those leading-off the dithyramb the(-other) and
ἀπὸ τῶν τὰ φαλλικὰ ᾧ ἔτι καὶ νῦν ἐν πολλαῖς
from those (leading-off)-the phallic(-songs) which still also now in many
τῶν πόλεων διαμένει νομιζόμενα — κατὰ μικρὸν ἠϋξήθη
of-the cities remain being-customary by degrees it-grew
προαγόντων ὅσον ἐγένετο φανερόν αὐτῆς· καὶ πολλὰς
(as-they)-advanced as-much-as became evident of-it and many
μεταβολὰς μεταβαλοῦσα ἡ τραγωδία ἐπαύσατο, ἐπεὶ ἔσχε
changes having-changed the tragedy stopped when it-had
τὴν αὐτῆς φύσιν. καὶ τό τε τῶν ὑποκριτῶν πλήθος
the its-own nature and the both of-the actors number
ἐξ ἑνὸς εἰς δύο πρῶτος Αἰσχύλος ἤγαγε καὶ τὰ
from one to two first Aeschylus brought and the(-parts)
τοῦ χοροῦ ἡλάττωσε καὶ τὸν λόγον πρωταγωνιστὴν
of-the chorus reduced and the speech leading-actor
παρεσκεύασεν· τρεῖς δὲ καὶ σκηνογραφίαν Σοφοκλῆς.
made three and also scene-painting Sophocles
ἔτι δὲ τὸ μέγεθος· ἐκ μικρῶν μύθων καὶ λέξεως γελοίας
further and the magnitude from small plots and wording laughable
διὰ τὸ ἐκ σατυρικοῦ μεταβαλεῖν ὅψε ἀπεσεμνύνη, τό
because-of the from satyric to-change late was-made-dignified the

τε μέτρον ἐκ τετραμέτρου ἱαμβεῖον ἐγένετο. τὸ μὲν γὰρ
and meter from tetrameter iambic became the indeed for
 πρῶτον τετραμέτρῳ ἐχρῶντο διὰ τὸ σατυρικὴν καὶ
first tetrameter they-used because-of the satyric and
 ὀρχηστικωτέραν εἶναι τὴν ποίησιν, λέξεως δὲ γενομένης
more-dancing to-be the poetry wording and having-arisen
 αὐτῇ ἢ φύσις τὸ οἰκεῖον μέτρον εὑρε· μάλιστα γὰρ λεκτικὸν
itself the nature the proper meter found most for speakable
 τῶν μέτρων τὸ ἱαμβεῖόν ἐστιν· σημεῖον δὲ τούτου, πλεῖστα
of-the meters the iambic is (a)-sign and of-this most
 γὰρ ἱαμβεῖα λέγομεν ἐν τῇ διαλέκτῳ τῇ πρὸς ἀλλήλους,
for iambs we-speak in the conversation the with one-another
 ἐξάμετρα δὲ ὀλιγάκις καὶ ἐκβαίνοντες τῆς λεκτικῆς
hexameters but seldom and departing-from the speaking
 ἀρμονίας. ἔτι δὲ ἐπεισοδίων πλήθη. καὶ τὰ ἄλλ'
harmony further and of-episodes numbers and the other(-things)
 ὥς ἕκαστα κοσμηθῆναι λέγεται ἔστω ἡμῖν εἰρημένα·
as each to-have-been-adorned is-said let-(them)-be by-us said
 πολὺ γὰρ ἂν ἴσως ἔργον εἴη διεξιέναι καθ' ἕκαστον.
much for — perhaps (a)-task it-would-be to-go-through in particular

Comedy imitates baser men, not in every vice but in the laughable, an error or ugliness that neither pains nor destroys, like the comic mask. Its early history is lost, since it was not taken seriously; the archon granted a comic chorus late, plots came from Sicily, and Crates first abandoned the iambic form at Athens. Epic follows tragedy in imitating serious men in verse but differs in its single meter, its narration, and its length: tragedy tries to keep within one revolution of the sun, while epic has no limit of time. Whoever knows good and bad tragedy knows epic, since all the parts of epic belong to tragedy.

Ἡ δὲ κωμωδία ἐστὶν ὥσπερ εἶπομεν μίμησις φαυλοτέρων 32
 the and comedy is as we-said (an)-imitation of-baser(-men)
 μέν, οὐ μέντοι κατὰ πᾶσαν κακίαν, ἀλλὰ τοῦ αἰσχροῦ
 indeed not however according-to every vice but of-the ugly
 ἐστὶ τὸ γελοῖον μόριον. τὸ γὰρ γελοῖον ἐστὶν ἀμάρτημά
 is the laughable (a)-part the for laughable is (an)-error
 τι καὶ αἰσχος ἀνώδυνον καὶ οὐ φθαρτικόν, οἷον εὐθύς τὸ
 some and ugliness painless and not destructive such-as at-once the
 γελοῖον πρόσωπον αἰσχρόν τι καὶ διεστραμμένον ἄνευ
 comic mask ugly something and distorted without
 ὀδύνης. αἱ μὲν οὖν τῆς τραγωδίας μεταβάσεις καὶ δι'
 pain the indeed then of-the tragedy changes and through
 ὧν ἐγένοντο οὐ λελήθασιν, ἡ δὲ κωμωδία διὰ τὸ
 whom they-came-about not have-escaped-notice the but comedy because-of the
 μὴ σπουδάζεσθαι ἐξ ἀρχῆς ἔλαθεν· καὶ γὰρ χορὸν
 not to-be-taken-seriously from (the)-beginning escaped-notice and for (a)-chorus
 κωμωδῶν ὅψε ποτε ὁ ἀρχων ἔδωκεν, ἀλλ' ἐθέλονται
 of-comedians late at-some-time the archon granted but volunteers
 ἦσαν. ἤδη δὲ σχήματά τινα αὐτῆς ἐχούσης οἱ λεγόμενοι
 they-were already and forms some it having the so-called
 αὐτῆς ποιηταὶ μνημονεύονται. τίς δὲ πρόσωπα ἀπέδωκεν ἢ
 its poets are-remembered who but masks gave or

προλόγους ἢ πλήθη ὑποκριτῶν καὶ ὅσα τοιαῦτα, ἡγνότηται.

prologues or numbers of-actors and whatever such(-things) is-unknown

τὸ δὲ μύθους ποιεῖν τὸ μὲν ἐξ ἀρχῆς ἐκ Σικελίας ἦλθε

the and plots to-make the indeed from (the)-beginning from Sicily came

***, τῶν δὲ Ἀθήνησιν Κράτης πρῶτος ἤρξεν ἀφέμενος

(lacuna) of-those and at-Athens Crates first began having-abandoned

τῆς iambycικῆς ἰδέας καθόλου ποιεῖν λόγους καὶ μύθους. ἢ

the iambic form universally to-make stories and plots the

μὲν οὖν ἐποποιία τῇ τραγωδίᾳ μέχρι μὲν τοῦ διὰ

indeed then epic the tragedy as-far-as indeed the(-point) through

μέτρου μεγάλου μίμησις εἶναι σπουδαίων ἡκολούθησεν.

meter great (an)-imitation to-be of-serious(-men) followed

τῷ δὲ τὸ μέτρον ἀπλοῦν ἔχει καὶ ἀπαγγελίαν εἶναι,

in-the but the meter simple to-have and narration to-be

ταύτῃ διαφέρουσιν. ἔτι δὲ τῷ μήκει — ἢ μὲν ὅτι

in-this they-differ further and in-the length the(-one) indeed as

μάλιστα πειράται ὑπὸ μίαν περίοδον ἡλίου εἶναι ἢ

much-as-possible tries under one revolution of-(the)-sun to-be or

μικρὸν ἐξαλλάττειν, ἢ δὲ ἐποποιία ἀόριστος τῷ χρόνῳ —

slightly to-exceed the but epic (is)-unlimited in-the time

καὶ τούτῳ διαφέρει, καίτοι τὸ πρῶτον ὁμοίως ἐν ταῖς

and in-this it-differs and-yet the first similarly in the

τραγωδίαις τοῦτο ἐποίουν καὶ ἐν τοῖς ἔπεισιν.

tragedies this they-did and in the epics

1449b16 μέρη δ' ἐστὶ τὰ μὲν ταυτά, τὰ δὲ ἴδια τῆς

parts and are the(-ones) indeed the-same the(-others) and peculiar of-the

τραγωδίας — διόπερ ὅστις περὶ τραγωδίας οἶδε σπουδαίας

tragedy wherefore whoever about tragedy knows good

καὶ φαύλης, οἶδε καὶ περὶ ἐπῶν. ἃ μὲν γὰρ

and bad knows also about epics what(-things) indeed for

ἐποποιία ἔχει, ὑπάρχει τῇ τραγωδίᾳ, ἃ δὲ αὐτῇ, οὐ
 epic has belongs to-the tragedy what but it(-has) not
 πάντα ἐν τῇ ἐποποιίᾳ.
 all(-are) in the epic

VI · THE DEFINITION OF TRAGEDY

Tragedy is an imitation of an action serious and complete, having magnitude, in speech sweetened with each kind separately in its parts, by people acting and not by narration, accomplishing through pity and fear the catharsis of such emotions. Its six parts are plot, characters, wording, thought, spectacle, and song-making. The greatest is the structure of the incidents, since tragedy imitates action and life, not men, and could exist without characters but not without action. The plot is its principle and as it were its soul, character second, thought third, wording fourth; song is the greatest sweetening, and spectacle, though it enthralls, is least artistic.

Περὶ μὲν οὖν τῆς ἐν ἑξαμέτροις μιμητικῆς καὶ περὶ 21
 about indeed then the(-art) in hexameters imitative and about
 κωμωδίας ὕστερον ἐροῦμεν· περὶ δὲ τραγωδίας λέγωμεν
 comedy later we-shall-speak about but tragedy let-us-speak
 ἀναλαμβάντες αὐτῆς ἐκ τῶν εἰρημένων τὸν γινόμενον
 taking-up of-it from the(-things) said the resulting
 ὅρον τῆς οὐσίας. ἔστιν οὖν τραγωδία μίμησις πράξεως
 definition of-the essence is then tragedy (an)-imitation of-(an)-action
 σπουδαίας καὶ τελείας μέγεθος ἔχουσης, ἡδυσμένῳ λόγῳ
 serious and complete magnitude having in-sweetened speech
 χωρὶς ἐκάστῳ τῶν εἰδῶν ἐν τοῖς μορίοις, δρῶντων καὶ
 separately with-each of-the kinds in the parts (of-persons)-acting and
 οὐ δι' ἀπαγγελίας, δι' ἐλέου καὶ φόβου περαίνουσα τὴν
 not through narration through pity and fear accomplishing the
 τῶν τοιούτων παθημάτων κάθαρσιν. λέγω δὲ ἡδυσμένον
 of-the such emotions catharsis I-mean and sweetened

μὲν λόγον τὸν ἔχοντα ρυθμὸν καὶ ἀρμονίαν καὶ
indeed speech the(-one) having rhythm and harmony and
 μέλος, τὸ δὲ χωρὶς τοῖς εἴδεσι τὸ διὰ μέτρων ἔνια
song the and separately by-the kinds the through meters some(-parts)
 μόνον περαίνεσθαι καὶ πάλιν ἕτερα διὰ μέλους. ἐπεὶ δὲ
only to-be-accomplished and again others through song since and
 πράττοντες ποιοῦνται τὴν μίμησιν, πρῶτον μὲν ἐξ ἀνάγκης
acting they-make the imitation first indeed from necessity
 ἂν εἴη τι μῦρον τραγωδίας ὁ τῆς ὄψεως κόσμος, εἴτα
— would-be some part of-tragedy the of-the spectacle adornment then
 μελοποιία καὶ λέξις· ἐν τούτοις γὰρ ποιοῦνται τὴν μίμησιν.
song-making and wording in these for they-make the imitation
 λέγω δὲ λέξιν μὲν ταύτην, τὴν τῶν μέτρων σύνθεσιν,
I-mean and (by)-wording indeed this the of-the meters composition
 μελοποιίαν δὲ ὁ τὴν δύναμιν φανεράν ἔχει πᾶσαν.
(by)-song-making and what the power evident has all
 36 ἐπεὶ δὲ πράξεώς ἐστι μίμησις, πράττεται δὲ ὑπὸ τινῶν
since and of-(an)-action it-is (an)-imitation it-is-done and by some
 πραττόντων, οὓς ἀνάγκη ποιούς τινας εἶναι κατὰ
acting(-persons) whom (it-is)-necessary of-a-sort certain to-be according-to
 τε τὸ ἦθος καὶ τὴν διάνοιαν, διὰ γὰρ τούτων καὶ τὰς
both the character and the thought through for these also the
 πράξεις εἶναι φάμεν ποιᾶς τινας, πέφυκεν αἷτια δύο τῶν
actions to-be we-say of-a-sort certain it-is-natural causes two of-the
 πράξεων εἶναι, διάνοιαν καὶ ἦθος, καὶ κατὰ ταύτας καὶ
actions to-be thought and character and according-to these both
 τυγχάνουσι καὶ ἀποτυγχάνουσι πάντες. ἔστιν δὲ τῆς μὲν
succeed and fail all is and of-the indeed
 πράξεως ὁ μῦθος ἢ μίμησις· λέγω γὰρ μῦθον τοῦτον, τὴν
action the plot the imitation I-mean for (by)-plot this the
 σύνθεσιν τῶν πραγμάτων, τὰ δὲ ἦθη, καθ' ὃ ποιούς
composition of-the incidents the and characters according-to which of-a-sort

τινας εἶναι φάμεν τοὺς πράττοντας, διάνοιαν δέ, ἐν ὅσοις
 certain to-be we-say the acting(-persons) (by)-thought and in whatever
 λέγοντες ἀποδεικνύασίν τι ἢ καὶ ἀποφαίνονται γνώμην.
 speaking they-demonstrate something or also they-declare (a)-maxim
 ἀνάγκη οὖν πάσης τραγωδίας μέρη εἶναι ἕξ, καθ'
 (it-is)-necessary then of-every tragedy parts to-be six according-to
 ὃ ποιά τις ἐστὶν ἡ τραγωδία· ταῦτα δ' ἐστὶ μῦθος
 which of-a-sort certain is the tragedy these and are plot
 καὶ ἦθη καὶ λέξεις καὶ διάνοια καὶ ὄψεις καὶ μελοποιία.
 and characters and wording and thought and spectacle and song-making
 οἷς μὲν γὰρ μιμοῦνται, δύο μέρη ἐστίν, ὥς δὲ
 (with)-what indeed for they-imitate two parts are how and
 μιμοῦνται, ἓν, ἃ δὲ μιμοῦνται, τρία, καὶ παρὰ ταῦτα οὐδέν.
 they-imitate one what and they-imitate three and besides these nothing
 τούτοις μὲν οὖν οὐκ ὀλίγοι αὐτῶν ὥς εἰπεῖν κέχρηται 1450a12
 these indeed then not few of-them as to-say have-used
 τοῖς εἶδεσιν· καὶ γὰρ ὄψεις ἔχει πᾶν καὶ ἦθος καὶ
 the forms and for spectacles has every(-one) and character and
 μῦθον καὶ λέξιν καὶ μέλος καὶ διάνοιαν ὡσαύτως. μέγιστον
 plot and wording and song and thought likewise greatest
 δὲ τούτων ἐστὶν ἡ τῶν πραγμάτων σύστασις· ἡ γὰρ
 but of-these is the of-the incidents structure the for
 τραγωδία μίμησις ἐστὶν οὐκ ἀνθρώπων ἀλλὰ πράξεως
 tragedy (an)-imitation is not of-men but of-action
 καὶ βίου καὶ εὐδαιμονίας *** καὶ ἡ κακοδαιμονία
 and of-life and of-happiness (lacuna) and the unhappiness
 ἐν πράξει ἐστίν, καὶ τὸ τέλος πράξις τις ἐστίν, οὐ
 in action is and the end (an)-action some is not
 ποιότης· εἰσὶν δὲ κατὰ μὲν τὰ ἦθη ποιοί τινες,
 (a)-quality they-are and according-to indeed the characters of-a-sort certain
 κατὰ δὲ τὰς πράξεις εὐδαίμονες ἢ τούναντίον. οὐκ οὖν
 according-to and the actions happy or the-opposite not-then

ὅπως τὰ ἦθη μιμήσονται πράττουσιν, ἀλλὰ τὰ
in-order-that the characters they-may-imitate they-act but the
 ἦθη συμπεριλαμβάνουσιν διὰ τὰς πράξεις· ὥστε τὰ
characters they-include-with(-them) because-of the actions so-that the
 πράγματα καὶ ὁ μῦθος τέλος τῆς τραγωδίας, τὸ δὲ
incidents and the plot (are-the)-end of-the tragedy the and
 τέλος μέγιστον ἀπάντων. ἔτι ἄνευ μὲν πράξεως οὐκ ἂν
end (is)-greatest of-all further without indeed action not —
 γένοιτο τραγωδία, ἄνευ δὲ ἡθῶν γένοιτ' ἂν. αἱ γὰρ
could-there-be tragedy without but characters there-could-be — the for
 τῶν νέων τῶν πλείστων ἀήθεις τραγωδίαι εἰσὶν, καὶ
of-the new(-poets) of-the most without-character tragedies are and
 ὅλως ποιηταὶ πολλοὶ τοιοῦτοι, οἷον καὶ τῶν γραφέων Ζεῦξις
generally poets many (are)-such as also of-the painters Zeuxis
 πρὸς Πολύγνωτον πέπονθεν· ὁ μὲν γὰρ Πολύγνωτος
in-relation-to Polygnotus has-fared — indeed for Polygnotus
 ἀγαθὸς ἡθογράφος, ἡ δὲ Ζεύξιδος γραφή οὐδὲν ἔχει ἡθος.
(is-a)-good character-painter the but of-Zeuxis painting no has character
 29 ἔτι ἐάν τις ἐφεξῆς θῇ ῥήσεις ἡθικὰς καὶ λέξει
further if someone in-a-row sets speeches of-character and in-wording
 καὶ διανοίᾳ εὖ πεποιημένας, οὐπω ποιήσει ὁ ἦν τῆς
and in-thought well made not-yet will-he-do what was of-the
 τραγωδίας ἔργον, ἀλλὰ πολὺ μᾶλλον ἢ καταδεεστέροις
tragedy (the)-work but much rather the more-deficient
 τούτοις κεχρημένη τραγωδία, ἔχουσα δὲ μῦθον καὶ σύστασιν
these having-used tragedy having but (a)-plot and structure
 πραγμάτων. πρὸς δὲ τούτοις τὰ μέγιστα οἷς ψυχαγωγεῖ
of-incidents besides and these the greatest(-things) by-which enthralls
 ἡ τραγωδία τοῦ μύθου μέρη ἐστίν, αἱ τε περιπέτεια
the tragedy of-the plot parts are the both reversals
 καὶ ἀναγνωρίσεις. ἔτι σημεῖον ὅτι καὶ οἱ ἐγχειροῦντες
and recognitions further (a)-sign (is)-that also those attempting

ποιεῖν πρότερον δύνανται τῇ λέξει καὶ τοῖς ἡθεσιν
to-compose sooner are-able in-the wording and in-the characters
 ἀκριβοῦν ἢ τὰ πράγματα συνίστασθαι, οἷον καὶ οἱ πρῶτοι
to-be-exact than the incidents to-structure as also the first
 ποιηταὶ σχεδὸν ᾅπαντες. ἀρχὴ μὲν οὖν καὶ οἷον
poets nearly all (the)-principle indeed then and as-it-were
 ψυχῇ ὁ μῦθος τῆς τραγωδίας, δεύτερον δὲ τὰ ἡθη
soul (is)-the plot of-the tragedy second and the characters
 (παραπλήσιον γάρ ἐστιν καὶ ἐπὶ τῆς γραφικῆς· εἰ γάρ τις
similar for it-is also in the painting if for someone
 ἐναλείψει τοῖς καλλίστοις φαρμάκοις χύδην, οὐκ ἂν ὁμοίως
should-smear with-the most-beautiful pigments at-random not — similarly
 εὐφράνειεν καὶ λευκογραφήσας εἰκόνα). ἔστιν τε μίμησις
would-be-delight as having-outlined (an)-image it-is and (an)-imitation
 πράξεως καὶ διὰ ταύτην μάλιστα τῶν πραττόντων.
of-action and because-of this most of-the acting(-persons)
 τρίτον δὲ ἡ διάνοια· τοῦτο δέ ἐστιν τὸ λέγειν δύνασθαι τὰ
third and the thought this and is the to-say to-be-able the
 ἐνόντα καὶ τὰ ἀρμόττοντα, ὅπερ ἐπὶ τῶν λόγων τῆς
(things)-inherent and the fitting which in the speeches of-the
 πολιτικῆς καὶ ῥητορικῆς ἔργον ἐστίν· οἱ μὲν γὰρ ἀρχαῖοι
political(-art) and rhetoric (the)-work is the indeed for ancients
 πολιτικῶς ἐποιοῦν λέγοντας, οἱ δὲ νῦν ῥητορικῶς.
politically made (them)-speaking the and now(-poets) rhetorically
 ἔστιν δὲ ἡθος μὲν τὸ τοιοῦτον ὃ δηλοῖ τὴν προαίρεσιν, 1450b8
is and character indeed the such(-thing) which reveals the choice
 ὅποια τις ἐν οἷς οὐκ ἔστι δῆλον ἢ προαιρεῖται ἢ
of-what-sort some in which not is clear either he-chooses or
 φεύγει — διόπερ οὐκ ἔχουσιν ἡθος τῶν λόγων ἐν οἷς
avoids wherefore not have character of-the speeches (those)-in which
 μηδ' ὅλως ἔστιν ὃ τι προαιρεῖται ἢ φεύγει ὁ λέγων —
not-even at-all there-is what thing he-chooses or avoids the speaker

διάνοια δὲ ἐν οἷς ἀποδεικνύουσί τι ὥς ἔστιν ἢ ὥς
thought and (is)-in which they-demonstrate something that it-is or that
 οὐκ ἔστιν ἢ καθόλου τι ἀποφαίνονται. τέταρτον δὲ
not it-is or universally something they-declare fourth and
 τῶν ἐν λόγῳ ἢ λέξις· λέγω δέ, ὥσπερ πρότερον εἴρηται,
of-the in speech the wording I-mean and as before has-been-said
 λέξιν εἶναι τὴν διὰ τῆς ὀνομασίας ἐρμηνείαν, ὃ
(by)-wording to-be the through the naming expression which
 καὶ ἐπὶ τῶν ἐμμέτρων καὶ ἐπὶ τῶν λόγων ἔχει τὴν
also in the (things)-in-meter and in the prose(-works) has the
 αὐτὴν δύναμιν. τῶν δὲ λοιπῶν ἢ μελοποιία μέγιστον τῶν
same power of-the and remaining the song-making (is)-greatest of-the
 ἡδυσμάτων, ἢ δὲ ὄψις ψυχαγωγικὸν μέν, ἀτεχνότατον δὲ
sweetenings the and spectacle enthralling indeed most-artless but
 καὶ ἥκιστα οἰκείον τῆς ποιητικῆς· ἢ γὰρ τῆς τραγωδίας
and least proper of-the poetic(-art) the for of-the tragedy
 δύναμις καὶ ἄνευ ἀγῶνος καὶ ὑποκριτῶν ἔστιν, ἔτι
power even without contest and actors is further
 δὲ κυριωτέρα περὶ τὴν ἀπεργασίαν τῶν ὄψεων ἢ τοῦ
and more-authoritative about the production of-the spectacles the of-the
 σκευοποιοῦ τέχνη τῆς τῶν ποιητῶν ἔστιν.
property-maker art than-that of-the poets is

The plot must imitate an action that is whole and complete, with a beginning, a middle, and an end: a beginning follows nothing by necessity, an end follows something and has nothing after it, and a middle has both. A beautiful thing, whether a living creature or any composite, needs order and magnitude, since the view of a very small creature is blurred and one ten thousand stades long cannot be seen as a whole. So a plot needs a length the memory can hold. Its limit is set not by contests and water clocks but by the nature of the thing: the greater the finer, so long as it stays clear, and enough is a change from misfortune to good fortune or the reverse by probability or necessity.

Διωρισμένων δὲ τούτων, λέγωμεν μετὰ ταῦτα ποίαν 21
having-been-defined and these(-things) let-us-say after these(-things) of-what-sort
 τινὰ δεῖ τὴν σύστασιν εἶναι τῶν πραγμάτων, ἐπειδὴ τοῦτο
certain must the structure to-be of-the incidents since this
 καὶ πρῶτον καὶ μέγιστον τῆς τραγωδίας ἐστίν. κεῖται
both first and greatest of-the tragedy is it-is-laid-down
 δὴ ἡμῖν τὴν τραγωδίαν τελείας καὶ ὅλης πράξεως εἶναι
then by-us the tragedy of-complete and whole action to-be
 μίμησιν ἐχούσης τι μέγεθος· ἔστιν γὰρ ὅλον καὶ μηδὲν
(an)-imitation having some magnitude there-is for (a)-whole also nothing
 ἔχον μέγεθος. ὅλον δέ ἐστιν τὸ ἔχον ἀρχὴν καὶ
having magnitude whole and is the(-thing) having (a)-beginning and
 μέσον καὶ τελευτήν. ἀρχὴ δέ ἐστιν ὃ αὐτὸ μὲν
middle and end (a)-beginning and is what itself indeed
 μὴ ἐξ ἀνάγκης μετ' ἄλλο ἐστίν, μετ' ἐκεῖνο δ' ἕτερον
not from necessity after another is after that(-one) and another
 πέφυκεν εἶναι ἢ γίνεσθαι· τελευτὴ δὲ τοῦναντίον ὃ
naturally-is to-be or to-come-about (an)-end and the-opposite what
 αὐτὸ μετ' ἄλλο πέφυκεν εἶναι ἢ ἐξ ἀνάγκης ἢ ὥς
itself after another naturally-is to-be either from necessity or as

ἐπὶ τὸ πολὺ, μετὰ δὲ τοῦτο ἄλλο οὐδέν· μέσον δὲ ὃ
for the most-part after and this another nothing (a)-middle and what
καὶ αὐτὸ μετ' ἄλλο καὶ μετ' ἐκείνο ἔτερον. δεῖ
both itself after another and after that(-one) another (it-is)-necessary
ἄρα τοὺς συνεστῶτας εὖ μύθους μῆθ' ὁπόθεν ἔτυχεν
then the structured well plots neither from-whenever it-happened
ἄρχεσθαι μῆθ' ὅπου ἔτυχε τελευτᾶν, ἀλλὰ κεχρῆσθαι
to-begin nor where it-happened to-end but to-use
ταῖς εἰρημέναις ἰδέαις. ἔτι δ' ἐπεὶ τὸ καλὸν καὶ ζῶον
the stated forms further and since the beautiful both living-being
καὶ ἅπαν πρᾶγμα ὃ συνέστηκεν ἐκ τινῶν οὐ μόνον
and every thing which is-composed from some(-parts) not only
ταῦτα τεταγμένα δεῖ ἔχειν ἀλλὰ καὶ μέγεθος ὑπάρχειν μὴ
these arranged must to-have but also magnitude to-belong not
τὸ τυχόν· τὸ γὰρ καλὸν ἐν μεγέθει καὶ τάξει ἐστίν, διὸ
the chance-one the for beautiful in magnitude and order is wherefore
οὔτε πάμμικρον ἂν τι γένοιτο καλὸν ζῶον (συγχέεται
neither very-small — anything could-be beautiful living-being is-confused
γὰρ ἡ θεωρία ἐγγὺς τοῦ ἀναισθήτου χρόνου γινομένη) οὔτε
for the viewing near the imperceptible time coming-about nor
παμμέγεθες (οὐ γὰρ ἅμα ἡ θεωρία γίνεται ἀλλ' οἴχεται
very-large not for at-once the viewing comes-about but departs
τοῖς θεωροῦσι τὸ ἐν καὶ τὸ ὅλον ἐκ τῆς θεωρίας) οἶον
from-the viewers the one and the whole from the viewing such-as
εἰ μυρίων σταδίων εἴη ζῶον· ὥστε δεῖ
if of-ten-thousand stades should-be (a)-living-being so-that it-is-necessary
καθάπερ ἐπὶ τῶν συστημάτων καὶ ἐπὶ τῶν ζώων ἔχειν
just-as in the composites and in the living-beings to-have
μὲν μέγεθος, τοῦτο δὲ εὐσύνοπτον εἶναι, οὕτω καὶ ἐπὶ
indeed magnitude this but easily-seen-together to-be so also in
τῶν μύθων ἔχειν μὲν μῆκος, τοῦτο δὲ εὐμνημόνευτον εἶναι.
the plots to-have indeed length this but easily-remembered to-be

τοῦ μήκους ὅρος ὁ μὲν πρὸς τοὺς ἀγῶνας καὶ 1451a6
of-the length (the)-limit the(-one) indeed in-relation-to the contests and
 τὴν αἴσθησιν οὐ τῆς τέχνης ἐστίν· εἰ γὰρ ἔδει
the perception not of-the art is if for it-were-necessary
 ἑκατὸν τραγωδίας ἀγωνίζεσθαι, πρὸς κλειψύδρας ἂν
(a)-hundred tragedies to-compete by water-clocks —
 ἡγωνίζοντο, ὥσπερ ποτὲ καὶ ἄλλοτέ †φασιν†. ὁ δὲ
they-would-compete as once also at-other-times they-say the(-limit) but
 κατ' αὐτὴν τὴν φύσιν τοῦ πράγματος ὅρος, ἀεὶ μὲν
according-to itself the nature of-the thing (the)-limit always indeed
 ὁ μείζων μέχρι τοῦ σύνδηλος εἶναι καλλίων ἐστὶ κατὰ τὸ
the greater up-to the clear-together to-be finer is according-to the
 μέγεθος· ὥς δὲ ἀπλῶς διορίσαντας εἰπεῖν, ἐν ὅσῳ μεγέθει
magnitude as and simply defining to-say in whatever magnitude
 κατὰ τὸ εἰκὸς ἢ τὸ ἀναγκαῖον ἐφεξῆς γιγνομένων
according-to the probable or the necessary in-succession (things)-happening
 συμβαίνει εἰς εὐτυχίαν ἐκ δυστυχίας ἢ ἐξ εὐτυχίας εἰς
it-happens to good-fortune from misfortune or from good-fortune to
 δυστυχίαν μεταβάλλειν, ἰκανὸς ὅρος ἐστὶν τοῦ μεγέθους.
misfortune to-change (a)-sufficient limit is of-the magnitude

A plot is not one because it is about one man: many things happen to one man that make no unity, and many actions of one man make no one action. The poets of a Heracleid or a Theseid err in thinking so. Homer saw rightly: in the Odyssey he did not tell all that befell Odysseus, his wound on Parnassus or his feigned madness at the muster, but built it about one action, and so too the Iliad. The parts must be so joined that to move or remove any one disjoins the whole, since what makes no visible difference by its presence or absence is no part of the whole.

- 16 Μῦθος δ' ἐστὶν εἰς οὐχ ὥσπερ τινὲς οἴονται ἐὰν περὶ
 (a)-plot and is one not as some think if about
 ἓνα ἦ· πολλὰ γὰρ καὶ ἄπειρα τῷ ἐνὶ συμβαίνει,
 one(-man) it-is many for and infinite(-things) to-the one(-man) happen
 ἐξ ὧν ἐνίων οὐδέν ἐστιν ἓν· οὕτως δὲ καὶ πράξεις
 of which of-some nothing is one so and also actions
 ἐνὸς πολλαὶ εἰσιν, ἐξ ὧν μία οὐδεμία γίνεται πρᾶξις.
 of-one(-man) many are of which one no becomes action
 διὸ πάντες εἰκόασιν ἁμαρτάνειν ὅσοι τῶν ποιητῶν
 wherefore all seem to-err as-many-as of-the poets
 Ἡρακλῆϊδα Θησεΐδα καὶ τὰ τοιαῦτα ποιήματα πεποιήκασιν·
 (a)-Heracleid (a)-Theseid and the such poems have-composed
 οἴονται γάρ, ἐπεὶ εἰς ἦν ὁ Ἡρακλῆς, ἓνα καὶ τὸν μῦθον
 they-think for since one was — Heracles one also the plot
 εἶναι προσήκειν. ὁ δ' Ὅμηρος ὥσπερ καὶ τὰ ἄλλα
 to-be to-befit — but Homer just-as also the other(-things)
 διαφέρει καὶ τοῦτ' εἰκεν καλῶς ἰδεῖν, ἥτοι διὰ
 excels also this he-seems well to-have-seen either because-of
 τέχνην ἢ διὰ φύσιν· Ὀδύσειαν γὰρ ποιῶν οὐκ ἐποίησεν
 art or because-of nature (an)-Odyssey for composing not he-composed
 ἅπαντα ὅσα αὐτῷ συνέβη, οἷον πληγῆναι μὲν ἐν τῷ
 all as-many-as to-him happened such-as to-be-wounded indeed on —

Παρνασσῶ, μανῆναι δὲ προσποιήσασθαι ἐν τῷ ἀγερμῶ,
Parnassus to-go-mad and to-feign in the muster
 ὧν οὐδὲ θατέρου γενομένου ἀναγκαῖον ἢ εἰκὸς
of-which not-even (the)-one having-happened (was-it)-necessary or probable
 θάτερον γενέσθαι, ἀλλὰ περὶ μίαν πράξιν οἷαν λέγομεν
the-other to-happen but about one action such-as we-say
 τὴν Ὀδύσειαν συνέστησεν, ὁμοίως δὲ καὶ τὴν Ἰλιάδα.
the Odyssey be-structured similarly and also the Iliad
 χρὴ οὖν, καθάπερ καὶ ἐν ταῖς ἄλλαις μιμητικαῖς ἡ
it-is-necessary then just-as also in the other imitative(-arts) the
 μία μίμησις ενός ἐστίν, οὕτω καὶ τὸν μῦθον, ἐπεὶ
one imitation of-one(-thing) is so also the plot since
 πράξεως μίμησις ἐστίν, μιᾶς τε εἶναι ταύτης καὶ ὅλης,
of-action (an)-imitation it-is of-one both to-be of-this and whole
 καὶ τὰ μέρη συνεστάναι τῶν πραγμάτων οὕτως ὥστε
and the parts to-be-structured of-the incidents so so-that
 μετατιθεμένου τινὸς μέρους ἢ ἀφαιρουμένου διαφέρεσθαι
being-transposed any part or being-removed to-be-disjointed
 καὶ κινεῖσθαι τὸ ὅλον· ὃ γὰρ προσὸν ἢ μὴ προσὸν
and to-be-moved the whole what for being-present or not being-present
 μηδὲν ποιῇ ἐπίδηλον, οὐδὲν μόνον τοῦ ὅλου ἐστίν.
nothing makes noticeable no part of-the whole is

The poet tells not what happened but what might, the possible by probability or necessity, and differs from the historian in this, not in verse, since Herodotus in verse would still be history. So poetry is more philosophical and serious, telling the universal, and history the particular, what Alcibiades did or suffered. Comedy shows this; tragedy keeps historical names because the possible is persuasive, though it need not, and the poet is a maker of plots rather than verses. Episodic plots are worst; pity and fear come most from things happening unexpectedly yet because of one another, more astonishing than chance, which astonishes most when it seems designed, as when Mity's statue fell on his murderer.

- 36 Φανερόν δὲ ἐκ τῶν εἰρημένων καὶ ὅτι οὐ τὸ τὰ
 evident and from the(-things) said also (is)-that not the the(-things)
 γεγόμενα λέγειν, τοῦτο ποιητοῦ ἔργον ἐστίν, ἀλλ' οἷα ἂν
 having-happened to-tell this of-(a)-poet (the)-work is but such-as —
 γένοιτο καὶ τὰ δυνατὰ κατὰ τὸ εἶκος ἢ τὸ ἀναγκαῖον.
 might-happen and the possible(-things) according-to the probable or the necessary
 ὁ γὰρ ἱστορικὸς καὶ ὁ ποιητὴς οὐ τῷ ἢ ἔμμετρα
 the for historian and the poet not by-the either (things)-in-meter
 λέγειν ἢ ἄμμετρα διαφέρουσιν (εἴη γὰρ ἂν
 to-say or (things)-without-meter differ it-would-be(-possible) for —
 τὰ Ἡροδότου εἰς μέτρα τεθῆναι καὶ οὐδὲν ἥττον ἂν
 the(-works) of-Herodotus into meters to-be-put and nothing less —
 εἴη ἱστορία τις μετὰ μέτρον ἢ ἄνευ μέτρων). ἀλλὰ
 it-would-be history some with meter or without meters but
 τούτῳ διαφέρει, τῷ τὸν μὲν τὰ γεγόμενα λέγειν,
 in-this it-differs in-the the(-one) indeed the (things)-having-happened to-tell
 τὸν δὲ οἷα ἂν γένοιτο. διὸ καὶ φιλοσοφώτερον καὶ
 the(-other) and such-as — might-happen wherefore also more-philosophical and
 σπουδαιότερον ποιήσις ἱστορίας ἐστίν· ἢ μὲν γὰρ ποιήσις
 more-serious poetry than-history is the indeed for poetry

μᾶλλον τὰ καθόλου, ἢ δ' ἱστορία τὰ καθ' ἕκαστον λέγει.
rather the universal(-things) the but history the in particular tells
 ἔστιν δὲ καθόλου μὲν, τῷ ποίῳ τὰ ποῖα ἄττα
is and (the)-universal indeed to-the of-a-sort(-man) the of-a-sort certain(-things)
 συμβαίνει λέγειν ἢ πράττειν κατὰ τὸ εἰκὸς ἢ τὸ
it-happens to-say or to-do according-to the probable or the
 ἀναγκαῖον, οὗ στοχάζεται ἢ ποιήσις ὀνόματα ἐπιτιθεμένη·
necessary which aims-at the poetry names attaching
 τὸ δὲ καθ' ἕκαστον, τί Ἀλκιβιάδης ἔπραξεν ἢ τί ἔπαθεν.
the and in particular (is)-what Alcibiades did or what he-suffered
 ἐπὶ μὲν οὖν τῆς κωμωδίας ἤδη τοῦτο δῆλον γέγονεν· 1451b11
in-the-case indeed then of-the comedy already this clear has-become
 συστήσαντες γὰρ τὸν μῦθον διὰ τῶν εἰκότων οὕτω τὰ
having-structured for the plot through the probable(-things) so the
 τυχόντα ὀνόματα ὑποτιθέασιν, καὶ οὐχ ὥσπερ οἱ ἱαμβοποιοὶ
chance names they-supply and not as the iambic-poets
 περὶ τὸν καθ' ἕκαστον ποιοῦσιν. ἐπὶ δὲ τῆς τραγωδίας
about the in particular(-man) compose in and the tragedy
 τῶν γενομένων ὀνομάτων ἀντέχονται. αἴτιον δ' ὅτι
the actual names they-cling-to (the)-cause and (is)-that
 πιθανόν ἐστι τὸ δυνατόν· τὰ μὲν οὖν μὴ γεγνημένα
persuasive is the possible the(-things) indeed then not having-happened
 οὐπω πιστεύομεν εἶναι δυνατά, τὰ δὲ γεγνημένα
not-yet we-believe to-be possible the(-things) but having-happened
 φανερόν ὅτι δυνατά· οὐ γὰρ ἂν ἐγένετο, εἰ
(it-is)-evident that (they-are)-possible not for — would-they-have-happened if
 ἦν ἀδύνατα. οὐ μὴν ἀλλὰ καὶ ἐν ταῖς τραγωδίαις
they-were impossible not indeed but also in the tragedies
 ἐνίαις μὲν ἐν ἡ δύο τῶν γνωρίμων ἐστὶν ὀνομάτων, τὰ
some indeed one or two of-the known is names the
 δὲ ἄλλα πεποιημένα, ἐν ἐνίαις δὲ οὐθέν, οἷον ἐν τῷ
and others made-up in some and none such-as in the

Ἀγάθωνος Ἀνθεῖ· ὁμοίως γὰρ ἐν τούτῳ τὰ τε πράγματα
of-Agathon Antheus similarly for in this the both incidents
καὶ τὰ ὀνόματα πεποιήται, καὶ οὐδὲν ἥττον εὐφραίνει.
and the names are-made-up and nothing less it-delights
ὥστ' οὐ πάντως ἂν εἴη ζητητέον τῶν παραδεδομένων
so-that not at-all — would-it-be to-be-sought the traditional
μύθων, περὶ οὓς αἱ τραγωδίαί εἰσιν, ἀντέχεσθαι. καὶ
stories about which the tragedies are to-cling-to and
γὰρ γελοῖον τοῦτο ζητεῖν, ἐπεὶ καὶ τὰ γνώριμα ὀλίγοις
for (it-is)-absurd this to-see since even the known(-things) to-few
γνώριμά ἐστιν, ἀλλ' ὅμως εὐφραίνει πάντας.
known are but yet it-delights all

- 27 δῆλον οὖν ἐκ τούτων ὅτι τὸν ποιητὴν μᾶλλον τῶν
clear then from these (is)-that the poet rather of-the
μύθων εἶναι δεῖ ποιητὴν ἢ τῶν μέτρων, ὅσῳ ποιητῆς
plots to-be must (a)-maker than of-the meters inasmuch-as (a)-poet
κατὰ τὴν μίμησιν ἐστιν, μιμεῖται δὲ τὰς πράξεις. κἂν
according-to the imitation he-is imitates and the actions and-if
ἄρα συμβῇ γενόμενα ποιεῖν, οὐθὲν ἥττον ποιητῆς
then it-happens (things)-having-happened to-compose nothing less (a)-poet
ἐστὶ· τῶν γὰρ γενομένων ἔνια οὐδὲν κωλύει τοιαῦτα
be-is of-the for (things)-having-happened some nothing prevents such
εἶναι οἷα ἂν εἰκὸς γενέσθαι καὶ δυνατὰ γενέσθαι,
to-be as — (is)-probable to-happen and possible to-happen
καθ' ὃ ἐκεῖνος αὐτῶν ποιητῆς ἐστίν.
according-to which that(-man) of-them (the)-poet is

- 33 τῶν δὲ ἀπλῶν μύθων καὶ πράξεων αἱ ἐπεισοδιώδεις
of-the and simple plots and actions the episodic
εἰσὶν χεῖρισται· λέγω δ' ἐπεισοδιώδη μῦθον ἐν ᾧ τὰ
are worst I-mean and (by)-episodic plot (one)-in which the
ἐπεισόδια μετ' ἄλληλα οὐτ' εἰκὸς οὐτ' ἀνάγκη εἶναι. τοιαῦται
episodes after one-another neither probable nor necessary to-be such

δὲ ποιοῦνται ὑπὸ μὲν τῶν φαύλων ποιητῶν δι' αὐτούς,
and are-composed by indeed the bad poets because-of themselves
 ὑπὸ δὲ τῶν ἀγαθῶν διὰ τοὺς ὑποκριτάς· ἀγωνίσματα
by and the good because-of the actors showpieces
 γὰρ ποιοῦντες καὶ παρὰ τὴν δύναμιν παρατείναντες μῦθον
for making and beyond the capacity stretching (the)-plot
 πολλάκις διαστρέφειν ἀναγκάζονται τὸ ἐφεξῆς. ἐπεὶ δὲ οὐ
often to-distort they-are-compelled the sequence since and not
 μόνον τελείας ἐστὶ πράξεως ἢ μίμησις ἀλλὰ καὶ φοβερῶν
only of-complete is action the imitation but also of-fearful
 καὶ ἐλεεινῶν, ταῦτα δὲ γίνεται καὶ μάλιστα ὅταν γένηται
and pitiable(-things) these and come-about also most when they-happen
 παρὰ τὴν δόξαν δι' ἄλληλα· τὸ γὰρ θαυμαστὸν
against the expectation because-of one-another the for wonderful
 οὕτως ἔξει μᾶλλον ἢ εἰ ἀπὸ τοῦ αὐτομάτου καὶ
so it-will-have more than if from the spontaneous and
 τῆς τύχης, ἐπεὶ καὶ τῶν ἀπὸ τύχης ταῦτα θαυμασιώτατα
the chance since even of-the from chance these most-wonderful
 δοκεῖ ὅσα ὥσπερ ἐπίτηδες φαίνεται γεγονέναι, οἷον ὡς ὁ
seem which as-if on-purpose appear to-have-happened such-as how the
 ἀνδριᾶς ὁ τοῦ Μίτυος ἐν Ἄργει ἀπέκτεινεν τὸν αἵτιον
statue the — of-Mityos in Argos killed the(-man) responsible
 τοῦ θανάτου τῷ Μίτυι, θεωροῦντι ἐμπεσῶν· ἔοικε γὰρ
for-the death — to-Mityos (on-him)-watching falling it-seems for
 τὰ τοιαῦτα οὐκ εἰκῇ γενέσθαι· ὥστε ἀνάγκη τοὺς
the such(-things) not at-random to-happen so-that (it-is)-necessary the
 τοιοῦτους εἶναι καλλίους μύθους.
such to-be finer plots

Plots are simple or complex, as the actions they imitate are. A simple action, continuous and one, changes without reversal or recognition; a complex one changes with recognition, reversal, or both. These must arise from the structure of the plot itself, following by necessity or probability from what went before, for it makes a great difference whether things happen because of one another or only after one another.

1452a12 Εἰσὶ δὲ τῶν μύθων οἱ μὲν ἀπλοῖ οἱ δὲ πεπλεγμένοι·
 are and of-the plots some indeed simple others and complex
 καὶ γὰρ αἱ πράξεις ὧν μιμήσεις οἱ μῦθοί εἰσιν
 and for the actions of-which imitations the plots are
 ὑπάρχουσιν εὐθὺς οὕσαι τοιαῦται. λέγω δὲ ἀπλὴν μὲν
 are-already straightway being such I-mean and (by)-simple indeed
 πρᾶξιν ἧς γινομένης ὥσπερ ὥρισται συνεχοῦς
 action (that)-of-which happening as has-been-defined continuous
 καὶ μίᾳ ἄνευ περιπετείας ἢ ἀναγνωρισμοῦ ἢ μετάβασις
 and one without reversal or recognition the change
 γίνεται, πεπλεγμένη δὲ †λέξις† μετὰ ἀναγνωρισμοῦ ἢ
 comes-about complex and wording with recognition or
 περιπετείας ἢ ἀμφοῖν ἢ μετάβασις ἐστίν. ταῦτα δὲ δεῖ
 reversal or both the change is these and must
 γίνεσθαι ἐξ αὐτῆς τῆς συστάσεως τοῦ μύθου, ὥστε ἐκ
 to-come-about from the-very — structure of-the plot so-that from
 τῶν προγεγενημένων συμβαίνειν ἢ ἐξ ἀνάγκης ἢ
 the (things)-having-happened-before to-result either from necessity or
 κατὰ τὸ εἰκὸς γίνεσθαι ταῦτα· διαφέρει γὰρ πολὺ τὸ
 according-to the probable to-come-about these it-differs for much the
 γίνεσθαι τάδε διὰ τάδε ἢ μετὰ τάδε.
 to-happen these because-of these or after these

A reversal is a change to the opposite in what is being done, as when the messenger who came to cheer Oedipus and free him from his fear about his mother did the opposite by revealing who he was, or as in the Lynceus. A recognition is a change from ignorance to knowledge, into friendship or enmity, among those marked for good or bad fortune; the finest comes with a reversal, as in the Oedipus, and will bring pity or fear. Recognition may be of one person by the other, or of both, as Iphigenia is known to Orestes by the letter. The third part of the plot is suffering, a destructive or painful action, such as deaths on stage, torments, and wounds.

Ἔστι δὲ περιπέτεια μὲν ἢ εἰς τὸ ἐναντίον τῶν 22
 is and reversal indeed the into the opposite of-the
 πραττομένων μεταβολή καθάπερ εἴρηται, καὶ τοῦτο δὲ
 (things)-being-done change as has-been-said and this and
 ὥσπερ λέγομεν κατὰ τὸ εἰκὸς ἢ ἀναγκαῖον, ὥσπερ ἐν
 as we-say according-to the probable or necessary as in
 τῷ Οἰδίποδι ἐλθὼν ὥς εὐφρανῶν τὸν Οἰδίπουν καὶ
 the Oedipus (the-one)-having-come as going-to-cheer — Oedipus and
 ἀπαλλάξων τοῦ πρὸς τὴν μητέρα φόβου, δηλώσας ὅς
 going-to-free(-him) from-the toward the mother fear having-revealed who
 ἦν, τοῦναντίον ἐποίησεν· καὶ ἐν τῷ Λυγκεῖ ὁ μὲν
 he-was the-opposite did and in the Lynceus the(-one) indeed
 ἀγόμενος ὥς ἀποθανούμενος, ὁ δὲ Δαναὸς ἀκολουθῶν
 being-led as going-to-die — and Danaus following
 ὥς ἀποκτενῶν, τὸν μὲν συνέβη ἐκ τῶν πεπραγμένων
 as going-to-kill the(-one) indeed it-happened from the (things)-done
 ἀποθανεῖν, τὸν δὲ σωθῆναι. ἀναγνώρισις δέ, ὥσπερ
 to-die the(-other) and to-be-saved recognition and as
 καὶ τοῦνομα σημαίνει, ἐξ ἀγνοίας εἰς γνῶσιν μεταβολή,
 also the-name signifies from ignorance to knowledge (a)-change
 ἢ εἰς φιλίαν ἢ εἰς ἔχθραν, τῶν πρὸς εὐτυχίαν
 either to friendship or to enmity of-the(-persons) toward good-fortune

- ἢ δυστυχίαν ὠρισμένων· καλλίστη δὲ ἀναγνώρισις, ὅταν
or misfortune marked-out finest and recognition (is)-when
 ἅμα περιπέτεται γίνωνται, οἷαν ἔχει ἡ ἐν τῷ Οἰδίποδι.
at-once reversals come-about such-as has the(-one) in the Oedipus
 33 εἰσὶν μὲν οὖν καὶ ἄλλαι ἀναγνωρίσεις· καὶ γὰρ πρὸς
there-are indeed then also other recognitions also for toward
 ἄψυχα καὶ τὰ τυχόντα ἔστιν ὥς ὅπερ εἴρηται
inanimate(-things) and the chance(-things) it-is-possible that just-as has-been-said
 συμβαίνει, καὶ εἰ πέπραγέ τις ἢ μὴ πέπραγεν ἔστιν
it-happens and whether has-done someone or not has-done it-is-possible
 ἀναγνωρίσαι. ἀλλ' ἡ μάλιστα τοῦ μύθου καὶ ἡ
to-recognize but the(-one) most of-the plot and the(-one)
 μάλιστα τῆς πράξεως ἢ εἰρημένη ἐστίν· ἡ γὰρ τοιαύτη
most of-the action the stated is the for such
 ἀναγνώρισις καὶ περιπέτεια ἢ ἔλεον ἔξει ἢ φόβον,
recognition and reversal either pity will-have or fear
 οἷων πράξεων ἢ τραγωδία μίμησις ὑπόκειται· ἔτι
of-which-sort actions the tragedy (an)-imitation is-supposed further
 δὲ καὶ τὸ ἀτυχεῖν καὶ τὸ εὐτυχεῖν ἐπὶ τῶν τοιούτων
and also the to-fare-ill and the to-fare-well on the such(-things)
 συμβήσεται. ἐπεὶ δὴ ἡ ἀναγνώρισις τινῶν ἔστιν
will-follow since then the recognition of-some(-persons) is
 ἀναγνώρισις, αἱ μὲν θατέρου πρὸς τὸν ἕτερον μόνον,
recognition some indeed (are)-of-the-one toward the other only
 ὅταν ἡ δῆλος ἄτερος τίς ἐστίν, ὅτε δὲ ἀμφοτέρους
when is clear the-other who he-is sometimes and both
 δεῖ ἀναγνωρίσαι, οἷον ἡ μὲν Ἰφιγένεια τῷ Ὀρέστῃ
must to-recognize such-as — indeed Iphigenia by Orestes
 ἀνεγνωρίσθη ἐκ τῆς πέμψεως τῆς ἐπιστολῆς, ἐκείνου δὲ
was-recognized from the sending of-the letter for-him and
 πρὸς τὴν Ἰφιγένειαν ἄλλης ἔδει ἀναγνωρίσεως.
toward — Iphigenia another was-needed recognition

δύο μὲν οὖν τοῦ μύθου μέρη περὶ ταῦτ' ἐστί, περιπέτεια 1452b9
two indeed then of-the plot parts about these(-things) are reversal
 καὶ ἀναγνώρισις· τρίτον δὲ πάθος. τούτων δὲ περιπέτεια
and recognition (a)-third and suffering of-these and reversal
 μὲν καὶ ἀναγνώρισις ἔρηται, πάθος δὲ ἐστὶ πρᾶξις
indeed and recognition have-been-discussed suffering and is (an)-action
 φθαρτικὴ ἢ ὀδυνηρά, οἷον οἳ τε ἐν τῷ φανερώ θάνατοι
destructive or painful such-as the both in the open deaths
 καὶ αἱ περιωδυνίαι καὶ τρώσεις καὶ ὅσα τοιαῦτα.
and the torments and woundings and as-many-as such

XII · THE PARTS BY QUANTITY

By quantity, tragedy divides into prologue, episode, exode, and choral part, this last into parode and stasimon; these are common to all plays, while songs from the stage and kommoi belong to some. The prologue is the whole part before the chorus's parode, an episode the whole part between whole choral songs, and the exode the whole part after which there is no choral song. The parode is the first whole utterance of the chorus, the stasimon a choral song without anapest or trochee, and the kommos a lament shared by chorus and stage.

Μέρη δὲ τραγωδίας οἷς μὲν ὡς εἶδεσι δεῖ χρῆσθαι 14
parts and of-tragedy which indeed as forms (one)-must to-use
 πρότερον εἵπομεν, κατὰ δὲ τὸ ποσὸν καὶ εἰς ᾧ
before we-said according-to but the quantity and into what
 διαιρεῖται κεχωρισμένα τάδε ἐστίν, πρόλογος ἐπεισόδιον
it-is-divided separated these are prologue episode
 ἔξοδος χορικόν, καὶ τούτου τὸ μὲν πάροδος τὸ
exode choral(-part) and of-this the(-one) indeed parode the(-other)
 δὲ στάσιμον, κοινὰ μὲν ἀπάντων ταῦτα, ἴδια δὲ τὰ
and stasimon common indeed of-all these peculiar and the(-songs)

ἀπὸ τῆς σκηνῆς καὶ κόμμοι. ἔστιν δὲ πρόλογος μὲν μέρος
from the stage and kommoi is and prologue indeed (a)-part
 ὅλον τραγωδίας τὸ πρὸ χοροῦ παρόδου, ἐπεισόδιον
whole of-tragedy the(-one) before (the)-chorus's parade episode
 δὲ μέρος ὅλον τραγωδίας τὸ μεταξὺ ὅλων χορικῶν
and (a)-part whole of-tragedy the(-one) between whole choral
 μελῶν, ἔξοδος δὲ μέρος ὅλον τραγωδίας μεθ' ὃ οὐκ ἔστι
songs exode and (a)-part whole of-tragedy after which not is
 χοροῦ μέλος· χορικοῦ δὲ πάροδος μὲν ἡ πρώτη
of-(the)-chorus (a)-song of-the-choral(-part) and parade indeed the first
 λέξις ὅλη χοροῦ, στάσιμον δὲ μέλος χοροῦ τὸ
utterance whole of-(the)-chorus stasimon and (a)-song of-(the)-chorus the(-one)
 ἄνευ ἀναπαίστου καὶ τροχαίου, κόμμος δὲ θρῆνος κοινὸς
without anapest and trochee kommos and (a)-lament common
 χοροῦ καὶ ἀπὸ σκηνῆς. μέρη δὲ τραγωδίας οἷς μὲν
of-(the)-chorus and from (the)-stage parts and of-tragedy which indeed
 ὥς εἶδεσι δεῖ χρῆσθαι πρότερον εἵπαμεν, κατὰ δὲ
as forms (one)-must to-use before we-said according-to but
 τὸ ποσὸν καὶ εἰς ἃ διαιρεῖται κεχωρισμένα ταῦτ' ἐστίν.
the quantity and into what it-is-divided separated these are

The finest tragedy is complex, imitating the fearful and pitiable. Decent men should not pass from good fortune to misfortune, which is repugnant, nor wicked men from misfortune to good fortune, most untragic, nor should the very bad man fall, which may be humane but moves neither pity, felt for the undeserving, nor fear, felt for one like us. There remains the man between, not outstanding in virtue, who falls not through vice but through some great error, a man of repute like Oedipus or Thyestes. The plot should be single and end in misfortune; Euripides, blamed for this, is the most tragic poet. The double plot, like the Odyssey's, ranks second, first only to weak audiences; its pleasure is comedy's.

ᾧ δὲ δεῖ στοχάζεσθαι καὶ ᾧ δεῖ εὐλαβεῖσθαι 28
what and (one)-must to-aim-at and what (one)-must to-beware-of
 συνιστάντας τοὺς μύθους καὶ πόθεν ἔσται τὸ τῆς τραγωδίας
structuring the plots and whence will-be the of-the tragedy
 ἔργον, ἐφεξῆς ἂν εἴη λεκτέον τοῖς νῦν εἰρημένοις.
work next — it-would-be to-be-said to-the(-things) now said
 ἐπειδὴ οὖν δεῖ τὴν σύνθεσιν εἶναι τῆς καλλίστης τραγωδίας
since then must the composition to-be of-the finest tragedy
 μὴ ἀπλὴν ἀλλὰ πεπλεγμένην καὶ ταύτην φοβερῶν καὶ
not simple but complex and this of-fearful and
 ἐλεεινῶν εἶναι μιμητικὴν (τοῦτο γὰρ ἴδιον τῆς τοιαύτης
pitiable(-things) to-be imitative this for peculiar of-the such
 μιμήσεώς ἐστιν), πρῶτον μὲν δῆλον ὅτι οὔτε τοὺς
imitation is first indeed (it-is)-clear that neither the
 ἐπιεικεῖς ἄνδρας δεῖ μεταβάλλοντας φαίνεσθαι ἐξ εὐτυχίας
decent men must changing to-appear from good-fortune
 εἰς δυστυχίαν, οὐ γὰρ φοβερὸν οὐδὲ ἐλεεινὸν τοῦτο ἀλλὰ
to misfortune not for fearful nor pitiable this but
 μαρόν ἐστιν· οὔτε τοὺς μοχθηροὺς ἐξ ἀτυχίας εἰς εὐτυχίαν,
repugnant is nor the wicked from ill-fortune to good-fortune

ἀτραγυδοτάτον γὰρ τοῦτ' ἐστὶ πάντων, οὐδὲν γὰρ ἔχει
most-untragic for this is of-all nothing for it-has
 ὦν δεῖ, οὔτε γὰρ φιλόανθρωπον οὔτε ἑλεεινὸν οὔτε
of-what (is)-needed neither for humane nor pitiable nor
 φοβερόν ἐστιν· οὐδ' αὖ τὸν σφόδρα πονηρὸν ἐξ εὐτυχίας
fearful it-is nor again the very bad(-man) from good-fortune
 εἰς δυστυχίαν μεταπίπτειν· τὸ μὲν γὰρ φιλόανθρωπον
to misfortune to-fall the indeed for humane
 ἔχοι ἂν ἡ τοιαύτη σύστασις ἀλλ' οὔτε ἔλεον οὔτε φόβον,
might-have — the such structure but neither pity nor fear
 ὁ μὲν γὰρ περὶ τὸν ἀνάξιόν ἐστιν δυστυχοῦντα, ὁ
the(-one) indeed for about the undeserving is suffering-misfortune the(-other)
 δὲ περὶ τὸν ὅμοιον, ἔλεος μὲν περὶ τὸν ἀνάξιον, φόβος
and about the like pity indeed (is)-about the undeserving fear
 δὲ περὶ τὸν ὅμοιον, ὥστε οὔτε ἑλεεινὸν οὔτε φοβερόν
and about the like so-that neither pitiable nor fearful
 ἔσται τὸ συμβαῖνον. ὁ μεταξὺ ἄρα τούτων λοιπός.
will-be the outcome the(-man) between then these (is)-left
 1453a7 ἔστι δὲ τοιοῦτος ὁ μήτε ἀρετῇ διαφέρων καὶ δικαιοσύνη
is and such the(-one) neither in-virtue excelling and in-(his)-justice
 μήτε διὰ κακίαν καὶ μοχθηρίαν μεταβάλλων εἰς τὴν
nor because-of vice and wickedness changing into the
 δυστυχίαν ἀλλὰ δι' ἁμαρτίαν τινὰ τῶν ἐν μεγάλῃ δόξῃ
misfortune but because-of error some of-those in great repute
 ὄντων καὶ εὐτυχία, οἷον Οἰδίπους καὶ Θυέστης καὶ οἱ ἐκ τῶν
being and good-fortune such-as Oedipus and Thyestes and the from the
 τοιούτων γενῶν ἐπιφανεῖς ἄνδρες. ἀνάγκη ἄρα τὸν καλῶς
such families distinguished men (it-is)-necessary then the well
 ἔχοντα μῦθον ἀπλοῦν εἶναι μᾶλλον ἢ διπλοῦν, ὥσπερ τινές
being plot single to-be rather than double as some
 φασι, καὶ μεταβάλλειν οὐκ εἰς εὐτυχίαν ἐκ δυστυχίας ἀλλὰ
say and to-change not to good-fortune from misfortune but

τούναντίον ἐξ εὐτυχίας εἰς δυστυχίαν μὴ διὰ μοχθηρίαν
the-opposite from good-fortune to misfortune not because-of wickedness
 ἀλλὰ δι' ἁμαρτίαν μεγάλην ἢ οἴου εἴρηται
but because-of error great either of-such-(a-man)-as has-been-said
 ἢ βελτίονος μᾶλλον ἢ χείρονος. σημείον δὲ καὶ τὸ
or (of-a)-better(-man) rather than (a)-worse (a)-sign and also (is)-the
 γιγνόμενον· πρῶτον μὲν γὰρ οἱ ποιηταὶ τοὺς τυχόντας
happening first indeed for the poets the chance
 μύθους ἀπηρίθμουν, νῦν δὲ περὶ ὀλίγας οἰκίας αἱ κάλλισται
stories recounted now but about few houses the finest
 τραγωδίαι συντίθενται, οἷον περὶ Ἀλκμέωνα καὶ Οἰδίπουν
tragedies are-composed such-as about Alcmeon and Oedipus
 καὶ Ὀρέστην καὶ Μελέαγρον καὶ Θυέστην καὶ Τήλεφον καὶ
and Orestes and Meleager and Thyestes and Telephus and
 ὅσοις ἄλλοις συμβέβηκεν ἢ παθεῖν δεινὰ ἢ ποιῆσαι.
as-many others (as)-it-has-befallen either to-suffer terrible(-things) or to-do
 ἢ μὲν οὖν κατὰ τὴν τέχνην καλλίστη τραγωδία ἐκ 22
the indeed then according-to the art finest tragedy from
 ταύτης τῆς συστάσεώς ἐστι. διὸ καὶ οἱ Εὐριπίδῃ
this — structure is wherefore also those Euripides
 ἐγκαλοῦντες αὐτὸ ἁμαρτάνουσιν ὅτι τοῦτο δρᾶ ἐν
charging this-very(-thing) err that this he-does in
 ταῖς τραγωδίαις καὶ πολλαὶ αὐτοῦ εἰς δυστυχίαν τελευτῶσιν.
the tragedies and many of-bis in misfortune end
 τοῦτο γάρ ἐστιν ὥσπερ εἴρηται ὀρθόν· σημείον δὲ μέγιστον·
this for is as has-been-said right (a)-sign and greatest
 ἐπὶ γὰρ τῶν σκηνῶν καὶ τῶν ἀγώνων τραγικώταται αἱ
on for the stages and the contests most-tragic the
 τοιαῦται φαίνονται, ἂν κατορθωθῶσιν, καὶ ὁ Εὐριπίδης,
such appear if they-succeed and — Euripides
 εἰ καὶ τὰ ἄλλα μὴ εὖ οἰκονομεῖ, ἀλλὰ τραγικώτατός
if even the other(-things) not well he-manages yet most-tragic

γε τῶν ποιητῶν φαίνεται. δευτέρα δ' ἡ πρώτη
at-least of-the poets he-appears second and the(-one) first
 λεγομένη ὑπὸ τινῶν ἔστιν σύστασις, ἡ διπλὴν τε τὴν
called by some is structure the(-one) double both the
 σύστασιν ἔχουσα καθάπερ ἡ Ὀδύσσεια καὶ τελευτῶσα
structure having as the Odyssey and ending
 ἐξ ἐναντίας τοῖς βελτίοσι καὶ χείροσιν. δοκεῖ δὲ εἶναι
from opposite(-ways) for-the better and worse it-seems and to-be
 πρώτη διὰ τὴν τῶν θεάτρων ἀσθένειαν· ἀκολουθοῦσι
first because-of the of-the audiences weakness follow
 γὰρ οἱ ποιηταὶ κατ' εὐχὴν ποιοῦντες τοῖς θεαταῖς.
for the poets according-to wish composing the spectators
 ἔστιν δὲ οὐχ αὕτη ἀπὸ τραγωδίας ἡδονὴ ἀλλὰ μᾶλλον
is but not this from tragedy (the)-pleasure but rather
 τῆς κωμωδίας οἰκεία· ἐκεῖ γὰρ οἱ ἂν ἔχθιστοι ὦσιν ἐν
of-the comedy proper there for those-who — most-hostile are in
 τῷ μύθῳ, οἷον Ὀρέστης καὶ Αἰγισθος, φίλοι γενόμενοι ἐπὶ
the story such-as Orestes and Aegisthus friends having-become at
 τελευτῆς ἐξέρχονται, καὶ ἀποθνήσκει οὐδεὶς ὑπ' οὐδενός.
(the)-end go-off and dies no-one by anyone

Fear and pity may come from spectacle but better from the structure itself, so that one hearing the story of Oedipus shudders; spectacle is the less artistic means, and the merely monstrous has no part in tragedy. Its proper pleasure comes from pity and fear through imitation, and the deeds that move are those among kin, brother against brother or son against mother. The received stories must be kept but used well. Worst is being about to act knowingly and not acting; next, acting knowingly, as Medea kills her children; better, acting in ignorance and recognizing after, as Oedipus; best, recognizing before the deed, as Merope in the Cresphontes. So the tragedies keep to a few houses.

Ἔστιν μὲν οὖν τὸ φοβερόν καὶ ἐλεεινὸν ἐκ τῆς ὄψεως 1453b1
 it-is-possible indeed then the fearful and pitiable from the spectacle
 γίγνεσθαι, ἔστιν δὲ καὶ ἐξ αὐτῆς τῆς συστάσεως τῶν
 to-arise it-is-possible and also from the-very — structure of-the
 πραγμάτων, ὅπερ ἐστὶ πρότερον καὶ ποιητοῦ ἀμείνονος.
 incidents which is prior and of-(a)-poet better
 δεῖ γὰρ καὶ ἄνευ τοῦ ὁρᾶν οὕτω συνεστάναι τὸν
 it-is-necessary for even without the to-see so to-be-structured the
 μῦθον ὥστε τὸν ἀκούοντα τὰ πράγματα γινόμενα καὶ
 plot that the(-one) hearing the incidents happening both
 φρίττειν καὶ ἐλεεῖν ἐκ τῶν συμβαινόντων· ἅπερ ἂν πάθοι
 to-shudder and to-pity from the outcomes which — would-feel
 τις ἀκούων τὸν τοῦ Οἰδίπου μῦθον. τὸ δὲ διὰ τῆς ὄψεως
 one hearing the — of-Oedipus story the but through the spectacle
 τοῦτο παρασκευάζειν ἀτεχνότερον καὶ χορηγίας δεόμενόν
 this to-produce more-artless and of-funding needing
 ἐστιν. οἱ δὲ μὴ τὸ φοβερόν διὰ τῆς ὄψεως ἀλλὰ
 is those and not the fearful through the spectacle but
 τὸ τερατῶδες μόνον παρασκευάζοντες οὐδὲν τραγῳδία
 the monstrous only producing nothing with-tragedy

κοινωνοῦσιν· οὐ γὰρ πᾶσαν δεῖ ζητεῖν ἡδονὴν ἀπὸ
share not for every (one)-must to-seek pleasure from
τραγωδίας ἀλλὰ τὴν οἰκείαν. ἐπεὶ δὲ τὴν ἀπὸ ἐλέου
tragedy but the proper(-one) since and the from pity
καὶ φόβου διὰ μιμήσεως δεῖ ἡδονὴν παρασκευάζειν
and fear through imitation must pleasure to-produce
τὸν ποιητὴν, φανερόν ὡς τοῦτο ἐν τοῖς πράγμασιν
the poet (it-is)-evident that this in the incidents
ἐμποιητέον. ποῖα οὖν δεινὰ ἢ ποῖα οἰκτρὰ φαίνεται τῶν
(is)-to-be-worked-in what-sort then terrible or what-sort pitiful appear of-the
συμπιπτόντων, λάβωμεν. ἀνάγκη δὲ ἢ φίλων εἶναι
occurrences let-us-take (it-is)-necessary then either of-friends to-be
πρὸς ἀλλήλους τὰς τοιαύτας πράξεις ἢ ἐχθρῶν ἢ μηδετέρων.
toward one-another the such actions or of-enemies or of-neither
17 ἂν μὲν οὖν ἐχθρὸς ἐχθρόν, οὐδὲν ἐλεεινὸν οὔτε ποιῶν οὔτε
if indeed then enemy (harms)-enemy nothing pitiable neither doing nor
μέλλων, πλὴν κατ' αὐτὸ τὸ πάθος· οὐδ' ἂν μηδετέρως
about-to except according-to the-very — suffering nor if neither-way
ἔχοντες· ὅταν δ' ἐν ταῖς φιλίαις ἐγγένηται τὰ πάθη, οἷον
being when but in the friendships arise the sufferings such-as
ἢ ἀδελφὸς ἀδελφὸν ἢ υἱὸς πατέρα ἢ μήτηρ υἱὸν ἢ υἱὸς
either brother brother or son father or mother son or son
μητέρα ἀποκτείνει ἢ μέλλῃ ἢ τι ἄλλο τοιοῦτον δρᾶ, ταῦτα
mother kills or is-about-to or some other such(-thing) does these
ζητητέον. τοὺς μὲν οὖν παρελημμένους μύθους λύειν οὐκ
(are)-to-be-sought the indeed then received stories to-undo not
ἔστιν, λέγω δὲ οἷον τὴν Κλυταμνήστραν ἀποθανοῦσαν
it-is-possible I-mean and such-as — Clytemnestra dying
ὑπὸ τοῦ Ὀρέστου καὶ τὴν Ἐριφύλην ὑπὸ τοῦ Ἀλκμέωνος,
by — Orestes and — Eriphyle by — Alcmeon
αὐτὸν δὲ εὐρίσκειν δεῖ καὶ τοῖς παραδεδομένοις χρῆσθαι
himself but to-invent (he)-must and the traditional(-ones) to-use

καλῶς. τὸ δὲ καλῶς τί λέγομεν, εἰπόμεν σαφέστερον.

well the and well what we-mean let-us-say more-clearly

ἔστι μὲν γὰρ οὕτω γίνεσθαι τὴν πράξιν, ὥσπερ οἱ

it-is-possible indeed for so to-come-about the action as the

παλαιοὶ ἐποιοῦν εἰδότας καὶ γινώσκοντας, καθάπερ καὶ

ancients made(-it) (them)-knowing and aware as also

Εὐριπίδης ἐποίησεν ἀποκτείνουσιν τοὺς παῖδας τὴν Μήδειαν·

Euripides made killing the children — Medea

ἔστιν δὲ πράξει μὲν, ἀγνοοῦντας δὲ πράξει τὸ δεινόν,

it-is-possible and to-do indeed not-knowing and to-do the terrible(-deed)

εἶθ' ὕστερον ἀναγνωρίσαι τὴν φιλίαν, ὥσπερ ὁ Σοφοκλέους

then later to-recognize the friendship as the of-Sophocles

Οἰδίπους· τοῦτο μὲν οὖν ἔξω τοῦ δράματος, ἐν δ'

Oedipus this indeed then (is)-outside the drama in but

αὐτῇ τῇ τραγωδίᾳ οἷον ὁ Ἀλκμέων ὁ Ἀστυδάμαντος

the-very — tragedy such-as the Alcmeeon the(-one) of-Astydamas

ἢ ὁ Τηλέγονος ὁ ἐν τῷ τραυματίᾳ Ὀδυσσεύ.

or the Telegonus the(-one) in the wounded Odysseus

ἔτι δὲ τρίτον παρὰ ταῦτα τὸ μέλλοντα ποιεῖν τι τῶν 34

further and (a)-third besides these the being-about to-do something of-the

ἀνηκέστων δι' ἄγνοιαν ἀναγνωρίσαι πρὶν ποιῆσαι. καὶ

irreparable(-things) through ignorance to-recognize before doing(-it) and

παρὰ ταῦτα οὐκ ἔστιν ἄλλως. ἢ γὰρ πράξει ἀνάγκη

besides these not it-is-possible otherwise either for to-do (it-is)-necessary

ἢ μὴ καὶ εἰδότας ἢ μὴ εἰδότας. τούτων δὲ τὸ μὲν

or not and knowing or not knowing of-these and the(-one) indeed

γινώσκοντα μελλῆσαι καὶ μὴ πράξει χερίστον· τό τε γὰρ

knowing to-be-about-to and not to-do (is)-worst the both for

μιαρὸν ἔχει, καὶ οὐ τραγικόν· ἀπαθὲς γάρ. διόπερ

repugnant it-has and (is)-not tragic without-suffering for wherefore

οὐδεὶς ποιεῖ ὁμοίως, εἰ μὴ ὀλιγάκις, οἷον ἐν Ἀντιγόῃ

no-one composes similarly if not seldom such-as in Antigone

τὸν Κρέοντα ὁ Αἴμων. τὸ δὲ πρᾶξαι δεύτερον. βέλτιον
 — Creon — Haemon the and to-do (is)-second better
 δὲ τὸ ἀγνοοῦντα μὲν πρᾶξαι, πράξαντα δὲ ἀναγνώρισαι.
 and the not-knowing indeed to-do having-done and to-recognize
 τό τε γὰρ μαρὸν οὐ πρόσεστιν καὶ ἡ ἀναγνώρισις
 the both for repugnant not is-present and the recognition
 ἐκπληκτικόν. κράτιστον δὲ τὸ τελευταῖον, λέγω δὲ οἷον
 (is)-astounding best and (is)-the last I-mean and such-as
 ἐν τῷ Κρεσφόντῃ ἡ Μερόπῃ μέλλει τὸν υἱὸν ἀποκτείνειν,
 in the Cresphontes — Merope is-about the son to-kill
 ἀποκτείνει δὲ οὐ, ἀλλ' ἀνεγνώρισε, καὶ ἐν τῇ Ἰφιγενείᾳ ἡ
 kills but not but recognized and in the Iphigenia the
 ἀδελφὴ τὸν ἀδελφόν, καὶ ἐν τῇ Ἑλλῃ ὁ υἱὸς τὴν μητέρα
 sister the brother and in the Helle the son the mother
 ἐκδιδόναι μέλλων ἀνεγνώρισεν. διὰ γὰρ τοῦτο, ὅπερ
 to-give-up being-about recognized because-of for this which
 πάλαι εἴρηται, οὐ περὶ πολλὰ γένη αἱ τραγωδίαί εἰσιν.
 long-ago was-said not about many families the tragedies are
 ζητοῦντες γὰρ οὐκ ἀπὸ τέχνης ἀλλ' ἀπὸ τύχης εὗρον τὸ
 seeking for not from art but from chance they-found the
 τοιοῦτον παρασκευάζειν ἐν τοῖς μύθοις· ἀναγκάζονται οὖν
 such to-produce in the stories they-are-compelled then
 ἐπὶ ταύτας τὰς οἰκίας ἀπαντᾶν ὅσαις τὰ τοιαῦτα συμβέβηκε
 to these — houses to-resort to-which the such have-befallen
 πάθῃ. περὶ μὲν οὖν τῆς τῶν πραγμάτων συστάσεως καὶ
 sufferings about indeed then the of-the incidents structure and
 ποίους τινὰς εἶναι δεῖ τοὺς μύθους εἴρηται ἱκανῶς.
 of-what-sort certain to-be must the plots it-has-been-said sufficiently

In character four things are to be aimed at: that it be good, fitting, like, and consistent, and a person who is inconsistent must be consistently inconsistent. Menelaus in the Orestes is needlessly base, Odysseus' lament in the Scylla unfitting, Iphigenia at Aulis inconsistent. Character, like the plot, must follow necessity or probability, and so the resolution should come from the plot itself and not from the machine, as in the Medea; the machine is for what lies outside the drama. Nothing irrational should be in the incidents, or else outside the play, as in Sophocles' Oedipus. The poet should imitate good portrait painters, who make men finer while keeping them like.

Περὶ δὲ τὰ ἥθη τέτταρά ἐστιν ὧν δεῖ 1454a16
 about and the characters four are (things)-which (one)-must
 στοχάζεσθαι, ἐν μὲν καὶ πρῶτον, ὅπως χρηστὰ ἦ.
 to-aim-at one indeed and first that good they-be
 ἔξει δὲ ἥθος μὲν ἐὰν ὥσπερ ἐλέχθη ποιῇ φανερόν ὁ
 will-have and character indeed if as was-said makes evident the
 λόγος ἢ ἡ πρᾶξις προαίρεσίν τινα, χρηστὸν δὲ ἐὰν χρηστήν.
 speech or the action choice some good and if good(-choice)
 ἔστιν δὲ ἐν ἐκάστω γένει· καὶ γὰρ γυνή ἐστιν χρηστή
 it-is and in each class and for (a)-woman is good
 καὶ δοῦλος, καίτοι γε ἴσως τούτων τὸ μὲν χεῖρον,
 and (a)-slave and-yet at-least perhaps of-these the(-one) indeed worse
 τὸ δὲ ὅλως φαῦλόν ἐστιν. δεύτερον δὲ τὸ ἀρμόττοντα·
 the(-other) and wholly worthless is second and the fitting
 ἔστιν γὰρ ἀνδρεῖον μὲν τὸ ἥθος, ἀλλ' οὐχ ἀρμόττον
 it-is-possible for manly indeed the character but not fitting
 γυναικείῳ τὸ ἀνδρεῖαν ἢ δεινὴν εἶναι. τρίτον δὲ τὸ ὅμοιον.
 for-a-woman the manly or clever to-be third and the like
 τοῦτο γὰρ ἕτερον τοῦ χρηστοῦ τὸ ἥθος καὶ ἀρμόττον
 this for (is)-different from-the good the character and fitting

ποιῆσαι ὥσπερ εἴρηται. τέταρτον δὲ τὸ ὁμαλόν. κἂν γὰρ
to-make as has-been-said fourth and the consistent even-if for
 ἀνώμαλός τις ἢ ὁ τὴν μίμησιν παρέχων καὶ τοιοῦτον
inconsistent someone be the(-one) the imitation providing and such
 ἥθος ὑποτιθεῖς, ὅμως ὁμαλῶς ἀνώμαλον δεῖ εἶναι. ἔστιν
character presenting yet consistently inconsistent (he)-must to-be is
 δὲ παράδειγμα πονηρίας μὲν ἥθους μὴ ἀναγκαίου οἶον
and (an)-example of-baseness indeed of-character not necessary such-as
 ὁ Μενέλαος ὁ ἐν τῷ Ὀρέστη, τοῦ δὲ ἀπρεποῦς καὶ μὴ
the Menelaus the(-one) in the Orestes of-the and unseemly and not
 ἀρμόττοντος ὃ τε θρῆνος ὁ τοῦ Ὀδυσσεως ἐν τῇ Σκύλλῃ
fitting the both lament the — of-Odysseus in the Scylla
 καὶ ἡ τῆς Μελανίππης ῥῆσις, τοῦ δὲ ἀνωμάλου ἡ ἐν
and the — of-Melanippe speech of-the and inconsistent the in
 Αὐλίδι Ἰφιγένεια· οὐδὲν γὰρ ἔοικεν ἡ ἱκετεύουσα τῇ ὑστέρᾳ.
Aulis Iphigenia nothing for resembles the supplicating(-girl) the later(-one)
 33 *χρὴ* δὲ καὶ ἐν τοῖς ἥθεσιν ὥσπερ καὶ ἐν τῇ τῶν
(one)-must and also in the characters as also in the of-the
 πραγμάτων συστάσει ἀεὶ ζητεῖν ἢ τὸ ἀναγκαῖον ἢ τὸ
incidents structure always seek either the necessary or the
 εἰκός, ὥστε τὸν τοιοῦτον τὰ τοιαῦτα λέγειν ἢ πράττειν
probable so-that the such(-man) the such(-things) to-say or to-do
 ἢ ἀναγκαῖον ἢ εἰκός καὶ τοῦτο μετὰ τοῦτο γίνεσθαι
(is)-either necessary or probable and this after this to-happen
 ἢ ἀναγκαῖον ἢ εἰκός. φανερόν οὖν ὅτι καὶ τὰς λύσεις
either necessary or probable evident then (is)-that also the resolutions
 τῶν μύθων ἐξ αὐτοῦ δεῖ τοῦ μύθου συμβαίνειν, καὶ μὴ
of-the plots from the-very must — plot to-result and not
 ὥσπερ ἐν τῇ Μηδείᾳ ἀπὸ μηχανῆς καὶ ἐν τῇ Ἰλιάδι
as in the Medea from (the)-machine and in the Iliad
 τὰ περὶ τὸν ἀπόπλουν. ἀλλὰ μηχανῇ χρηστὸν ἐπὶ
the(-things) about the sailing-away but (the)-machine (is)-to-be-used for

τὰ ἔξω τοῦ δράματος, ἢ ὅσα πρὸ τοῦ γέγονεν
the(-things) outside the drama either what before the(-time) has-happened
 ἃ οὐχ οἶόν τε ἄνθρωπον εἰδέναι, ἢ ὅσα ὕστερον
which not possible — (a)-human to-know or what later
 ἃ δέεται προαγορεύσεως καὶ ἀγγελίας· ἅπαντα γὰρ
which needs foretelling and report all for
 ἀποδίδομεν τοῖς θεοῖς ὁρᾶν. ἄλογον δὲ μῆδὲν εἶναι ἐν τοῖς
we-grant to-the gods to-see irrational and nothing to-be in the
 πράγμασιν, εἰ δὲ μή, ἔξω τῆς τραγωδίας, οἶον τὸ
incidents if but not outside the tragedy such-as the(-thing)
 ἐν τῷ Οἰδίποδι τῷ Σοφοκλέους. ἐπεὶ δὲ μίμησις ἐστίν
in the Oedipus the(-one) of-Sophocles since and (an)-imitation is
 ἡ τραγωδία βελτιόνων, ἡμᾶς δεῖ μιμεῖσθαι τοὺς ἀγαθοὺς
the tragedy of-better(-men) we must to-imitate the good
 εἰκονογράφους· καὶ γὰρ ἐκεῖνοι ἀποδιδόντες τὴν ἰδίαν
portrait-painters and for those rendering the own
 μορφήν ὁμοίους ποιοῦντες καλλίους γράφουσιν· οὕτω καὶ
shape like(-them) making more-beautiful paint so also
 τὸν ποιητὴν μιμούμενον καὶ ὀργίλους καὶ ῥαθύμους καὶ
the poet imitating both irascible and lazy and
 τᾶλλα τὰ τοιαῦτα ἔχοντας ἐπὶ τῶν ἡθῶν τοιούτους ὄντας
the-other the such(-traits) having in the characters such being
 ἐπιεικεῖς ποιεῖν, οἶον τὸν Ἀχιλλέα Ἀγάθων καὶ Ὅμηρος.
decent to-make such-as — Achilles Agathon and Homer
 ταῦτα δὴ διατηρεῖν, καὶ πρὸς τούτοις τὰ παρὰ τὰς 1454b15
these then to-watch and besides these the(-things) against the
 ἐξ ἀνάγκης ἀκολουθούσας αἰσθήσεις τῇ ποιητικῇ· καὶ γὰρ
from necessity following perceptions to-the poetic(-art) and for
 κατ' αὐτὰς ἔστιν ἁμαρτάνειν πολλάκις· εἴρηται
according-to them it-is-possible to-err often it-has-been-said
 δὲ περὶ αὐτῶν ἐν τοῖς ἐκδεδομένοις λόγοις ἱκανῶς.
and about them in the published discourses sufficiently

The kinds of recognition are these. First and least artful is by signs, born with one or acquired, like scars and necklaces, used better when they come from a reversal, as in the Washing. Second are those the poet contrives, as Orestes makes himself known in the Iphigenia. Third is through memory, as in the tale at Alcinous' court, where Odysseus weeps at the lyre player's song. Fourth is by inference, as in the Libation Bearers, and there is also false inference, as in the Odysseus the False Messenger. Best of all is recognition arising from the incidents themselves, as in Sophocles' Oedipus and the Iphigenia; second best, by inference.

- 19 Ἀναγνώρισις δὲ τί μὲν ἔστιν, εἴρηται πρότερον· εἶδη
 recognition and what indeed it-is has-been-said before kinds
 δὲ ἀναγνωρίσεως, πρώτη μὲν ἡ ἀτεχνοτάτη καὶ ἥ
 and of-recognition first indeed the most-artless and which
 πλείστη χρῶνται δι' ἀπορίαν, ἡ διὰ τῶν σημείων.
 most they-use through helplessness the(-one) through the signs
 τούτων δὲ τὰ μὲν σύμφυτα, οἷον “λόγχην ἣν φοροῦσι
 of-these and some indeed (are)-congenital such-as (the)-spear which bear
 Γηγενεῖς” ἢ ἀστέρας οἷους ἐν τῷ Θυέστη Καρκίνος, τὰ
 (the)-Earth-born or stars such-as in the Thyestes Carcinus others
 δὲ ἐπίκτητα, καὶ τούτων τὰ μὲν ἐν τῷ σώματι, οἷον
 and acquired and of-these some indeed on the body such-as
 οὐλαί, τὰ δὲ ἐκτός, τὰ περιδέραια καὶ οἷον ἐν τῇ Τυροῖ
 scars others and outside the necklaces and such-as in the Tyro
 διὰ τῆς σκάφης. ἔστιν δὲ καὶ τούτοις χρῆσθαι ἢ
 through the boat it-is-possible and also these to-use either
 βέλτιον ἢ χεῖρον, οἷον ὁ Ὀδυσσεὺς διὰ τῆς οὐλῆς ἄλλως
 better or worse such-as — Odysseus through the scar otherwise
 ἀνεγνωρίσθη ὑπὸ τῆς τροφῆς καὶ ἄλλως ὑπὸ τῶν συβοτῶν·
 was-recognized by the nurse and otherwise by the swineberds
 εἰσὶ γὰρ αἱ μὲν πίστεως ἔνεκα ἀτεχνοτέραι, καὶ αἱ
 are for the(-ones) indeed of-proof for-the-sake more-artless and the

τοιαῦται πᾶσαι, αἱ δὲ ἐκ περιπετείας, ὥσπερ ἡ
such all the(-ones) but from reversal as the(-one)
 ἐν τοῖς Νίπτροις, βελτίους. δεύτεραι δὲ αἱ πεποιημέναι
in the Washing better second and the(-ones) made-up
 ὑπὸ τοῦ ποιητοῦ, διὸ ἄτεχνοι. οἷον ὁ Ὀρέστης ἐν τῇ
by the poet wherefore artless such-as — Orestes in the
 Ἰφιγενείᾳ ἀνεγνώρισεν ὅτι Ὀρέστης· ἐκείνη μὲν γὰρ διὰ
Iphigenia made-known that (he-was)-Orestes she indeed for through
 τῆς ἐπιστολῆς, ἐκείνος δὲ αὐτὸς λέγει ἃ βούλεται ὁ
the letter he but himself says what wants the
 ποιητῆς ἀλλ' οὐχ ὁ μῦθος· διό τι ἐγγὺς τῆς εἰρημένης
poet but not the plot wherefore somewhat near the stated
 ἁμαρτίας ἐστίν, ἐξῆν γὰρ ἂν ἔνια καὶ
error it-is it-would-have-been-possible for — some(-tokens) also
 ἐνεγκεῖν. καὶ ἐν τῷ Σοφοκλέους Τηρεῖ ἡ τῆς κερκίδος φωνή.
to-bring and in the of-Sophocles Tereus the of-the shuttle voice
 ἡ τρίτῃ διὰ μνήμης, τῷ αἰσθέσθαι τι ἰδόντα, 37
the third (is)-through memory by-the to-perceive something having-seen
 ὥσπερ ἡ ἐν Κυπρίοις τοῖς Δικαιογένοισι, ἰδὼν γὰρ
as the(-one) in (the)-Cyprians the of-Dicaeogenes having-seen for
 τὴν γραφὴν ἔκλαυσεν, καὶ ἡ ἐν Ἀλκίνοιο ἀπολόγῳ,
the painting he-wept and the(-one) in of-Alcinous tale
 ἀκούων γὰρ τοῦ κιθαριστοῦ καὶ μνησθεὶς ἐδάκρυσεν,
hearing for the lyre-player and remembering he-wept
 ὅθεν ἀνεγνωρίσθησαν. τετάρτῃ δὲ ἡ ἐκ συλλογισμοῦ,
whence they-were-recognized fourth and the(-one) from inference
 οἷον ἐν Χοηφόροις, ὅτι ὁμοίως τις ἐλήλυθεν, ὅμοιος
such-as in (the)-Libation-Bearers that like(-me) someone has-come like
 δὲ οὐθεὶς ἀλλ' ἢ ὁ Ὀρέστης, οὗτος ἄρα ἐλήλυθεν.
but no-one other than — Orestes he then has-come
 καὶ ἡ Πολυίδου τοῦ σοφιστοῦ περὶ τῆς Ἰφιγενείας·
and the(-one) of-Polyidus the sophist about the Iphigenia

εἰκὸς γὰρ τὸν Ὀρέστην συλλογίσασθαι ὅτι ἢ τ'
(it-was)-probable for — Orestes to-infer that the both
 ἀδελφῇ ἐτύθη καὶ αὐτῷ συμβαίνει θύεσθαι. καὶ ἐν
sister was-sacrificed and to-him it-befalls to-be-sacrificed and in
 τῷ Θεοδέκτου Τυδεῖ, ὅτι ἐλθὼν ὡς εὐρήσων υἱὸν αὐτὸς
the of-Theodectes Tydeus that having-come as going-to-find (a)-son himself
 ἀπόλλυται. καὶ ἡ ἐν τοῖς Φινεΐδαις· ἰδοῦσαι γὰρ
perishes and the(-one) in the Phineidae having-seen for
 τὸν τόπον συνελογίσαντο τὴν εἰμαρμένην ὅτι ἐν τούτῳ
the place they-inferred the fate that in this
 εἴμαρτο ἀποθανεῖν αὐταῖς, καὶ γὰρ ἐξετέθησαν ἐνταῦθα.
it-was-fated to-die for-them and for they-had-been-exposed there
 ἔστιν δέ τις καὶ συνθετὴ ἐκ παραλογισμοῦ τοῦ θατέρου,
there-is and some also composite from false-inference of-the other(-party)
 οἷον ἐν τῷ Ὀδυσσεὶ τῷ ψευδαγγέλῳ· τὸ μὲν γὰρ τόξον
such-as in the Odysseus the false-messenger the indeed for bow
 ἔφη γινώσκειν ὃ οὐχ ἑώρακει, τὸ δὲ ὡς δὴ ἐκείνου
he-said to-be-going-to-know which not he-had-seen the but as then that(-man)
 ἀναγνωριούντος διὰ τούτου ποιῆσαι παραλογισμόν.
going-to-recognize through this to-make (is)-false-inference

1455a16 πασῶν δὲ βελτίστη ἀναγνώρισις ἢ ἐξ αὐτῶν τῶν
of-all and best recognition (is)-the(-one) from the-very —
 πραγμάτων τῆς ἐκπλήξεως γιγνομένης δι' εἰκότων,
incidents the astonishment coming-about through probable(-things)
 οἷον τὸ ἐν τῷ Σοφοκλέους Οἰδίποδι καὶ τῇ Ἰφιγενείᾳ·
such-as the(-one) in the of-Sophocles Oedipus and the Iphigenia
 εἰκὸς γὰρ βούλεσθαι ἐπιθεῖναι γράμματα. αἱ γὰρ
(it-is)-probable for to-wish to-send (a)-letter the for
 τοιαῦται μόναι ἄνευ τῶν πεποιημένων σημείων καὶ
such(-ones) alone (are)-without the made-up signs and
 δεραίων. δευτέραι δὲ αἱ ἐκ συλλογισμοῦ.
necklaces second and the(-ones) from inference

The poet should set the scene before his eyes, as if present, to see what fits and miss no contradiction; Carcinus missed one with Amphiarus, and the play failed. He should work it out with gestures too, since those who feel the emotions convince best; so poetry belongs to the gifted or the mad. He should set out the story universally first, as in the Iphigenia, then supply names and episodes. Drama's episodes are short, and they lengthen epic: the Odyssey's story is brief, a man long abroad, his goods wasted by suitors, who comes home and is saved; the rest is episodes.

Δεῖ δὲ τοὺς μύθους συνιστάναι καὶ τῇ λέξει 22
 (one)-must and the plots to-structure and in-the wording
 συναπεργάζεσθαι ὅτι μάλιστα πρὸ ὁμμάτων τιθέμενον·
 to-work-out as much-as-possible before (the)-eyes putting(-them)
 οὕτω γὰρ ἂν ἐναργέστατα ὁρῶν ὥσπερ παρ' αὐτοῖς
 so for — most-vividly seeing as-if at the-very
 γιγνόμενος τοῖς πραττομένοις εὐρίσκοι τὸ πρέπον καὶ
 being-present the (things)-being-done he-would-find the fitting and
 ἥκιστα ἂν λανθάνοι τὰ ὑπεναντία. σημεῖον δὲ τούτου
 least — would-escape-him the contradictions (a)-sign and of-this
 ὃ ἐπετιμᾶτο Καρκίνῳ. ὁ γὰρ Ἀμφιάραος ἐξ ἱεροῦ
 (is)-what was-censured in-Carcinus — for Amphiarus from (a)-temple
 ἀνῆλθει, ὃ μὴ ὁρῶντ' ἂν τὸν θεατὴν ἐλάνθανεν, ἐπὶ δὲ
 was-returning which not seeing — the spectator would-escape on but
 τῆς σκηνῆς ἐξέπεσεν δυσχερανάντων τοῦτο τῶν θεατῶν.
 the stage it-failed being-annoyed-at this the spectators
 ὅσα δὲ δυνατόν καὶ τοῖς σχήμασιν συναπεργαζόμενον·
 as-far-as and (is)-possible also with-the gestures working-(it)-out
 πιθανώτατοι γὰρ ἀπὸ τῆς αὐτῆς φύσεως οἱ ἐν τοῖς
 most-convincing for from the same nature those in the
 πάθεσιν εἰσιν, καὶ χεῖμαίνει ὁ χεῖμαζόμενος καὶ
 emotions are and storms the(-one) storm-tossed and

χαλεπαίνει ὁ ὀργιζόμενος ἀληθινώτατα. διὸ εὐφροῦς
rages the(-one) angry most-truly wherefore of-(the)-gifted
 ἡ ποιητική ἐστιν ἢ μανικοῦ· τούτων γὰρ οἱ μὲν
the poetic(-art) is or of-(the)-mad of-these for the(-ones) indeed
 εὐπλαστοί οἱ δὲ ἐκστατικοί εἰσιν. τοὺς τε λόγους καὶ
(are)-adaptable the(-others) and ecstatic are the both stories and
 τοὺς πεποιημένους δεῖ καὶ αὐτὸν ποιοῦντα ἐκτίθεσθαι
the already-made(-ones) (one)-must also himself composing to-set-out
 καθόλου, εἴθ' οὕτως ἐπεισοδιῶν καὶ παρατείνειν. λέγω δὲ
universally then so to-add-episodes and to-extend I-mean and
 οὕτως ἂν θεωρεῖσθαι τὸ καθόλου, οἷον τῆς Ἰφιγενείας·
so would to-be-viewed the universal such-as of-the Iphigenia
 τυθείσης τινὸς κόρης καὶ ἀφανισθείσης ἀδῆλως τοῖς
having-been-sacrificed (a)-certain girl and having-vanished imperceptibly to-those
 θύσασιν, ἰδρυθείσης δὲ εἰς ἄλλην χώραν, ἐν ἣ
having-sacrificed(-her) having-been-settled and in another country in which
 νόμος ἦν τοὺς ξένους θύειν τῇ θεῷ, ταύτην ἔσχε τὴν
(a)-custom was the strangers to-sacrifice to-the goddess this(-priesthood) she-held the
 ἱερωσύνην· χρόνῳ δὲ ὕστερον τῷ ἀδελφῷ συνέβη ἐλθεῖν
priesthood in-time and later to-the brother it-happened to-come
 τῆς ἱερείας, τὸ δὲ ὅτι ἀνείλεν ὁ θεὸς διὰ τινα αἰτίαν
of-the priestess the but that ordained the god because-of some reason
 ἐλθεῖν ἐκεῖ καὶ ἐφ' ὃ τι δὲ ἔξω τοῦ μύθου· ἐλθὼν
to-come there and for what ever and (is)-outside the plot having-come
 δὲ καὶ ληφθεὶς θύεσθαι μέλλων ἀνεγνώρισεν, εἴθ'
and also having-been-caught to-be-sacrificed being-about he-made-himself-known whether
 ὥς Εὐριπίδης εἴθ' ὥς Πολύιδος ἐποίησεν, κατὰ τὸ εἰκὸς
as Euripides or as Polyidus made(-it) according-to the probable
 εἰπὼν ὅτι οὐκ ἄρα μόνον τὴν ἀδελφὴν ἀλλὰ καὶ αὐτὸν
saying that not then only the sister but also himself
 ἔδει τυθῆναι, καὶ ἐντεῦθεν ἡ σωτηρία.
it-was-necessary to-be-sacrificed and thence the rescue

μετὰ ταῦτα δὲ ἤδη ὑποθέντα τὰ ὀνόματα ἐπεισοδιούν· 1455b12
after these(-things) and already having-supplied the names to-add-episodes
 ὅπως δὲ ἔσται οἰκεῖα τὰ ἐπεισόδια, οἷον ἐν τῷ Ὀρέστη
so-that and will-be proper the episodes such-as in the(-case-of) Orestes
 ἡ μανία δι' ἧς ἐλήφθη καὶ ἡ σωτηρία διὰ τῆς
the madness through which he-was-caught and the rescue through the
 καθάρσεως. ἐν μὲν οὖν τοῖς δράμασιν τὰ ἐπεισόδια σύντομα,
purification in indeed then the dramas the episodes (are)-brief
 ἡ δ' ἐποποιία τούτοις μηκύνεται. τῆς γὰρ Ὀδυσσεείας οὐ
the but epic by-these is-lengthened of-the for Odyssey not
 μακρὸς ὁ λόγος ἐστίν· ἀποδημοῦντός τινος ἔτη πολλὰ
long the story is being-abroad (a)-certain(-man) years many
 καὶ παραφυλαττομένου ὑπὸ τοῦ Ποσειδῶνος καὶ μόνου ὄντος,
and being-watched by — Poseidon and alone being
 ἔτι δὲ τῶν οἴκοι οὕτως ἐχόντων ὥστε τὰ χρήματα
further and the(-affairs) at-home so being that the goods
 ὑπὸ μνηστήρων ἀναλίσκεσθαι καὶ τὸν υἱὸν ἐπιβουλεύεσθαι,
by suitors to-be-spent and the son to-be-plotted-against
 αὐτὸς δὲ ἀφικνεῖται χειμασθείς, καὶ ἀναγνωρίσας †τινὰς†
he and arrives storm-tossed and having-made-known some
 αὐτὸς ἐπιθέμενος αὐτὸς μὲν ἐσώθη τοὺς δ' ἐχθροὺς
himself attacking he indeed was-saved the and enemies
 διέφθιρε. τὸ μὲν οὖν ἴδιον τοῦτο, τὰ δ' ἄλλα ἐπεισόδια.
destroyed the indeed then proper(-part) (is)-this the and rest episodes

Every tragedy has a complication, from the beginning to the last point before the change of fortune, and a resolution, from the change to the end, as in the Lynceus. Its four kinds are complex, of suffering, of character, and of spectacle, and the poet should try for all. Many poets tie well and untie badly, but both must be mastered. A tragedy must not be many-storied like an epic, taking in the whole Iliad: those who made the whole sack of Troy failed. In reversals and simple plots poets hit their mark marvelously, for this is tragic and humane, as when the clever but wicked man is deceived. The chorus should be one of the actors, as in Sophocles, not sing interludes, as Agathon began.

- 24 Ἔστι δὲ πάσης τραγωδίας τὸ μὲν δέσις τὸ
 is and of-every tragedy the(-one) indeed complication the(-other)
 δὲ λύσις, τὰ μὲν ἔξωθεν καὶ ἔνια τῶν ἔσωθεν
 and resolution the(-things) indeed outside and some of-the(-things) inside
 πολλάκις ἢ δέσις, τὸ δὲ λοιπὸν ἢ λύσις — λέγω
 often (are)-the complication the and rest the resolution I-mean
 δὲ δέσις μὲν εἶναι τὴν ἀπ' ἀρχῆς μέχρι τούτου
 and complication indeed to-be the(-part) from (the)-beginning up-to this
 τοῦ μέρους ὃ ἔσχατόν ἐστιν ἐξ οὗ μεταβαίνειν εἰς
 — part which last is from which to-change to
 εὐτυχίαν ***, λύσις δὲ τὴν ἀπὸ τῆς ἀρχῆς τῆς
 good-fortune (lacuna) resolution and the(-part) from the beginning of-the
 μεταβάσεως μέχρι τέλους — ὥσπερ ἐν τῷ Λυγκεῖ τῷ
 change up-to (the)-end as in the Lynceus the(-one)
 Θεοδέκτου δέσις μὲν τὰ τε προπεπραγμένα καὶ ἡ
 of-Theodectes complication indeed the both (things)-done-before and the
 τοῦ παιδίου λῆψις καὶ πάλιν ἡ αὐτῶν, λύσις δ' ἡ
 of-the child seizure and again the of-them resolution and the(-part)
 ἀπὸ τῆς αἰτιάσεως τοῦ θανάτου μέχρι τοῦ τέλους. ***
 from the accusation of-the death up-to the end (lacuna)

τραγωδίας δὲ εἶδη εἰςί τέσσαρα (τοσαῦτα γὰρ καὶ τὰ
of-tragedy and kinds are four so-many for also the
 μέρη ἐλέχθη), ἡ μὲν πεπλεγμένη, ἥς τὸ ὅλον ἐστὶν
parts were-stated the(-one) indeed complex of-which the whole is
 περιπέτεια καὶ ἀναγνώρισις, ἡ δὲ παθητική, οἷον
reversal and recognition the(-other) and of-suffering such-as
 οἱ τε Αἴαντες καὶ οἱ Ἰξίονες, ἡ δὲ ἡθική, οἷον
the both Ajaxes and the Ixions the(-one) and of-character such-as
 αἱ Φθιώτιδες καὶ ὁ Πηλεὺς· τὸ δὲ τέταρτον ὄψις, οἷον
the Phthiotides and the Peleus the and fourth spectacle such-as
 αἱ τε Φορκίδες καὶ Προμηθεὺς καὶ ὅσα ἐν ᾗδου.
the both Phoricides and Prometheus and as-many-as (are)-in hades
 μάλιστα μὲν οὖν ἅπαντα δεῖ πειρᾶσθαι ἔχειν, εἰ δὲ 1456a3
most indeed then all (one)-must to-try to-have if but
 μή, τὰ μέγιστα καὶ πλείστα, ἄλλως τε καὶ ὥς νῦν
not the greatest and most in-other-ways both and(-especially) as now
 συκοφαντοῦσιν τοὺς ποιητάς· γεγονότων γὰρ καθ' ἕκαστον
they-carp-at the poets having-been for in each
 μέρος ἀγαθῶν ποιητῶν, ἐκάστου τοῦ ἰδίου ἀγαθοῦ ἀξιοῦσι
part good poets of-each the own excellence they-expect
 τὸν ἓνα ὑπερβάλλειν. δίκαιον δὲ καὶ τραγωδίαν ἄλλην
the one(-man) to-surpass right and also tragedy another
 καὶ τὴν αὐτὴν λέγειν οὐδενὶ ἴσως τῷ μύθῳ· τοῦτο
and the same to-call by-nothing perhaps (as)-by-the plot this
 δέ, ὧν ἡ αὐτὴ πλοκὴ καὶ λύσις. πολλοὶ δὲ πλέξαντες
and of-which the same knotting and resolution many and having-knotted
 εὖ λύουσι κακῶς· δεῖ δὲ ἅμφω αἰεὶ κρατεῖσθαι. χρὴ
well resolve badly must but both always to-be-mastered (one)-must
 δὲ ὅπερ εἴρηται πολλάκις μεμνήσθαι καὶ μὴ ποιεῖν
and what has-been-said often to-remember and not to-make
 ἐποποιικὸν σύστημα τραγωδίαν — ἐποποιικὸν δὲ λέγω τὸ
(an)-epic structure (a)-tragedy epic and I-call the

πολύμυθον — οἷον εἴ τις τὸν τῆς Ἰλιάδος ὅλον ποιοῖ
many-storied such-as if someone the of-the Iliad whole should-make
 μῦθον. ἐκεῖ μὲν γὰρ διὰ τὸ μήκος λαμβάνει τὰ μέρη
plot there indeed for because-of the length take the parts
 τὸ πρέπον μέγεθος, ἐν δὲ τοῖς δράμασι πολὺ παρὰ τὴν
the fitting magnitude in but the dramas much against the
 ὑπόληψιν ἀποβαίνει. σημεῖον δέ, ὅσοι πέρσιν Ἰλίου
expectation it-turns-out (a)-sign and as-many-as (the)-sack of-Ilium
 ὅλην ἐποίησαν καὶ μὴ κατὰ μέρος ὥσπερ Εὐριπίδης, ἢ
whole composed and not by part as Euripides or
 Νιόβην καὶ μὴ ὥσπερ Αἰσχύλος, ἢ ἐκπίπτουσιν ἢ κακῶς
Niobe and not as Aeschylus either fail or badly
 ἀγωνίζονται, ἐπεὶ καὶ Ἀγάθων ἐξέπεσεν ἐν τούτῳ μόνῳ·
compete since even Agathon failed in this alone
 ἐν δὲ ταῖς περιπετείαις καὶ ἐν τοῖς ἀπλοῖς πράγμασι
in but the reversals and in the simple incidents
 στοχάζονται ὧν βούλονται θαυμαστῶς· τραγικὸν γὰρ τοῦτο
they-aim-at what they-want wonderfully tragic for this
 καὶ φιλόανθρωπον. ἔστιν δὲ τοῦτο, ὅταν ὁ σοφὸς μὲν μετὰ
and humane is and this when the clever(-man) indeed with
 πονηρίας δ' ἐξαπατηθῇ, ὥσπερ Σίσυφος, καὶ ὁ ἀνδρείος
wickedness but is-deceived as Sisyphus and the brave
 μὲν ἄδικος δὲ ἡττηθῇ· ἔστιν δὲ τοῦτο εἰκὸς ὥσπερ Ἀγάθων
indeed unjust but is-defeated is and this probable as Agathon
 λέγει, εἰκὸς γὰρ γίνεσθαι πολλὰ καὶ παρὰ τὸ εἰκός.
says (it-is)-probable for to-happen many(-things) even against the probable
 25 καὶ τὸν χορὸν δὲ ἓνα δεῖ ὑπολαβεῖν τῶν ὑποκριτῶν,
and the chorus and one (one)-must to-take-as of-the actors
 καὶ μῶριον εἶναι τοῦ ὅλου καὶ συναγωνίζεσθαι μὴ ὥσπερ
and (a)-part to-be of-the whole and to-share-the-action not as
 Εὐριπίδῃ ἀλλ' ὥσπερ Σοφοκλεῖ. τοῖς δὲ λοιποῖς τὰ
in-Euripides but as in-Sophocles with-the and rest the

ἄδόμενα οὐδὲν μᾶλλον τοῦ μύθου ἢ ἄλλης τραγωδίας
 (things)-sung nothing more of-the plot than of-another tragedy
 ἐστίν· διὸ ἐμβόλιμα ἄδουσιν πρώτου ἄρξαντος Ἀγάθωνος
 are wherefore interludes they-sing first having-begun Agathon
 τοῦ τοιούτου. καίτοι τί διαφέρει ἢ ἐμβόλιμα ἄδειν ἢ
 the such(-practice) and-yet what does-it-differ either interludes to-sing or
 εἰ ρῆσιν ἐξ ἄλλου εἰς ἄλλο ἀρμόττοι ἢ ἐπεισόδιον ὅλον;
 if (a)-speech from one into another one-should-fit or (an)-episode whole

XIX · THOUGHT

With the other parts treated, thought and wording remain, and thought belongs to the treatises on rhetoric: all that speech must produce, proof and refutation, the arousing of pity, fear, or anger, and magnifying and belittling. In the incidents the same forms serve, except that there they must appear without teaching, while in speech the speaker produces them. The forms of wording, such as command, prayer, narrative, threat, question, and answer, belong to the art of delivery; Protagoras' censure that Homer commands when he means to pray, in "Sing, goddess, the wrath," is no concern of the poetic art.

Περὶ μὲν οὖν τῶν ἄλλων ἤδη εἴρηται, λοιπὸν δὲ 33
 about indeed then the others already it-has-been-said (it-is)-left and
 περὶ λέξεως καὶ διανοίας εἰπεῖν. τὰ μὲν οὖν περὶ
 about wording and thought to-speak the(-things) indeed then about
 τὴν διάνοιαν ἐν τοῖς περὶ ῥητορικῆς κείσθω·
 the thought in the (books)-on rhetoric let-them-be-laid-down
 τοῦτο γὰρ ἴδιον μᾶλλον ἐκείνης τῆς μεθόδου. ἔστι δὲ
 this for proper rather of-that — inquiry are and
 κατὰ τὴν διάνοιαν ταῦτα, ὅσα ὑπὸ τοῦ λόγου δεῖ
 according-to the thought these(-things) as-many-as by the speech must
 παρασκευασθῆναι. μέρη δὲ τούτων τό τε ἀποδεικνύναι καὶ
 to-be-produced parts and of-these the both to-demonstrate and

τὸ λύειν καὶ τὸ πάθη παρασκευάζειν (οἶον ἔλεον ἢ φόβον ἢ
the to-refute and the emotions to-produce such-as pity or fear or
ὀργὴν καὶ ὅσα τοιαῦτα) καὶ ἔτι μέγεθος καὶ μικρότητα.
anger and as-many-as such and further magnitude and smallness
δῆλον δὲ ὅτι καὶ ἐν τοῖς πράγμασιν ἀπὸ τῶν αὐτῶν
clear(-it-is) and that also in the incidents from the same
ιδεῶν δεῖ χρησθαι ὅταν ἢ ἐλεεινὰ ἢ δεινὰ ἢ μεγάλα
forms (one)-must to-use(-them) when either pitiable or terrible or great
ἢ εἰκότα δέη παρασκευάζειν· πλὴν τοσοῦτον διαφέρει,
or probable (one)-must produce except so-much it-differs
ὅτι τὰ μὲν δεῖ φαίνεσθαι ἄνευ διδασκαλίας, τὰ
that the(-ones) indeed must to-appear without teaching the(-others)
δὲ ἐν τῷ λόγῳ ὑπὸ τοῦ λέγοντος παρασκευάζεσθαι καὶ
and in the speech by the speaker to-be-produced and
παρὰ τὸν λόγον γίνεσθαι. τί γὰρ ἂν εἴη τοῦ λέγοντος
from the speech to-arise what for — would-be of-the speaker
ἔργον, εἰ φαίνοιτο ἢ δέοι καὶ μὴ διὰ τὸν λόγον;
(the)-work if should-appear as it-should and not because-of the speech
1456b8 τῶν δὲ περὶ τὴν λέξιν ἐν μὲν ἔστιν εἶδος θεωρίας τὰ
of-the and (things)-about the wording one indeed is kind of-inquiry the
σχήματα τῆς λέξεως, ἃ ἔστιν εἰδέναι τῆς ὑποκριτικῆς
forms of-the wording which it-is to-know of-the delivery(-art)
καὶ τοῦ τὴν τοιαύτην ἔχοντος ἀρχιτεκτονικῆν, οἶον
and of-the(-one) the such having master-art such-as
τί ἐντολὴ καὶ τί εὐχὴ καὶ διήγησις καὶ ἀπειλὴ καὶ
what (is-a)-command and what (a)-prayer and narrative and threat and
ἐρώτησις καὶ ἀπόκρισις καὶ εἴ τι ἄλλο τοιούτων. παρὰ γὰρ
question and answer and if any other such(-thing) from for
τὴν τούτων γνώσιν ἢ ἄνοιαν οὐδὲν εἰς τὴν ποιητικὴν
the of-these knowledge or ignorance no against the poetic(-art)
ἐπιτίμημα φέρεται ὃ τι καὶ ἄξιον σπουδῆς. τί γὰρ ἂν
censure is-brought what ever even (is)-worthy of-seriousness what for —

τις ὑπολάβοι ἡμαρτῆσθαι ἃ Πρωταγόρας ἐπιτιμᾷ, ὅτι
 would-anyone suppose to-have-been-erred what Protagoras censures that
 εὔχεσθαι οἰόμενος ἐπιτάττει εἰπὼν “μῆνιν ἄειδε θεά”; τὸ γὰρ
 to-pray thinking be-commands saying (the)-wrath sing goddess the for
 κελεύσαι, φησὶν, ποιεῖν τι ἢ μὴ ἐπίταξις ἐστίν. διὸ
 to-bid he-says to-do something or not (a)-command is wherefore
 παρείσθω ὥς ἄλλης καὶ οὐ τῆς ποιητικῆς ὃν θεώρημα.
 let-it-be-passed-by as of-another and not of-the poetic(-art) being (a)-subject-of-study

XX · THE PARTS OF WORDING

The parts of wording are element, syllable, connective, joint, noun, verb, inflection, and speech. An element is an indivisible sound from which an intelligible sound can arise: vowel, semivowel, or mute, differing by the shape and place of the mouth, by roughness and smoothness, length and shortness, and pitch. A syllable is a composite sound without meaning; connectives and joints are sounds without meaning that bind or mark; a noun is a composite significant sound without time, a verb one with time; inflection marks case, number, or mood, as a question or a command. A speech is a composite significant sound, one either by signifying one thing, as the definition of man, or by connectives, as the Iliad.

Τῆς δὲ λέξεως ἀπάσης τὰ δ' ἐστὶ τὰ μέρη, στοιχεῖον συλλαβῇ 20
 of-the and wording all these are the parts element syllable
 σύνδεσμος ἄρθρον ὄνομα ῥῆμα πτώσις λόγος. στοιχεῖον
 connective joint noun verb inflection speech element
 μὲν οὖν ἐστὶν φωνὴ ἀδιαίρετος, οὐ πᾶσα δὲ ἀλλ' ἐξ ἧς
 indeed then is (a)-sound indivisible not every and but from which
 πέφυκε συνετὴ γίνεσθαι φωνή· καὶ γὰρ τῶν θηρίων εἰσὶν
 is-apt intelligible to-arise (a)-sound and for of-the beasts are
 ἀδιαίρετοι φωναί, ὧν οὐδεμίαν λέγω στοιχεῖον. ταύτης
 indivisible sounds of-which none I-call (an)-element of-this
 δὲ μέρη τό τε φωνῆν καὶ τὸ ἡμίφωνον καὶ ἄφωνον.
 and parts (are)-the both vowel and the semivowel and mute

ἔστιν δὲ φωνῆν μὲν τὸ ἄνευ προσβολῆς ἔχον φωνὴν
is and (a)-vowel indeed the(-one) without contact having sound
 ἀκουστήν, ἡμίφωνον δὲ τὸ μετὰ προσβολῆς ἔχον φωνὴν
audible (a)-semivowel and the(-one) with contact having sound
 ἀκουστήν, οἷον τὸ Σ καὶ τὸ Ρ, ἄφωνον δὲ τὸ μετὰ
audible such-as the S and the R (a)-mute and the(-one) with
 προσβολῆς καθ' αὐτὸ μὲν οὐδεμίαν ἔχον φωνήν, μετὰ δὲ
contact by itself indeed no having sound with but
 τῶν ἐχόντων τινὰ φωνὴν γινόμενον ἀκουστόν, οἷον τὸ Γ
those having some sound becoming audible such-as the G
 καὶ τὸ Δ. ταῦτα δὲ διαφέρει σχήμασιν τε τοῦ στόματος
and the D these and differ in-shapes both of-the mouth
 καὶ τόποις καὶ δασύτητι καὶ ψιλότητι καὶ μήκει καὶ
and in-places and in-roughness and in-smoothness and in-length and
 βραχύτητι ἔτι δὲ ὀξύτητι καὶ βαρύτητι καὶ τῷ μέσῳ·
in-shortness further and in-acuteness and in-graveness and in-the intermediate
 περὶ ὧν καθ' ἕκαστον τοῖς μετρικοῖς προσήκει θεωρεῖν.
about which in particular for-the metricians it-befits to-study
 συλλαβὴ δέ ἐστιν φωνὴ ἄσημος συνθετὴ ἐξ ἀφώνου
(a)-syllable and is (a)-sound without-meaning composite of (a)-mute
 καὶ φωνὴν ἔχοντος· καὶ γὰρ τὸ ΓΡ ἄνευ τοῦ Α συλλαβὴ
and sound (one)-having and for the GR without the A (is-a)-syllable
 καὶ μετὰ τοῦ Α, οἷον τὸ ΓΡΑ. ἀλλὰ καὶ τούτων θεωρῆσαι
and with the A such-as the GRA but also of-these to-study
 τὰς διαφορὰς τῆς μετρικῆς ἐστιν. σύνδεσμος δέ ἐστιν
the differences of-the metrical(-art) is (a)-connective and is
 φωνὴ ἄσημος ἥ οὔτε κωλύει οὔτε ποιεῖ φωνὴν μίαν
(a)-sound without-meaning which neither prevents nor makes (a)-sound one
 σημαντικὴν ἐκ πλειόνων φωνῶν πεφυκυῖαν συντίθεσθαι,
significant from several sounds being-apt to-be-composed
 ἣν μὴ ἀρμόττει ἐν ἀρχῇ λόγου τιθέναι καθ'
which not it-fits at (the)-beginning of-(a)-speech to-place by

αὐτόν, οἶον μέν δὴ τοί δέ· ἢ φωνὴ ἄσημος ἢ ἐκ
 itself such-as indeed then surely and or (a)-sound without-meaning or from
 πλειόνων μὲν φωνῶν μιᾶς σημαντικῶν δὲ ποιεῖν πέφυκεν
 several indeed sounds one significant but to-make is-apt
 μίαν σημαντικὴν φωνήν, *** ἄρθρον δ' ἐστὶ φωνή
 one significant sound (lacuna) (a)-joint and is (a)-sound
 ἄσημος ἢ λόγου ἀρχὴν ἢ τέλος ἢ διορισμὸν
 without-meaning which of-(a)-speech (the)-beginning or end or division
 δηλοῖ πεφυκυῖα τίθεσθαι καὶ ἐπὶ τῶν ἄκρων καὶ ἐπὶ
 shows being-apt to-be-placed both at the extremes and at
 τοῦ μέσου. ὄνομα δὲ ἐστὶ φωνὴ συνθετὴ σημαντικὴ ἄνευ
 the middle (a)-noun and is (a)-sound composite significant without
 χρόνου ἧς μέρος οὐδέν ἐστι καθ' αὐτὸ σημαντικόν· ἐν
 time of-which part no is by itself significant in
 γὰρ τοῖς διπλοῖς οὐ χρώμεθα ὥς καὶ αὐτὸ καθ' αὐτὸ
 for the double(-nouns) not we-use(-a-part) as also itself by itself
 σημαῖνον, οἶον ἐν τῷ Θεοδώρῳ τὸ δῶρον οὐ σημαίνει.
 signifying such-as in — Theodorus the gift not signifies
 ῥήμα δὲ φωνὴ συνθετὴ σημαντικὴ μετὰ χρόνου ἧς οὐδέν 1457a14
 (a)-verb and (is-a)-sound composite significant with time of-which no
 μέρος σημαίνει καθ' αὐτό, ὥσπερ καὶ ἐπὶ τῶν ὀνομάτων·
 part signifies by itself as also in-the-case of-the nouns
 τὸ μὲν γὰρ ἄνθρωπος ἢ λευκόν οὐ σημαίνει τὸ πότε, τὸ δὲ
 the indeed for man or white not signifies the when the but
 βαδίζει ἢ βεβάδικεν προσσημαίνει τὸ μὲν τὸν παρόντα
 walks or has-walked additionally-signifies the(-one) indeed the present
 χρόνον τὸ δὲ τὸν παρεληλυθότα. πτώσις δ' ἐστὶν
 time the(-other) and the past inflection and is
 ὀνόματος ἢ ῥήματος ἢ μὲν κατὰ τὸ τούτου ἢ τούτῳ
 of-(a)-noun or of-(a)-verb the(-one) indeed according-to the of-this or to-this
 σημαῖνον καὶ ὅσα τοιαῦτα, ἢ δὲ κατὰ τὸ ἐνὶ ἢ
 signifying and as-many-as such the(-other) and according-to the to-one or

πολλοῖς, οἷον ἄνθρωποι ἢ ἄνθρωπος, ἡ δὲ κατὰ τὰ
to-many such-as men or man the(-other) and according-to the
 ὑποκριτικά, οἷον κατ' ἐρώτησιν ἐπίταξιν· τὸ γὰρ ἐβάδισεν;
delivery(-modes) such-as by question command the for did-be-walk
 ἢ βάδιζε πτώσις ῥήματος κατὰ ταῦτα τὰ εἶδη ἐστίν.
or walk (an)-inflection of-(a)-verb according-to these the kinds is
 λόγος δὲ φωνὴ συνθετὴ σημαντικὴ ἥς ἔνια μέρη καθ'
(a)-speech and (is-a)-sound composite significant of-which some parts by
 αὐτὰ σημαίνει τι (οὐ γὰρ ἅπας λόγος ἐκ ῥημάτων καὶ
themselves signify something not for every speech from verbs and
 ὀνομάτων σύγκειται, οἷον ὁ τοῦ ἀνθρώπου ὀρισμός, ἀλλ'
nouns is-composed such-as the of-the man definition but
 ἐνδέχεται ἄνευ ῥημάτων εἶναι λόγον, μέρος μέντοι αἰεί τι
it-is-possible without verbs to-be (a)-speech (a)-part however always some
 σημαῖνον ἕξει) οἷον ἐν τῷ βαδίζει Κλέων ὁ Κλέων. εἰς
signifying it-will-have such-as in the walks Cleon — Cleon one
 δέ ἐστι λόγος διχῶς, ἢ γὰρ ὁ ἐν σημαίνων, ἢ
and is (a)-speech in-two-ways either for the(-one) one(-thing) signifying or
 ὁ ἐκ πλείονων συνδέσμων, οἷον ἡ Ἰλιάς μὲν συνδέσμων
the(-one) from several by-connective such-as the Iliad indeed by-connective
 εἰς, ὁ δὲ τοῦ ἀνθρώπου τῷ ἐν σημαίνειν.
(is)-one the(-one) and of-the man by-the one(-thing) to-signify

Nouns are simple or double, and some triple or more. Every word is standard, rare, metaphor, ornament, coined, lengthened, shortened, or altered. A metaphor carries over an alien name from genus to species, from species to genus, from species to species, or by analogy: as the cup is to Dionysus, so the shield is to Ares, and the shield may be called the cup of Ares, and old age the evening of life. Coined words are the poet's own; lengthened and shortened words change a vowel or a syllable, and altered ones keep part and remake part. Nouns are masculine, feminine, or between, by their final letters.

Ὀνόματος δὲ εἶδη τὸ μὲν ἀπλοῦν, ἀπλοῦν δὲ 31
of-noun and kinds (are)-the(-one) indeed simple simple and
λέγω ὃ μὴ ἐκ σημαίνοντων σύγκειται, οἷον γῆ, τὸ
I-call what not of significant(-parts) is-composed such-as earth the(-other)
δὲ διπλοῦν· τούτου δὲ τὸ μὲν ἐκ σημαίνοντος καὶ
and double of-this and the(-one) indeed of significant and
ἀσήμου, πλὴν οὐκ ἐν τῷ ὀνόματι σημαίνοντος καὶ
non-significant except not in the noun significant and
ἀσήμου, τὸ δὲ ἐκ σημαίνοντων σύγκειται. εἴη
non-significant the(-other) and of significant(-parts) is-composed there-could-be
δ' ἂν καὶ τριπλοῦν καὶ τετραπλοῦν ὄνομα καὶ πολλαπλοῦν,
and — also triple and quadruple (a)-noun and multiple
οἷον τὰ πολλὰ τῶν μεγαλειωτῶν, Ἑρμοκαϊκόξανθος ***.
such-as the many of-the grand(-words) Hermocairoxanthus (lacuna)
ἅπαν δὲ ὀνομά ἐστιν ἢ κύριον ἢ γλῶττα ἢ μεταφορὰ
every and noun is either standard or (a)-rare-word or (a)-metaphor
ἢ κόσμος ἢ πεποιημένον ἢ ἐπεκτεταμένον ἢ ὑψηρημένον
or ornament or coined or lengthened or shortened
ἢ ἐξηλλαγμένον. λέγω δὲ κύριον μὲν ᾧ χρῶνται
or altered I-call and standard indeed (that)-which use
ἕκαστοι, γλῶτταν δὲ ᾧ ἕτεροι· ὥστε φανερόν ὅτι
each(-people) rare-word and which others so-that evident (is)-that

καὶ γλῶτταν καὶ κύριον εἶναι δυνατὸν τὸ αὐτό, μὴ τοῖς
both rare-word and standard to-be (is)-possible the same not to-the
 αὐτοῖς δέ· τὸ γὰρ σίγυνον Κυπρίοις μὲν κύριον, ἡμῖν δέ
same(-people) but the for spear to-Cyprians indeed (is)-standard to-us but
 γλῶττα. μεταφορὰ δέ ἐστιν ὀνόματος ἀλλοτρίου ἐπιφορὰ
(a)-rare-word metaphor and is of-(a)-name alien (the)-transfer
 ἢ ἀπὸ τοῦ γένους ἐπὶ εἶδος ἢ ἀπὸ τοῦ εἵδους ἐπὶ τὸ
either from the genus to species or from the species to the
 γένος ἢ ἀπὸ τοῦ εἵδους ἐπὶ εἶδος ἢ κατὰ τὸ ἀνάλογον.
genus or from the species to species or according-to the analogy

1457b9 λέγω δὲ ἀπὸ γένους μὲν ἐπὶ εἶδος οἶον “νηὺς δέ μοι ἦδ’
I-mean and from genus indeed to species such-as ship and to-me this
 ἔστηκεν.” τὸ γὰρ ὀρμεῖν ἐστιν ἐστάναι τι. ἀπ’ εἵδους
stands the for to-lie-at-anchor is to-stand (a)-kind-of from species
 δὲ ἐπὶ γένος “ἦ δὴ μυρί’ Ὀδυσσεὺς ἐσθλὰ ἔοργεν.”
and to genus truly then ten-thousand Odysseus good(-deeds) has-done
 τὸ γὰρ μυρίον πολὺ ἐστιν, ᾧ νῦν ἀντὶ τοῦ πολλοῦ
the for ten-thousand much is which now instead-of the many
 κέχρηται. ἀπ’ εἵδους δὲ ἐπὶ εἶδος οἶον “χαλκῷ ἀπὸ ψυχῆν
he-has-used from species and to species such-as with-bronze away (the)-life
 ἀρύσας” καὶ “τεμὼν ἀτειρέι χαλκῷ.” ἐνταῦθα γὰρ τὸ
having-drawn and having-cut with-unwearying bronze here for the
 μὲν ἀρύσαι ταμεῖν, τὸ δὲ ταμεῖν ἀρύσαι εἴρηκεν. ἄμφω
indeed to-draw (for)-to-cut the and to-cut (for)-to-draw he-has-said both
 γὰρ ἀφελεῖν τί ἐστιν. τῷ δὲ ἀνάλογον λέγω, ὅταν
for to-take-away (a)-kind-of are by-the and analogous I-mean when
 ὁμοίως ἔχη τὸ δεύτερον πρὸς τὸ πρῶτον καὶ τὸ τέταρτον
similarly stands the second to the first and the fourth
 πρὸς τὸ τρίτον· ἐρεῖ γὰρ ἀντὶ τοῦ δευτέρου τὸ τέταρτον
to the third he-will-say for instead-of the second the fourth
 ἢ ἀντὶ τοῦ τετάρτου τὸ δεύτερον. καὶ ἐνίοτε προστιθέασιν
or instead-of the fourth the second and sometimes they-add

ἀνθ' οὗ λέγει πρὸς ὃ ἐστι. λέγω δὲ οἶον ὁμοίως
instead-of which he-says (that)-to which it-is(-related) I-mean and such-as similarly
 ἔχει φιάλη πρὸς Διόνυσον καὶ ἀσπίς πρὸς Ἄρη· ἐρεῖ
stands (the)-cup to Dionysus and (the)-shield to Ares he-will-call
 τοῖνυν τὴν φιάλην ἀσπίδα Διονύσου καὶ τὴν ἀσπίδα φιάλην
therefore the cup shield of-Dionysus and the shield cup
 Ἄρεως. ἢ ὁ γῆρας πρὸς βίον, καὶ ἐσπέρα πρὸς ἡμέραν·
of-Ares or what old-age (is)-to life also evening (is)-to day
 ἐρεῖ τοῖνυν τὴν ἐσπέραν γῆρας ἡμέρας ἢ ὥσπερ
he-will-call therefore the evening old-age of-day or as
 Ἑμπεδοκλῆς, καὶ τὸ γῆρας ἐσπέραν βίου ἢ δυσμὰς βίου.
Empedocles and the old-age evening of-life or setting of-life
 ἐνίοις δ' οὐκ ἔστιν ὄνομα κείμενον τῶν ἀνάλογον, ἀλλ' 25
for-some and not is (a)-name established of-the analogous but
 οὐδὲν ἥττον ὁμοίως λεχθήσεται· οἶον τὸ τὸν καρπὸν
nothing less similarly it-will-be-said such-as the(-phrase) the seed
 μὲν ἀφιέναι σπείρειν, τὸ δὲ τὴν φλόγα ἐπὶ τοῦ
indeed to-cast (is)-to-sow the but the flame in-the-case-of the
 ἡλίου ἀνώνυμον· ἀλλ' ὁμοίως ἔχει τοῦτο πρὸς τὸν ἥλιον
sun (is)-nameless but similarly stands this to the sun
 καὶ τὸ σπείρειν πρὸς τὸν καρπὸν, διὸ εἴρηται “σπείρων
and the to-sow to the seed wherefore it-is-said sowing
 θεοκτίσταν φλόγα.” ἔστι δὲ τῷ τρόπῳ τούτῳ τῆς
god-created flame it-is-possible and in-the way this of-the
 μεταφορᾶς χρῆσθαι καὶ ἄλλως, προσαγορεύσαντα τὸ
metaphor to-use also otherwise having-addressed(-it-with) the
 ἀλλότριον ἀποφῆσαι τῶν οἰκείων τι, οἶον εἰ τὴν
alien(-name) to-deny of-the proper(-attributes) something such-as if the
 ἀσπίδα εἴποι φιάλην μὴ Ἄρεως ἀλλ' αἶονιν. ***
shield he-should-call cup not of-Ares but wineless (lacuna)
 πεποιημένον δ' ἐστὶν ὃ ὅλως μὴ καλούμενον ὑπὸ τινῶν
coined and is what at-all not called by any(-people)

αὐτὸς τίθεται ὁ ποιητής, (δοκεῖ γὰρ ἓνια εἶναι τοιαῦτα) οἶον
 himself sets the poet seem for some to-be such such-as
 τὰ κέρατα ἔρρυγας καὶ τὸν ἱερέα ἀρητῆρα. ἐπεκτεταμένον
 the horns sprouters and the priest supplicant lengthened
 δέ ἐστιν ἢ ἀφηρημένον τὸ μὲν ἐὰν φωνήεντι μακροτέρῳ
 and is or shortened the(-one) indeed if (a)-vowel longer
 κεχρημένον ἢ τοῦ οἰκείου ἢ συλλαβῇ ἐμβεβλημένη, τὸ
 used it-be than-the proper or (a)-syllable inserted the(-other)
 δὲ ἂν ἀφηρημένον τι ἢ αὐτοῦ, ἐπεκτεταμένον μὲν οἶον
 and if taken-away something be of-it lengthened indeed such-as
 τὸ πόλεως πόλῃος καὶ τὸ Πηλείδου Πηληιάδεω,
 the of-city of-city(-lengthened) and the of-Peleides of-Peleides(-lengthened)
 ἀφηρημένον δὲ οἶον τὸ κρῖ καὶ τὸ δῶ καὶ
 shortened and such-as the barley(-shortened) and the house(-shortened) and
 “μία γίνεται ἀμφοτέρων ὄψ.” ἐξηλλαγμένον δ’ ἐστὶν
 one comes-about of-both sight(-shortened) altered and is
 ὅταν τοῦ ὀνομαζομένου τὸ μὲν καταλείπη τὸ δὲ
 when of-the (word)-named the(-part) indeed he-leaves the(-other) but
 ποιῇ, οἶον τὸ “δεξιτερὸν κατὰ μαζόν” ἀντὶ τοῦ δεξιόν.
 makes such-as the right(-altered) on breast instead-of the right
 1458a8 αὐτῶν δὲ τῶν ὀνομάτων τὰ μὲν ἄρρενα τὰ δὲ θήλεα
 of-the-very and — nouns some indeed (are)-masculine others and feminine
 τὰ δὲ μεταξύ, ἄρρενα μὲν ὅσα τελευτᾷ εἰς τὸ Ν καὶ
 others and between masculine indeed (are)-as-many-as end in the N and
 Ρ καὶ Σ καὶ ὅσα ἐκ τούτου σύγκειται (ταῦτα δ’ ἐστὶν
 R and S and as-many-as from this are-composed these and are
 δύο, Ψ καὶ Ξ), θήλεα δὲ ὅσα ἐκ τῶν φωνηέντων εἰς
 two PS and X feminine and as-many-as of the vowels (end)-in
 τε τὰ ἀεὶ μακρά, οἶον εἰς Η καὶ Ω, καὶ τῶν ἐπεκτεινομένων
 both the always long such-as in Ē and Ō and of-the lengthened
 εἰς Α· ὥστε ἴσα συμβαίνει πλήθῃ εἰς ὅσα τὰ ἄρρενα
 in A so-that equal happen-to-be (the)-numbers in as-many-as the masculine

καὶ τὰ θήλεα· τὸ γὰρ Ψ καὶ τὸ Ξ τῶ Σ ταυτὰ ἐστίν. εἰς
and the feminine the for PS and the X with-the S the-same are in
 δὲ ἄφωνον οὐδὲν ὄνομα τελευτᾷ, οὐδὲ εἰς φωνῆεν βραχύ.
and (a)-mute no noun ends nor in (a)-vowel short
 εἰς δὲ τὸ Ι τρία μόνον, μέλι κόμμι πέπερι. εἰς δὲ τὸ Υ
in and the I three only honey gum pepper in and the Y
 πέντε. τὰ δὲ μεταξὺ εἰς ταῦτα καὶ Ν καὶ Ρ καὶ Σ.
five the and between (end)-in these and N and R and S

XXII • THE EXCELLENCE OF WORDING

The excellence of wording is to be clear and not low. Standard words are clearest but low, strange words dignified, and a wording all of strange words is a riddle or a barbarism. So the two must be blended: rare words and metaphor lift the wording, standard words keep it clear, and lengthenings and alterations do both, though Euclides mocked the poets for them; measure is what matters. Putting one rare word in place of a standard one shows the difference, as in the line of Aeschylus and Euripides on the sore in Philoctetes' foot. Greatest is the gift for metaphor, which cannot be learned from another and is a sign of natural talent, since to make good metaphors is to perceive likeness.

Λέξεως δὲ ἀρετὴ σαφὴ καὶ μὴ ταπεινὴν εἶναι.
of-wording and (the)-excellence clear and not low (is)-to-be
 σαφεστάτη μὲν οὖν ἐστὶν ἡ ἐκ τῶν κυρίων ὀνομάτων,
clearest indeed then is the(-one) from the standard words
 ἀλλὰ ταπεινὴ παράδειγμα δὲ ἡ Κλεοφώντος ποίησις
but low (an)-example and (is)-the of-Cleophon poetry
 καὶ ἡ Σθενέλου. σεμνὴ δὲ καὶ ἐξαλλάττουσα τὸ
and the(-poetry) of-Sthenelus dignified but and departing-from the
 ἰδιωτικὸν ἡ τοῖς ξενικοῖς κεχρημένη· ξενικὸν
commonplace (is)-the(-one) the strange(-words) having-used strange
 δὲ λέγω γλῶτταν καὶ μεταφορὰν καὶ ἐπέκτασιν καὶ
and I-call rare-word and metaphor and lengthening and

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πᾶν τὸ παρὰ τὸ κύριον. ἀλλ' ἄν τις ἅπαντα
 every the(-thing) beside the standard but if someone all
 τοιαῦτα ποιήσῃ, ἢ αἰνιγμα ἔσται ἢ βαρβαρισμός· ἂν
 such should-make either (a)-riddle it-will-be or barbarism if
 μὲν οὖν ἐκ μεταφορῶν, αἰνιγμα, ἐὰν δὲ ἐκ γλωττῶν,
 indeed then from metaphors (a)-riddle if but from rare-words
 βαρβαρισμός. αἰνιγματός τε γὰρ ἰδέα αὕτη ἐστί, τὸ
 barbarism of-(a)-riddle both for (the)-form this is the
 λέγοντα ὑπάρχοντα ἀδύνατα συνάψαι — κατὰ μὲν
 saying real(-things) impossible(-things) to-join according-to indeed
 οὖν τὴν τῶν ὀνομάτων σύνθεσιν οὐχ οἶόν τε τοῦτο ποιῆσαι,
 then the of-the words composition not possible — this to-do
 κατὰ δὲ τὴν μεταφορῶν ἐνδέχεται — οἷον “ἄνδρ’
 according-to but the(-composition) of-metaphors it-is-possible such-as (a)-man
 εἶδον πυρὶ χαλκὸν ἐπ’ ἀνέρι κολλήσαντα,” καὶ τὰ τοιαῦτα.
 I-saw with-fire bronze on (a)-man gluing and the such
 ἐκ τῶν γλωττῶν βαρβαρισμός. δεῖ ἄρα κεκρᾶσθαι
 from the rare-words (is)-barbarism (it)-must then to-be-mixed
 πως τούτοις· τὸ μὲν γὰρ μὴ ἰδιωτικὸν ποιήσει μηδὲ
 somehow with-these the(-one) indeed for not commonplace will-make nor
 ταπεινόν, οἶον ἢ γλωττα καὶ ἢ μεταφορὰ καὶ ὁ κόσμος
 low such-as the rare-word and the metaphor and the ornament
 καὶ τᾶλλα τὰ εἰρημένα εἶδη, τὸ δὲ κύριον τὴν σαφήνειαν.
 and the-other the stated kinds the and standard the clarity
 οὐκ ἐλάχιστον δὲ μέρος συμβάλλεται εἰς τὸ σαφὲς τῆς
 not (the)-least and part contribute to the clear of-the
 λέξεως καὶ μὴ ἰδιωτικὸν αἰ ἐπεκτάσεις καὶ ἀποκοπαὶ
 wording and not commonplace the lengthenings and curtailments
 καὶ ἐξαλλαγαὶ τῶν ὀνομάτων· διὰ μὲν γὰρ τὸ ἄλλως
 and alterations of-the words because-of indeed for the otherwise
 ἔχειν ἢ ὥς τὸ κύριον παρὰ τὸ εἰωθὸς γιγνόμενον τὸ μὴ
 to-be than as the standard against the customary coming-about the not

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ἰδιωτικὸν ποιήσει, διὰ δὲ τὸ κοινωνεῖν τοῦ εἰωθότος τὸ
commonplace it-will-make because-of and the to-share in-the customary the
 σαφές ἔσται. ὥστε οὐκ ὀρθῶς ψέγουσιν οἱ ἐπιτιμῶντες
clear will-be so-that not rightly blame those censuring
 τῷ τοιούτῳ τρόπῳ τῆς διαλέκτου καὶ διακωμῳδοῦντες
the such manner of-the speech and ridiculing
 τὸν ποιητὴν, οἷον Εὐκλείδης ὁ ἀρχαῖος, ὡς ῥάδιον
the poet as Euclides the elder (saying)-that (it-is)-easy
 ποιεῖν, εἴ τις δώσει ἐκτείνειν ἐφ' ὅποσον βούλεται
to-compose if someone will-allow to-lengthen to however-much he-wishes
 ῥιαμβοποιήσας ἐν αὐτῇ τῇ λέξει· “Ἐπικάρην εἶδον
making-iambics in the-very — wording Epichares I-saw
 Μαραθῶνάδε βαδίζοντα,” καὶ “οὐκ ἂν γ' ἐράμενος
to-Marathon walking and not would at-least having-loved
 τὸν ἐκείνου ἐλλέβορον.” τὸ μὲν οὖν φαίνεσθαι πως
the his hellebore the indeed then to-appear somehow
 χρώμενον τούτῳ τῷ τρόπῳ γελοῖον· τὸ δὲ μέτριον κοινὸν
using this — manner (is)-absurd the but measure common
 ἀπάντων ἐστὶ τῶν μερῶν· καὶ γὰρ μεταφοραῖς καὶ
of-all is the parts and for metaphors and
 γλώτταις καὶ τοῖς ἄλλοις εἶδεσι χρώμενος ἀπρεπῶς καὶ
rare-words and the other kinds (one)-using unfittingly and
 ἐπίτηδες ἐπὶ τὰ γελοῖα τὸ αὐτὸ ἂν ἀπεργάσαιτο.
on-purpose for the laughable(-things) the same — would-achieve
 τὸ δὲ ἀρμοστόντως ὅσον διαφέρει ἐπὶ τῶν ἐπῶν
the but fittingly how-much it-differs in the epic(-verses)
 θεωρεῖσθω ἐντιθεμένων τῶν ὀνομάτων εἰς τὸ μέτρον. καὶ
let-it-be-viewed being-inserted the words into the meter and
 ἐπὶ τῆς γλώττης δὲ καὶ ἐπὶ τῶν μεταφορῶν καὶ ἐπὶ
in the rare-word and also in the metaphors and in
 τῶν ἄλλων ἰδεῶν μετατιθεῖς ἂν τις τὰ κύρια ὀνόματα
the other forms substituting — someone the standard words

1458b15

κατίδοι ὅτι ἀληθῇ λέγομεν· οἷον τὸ αὐτὸ ποιήσαντος
would-see that true(-things) we-say such-as the same having-composed
 ἱαμβεῖον Αἰσχύλου καὶ Εὐριπίδου, ἓν δὲ μόνον ὄνομα
iambic Aeschylus and Euripides one and only word
 μετατιθέντος, ἀντὶ κυρίου εἰωθότος γλῶτταν, τὸ
substituting instead-of (a)-standard customary(-word) (a)-rare-word the(-one)
 μὲν φαίνεται καλὸν τὸ δ' εὐτελές. Αἰσχύλος μὲν
indeed appears beautiful the(-other) but cheap Aeschylus indeed
 γὰρ ἐν τῷ Φιλοκτῆτῃ ἐποίησε
for in the Philoctetes composed

23 φαγέδαινα ἥ μου σάρκας ἐσθίει ποδός,
(a)-cancer which of-my flesh eats of-foot

24 ὁ δὲ ἀντὶ τοῦ ἐσθίει τὸ θοινᾶται μετέθηκεν. καὶ
the(-other) but instead-of the eats the feasts-on substituted and

25 νῦν δέ μ' ἐὼν ὀλίγος τε καὶ οὐτιδανὸς καὶ ἀεικής,
now but me being little both and worthless and unseemly

εἴ τις λέγοι τὰ κύρια μετατιθεῖς 26
if someone should-say the standard(-words) substituting

νῦν δέ μ' ἐὼν μικρός τε καὶ ἀσθενικός καὶ αἰδής· 27
now but me being small both and weakly and ugly

καὶ 28
and

δίφρον ἀεικέλιον καταθεῖς ὀλίγην τε τράπεζαν, 29
(a)-stool unseemly setting-down little and table

δίφρον μοχθηρὸν καταθεῖς μικράν τε τράπεζαν· 30
(a)-stool wretched setting-down small and table

καὶ τὸ “ἥϊόνες βοόωσιν,” ἥϊόνες κράζουσιν. ἔτι δὲ 31
and the shores bellow (for)-shores shriek further and
 Ἀριφράδης τοὺς τραγῳδοὺς ἐκωμῶδει, ὅτι ἂ οὐδεὶς
Ariphrades the tragedians ridiculed because what no-one
 ἂν εἴποι ἐν τῇ διαλέκτῳ τούτοις χρώνται, οἷον τὸ
— would-say in the conversation these they-use such-as the
 δωμάτων ἅπο ἀλλὰ μὴ ἀπὸ δωμάτων, καὶ τὸ σέθεν
halls from but not from halls and the of-thee
 καὶ τὸ ἐγὼ δέ νιν καὶ τὸ Ἀχιλλέως πέρι ἀλλὰ μὴ περὶ
and the I and him and the Achilles about but not about
 Ἀχιλλέως, καὶ ὅσα ἄλλα τοιαῦτα. διὰ γὰρ τὸ μὴ
Achilles and as-many-as other such because-of for the not
 εἶναι ἐν τοῖς κυρίοις ποιεῖ τὸ μὴ ἰδιωτικὸν ἐν τῇ
to-be in the standard(-words) make the not commonplace in the
 λέξει ἅπαντα τὰ τοιαῦτα· ἐκεῖνος δὲ τοῦτο ἡγνόνει.
wording all the such(-things) he but this did-not-know

1459a⁴ ἔστιν δὲ μέγα μὲν τὸ ἐκάστω τῶν εἰρημένων πρεπόντως
 is and great indeed the each of-the stated fittingly
 χρῆσθαι, καὶ διπλοῖς ὀνόμασι καὶ γλώτταις, πολὺ δὲ
 to-use both double words and rare-words by-far but
 μέγιστον τὸ μεταφορικὸν εἶναι. μόνον γὰρ τοῦτο οὔτε παρ'
 greatest the metaphorical to-be alone for this neither from
 ἄλλου ἔστι λαβεῖν εὐφυΐας τε σημείον ἔστι. τὸ γὰρ εὖ
 another it-is-possible to-take of-natural-gift and (a)-sign it-is the for well
 μεταφέρειν τὸ τὸ ὅμοιον θεωρεῖν ἔστιν. τῶν δ' ὀνομάτων
 to-metaphorize the the similar to-perceive is of-the and words
 τὰ μὲν διπλᾷ μάλιστα ἀρμόττει τοῖς διθυράμβοις, αἱ δὲ
 the indeed double most fit the dithyrambs the and
 γλῶτται τοῖς ἡρωικοῖς, αἱ δὲ μεταφοραὶ τοῖς ἱαμβείοις.
 rare-words the heroic(-verses) the and metaphors the iambs
 καὶ ἐν μὲν τοῖς ἡρωικοῖς ἅπαντα χρήσιμα τὰ εἰρημένα,
 and in indeed the heroic(-verses) all (are)-useful the stated(-kinds)
 ἐν δὲ τοῖς ἱαμβείοις διὰ τὸ ὅτι μάλιστα λέξιν
 in but the iambs because-of the as much-as-possible wording
 μιμεῖσθαι ταῦτα ἀρμόττει τῶν ὀνομάτων ὅσοις καὶ ἐν
 to-imitate these fit of-the words (those)-which also in
 λόγοις τις χρήσαιτο· ἔστι δὲ τὰ τοιαῦτα τὸ κύριον καὶ
 prose someone might-use are and the such the standard and
 μεταφορὰ καὶ κόσμος. περὶ μὲν οὖν τραγωδίας καὶ τῆς
 metaphor and ornament about indeed then tragedy and the
 ἐν τῷ πράττειν μιμήσεως ἔστω ἡμῖν ἱκανὰ τὰ εἰρημένα.
 in the to-act imitation let-be for-us sufficient the (things)-said

Narrative imitation in meter should build its plots dramatically about one whole action with a beginning, a middle, and an end, like one living creature, and not like histories that tell all that happened in one period, as the battles of Salamis and Sicily fell together and tended to no single end. So Homer seems divine: he did not try to make the whole war, but took one part and used many episodes, like the catalog of ships. The poets of the Cypria and the Little Iliad compose about one man or one period, so that many tragedies come from each of theirs, and from the Iliad and the Odyssey one or two.

Περὶ δὲ τῆς διηγηματικῆς καὶ ἐν μέτρῳ μιμητικῆς, 17
 about and the narrative and in meter imitative(-art)
 ὅτι δεῖ τοὺς μύθους καθάπερ ἐν ταῖς τραγωδίαις
 that (one)-must the plots as in the tragedies
 συνιστάναι δραματικούς καὶ περὶ μίαν πράξιν ὅλην καὶ
 to-structure dramatic and about one action whole and
 τελείαν ἔχουσιν ἀρχὴν καὶ μέσα καὶ τέλος, ὥς ὥσπερ
 complete having (a)-beginning and middle and end so-that like
 ζῶον ἐν ὅλῳ ποιῇ τὴν οἰκείαν ἡδονήν, δηλον,
 (a)-living-being one whole it-may-produce the proper pleasure (is)-clear
 καὶ μὴ ὁμοίως ἱστορίας τὰς συνήθεις θεῖναι, ἐν αἷς
 and not like histories the usual to-make(-them) in which
 ἀνάγκη οὐχὶ μιᾶς πράξεως ποιεῖσθαι δήλωσις ἀλλ' ἐνὸς
 (it-is)-necessary not of-one action to-make (an)-exposition but of-one
 χρόνου, ὅσα ἐν τούτῳ συνέβη περὶ ἓνα ἢ πλείους, ὧν
 time as-many-as in this happened about one or more of-which
 ἕκαστον ὡς ἔτυχεν ἔχει πρὸς ἀλλήλα. ὥσπερ γὰρ κατὰ
 each as it-chanced is-related to one-another as for at
 τοὺς αὐτοὺς χρόνους ἢ τ' ἐν Σαλαμῖνι ἐγένετο ναυμαχία
 the same times the both at Salamis happened sea-battle
 καὶ ἡ ἐν Σικελίᾳ Καρχηδονίων μάχῃ οὐδὲν πρὸς τὸ αὐτὸ
 and the in Sicily of-(the)-Carthaginians battle nothing toward the same

συντείνουσai τέλος, οὕτω καὶ ἐν τοῖς ἐφεξῆς χρόνοις ἐνίοτε
tending end so also in the successive times sometimes
 γίνεται θάτερον μετὰ θάτερον, ἐξ ὧν ἐν οὐδὲν γίνεται
happens the-one after the-other from which one no comes-about
 τέλος. σχεδὸν δὲ οἱ πολλοὶ τῶν ποιητῶν τοῦτο δρῶσι.
end nearly and the many of-the poets this do
 30 διὸ ὥσπερ εἶπομεν ἤδη καὶ ταύτῃ θεσπέσιος ἂν φανείη
wherefore as we-said already also in-this divine — would-appear
 Ὅμηρος παρὰ τοὺς ἄλλους, τῷ μὴδὲ τὸν πόλεμον
Homer beside the others by-the not-even the war
 καίπερ ἔχοντα ἀρχὴν καὶ τέλος ἐπιχειρῆσαι ποιεῖν ὅλον·
although having (a)-beginning and end to-attempt to-make whole
 λίαν γὰρ ἂν μέγας καὶ οὐκ εὐσύνοπτος ἔμελλεν
too for — great and not easily-seen-together it-would-have-been-likely
 ἔσεσθαι, ἢ τῷ μεγέθει μετριάζοντα καταπεπλεγμένον τῇ
to-be or in-the magnitude moderating entangled with-the
 ποικιλίᾳ. νῦν δ' ἐν μέρος ἀπολαβὼν ἐπεισοδίοις κέχρηται
variety now but one part having-taken-off episodes he-has-used
 αὐτῶν πολλοῖς, οἷον νεῶν καταλόγῳ καὶ ἄλλοις ἐπεισοδίοις
of-them many such-as of-ships (the)-catalog and other episodes
 διαλαμβάνει τὴν ποιήσιν. οἱ δ' ἄλλοι περὶ ἓνα ποιοῦσι
be-diversifies the poem the but others about one(-man) compose
 καὶ περὶ ἓνα χρόνον καὶ μίαν πρᾶξιν πολυμερῇ, οἷον
and about one time and one action of-many-parts such-as
 ὁ τὰ Κύπρια ποιήσας καὶ τὴν μικρὰν Ἰλιάδα.
the(-man) the Cypria having-composed and the little Iliad
 τοιγαροῦν ἐκ μὲν Ἰλιάδος καὶ Ὀδυσσεΐας μία τραγωδία
accordingly from indeed Iliad and Odyssey one tragedy
 ποιεῖται ἐκατέρας ἢ δύο μόναι, ἐκ δὲ Κυπρίων πολλαὶ
is-made from-each or two only from but (the)-Cypria many
 καὶ τῆς μικρᾶς Ἰλιάδος πλεον ὀκτώ, οἷον ὅπλων κρίσις,
and the little Iliad more-than eight such-as of-arms judgment

Φιλοκτήτης, Νεοπτόλεμος, Εὐρύπυλος, πτωχεία, Λάκαιναι,
Philoctetes Neoptolemus Eurypylus beggary Laconian-women
 Ἰλίου πέρσις καὶ ἀπόπλους, καὶ Σίνων καὶ Τρωάδες.
of-Ilium sack and sailing-away and Sinon and Trojan-women

XXIV · EPIC BESIDE TRAGEDY

Epic has tragedy's kinds and parts, apart from song and spectacle, all used first and well by Homer: the Iliad simple and of suffering, the Odyssey complex and of character. Epic is longer, since it can imitate many parts done at once, and its heroic meter is the steadiest and weightiest. Homer alone knows the poet should say little in his own person. Epic admits the irrational more, since the actor is unseen, and Homer taught poets to lie well, by false inference. A probable impossibility beats an unpersuasive possibility; the irrational belongs outside the story, or hidden by other excellences, as in the Odyssey's landing. Elaborate wording belongs in the idle parts, since too brilliant a wording hides character and thought.

ἔτι δὲ τὰ εἶδη ταῦτ' αἰεὶ ἔχειν τὴν ἐποποιίαν τῇ τραγῳδίᾳ, ^{1459b7}
further and the kinds the-same must to-have the epic as-the tragedy
 ἢ γὰρ ἀπλὴν ἢ πεπλεγμένην ἢ ἡθικὴν ἢ παθητικὴν· καὶ τὰ
either for simple or complex or of-character or of-suffering and the
 μέρη ἔξω μελοποιίας καὶ ὄψεως ταῦτά· καὶ γὰρ περιπετειῶν
parts except song-making and spectacle the-same and for of-reversals
 δεῖ καὶ ἀναγνωρίσεων καὶ παθημάτων· ἔτι τὰς διανοίας
it-needs and of-recognitions and of-sufferings further the thoughts
 καὶ τὴν λέξιν ἔχειν καλῶς. οἷς ἅπασιν Ὅμηρος κέχρηται καὶ
and the wording to-be well which all Homer has-used both
 πρῶτος καὶ ἰκανῶς. καὶ γὰρ καὶ τῶν ποιημάτων ἐκάτερον
first and sufficiently and for also of-the poems each
 συνέστηκεν ἢ μὲν Ἰλιάς ἀπλοῦν καὶ παθητικόν, ἢ δὲ
is-structured the indeed Iliad simple and of-suffering the and

Ὀδύσεια πεπλεγμένον (ἀναγνώρισις γὰρ διόλου) καὶ ἠθική·

Odyssey complex recognition for throughout and of-character

πρὸς γὰρ τούτοις λέξει καὶ διανοία πάντα ὑπερβέβληκεν.

besides for these in-wording and in-thought all he-has-surpassed

17 Διαφέρει δὲ κατὰ τε τῆς συστάσεως τὸ μῆκος ἢ

differs and according-to both of-the structure the length the

ἐποποιία καὶ τὸ μέτρον. τοῦ μὲν οὖν μήκους ὅρος

epic and the meter of-the indeed then length (a)-limit

ικανὸς ὁ εἰρημένος· δύνασθαι γὰρ δεῖ συνορᾶσθαι τὴν

sufficient (is)-the stated to-be-able for must to-be-seen-together the

ἀρχὴν καὶ τὸ τέλος. εἴη δ' ἂν τοῦτο, εἰ τῶν μὲν

beginning and the end it-would-be and — this if than-the indeed

ἀρχαίων ἐλάττους αἱ συστάσεις εἶεν, πρὸς δὲ τὸ πλήθος

ancient(-epics) smaller the structures were to but the number

τραγωδιῶν τῶν εἰς μίαν ἀκρόασιν τιθεμένων παρήκοιεν.

of-tragedies the(-ones) for one hearing set-out they-came-up

ἔχει δὲ πρὸς τὸ ἐπεκτείνεσθαι τὸ μέγεθος πολὺ τι

has and toward the to-be-extended the magnitude much something

ἢ ἐποποιία ἴδιον διὰ τὸ ἐν μὲν τῇ τραγωδίᾳ μὴ

the epic peculiar because-of the in indeed the tragedy not

ἐνδέχεσθαι ἅμα πραττόμενα πολλὰ μέρη μιμῆσθαι ἀλλὰ

to-be-possible at-once being-done many parts to-imitate but

τὸ ἐπὶ τῆς σκηνῆς καὶ τῶν ὑποκριτῶν μέρος μόνον· ἐν

the on the stage and of-the actors part only in

δὲ τῇ ἐποποιίᾳ διὰ τὸ διήγησιν εἶναι ἔστι πολλὰ

but the epic because-of the narrative to-be it-is-possible many

μέρη ἅμα ποιεῖν περαινόμενα, ὑφ' ὧν οἰκείων ὄντων

parts at-once to-make being-accomplished by which proper being

αὕξεται ὁ τοῦ ποιήματος ὄγκος. ὥστε τοῦτ' ἔχει τὸ

is-increased the of-the poem bulk so-that this has the

ἀγαθὸν εἰς μεγαλοπρέπειαν καὶ τὸ μεταβάλλειν τὸν

advantage toward magnificence and the to-change the

ἀκούοντα καὶ ἐπεισοδιοῦν ἀνομοίοις ἐπεισοδίοις· τὸ γὰρ
bearer and to-diversify with-unlike episodes the for
 ὅμοιον ταχὺ πληροῦν ἐκπίπτειν ποιεῖ τὰς τραγωδίας.
sameness quickly satiating to-fail makes the tragedies
 τὸ δὲ μέτρον τὸ ἥρωικόν ἀπὸ τῆς πείρας ἤρμοκεν. εἰ 31
the and meter the heroic from the experience has-proved-fitting if
 γάρ τις ἐν ἄλλῳ τινὶ μέτρῳ διηγητικὴν μίμησιν ποιοῖτο
for someone in other some meter narrative imitation should-make
 ἢ ἐν πολλοῖς, ἀπρεπὲς ἂν φαίνοιτο· τὸ γὰρ ἥρωικόν
or in many unfitting — it-would-appear the for heroic
 στασιμώτατον καὶ ὀγκωδέστατον τῶν μέτρων ἐστίν —
steadiest and weightiest of-the meters is
 διὸ καὶ γλώττας καὶ μεταφορὰς δέχεται μάλιστα·
wherefore also rare-words and metaphors it-admits most
 περιττὴ γὰρ καὶ *** ἢ διηγηματικὴ μίμησις τῶν ἄλλων.
extraordinary for also (lacuna) the narrative imitation than-the others
 τὸ δὲ ἱαμβεῖον καὶ τετράμετρον κινητικὰ καὶ τὸ μὲν
the but iambic and tetrameter (are)-lively and the(-one) indeed
 ὀρχηστικόν τὸ δὲ πρακτικόν. ἔτι δὲ ἀτοπώτερον εἰ
for-dancing the(-other) and for-action further and (it-is)-more-absurd if
 μγνύοι τις αὐτά, ὥσπερ Χαιρήμων. διὸ οὐδεὶς μακρὰν
should-mix someone them as Chaeremon wherefore no-one long
 σύστασιν ἐν ἄλλῳ πεποιήκεν ἢ τῷ ἥρώϊ, ἀλλ' ὥσπερ
structure in other has-made than the heroic but as
 εἵπομεν αὐτὴ ἢ φύσις διδάσκει τὸ ἀρμόττον αὐτῇ αἰρεῖσθαι.
we-said the-very — nature teaches the fitting for-it to-choose
 Ὅμηρος δὲ ἄλλα τε πολλὰ ἄξιος ἐπαινέσθαι καὶ δὴ καὶ
Homer and other(-ways) both many worthy to-be-praised and then also
 ὅτι μόνος τῶν ποιητῶν οὐκ ἀγνοεῖ ὃ δεῖ ποιεῖν
because alone of-the poets not is-ignorant-of what (he)-must to-do
 αὐτόν. αὐτὸν γὰρ δεῖ τὸν ποιητὴν ἐλάχιστα λέγειν· οὐ γὰρ
himself himself for must the poet least to-speak not for

ἐστι κατὰ ταῦτα μιμητής. οἱ μὲν οὖν ἄλλοι αὐτοὶ μὲν
he-is according-to these (an)-imitator the indeed then others themselves indeed
 δι' ὅλου ἀγωνίζονται, μιμοῦνται δὲ ὀλίγα καὶ ὀλιγάκις·
through (the)-whole compete they-imitate but few(-things) and seldom
 ὁ δὲ ὀλίγα φροίμασάμενος εὐθὺς εἰσάγει ἄνδρα ἢ γυναῖκα
he but (a)-little having-prefaced straightway brings-in (a)-man or (a)-woman
 ἢ ἄλλο τι ἥθος, καὶ οὐδέν' ἀήθη ἀλλ' ἔχοντα ἦθη.
or other some character and none without-character but having characters
 1460a11 δεῖ μὲν οὖν ἐν ταῖς τραγωδίαις ποιεῖν τὸ θαυμαστόν,
(one)-must indeed then in the tragedies to-make the wonderful
 μᾶλλον δ' ἐνδέχεται ἐν τῇ ἐποποιίᾳ τὸ ἄλογον, δι' ὃ
more but is-admissible in the epic the irrational through which
 συμβαίνει μάλιστα τὸ θαυμαστόν, διὰ τὸ μὴ ὁρᾶν εἰς
comes-about most the wonderful because-of the not to-look at
 τὸν πράττοντα· ἐπεὶ τὰ περὶ τὴν Ἑκτορος δίωξιν
the (one)-acting since the(-things) about the of-Hector pursuit
 ἐπὶ σκηνῆς ὄντα γελοῖα ἂν φανείη, οἱ μὲν ἐστῶτες
on stage being laughable — would-appear the(-ones) indeed standing
 καὶ οὐ διώκοντες, ὁ δὲ ἀναινεύων, ἐν δὲ τοῖς ἔπεσιν
and not pursuing the(-other) and signaling-no in but the epic(-verses)
 λαμβάνει. τὸ δὲ θαυμαστόν ἡδύ· σημεῖον δέ, πάντες γὰρ
it-escapes-notice the and wonderful (is)-pleasant (a)-sign and all for
 προστιθέντες ἀπαγγέλλουσιν ὡς χαριζόμενοι. δεδίδαχεν δὲ
adding report as giving-pleasure has-taught and
 μάλιστα Ὅμηρος καὶ τοὺς ἄλλους ψευδῇ λέγειν ὡς δεῖ.
most Homer also the others falsehoods to-tell as (one)-must
 ἔστι δὲ τοῦτο παραλογισμός. οἴονται γὰρ ἄνθρωποι, ὅταν
is and this false-inference think for men (that)-when
 τοῦδ' ὄντος τοδὶ ἢ ἢ γινομένου γίνηται, εἰ τὸ ὕστερον
this being that is or (this)-coming-about (that)-comes-about if the later
 ἔστω, καὶ τὸ πρότερον εἶναι ἢ γίνεσθαι· τοῦτο δὲ ἐστι
is also the earlier to-be or to-come-about this but is

ψεῦδος. διὸ δεῖ, ἂν τὸ πρῶτον ψεῦδος, ἄλλο δὲ τούτου
false wherefore (one)-must if the first (be)-false another and this
 ὄντος ἀνάγκη εἶναι ἢ γενέσθαι ἢ, προσθεῖναι· διὰ γὰρ τὸ
being necessarily to-be or to-come-about is to-add(-it) because-of for the
 τοῦτο εἰδέναι ἀληθὲς ὃν παραλογίζεται ἡμῶν ἢ ψυχὴ καὶ
this to-know true being falsely-infers our the soul also
 τὸ πρῶτον ὡς ὃν. παράδειγμα δὲ τοῦτο ἐκ τῶν Νίπτρων.
the first as being (an)-example and (is)-this from the Washing
 προαιρεῖσθαι τε δεῖ ἀδύνατα εἰκότα μᾶλλον ἢ 26
to-prefér and (one)-must impossible probable(-things) rather than
 δυνατὰ ἀπίθانا· τοὺς τε λόγους μὴ συνίστασθαι ἐκ
possible unpersuasive(-ones) the and stories not to-be-structured from
 μερῶν ἀλόγων, ἀλλὰ μάλιστα μὲν μηδὲν ἔχειν ἄλογον, εἰ
parts irrational but most-of-all indeed nothing to-have irrational if
 δὲ μή, ἔξω τοῦ μυθεύματος, ὥσπερ Οἰδίπους τὸ μὴ εἰδέναι
but not outside the story as Oedipus the not to-know
 πῶς ὁ Λαῖος ἀπέθανεν, ἀλλὰ μὴ ἐν τῷ δράματι, ὥσπερ
how — Laius died but not in the drama as
 ἐν Ἡλέκτρᾳ οἱ τὰ Πύθια ἀπαγγέλλοντες ἢ ἐν Μυσοῖς
in Electra those the Pythian(-games) reporting or in Mysians
 ὁ ἄφωνος ἐκ Τεγέας εἰς τὴν Μυσίαν ἦκων. ὥστε
the(-man) speechless from Tegea to — Mysia coming so-that
 τὸ λέγειν ὅτι ἀνήρητο ἂν ὁ μῦθος γελοῖον·
the to-say that (it)-would-have-been-destroyed — the plot (is)-absurd
 ἐξ ἀρχῆς γὰρ οὐ δεῖ συνίστασθαι τοιούτους, ἂν
from (the)-beginning for not (one)-must to-structure such if
 δὲ θῇ καὶ φαίνεται εὐλογωτέως ἐνδέχεσθαι, καὶ
but he-puts(-it) and it-appears more-reasonably to-be-admissible even
 ἄτοπον· ἐπεὶ καὶ τὰ ἐν Ὀδυσσεΐᾳ ἄλογα τὰ
(an)-absurdity since even the(-things) in (the)-Odyssey irrational the(-things)
 περὶ τὴν ἔκθεσιν ὡς οὐκ ἂν ἦν ἀνεκτὰ δηλὸν ἂν
about the landing how not — would-have-been tolerable clear —

γένοιτο, εἰ αὐτὰ φαῦλος ποιητῆς ποιήσκει· νῦν δὲ τοῖς
would-become if them (a)-bad poet should-make now but with-the
 ἄλλοις ἀγαθοῖς ὁ ποιητῆς ἀφανίζει ἡδύνων τὸ ἄτοπον.
other good(-qualities) the poet makes-disappear sweetening the absurdity
 τῇ δὲ λέξει δεῖ διαπονεῖν ἐν τοῖς ἀργοῖς μέρεσιν καὶ
on-the but wording (one)-must to-labor in the idle parts and
 μήτε ἠθικοῖς μήτε διανοητικοῖς· ἀποκρύπτει γὰρ πάλιν
neither of-character nor of-thought obscures for again
 ἢ λίαν λαμπρὰ λέξεις τά τε ἥθη καὶ τὰς διανοίας.
the too brilliant wording the both characters and the thoughts

XXV • PROBLEMS AND SOLUTIONS

The poet imitates things as they were or are, as they are said to be, or as they should be, in wording with rare words, metaphors, and modifications, and the critics' problems are solved from these. Poetry's correctness is not politics': its own error is through incapacity, and an accidental one, like a horse with both right legs forward, is another. An impossibility is justified if it serves the art's end, and a persuasive impossibility beats an unpersuasive possibility. Other charges are met by what should be, what men say, who speaks, to whom, and why, and by rare word, metaphor, accent, division, ambiguity, and usage. Censures are of five kinds, impossible, irrational, harmful, contradictory, and against the art, and solutions twelve.

1460b6 Περὶ δὲ προβλημάτων καὶ λύσεων, ἐκ πόσων τε καὶ
about and problems and solutions from how-many both and
 ποίων εἰδῶν ἐστίν, ὧδ' ἂν θεωροῦσιν γένοιτ' ἂν φανερόν.
of-what-sort kinds they-are thus — to-those-viewing would-become — evident
 ἐπεὶ γὰρ ἐστὶ μιμητῆς ὁ ποιητῆς ὡςπερανεὶ ζωγράφος ἢ
since for is (an)-imitator the poet just-as (a)-painter or
 τις ἄλλος εἰκονοποιός, ἀνάγκη μιμεῖσθαι τριῶν ὄντων
some other image-maker (it-is)-necessary to-imitate three being

τὸν ἀριθμὸν ἔν τι αἰεί, ἢ γὰρ οἷα ἦν ἢ ἔστιν,
the number one some(-one) always either for such-as they-were or are
 ἢ οἷα φασιν καὶ δοκεῖ, ἢ οἷα εἶναι δεῖ. ταῦτα δ'
or such-as they-say and it-seems or such-as to-be they-should these and
 ἐξαγγέλλεται λέξει ἢ καὶ γλώτταις καὶ μεταφοραῖς· καὶ
are-expressed in-wording or also rare-words and metaphors and
 πολλὰ πάθη τῆς λέξεώς ἐστι, δίδομεν γὰρ ταῦτα τοῖς
many modifications of-the wording there-are we-grant for these to-the
 ποιηταῖς. πρὸς δὲ τούτοις οὐχ ἡ αὐτὴ ὀρθότης ἐστὶν
poets besides and these not the same correctness is
 τῆς πολιτικῆς καὶ τῆς ποιητικῆς οὐδὲ ἄλλης τέχνης καὶ
of-the political(-art) and of-the poetic(-art) nor of-another art and
 ποιητικῆς. αὐτῆς δὲ τῆς ποιητικῆς διττὴ ἁμαρτία, ἡ
of-poetic(-art) of-the-very and — poetic(-art) (is)-twofold (the)-error the(-one)
 μὲν γὰρ καθ' αὐτήν, ἡ δὲ κατὰ συμβεβηκός. εἰ μὲν
indeed for by itself the(-other) and by accident if indeed
 γὰρ προείλετο μιμήσασθαι *** ἀδυναμίαν, αὐτῆς ἡ
for he-chose to-imitate (lacuna) incapacity its (is)-the
 ἁμαρτία· εἰ δὲ τῷ προελέσθαι μὴ ὀρθῶς, ἀλλὰ τὸν ἵππον
error if but by-the to-choose not correctly but the horse
 ἄμφω τὰ δεξιὰ προβεβληκότα, ἢ τὸ καθ' ἐκάστην τέχνην
both the right(-legs) having-thrown-forward or the in each art
 ἁμάρτημα (οἷον τὸ κατ' ἰατρικὴν ἢ ἄλλην τέχνην) ἢ
error such-as the(-error) in medicine or another art or
 ἀδύνατα πεποιῖται ὅποῦ ἂν οὖν, οὐ καθ' ἐαυτήν.
impossible(-things) have-been-made whatever — then (it-is)-not by itself
 ὥστε δεῖ τὰ ἐπιτιμήματα ἐν τοῖς προβλήμασι ἐκ
so-that (one)-must the censures in the problems from
 τούτων ἐπισκοποῦντα λύειν. πρῶτον μὲν τὰ πρὸς
these examining to-solve first indeed the(-ones) relating-to
 αὐτὴν τὴν τέχνην· εἰ ἀδύνατα πεποιῖται, ἡμάρτηται·
the-very — art if impossible(-things) have-been-made it-is-an-error

ἀλλ' ὀρθῶς ἔχει, εἰ τυγχάνει τοῦ τέλους τοῦ αὐτῆς, (τὸ
but correctly it-stands if it-attains the end the(-end) of-itself the
 γὰρ τέλος εἴρηται) εἰ οὕτως ἐκπληκτικώτερον ἢ αὐτὸ ἢ
for end has-been-stated if so more-astonishing either itself or
 ἄλλο ποιεῖ μέρος. παράδειγμα ἢ τοῦ Ἑκτορος διώξις.
another it-makes part (an)-example (is)-the — of-Hector pursuit
 εἰ μέντοι τὸ τέλος ἢ μᾶλλον ἢ μὴ ἦττον ἐνεδέχeto
if however the end either more or not less it-was-possible
 ὑπάρχειν καὶ κατὰ τὴν περὶ τούτων τέχνην, οὐκ ὀρθῶς·
to-be-attained also according-to the about these art not correctly
 δεῖ γὰρ εἰ ἐνδέχεται ὅλως μηδαμῇ ἡμαρτηῆσθαι. ἔτι
(one)-must for if it-is-possible at-all in-no-way to-have-erred further
 ποτέρων ἐστὶ τὸ ἀμάρτημα, τῶν κατὰ τὴν τέχνην
of-which-of-two is the error of-the(-errors) according-to the art
 ἢ κατ' ἄλλο συμβεβηκός; ἔλαττον γὰρ εἰ μὴ ᾔδει ὅτι
or by another accident (it-is)-less for if not he-knew that
 ἔλαφος θήλεια κέρατα οὐκ ἔχει ἢ εἰ ἀμμητῶς ἔγραψεν.
(a)-deer female horns not has than if unimitatively he-painted(-it)
 πρὸς δὲ τούτοις ἐὰν ἐπιτιμᾶται ὅτι οὐκ ἀληθῆ, ἀλλ'
besides and these if it-is-censured that not true(-things) but
 ἴσως δεῖ, οἶον καὶ Σοφοκλῆς ἔφη αὐτὸς μὲν
perhaps (as-they)-should-be as also Sophocles said himself indeed
 οἷους δεῖ ποιεῖν, Εὐριπίδην δὲ οἶοι εἰσὶν, ταύτην
such-as (they)-should-be to-make Euripides and such-as they-are in-this-way
 λυτέον. εἰ δὲ μηδετέρως, ὅτι οὕτω φασίν, οἶον τὰ
(it-is)-to-be-solved if but neither-way that so they-say such-as the(-things)
 περὶ θεῶν· ἴσως γὰρ οὔτε βέλτιον λέγειν οὔτ' ἀληθῆ,
about gods perhaps for neither better to-say nor true
 ἀλλ' ἔτυχεν ὥσπερ Ξενοφάνει· ἀλλ' οὖν φασι.
but it-chanced as for-Xenophanes but anyway they-say

τὰ δὲ ἴσως οὐ βέλτιον μὲν, ἀλλ' οὕτως εἶχεν, οἶον τὰ 1461a1
the(-things) but perhaps not better indeed but so it-was such-as the(-lines)
 περὶ τῶν ὅπλων, “ἔγχεα δέ σφιν ὄρθ' ἐπὶ σαυρωτῆρος.”
about the arms spears and their upright on butt-spike
 οὕτω γὰρ τότε ἐνόμιζον, ὥσπερ καὶ νῦν Ἰλλυριοί. περὶ δὲ
so for then they-used-to as also now Illyrians about and
 τοῦ καλῶς ἢ μὴ καλῶς ἢ εἴρηταί τινι ἢ πέπρακται,
the well or not well either it-has-been-said by-someone or has-been-done
 οὐ μόνον σκεπτέον εἰς αὐτὸ τὸ πεπραγμένον ἢ
not only (it-is)-to-be-examined at the-very — deed or
 εἰρημένον βλέποντα εἰ σπουδαῖον ἢ φαῦλον, ἀλλὰ καὶ εἰς
saying looking whether good or bad but also at
 τὸν πράττοντα ἢ λέγοντα πρὸς ὃν ἢ ὅτε ἢ ὅτῳ ἢ οὐ
the (one)-doing or saying to whom or when or by-what or for-what
 ἔνεκεν, οἶον ἢ μείζονος ἀγαθοῦ, ἵνα γένηται, ἢ μείζονος
sake such-as either (a)-greater good that it-may-come-about or (a)-greater
 κακοῦ, ἵνα ἀπογένηται. τὰ δὲ πρὸς τὴν λέξιν ὁρῶντα
evil that it-may-be-averted the(-ones) and at the wording looking
 δεῖ διαλύειν, οἶον γλώττῃ “οὐρήας μὲν πρῶτον.” ἴσως
(one)-must to-solve such-as by-rare-word mules indeed first perhaps
 γὰρ οὐ τοὺς ἡμίονους λέγει ἀλλὰ τοὺς φύλακας· καὶ τὸν
for not the mules be-means but the sentries and —
 Δόλωνα, “ὅς ῥ' ἢ τοι εἶδος μὲν ἔην κακός,” οὐ τὸ σῶμα
Dolon who then truly indeed in-form indeed was bad not the body
 ἀσύμμετρον ἀλλὰ τὸ πρόσωπον αἰσχροῦν, τὸ γὰρ εὐεῖδές
ill-proportioned but the face ugly the for well-formed
 οἱ Κρήτες τὸ εὐπρόσωπον καλοῦσι· καὶ τὸ “ζωρότερον δὲ
the Cretans the fair-faced call and the stronger and
 κέραιε” οὐ τὸ ἄκρατον ὡς οἰνόφλυξιν ἀλλὰ τὸ θᾶπτον.
mix not the unmixed as for-drunkards but the quicker

16 τὰ δὲ κατὰ μεταφορὰν εἴρηται, οἷον “ἄλλοι μὲν ῥα θεοὶ
the(-things) and by metaphor are-said such-as others indeed then gods
 τε καὶ ἄνδρες εὗδον *** παννύχιοι.” ἅμα δέ φησιν “ἦ τοι
both and men slept (lacuna) all-night at-once and he-says truly indeed
 ὅτ’ ἐς πεδίον τὸ Τρωικὸν ἀθρήσειεν, αὐλῶν συρίγγων ἥ τε
when to (the)-plain the Trojan he-gazed of-flutes of-pipes and
 ὁμαδόν†.” τὸ γὰρ πάντες ἀντὶ τοῦ πολλοὶ κατὰ μεταφορὰν
din the for all instead-of the many by metaphor
 εἴρηται, τὸ γὰρ πᾶν πολὺ τι. καὶ τὸ “οἷ δ’ ἄμμορος”
is-said the for all (is)-(a)-great something and the alone and without-share
 κατὰ μεταφορὰν, τὸ γὰρ γνωριμώτατον μόνον. κατὰ δὲ
by metaphor the for best-known (is)-alone by and
 προσωδίαν, ὥσπερ Ἱππίας ἔλυνεν ὁ Θάσιος, τὸ “δίδομεν
accent as Hippias solved the Thasian the we-grant
 δέ οἱ” καὶ “τὸ μὲν οὖ καταπύθεται ὄμβρω.” τὰ
and to-him and the(-part) indeed of-which rots in-rain the(-ones)
 δὲ διαιρέσει, οἷον Ἐμπεδοκλῆς “αἶψα δὲ θνήτ’ ἐφύοντο,
and by-division such-as Empedocles quickly and mortal grew
 τὰ πρὶν μάθον ἀθάνατα ζωρά τε πρὶν κέκρητο.”
the(-things) before learned immortal unmixed and before were-mixed
 τὰ δὲ ἀμφιβολία, “παρώχηκεν δὲ πλέω νύξ.” τὸ γὰρ
the(-ones) and by-ambiguity has-passed and more night the for
 πλείω ἀμφίβολόν ἐστιν. τὰ δὲ κατὰ τὸ ἔθος τῆς λέξεως.
more ambiguous is the(-ones) and by the custom of-the wording
 τὸν κεκραμένον οἶνον φασιν εἶναι, ὅθεν πεποίηται “κνημὶς
the mixed wine they-say to-be whence has-been-composed greave
 νεοτεύκτου κασσιτέριοιο.” καὶ χαλκέας τοὺς τὸν σίδηρον
of-new-wrought tin and bronzesmiths those the iron
 ἐργαζομένους, ὅθεν εἴρηται ὁ Γανυμήδης Διὶ οἶνοχοεῦεν, οὐ
working whence is-said — Ganymede for-Zeus to-pour-wine not
 πινόντων οἶνον. εἴη δ’ ἂν τοῦτό γε κατὰ μεταφορὰν.
drinking wine it-would-be and — this at-least by metaphor

δεῖ δὲ καὶ ὅταν ὄνομά τι ὑπεναντίωμά τι δοκῇ
 (one)-must and also when word some contradiction some seems
 σημαίνειν, ἐπισκοπεῖν ποσαχῶς ἂν σημαίνοι τοῦτο ἐν
 to-signify to-examine in-how-many-ways — might-signify this in
 τῷ εἰρημένῳ, οἷον τῷ “τῇ ῥ” ἔσχετο χάλκεον ἔγχος” τὸ
 the (passage)-said such-as in-the there then was-stopped bronze spear the
 ταύτῃ κωλυθῆναι ποσαχῶς ἐνδέχεται — ὥδι ἢ ὥδι ὥς
 there to-be-stopped in-how-many-ways it-is-possible thus or thus as
 μάλιστ’ ἂν τις ὑπολάβοι κατὰ τὴν καταντικρὺ ἢ ὥς
 most — someone might-suppose according-to the directly-opposite than as
 Γλαύκων λέγει, ὅτι ἔνια ἀλόγως προυπολαμβάνουσιν
 Glaucon says that some(-things) irrationally they-presuppose
 καὶ αὐτοὶ καταψηφισάμενοι συλλογίζονται, καὶ ὥς
 and themselves having-condemned reason and as
 εἰρηκότος ὃ τι δοκεῖ ἐπιτιμῶσιν, ἂν ὑπεναντίον
 (him)-having-said what ever (to-them)-seems they-censure if contrary
 ἢ τῇ αὐτῶν οἴῃσιν. τοῦτο δὲ πέπονθε τὰ περὶ
 it-be to-the their-own opinion this and has-suffered the(-matter) about
 Ἰκάριον. οἴονται γὰρ αὐτὸν Λάκωνα εἶναι· ἄτοπον οὖν τὸ
 Icarius they-think for him (a)-Laconian to-be absurd then (is)-the
 μὴ ἐντυχεῖν τὸν Τηλέμαχον αὐτῷ εἰς Λακεδαίμονα ἐλθόντα.
 not to-meet — Telemachus him to Lacedaemon having-come
 τὸ δ’ ἴσως ἔχει ὥσπερ οἱ Κεφαλλήνες φασιν παρ’ αὐτῶν
 the but perhaps is as the Cephalenians say from themselves
 γὰρ γῆμαι λέγουσι τὸν Ὀδυσσέα καὶ εἶναι Ἰκάδιον ἀλλ’
 for to-have-married they-say — Odysseus and to-be Icadus but
 οὐκ Ἰκάριον· δι’ ἀμάρτημα δὲ τὸ πρόβλημα εἰκὸς ἐστίν.
 not Icarius through (an)-error and the problem probable is
 ὅλως δὲ τὸ ἀδύνατον μὲν πρὸς τὴν ποιήσω ἢ πρὸς
 generally and the impossible indeed to the poetry or to
 τὸ βέλτιον ἢ πρὸς τὴν δόξαν δεῖ ἀνάγειν. πρὸς
 the better or to the opinion (one)-must to-refer with-regard-to

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1461b9

τε γὰρ τὴν ποίησιν αἰρετώτερον πιθανὸν ἀδύνατον ἢ
both for the poetry more-choiceworthy (a)-persuasive impossibility than
 ἀπιθανὸν καὶ δυνατόν· *** τοιούτους εἶναι οἷους Ζεῦξις
unpersuasive and possible (lacuna) such to-be as Zeuxis
 ἔγραφεν, ἀλλὰ βέλτιον· τὸ γὰρ παράδειγμα δεῖ ὑπερέχειν.
painted but better the for model must to-excel
 πρὸς ἃ φασιν τᾶλογα· οὕτω τε καὶ ὅτι ποτὲ
to what they-say the-irrational(-things) so both and that sometimes
 οὐκ ἄλογόν ἐστιν· εἰκὸς γὰρ καὶ παρὰ τὸ εἰκὸς γίνεσθαι.
not irrational it-is probable for also against the probable to-happen
 τὰ δ' ὑπεναντίως εἰρημένα οὕτω σκοπεῖν ὥσπερ οἱ ἐν
the(-things) and contradictorily said so to-examine as the in
 τοῖς λόγοις ἔλεγχαι εἰ τὸ αὐτὸ καὶ πρὸς τὸ αὐτὸ καὶ
the arguments refutations whether the same and to the same and
 ὡσαύτως, ὥστε καὶ αὐτὸν ἢ πρὸς ἃ αὐτὸς λέγει
in-the-same-way so-that also himself either with-regard-to what himself he-says
 ἢ ὁ ἂν φρόνιμος ὑποθῇται. ὀρθὴ δ' ἐπιτίμησις καὶ
or what — (a)-prudent(-man) would-assume correct and (is)-censure both
 ἀλογία καὶ μοχθηρία, ὅταν μὴ ἀνάγκης οὐσης μὴθὲν
of-irrationality and of-depravity when not necessity being in-no-way
 χρήσεται τῷ ἀλόγῳ, ὥσπερ Εὐριπίδης τῷ Αἰγεί, ἢ τῇ
he-uses the irrational as Euripides the Aegeus or the
 πονηρίᾳ, ὥσπερ ἐν Ὀρέσῃ τῇ τοῦ Μενελάου. τὰ
wickedness as in Orestes the(-wickedness) — of-Menelaus the
 μὲν οὖν ἐπιτιμήματα ἐκ πέντε εἰδῶν φέρουσιν· ἢ γὰρ
indeed then censures from five kinds they-bring either for
 ὡς ἀδύνατα ἢ ὡς ἄλογα ἢ ὡς βλαβερά ἢ ὡς ὑπεναντία ἢ
as impossible or as irrational or as harmful or as contradictory or
 ὡς παρὰ τὴν ὀρθότητα τὴν κατὰ τέχνην. αἱ δὲ λύσεις
as against the correctness the(-one) according-to art the and solutions
 ἐκ τῶν εἰρημένων ἀριθμῶν σκεπτέαι, εἰσὶν δὲ δώδεκα.
from the stated numbers (are)-to-be-examined they-are and twelve

Is epic or tragedy the better? Some call tragedy vulgar, like overacting flute players, and epic the art for the better audience. But the charge falls on delivery, not on poetry, and tragedy does its work without movement, in reading. It has all that epic has, with music and spectacle besides, and vividness both in reading and in performance; it reaches its end in less length, and what is concentrated pleases more; and it has more unity, since one epic yields several tragedies. So tragedy, attaining its end better, is the superior. So much for tragedy and epic, their kinds and parts, and the censures and their solutions.

Πότερον δὲ βελτίων ἢ ἐποποικὴ μίμησις ἢ ἡ τραγική, 26
 whether and better (is)-the epic imitation or the tragic
 διαπορήσειεν ἄν τις. εἰ γὰρ ἢ ἥττον φορτικὴ βελτίων,
 might-question — someone if for the less vulgar (is)-better
 τοιαύτη δ' ἢ πρὸς βελτίους θεατὰς ἔστιν αἰεί, λίαν
 such and the(-one) toward better spectators is always very
 δῆλον ὅτι ἢ πρὸς ἅπαντα μιμουμένη φορτικὴ ὥς γὰρ
 clear (is)-that the(-one) toward everything imitating (is)-vulgar as for
 οὐκ αἰσθανομένων ἂν μὴ αὐτὸς προσθῇ, πολλὴν κίνησιν
 not (the-spectators)-perceiving if not he-himself adds much movement
 κινεῖνται, οἷον οἱ φαῦλοι αὐληταὶ κυλιόμενοι ἂν δίσκον
 they-move such-as the bad flute-players rolling-about if (a)-disc
 δέη μιμεῖσθαι, καὶ ἔλκοντες τὸν κορυφαῖον ἂν Σκύλλαν
 it-is-needed to-imitate and dragging the chorus-leader if Scylla
 αὐλῶσιν. ἢ μὲν οὖν τραγωδία τοιαύτη ἔστιν, ὥς καὶ οἱ
 they-pipe the indeed then tragedy such is as also the
 πρότερον τοὺς ὑστέρους αὐτῶν ᾤοντο ὑποκριτάς· ὥς λίαν
 earlier(-actors) the later of-them thought actors as too
 γὰρ ὑπερβάλλοντα πίθηκον ὁ Μυννίσκος τὸν Καλλιπίδην
 for overdoing (an)-ape — Mynniscus — Callippides
 ἐκάλει, τοιαύτη δὲ δόξα καὶ περὶ Πινδάρου ἦν· ὥς δ'
 called such and (an)-opinion also about Pindarus was as and

οὗτοι ἔχουσι πρὸς αὐτούς, ἢ ὅλη τέχνη πρὸς τὴν ἐποποιίαν
these stand toward them the whole art toward the epic

ἔχει. τὴν μὲν οὖν πρὸς θεατὰς ἐπικεῖς φασιν εἶναι οἱ
stands the(-one) indeed then toward spectators decent they-say to-be who
 οὐδὲν δέονται τῶν σχημάτων, τὴν δὲ τραγικὴν πρὸς
not-at-all need the gestures the(-other) and tragic toward
 φαύλους· εἰ οὖν φορτική, χείρων δῆλον ὅτι ἂν εἴη.
inferior(-ones) if then vulgar worse (it-is)-clear that — it-would-be

1462a5 πρῶτον μὲν οὐ τῆς ποιητικῆς ἢ κατηγορία ἀλλὰ τῆς
first indeed not of-the poetic(-art) (is)-the charge but of-the
 ὑποκριτικῆς, ἐπεὶ ἔστι περιεργάζεσθαι τοῖς σημείοις
delivery(-art) since it-is-possible to-overdo the signals

καὶ ῥαψωδοῦντα, ὅπερ Σωσίστρατος, καὶ διάδοντα, ὅπερ
even reciting-epic as(-did) Sosistratus and singing as
 ἐποίει Μνασίθεος ὁ Ὀπούντιος. εἶτα οὐδὲ κίνησις ἅπασα
did Mnastheus the Opuntian then not-even movement all

ἀποδοκμαστέα, εἴπερ μὴδ' ὄρχησις, ἀλλ' ἢ
(is)-to-be-rejected if-indeed not-even dancing but the(-movement)

φαύλων, ὅπερ καὶ Καλλιπίδῃ ἐπετιμάτο καὶ νῦν ἄλλοις
of-inferior(-persons) which also to-Callippides was-objected and now to-others

ὥς οὐκ ἐλευθέρας γυναικάς μιμουμένων. ἔτι ἢ τραγωδία
as not free women imitating further the tragedy

καὶ ἄνευ κινήσεως ποιεῖ τὸ αὐτῆς, ὥσπερ ἢ ἐποποιία·
even without movement does the(-work) of-itself as the epic

διὰ γὰρ τοῦ ἀναγινώσκειν φανερά ὅποια τίς ἐστίν· εἰ οὖν
through for the to-read (is)-evident of-what-sort some it-is if then

ἐστὶ τά γ' ἄλλα κρείττων, τοῦτό γε οὐκ ἀναγκαῖον
it-is the at-least other(-things) superior this at-least not necessary

αὐτῇ ὑπάρχειν. ἔπειτα διότι πάντ' ἔχει ὅσαπερ ἢ ἐποποιία
to-it to-belong next because all(-things) it-has whatever the epic(-has)

(καὶ γὰρ τῷ μέτρῳ ἔξεστι χρῆσθαι), καὶ ἔτι οὐ μικρὸν
and for the meter it-may use and further not small

μέρος τὴν μουσικὴν καὶ τὰς ὄψεις, δι' ἧς αἱ ἡδοναὶ
(a)-part the music and the spectacles through which the pleasures
συνίστανται ἐναργέστατα· εἶτα καὶ τὸ ἐναργὲς ἔχει καὶ ἐν
are-produced most-vividly then also the vivid it-has both in
τῇ ἀναγνώσει καὶ ἐπὶ τῶν ἔργων· ἔτι τὸ ἐν ἐλάττονι
the reading and in the performances further the in less
μήκει τὸ τέλος τῆς μιμήσεως εἶναι (τὸ γὰρ ἀθροώτερον
length the end of-the imitation to-be the for more-concentrated
ἥδιον ἢ πολλῶ κεκραμένον τῷ χρόνῳ, λέγω δ' οἶον
(is)-pleasanter than with-much diluted — time I-mean and such-as
εἴ τις τὸν Οἰδίπουν θεῖναι τὸν Σοφοκλέους ἐν ἔπεσιν
if someone the Oedipus should-put the(-one) of-Sophocles in verses
ὅσοις ἢ Ἰλιάς)· ἔτι ἥττον μία ἢ μίμησις ἢ
as-many-as the Iliad further less one (is)-the imitation the(-one)
τῶν ἐποποιῶν (σημεῖον δέ, ἐκ γὰρ ὅποιασούν μιμήσεως
of-the epic-poets (a)-sign and from for any-whatever imitation
πλείους τραγωδίαί γίνονται), ὥστε ἐὰν μὲν ἓνα μῦθον
several tragedies come so-that if indeed one plot
ποιῶσιν, ἢ βραχέως δεικνύμενον μείουρον φαίνεσθαι,
they-make either briefly shown curtailed to-seem
ἢ ἀκολουθοῦντα τῷ τοῦ μέτρου μήκει ὑδαρῇ· λέγω δέ
or following the of-the meter length watery I-mean and
οἶον ἐὰν ἐκ πλειόνων πράξεων ἢ συγκεκλιμένη, ὥσπερ ἢ
such-as if from several actions it-be composed as the
Ἰλιάς ἔχει πολλὰ τοιαῦτα μέρη καὶ ἢ Ὀδύσσεια, καὶ καθ'
Iliad has many such parts and the Odyssey also by
ἑαυτὰ ἔχει μέγεθος (καίτοι ταῦτα τὰ ποιήματα συνέστηκεν
themselves has magnitude and-yet these the poems are-structured
ὡς ἐνδέχεται ἄριστα καὶ ὅτι μάλιστα μᾶς πράξεως
as is-possible best and as much-as-possible of-one action
μίμησις) — εἰ οὖν τούτοις τε διαφέρει πᾶσιν καὶ ἔτι τῷ
(an)-imitation if then in-these both it-excels all and further in-the

τῆς τέχνης ἔργῳ (δεῖ γὰρ οὐ τὴν τυχοῦσαν ἡδονὴν
of-the art work (they)-must for not the chance pleasure
 ποιεῖν αὐτὰς ἀλλὰ τὴν εἰρημένην), φανερόν ὅτι κρείττων
to-produce them but the stated(-one) evident (is)-that superior
 ἂν εἴη μᾶλλον τοῦ τέλους τυγχάνουσα τῆς ἐποποιίας.
 — *it-would-be more the end attaining than-the epic*

1462b16 περὶ μὲν οὖν τραγωδίας καὶ ἐποποιίας, καὶ αὐτῶν καὶ
about indeed then tragedy and epic both themselves and
 τῶν εἰδῶν καὶ τῶν μερῶν, καὶ πόσα καὶ τί διαφέρει,
the kinds and the parts and how-many and in-what they-differ
 καὶ τοῦ εὖ ἢ μὴ τίνες αἰτίαι, καὶ περὶ ἐπιτιμήσεων
and of-the well or not what (are-the)-causes and about censures
 καὶ λύσεων, εἰρήσθω τοσαῦτα. ***
and solutions let-be-said so-much (lacuna)

LONGINUS

ΠΕΡΙ ΥΨΟΥΣ

On the Sublime

Caecilius' treatise on the sublime, Longinus writes to a friend, fell below its subject and gave little help: it tried to show what the sublime is by countless examples, but left out how our natures may be advanced toward greatness. At Terentianus' urging he will set down some notes for men of public life. Sublimity is a summit and eminence of discourse, from which the greatest poets and prose writers won their first place and their fame. It leads hearers not to persuasion but to transport, and a sublime stroke well timed scatters everything like a thunderbolt and shows the orator's power at once.

Τὸ μὲν τοῦ Κεκιλίου συγγραμμάτιον, ὃ περὶ ὕψους 1
the indeed — of-Caecilius little-treatise which about sublimity
συνετάξατο, ἀνασκοπούμενοις ἡμῖν ὡς οἶσθα κοινῇ,
he-composed examining to-us as you-know together
Ποστούμῃ Φλωρεντιανῇ φίλτατε, ταπεινότερον ἐφάνη τῆς
Postumius Florentianus dearest lower appeared than-the
ὅλης ὑποθέσεως καὶ ἥκιστα τῶν καιρίων ἐφαπτόμενον,
whole subject and least the vital(-points) touching
οὐ πολλὴν τε ὠφέλειαν, ἧς μάλιστα δεῖ στοχάζεσθαι
not much and benefit of-which most must to-aim-at
τὸν γράφοντα, περιποιοῦν τοῖς ἐντυγχάνουσιν, εἴγ' ἐπὶ
the writer procuring for-the readers if-indeed in
πάσης τεχνολογίας δυεῖν ἀπαιτουμένων, προτέρου μὲν
every technical-treatise two being-required (the)-first indeed
τοῦ δεῖξαι, τί τὸ ὑποκείμενον, δευτέρου δὲ τῇ τάξει,
the to-show what (is)-the subject second and in-the order
τῇ δυνάμει δὲ κυριώτερον, πῶς ἂν ἡμῖν αὐτὸ τοῦτο
in-the power but more-important how — for-us itself this
καὶ δι' ὧν τινων μεθόδων κτητὸν γένοιτο, ὅμως
and through what certain methods attainable it-might-become yet
ὁ Κεκίλιος, ποῖον μὲν τι ὑπάρχει τὸ ὑψηλόν,
— Caecilius of-what-sort indeed something is the sublime

διὰ μυρίων ὅσων ὥς ἀγνοοῦσι πειράται
through countless how-many(-instances) as to-(men)-not-knowing tries
 δεικνύναι, τὸ δὲ δι' ὅτου τρόπου τὰς ἑαυτῶν φύσεις
to-show the but through what manner the our-own natures
 προάγειν ἰσχύοιμεν ἂν εἰς ποσὴν μεγέθους ἐπίδοσιν, οὐκ
to-advance we-might-be-able — to some of-greatness increase not
 οἶδ' ὅπως ὥς οὐκ ἀναγκαῖον παρέλιπεν·
I-know how as not necessary be-passed-over

- 2 πλὴν ἴσως τουτονὶ μὲν τὸν ἄνδρα οὐχ οὕτως αἰτιάσθαι
except perhaps this indeed the man not so to-blame
 τῶν ἐκλελειμμένων, ὥς αὐτῆς τῆς ἐπινοίας καὶ σπουδῆς
for-the (things)-left-out as (for)-the-very — conception and zeal
 ἄξιον ἐπαινεῖν. ἐπεὶ δ' ἐνεκελεύσω καὶ ἡμᾶς τι περὶ
worthy to-praise since and you-urged also us something about
 ὕψους πάντως εἰς σὴν ὑπομνηματίσασθαι χάριν, φέρε,
sublimity by-all-means for your to-note-down sake come
 εἴ τι δὴ δοκοῦμεν ἀνδράσι πολιτικοῖς τε θεωρηκέναι
if anything indeed we-seem for-men political to-have-observed
 χρήσιμον, ἐπισκεψώμεθα. αὐτὸς δ' ἡμῖν, ἑταῖρε, τὰ
useful let-us-examine yourself and for-us comrade the(-points)
 ἐπὶ μέρους, ὥς πέφυκας καὶ καθήκει, συνεπικρινεῖς
in detail as you-are-by-nature and it-is-fitting will-judge-with(-us)
 ἀληθέστατα· εὖ γὰρ δὴ ὁ ἀποφηνάμενος τί θεοῖς
most-truly well for indeed the(-man) declaring what to-gods
 ὅμοιον ἔχομεν, 'εὐεργεσίαν' εἶπας 'καὶ ἀλήθειαν.'

- 3 γράφων δὲ πρὸς σέ, φίλτατε, τὸν παιδείας ἐπιστήμονα,
writing and to you dearest the of-learning expert
 σχεδὸν ἀπήλλαγμα καὶ τοῦ διὰ πλείονων
nearly I-am-released also from-the through more(-words)
 προϋποτίθεσθαι, ὥς ἀκρότης καὶ ἑξοχή τις λόγων
to-premise that (a)-summit and eminence some of-discourse

ἐστὶ τὰ ὕψη, καὶ ποιητῶν τε οἱ μέγιστοι καὶ
are the sublimities and of-poets both the greatest and
 συγγραφέων οὐκ ἄλλοθεν ἢ ἐνθένδε ποθὲν ἐπρώτευσαν
of-prose-writers not from-elsewhere than from-here somewhere won-first-place
 καὶ ταῖς ἑαυτῶν περιέβαλον εὐκλείαις τὸν αἰῶνα.
and with-the their-own embraced glories — posterity
 οὐ γὰρ εἰς πειθῶ τοὺς ἀκροωμένους ἀλλ' εἰς ἔκστασιν 4
not for to persuasion the bearers but to transport
 ἄγει τὰ ὑπερφυᾶ· πάντῃ δέ γε σὺν ἐκπλήξει
lead the extraordinary(-things) everywhere and at-least with amazement
 τοῦ πιθανοῦ καὶ τοῦ πρὸς χάριν αἰὲν κρατεῖ τὸ
(over)-the persuasive and the toward pleasure always prevails the
 θαυμάσιον, εἷγε τὸ μὲν πιθανὸν ὥς τὰ πολλὰ ἐφ'
marvelous if-indeed the indeed persuasive as the many(-times) (is)-up-to
 ἡμῖν, ταῦτα δὲ δυναστείαν καὶ βίαν ἄμαχον προσφέροντα
us these but mastery and force irresistible bringing-to-bear
 παντὸς ἐπάνω τοῦ ἀκροωμένου καθίσταται. καὶ τὴν μὲν
every above — bearer are-set and the indeed
 ἐμπειρίαν τῆς εὐρέσεως καὶ τὴν τῶν πραγμάτων τάξιν καὶ
skill of-the invention and the of-the matters order and
 οἰκονομίαν οὐκ ἐξ ἑνὸς οὐδ' ἐκ δυεῖν, ἐκ δὲ τοῦ ὅλου
arrangement not from one nor from two from but the whole
 τῶν λόγων ὕφους μόλις ἐκφαινομένην ὁρώμεν, ὕψος δέ
of-the speeches texture scarcely emerging we-see sublimity but
 που καιρίως ἐξενεχθὲν τὰ τε πράγματα δίκην σκηπτοῦ
somewhere timely brought-out the both matters like (a)-thunderbolt
 πάντα διεφόρησεν καὶ τὴν τοῦ ῥήτορος εὐθὺς ἀθρόαν
all scatters and the of-the orator at-once concentrated
 ἐνεδείξατο δύναμιν. ταῦτα γὰρ οἶμαι καὶ τὰ παραπλήσια,
displays power these for I-think and the similar(-things)
 Τερεντιανὲ ἥδιστε, καὶν αὐτὸς ἐκ πείρας ὑφηγήσαιο.
Terentianus dearest also yourself from experience could-explain

Some hold that the sublime is born and not taught, and that rules only weaken natural works. Longinus answers that nature, though free in emotional and lofty passages, is not random: method sets the measure and the moment, and great gifts left to impulse and ignorant daring are in danger, needing the bridle as often as the spur. As Demosthenes ranks good fortune first and good counsel next, so in discourse nature holds the place of fortune and art of counsel, and only art teaches that some effects depend on nature alone. Whoever weighs this will not call the study useless.

- 1 Ἡμῖν δ' ἐκεῖνο διαπορητέον ἐν ἀρχῇ, εἰ ἔστιν ὕψους
for-us and that (is)-to-be-questioned at (the)-beginning whether there-is of-sublimity
 τις ἢ βάθους τέχνη, ἐπεὶ τινες ὅλως οἴονται διηπατηῆσθαι
some or of-depth art since some(-men) wholly think to-be-deceived
 τοὺς τὰ τοιαῦτα ἄγοντας εἰς τεχνικὰ παραγγέλματα.
those the such(-things) bringing into technical precepts
 γεννᾶται γάρ, φησί, τὰ μεγαλοφυῇ καὶ οὐ διδακτὰ
is-born for he-says the great-natured(-things) and not taught
 παραγίνεται, καὶ μία τέχνη πρὸς αὐτὰ τὸ πεφυκέναι·
arrives and one art for them (is)-the to-be-born
 χείρω τε τὰ φυσικὰ ἔργα, ὥς οἴονται, καὶ τῷ παντὶ
worse and the natural works as they-think and in-the all
 δειλότερα καθίσταται ταῖς τεχνολογίαις κατασκελετευόμενα.
more-feeble become by-the technical-rules reduced-to-skeletons
- 2 ἐγὼ δὲ ἐλεγχθήσεσθαι τοῦθ' ἑτέρως ἔχον φημί, εἰ
I but to-be-going-to-be-proved this otherwise being say if
 ἐπισκέψαιτό τις, ὅτι ἡ φύσις, ὥσπερ τὰ πολλὰ ἐν τοῖς
should-consider one that the nature as the many(-times) in the
 παθητικοῖς καὶ διηρμένους αὐτόνομον, οὕτως οὐκ εἰκαλέον
emotional and elevated(-passages) (is)-autonomous so not random
 τι καὶ παντὸς ἀμέθοδον εἶναι φιλεῖ, καὶ ὅτι αὕτη
something and-from every(-side) unmethodical to-be tends and that it

μὲν πρῶτόν τι καὶ ἀρχέτυπον γενέσεως στοιχείον
indeed (a)-first something and archetypal of-generation element
 ἐπὶ πάντων ὑφέστηκεν, τὰς δὲ ποσότηας καὶ τὸν ἐφ'
in all subsists the but quantities and the for
 ἐκάστου καιρόν, ἔτι δὲ τὴν ἀπλανεστάτην ἀσκησὶν τε
each (right)-moment further and the most-unerring practice both
 καὶ χρῆσιν ἱκανὴ παρορίσαι καὶ συνενεγκεῖν ἢ μέθοδος,
and use (is)-able to-define and to-contribute the method
 καὶ ὡς ἐπικινδυνότερα, αὐτὰ ἐφ' αὐτῶν δίχα ἐπιστήμης,
and that more-dangerous themselves by themselves without knowledge
 ἀστήρικτα καὶ ἀνερμάτιστα ἐαθέντα τὰ μεγάλα, ἐπὶ
unsupported and unballasted left the great(-things) to
 μόνῃ τῇ φορᾷ καὶ ἀμαθεὶ τόλμῃ λειπόμενα· δεῖ γὰρ
only the impulse and ignorant daring abandoned (there)-needs for
 αὐτοῖς ὡς κέντρον πολλάκις, οὕτω δὲ καὶ χαλινού.
to-them as (a)-spur often so and also (a)-bridle
 ὅπερ γὰρ ὁ Δημοσθένης ἐπὶ τοῦ κοινοῦ τῶν ἀνθρώπων 3
what for — Demosthenes about the common of-the men
 ἀποφαίνεται βίου, μέγιστον μὲν εἶναι τῶν ἀγαθῶν
declares life greatest indeed to-be of-the goods
 τὸ εὐτυχεῖν, δεύτερον δὲ καὶ οὐκ ἔλαττον τὸ εὖ
the to-have-good-fortune second and also not less the well
 βουλευέσθαι, ὅπερ οἷς ἂν μὴ παρῇ συναναίρει
to-take-counsel which (for-those)-whom — not it-is-present destroys-along
 πάντως καὶ θάτερον, τοῦτ' ἂν καὶ ἐπὶ τῶν λόγων εἴποιμεν,
altogether also the-other this — also about the discourses we-might-say
 ὡς ἢ μὲν φύσις τὴν τῆς εὐτυχίας τάξιν ἐπέχει, ἢ τέχνη
that the indeed nature the of-the good-fortune place holds the art
 δὲ τὴν τῆς εὐβουλίας. τὸ δὲ κυριώτατον, ὅτι καὶ αὐτὸ
and the of-the good-counsel the and most-important (is)-that also itself
 τὸ εἶναί τινα τῶν ἐν λόγοις ἐπὶ μόνῃ τῇ φύσει οὐκ
the to-be some of-the in discourses (dependent)-on only the nature not

ἄλλοθεν ἡμᾶς ἢ παρὰ τῆς τέχνης ἐκμαθεῖν δεῖ. εἰ ταῦθ', ὡς
from-elsewhere us than from the art to-learn must if these as
 ἔφην, ἐπιλογίσαιτο καθ' ἑαυτὸν ὁ τοῖς χρηστομαθοῦσιν
I-said should-consider by himself the(-man) the studious
 ἐπιτιμῶν, οὐκ ἂν ἔτι, ἐμοὶ δοκεῖ, περιττὴν καὶ ἄχρηστον
censuring not — any-longer to-me it-seems superfluous and useless
 τὴν ἐπὶ τῶν προκειμένων ἡγήσαιτο θεωρίαν ***
the in the (matters)-proposed would-be-consider study (lacuna)

III · BOMBAST, PUERILITY, AND FALSE EMOTION

After a gap, verses of furnace flames and a flute-playing Boreas are not tragic but mock-tragic, turbid in phrasing and confused in imagery. Even in tragedy, which admits bombast, swelling out of tune is unpardonable, and it would hardly suit real speeches. So Gorgias' "Xerxes, the Zeus of the Persians" and "vultures, living tombs" are laughed at, with Callisthenes, Clitarchus, Amphicrates, Hegesias, and Matris. Swelling is the hardest fault to guard against, since those who aim at greatness flee from weakness into it. Puerility, the pedant's thought ending in frigidity, is the opposite of grandeur, and a third fault is empty or excessive emotion, which Theodorus called misplaced frenzy.

- 1 καὶ καμίνου σχῶσι μάκιστον σέλας.
and of-the-furnace they-check (the)-highest flame
 εἰ γάρ τιν' ἐστιοῦχον ὄψομαι μόνον,
if for some hearth-holder I-shall-see alone
 μίαν παρείρας πλεκτάνην χειμάρροον,
one inserting coil torrential
 στέγην πυρώσω καὶ κατανθρακώσομαι.
(the)-roof I-will-fire and I-will-burn-to-coals
 νῦν δ' οὐ κέκραγά πω τὸ γενναῖον μέλος.
now but not I-have-cried yet the noble song

οὐ τραγικὰ ἔτι ταῦτα, ἀλλὰ παρατράγωδα, αἱ πλεκτάναι,
not tragic any-longer (are)-these but pseudo-tragic the coils

καὶ τὸ πρὸς οὐρανὸν ἐξεμῆν, καὶ τὸ τὸν Βορέαν αὐλητὴν
and the to heaven to-vomit and the — Boreas (a)-flute-player
 ποιεῖν, καὶ τὰ ἄλλα ἐξῆς· τεθόλωται γὰρ τῇ φράσει καὶ
to-make and the rest in-order are-muddled for in-the phrasing and
 τεθορύβηται ταῖς φαντασίαις μᾶλλον ἢ δεδείνωται, κἂν
are-confused in-the images rather than are-made-terrible and-if
 ἕκαστον αὐτῶν πρὸς αὐγὰς ἀνασκοπῆς, ἐκ τοῦ φοβεροῦ
each of-them to (the)-light you-examine from the fearful
 κατ' ὀλίγον ὑπονοστεῖ πρὸς τὸ εὐκαταφρόνητον. ὅπου δ'
by little it-sinks toward the contemptible where and
 ἐν τραγωδίᾳ, πράγματι ὀγκηρῶ φύσει καὶ ἐπιδεχομένῳ
in tragedy (a)-thing bulky by-nature and admitting
 στόμφον, ὅμως τὸ παρὰ μέλος οἶδεν ἀσύγνωστον, σχολῇ
bombast yet the out-of tune to-swell (is)-unpardonable hardly
 γ' ἂν οἶμαι λόγοις ἀληθινοῖς ἀρμόσειεν.
at-least — I-think with-speeches real it-would-suit

ταύτῃ καὶ τὰ τοῦ Λεοντίνου Γοργίου γελᾶται
in-this-way also the(-phrases) of-the Leontine Gorgias are-laughed-at
 γράφοντος 'Ξέρξης ὁ τῶν Περσῶν Ζεὺς,' καὶ 'Γῦπες
writing Xerxes the of-the Persians Zeus and vultures
 ἐμψυχοὶ τάφοι,' καὶ τινὰ τῶν Καλλισθένους ὄντα οὐχ
living tombs and some of-the(-phrases) of-Callisthenes being not
 ὑψηλὰ ἀλλὰ μετέωρα, καὶ ἔτι μᾶλλον τὰ Κλειτάρχου·
sublime but high-flown and still more the(-phrases) of-Clitarchus
 φλοιώδης γὰρ ἀνὴρ καὶ φυσῶν κατὰ τὸν Σοφοκλέα,
frothy for the-man and blowing according-to — Sophocles

μικροῖς μὲν αὐλίσκοισι, φορβειᾶς δ' ἄτερ.
on-small indeed pipes (a)-mouthband but without

τά γε μὴν Ἀμφικράτους τοιαῦτα καὶ Ἡγησίου καὶ
the(-phrases) at-least indeed of-Amphicrates such and of-Hegesias and
 Μάτριδος· πολλαχοῦ γὰρ ἐνθουσιᾶν ἑαυτοῖς δοκοῦντες οὐ
of-Matris often for to-be-inspired to-themselves seeming not
 βακχεύουσιν ἀλλὰ παίζουσιν.

they-revel but they-play

- 3 ὅλως δ' ἔοικεν εἶναι τὸ οἰδεῖν ἐν τοῖς μάλιστα
generally and it-seems to-be the to-swell among the most
 δυσφυλακτότατον. φύσει γὰρ ἅπαντες οἱ μεγέθους
hardest-to-guard-against by-nature for all those grandeur
 ἐφίεμενοι, φεύγοντες ἀσθενείας καὶ ξηρότητος κατὰγνωσι,
aiming-at fleeing of-weakness and of-dryness (the)-charge
 οὐκ οἶδ' ὅπως ἐπὶ τοῦθ' ὑποφέρονται, πειθόμενοι τῷ
not I-know how to this are-carried believing the(-saying)
 'μεγάλων ἀπολισθαίνειν ὅμως εὐγενὲς ἀμάρτημα.'

from-great(-things) to-slip-away yet (is-a)-noble error

- 4 κακοὶ δὲ ὄγκοι καὶ ἐπὶ σωμάτων καὶ λόγων, οἱ
bad and (are)-swellings both in bodies and speeches the
 χαῦνοι καὶ ἀναλήθεις καὶ μήποτε περιστάντες ἡμᾶς εἰς
flabby and untrue and perhaps turning us into
 τοῦναντίον· οὐδὲν γὰρ φασὶ ξηρότερον ὕδρωπικοῦ.
the-opposite nothing for they-say (is)-drier than-(a)-dropsical(-man)
 ἀλλὰ τὸ μὲν οἶδουν ὑπεραίρειν βούλεται τὰ ὕψη, τὸ δὲ
but the indeed swelling to-overtop wishes the sublimities the and
 μειρακιῶδες ἄντικρυς ὑπεναντίον τοῖς μεγέθεσι ταπεινὸν
puerile (is)-downright opposite to-the grandeurs low
 γὰρ ἐξ ὅλου καὶ μικρόψυχον καὶ τῷ ὄντι κακὸν
for from (the)-whole and small-souled and in-the reality (a)-vice
 ἀγενέστατον. τί ποτ' οὖν τὸ μειρακιῶδές ἐστιν; ἢ δῆλον
most-ignoble what ever then the puerile is or clear
 ὥς σχολαστικὴ νόησις, ὑπὸ περιεργασίας λήγουσα εἰς
that (a)-pedantic thought through overelaboration ending in

ψυχρότητα; ὀλισθαίνουνσι δ' εἰς τοῦτο τὸ γένος ὀρεγόμενοι
frigidity slip and into this the kind reaching
 μὲν τοῦ περιττοῦ καὶ πεποιημένου καὶ μάλιστα τοῦ
indeed for-the extraordinary and elaborate and most-of-all the
 ἡδέος, ἐποκέλλοντες δὲ εἰς τὸ ῥωπικὸν καὶ κακόζηλον.
pleasant running-aground but on the tawdry and affected
 τούτῳ παράκειται τρίτον τι κακίας εἶδος ἐν τοῖς 5
to-this lies-beside (a)-third some of-fault kind in the
 παθητικοῖς, ὅπερ ὁ Θεόδωρος παρένθρυσον ἐκάλει. ἔστι
emotional(-passages) which — Theodorus misplaced-frenzy called it-is
 δὲ πάθος ἄκαιρον καὶ κενὸν ἔνθα μὴ δεῖ πάθους,
and emotion untimely and empty where not (there)-is-need of-emotion
 ἢ ἄμετρον ἔνθα μετρίου δεῖ. πολλὰ γὰρ ὥσπερ
or unmeasured where moderate(-emotion) is-needed often for as
 ἐκ μέθης τινὲς εἰς τὰ μηκέτι τοῦ πράγματος, ἴδια
from drunkenness some(-men) into the no-longer of-the subject peculiar
 ἑαυτῶν καὶ σχολικὰ παραφέρονται πάθη· εἴτα πρὸς οὐδὲν
to-themselves and schoolish are-carried-off emotions then before nothing
 πεπονθότας ἀκροατὰς ἀσχημονοῦσιν, εἰκότως, ἐξεστηκότες
having-felt bearers they-disgrace-themselves naturally beside-themselves
 πρὸς οὐκ ἐξεστηκότες· πλὴν περὶ μὲν τῶν παθητικῶν
toward not beside-themselves(-ones) but about indeed the emotional(-parts)
 ἄλλος ἡμῖν ἀπόκειται τόπος.
another for-us is-reserved place

Timaeus is full of frigidity: learned but quick to censure others' faults, blind to his own, and driven by love of novel thoughts into childishness. He says Alexander took all Asia in fewer years than Isocrates spent writing his Panegyric, and that the Athenians paid for mutilating the Herms through Hermocrates, Hermon's son. Xenophon and Plato slip too: Xenophon calls the pupils of the eyes modest maidens, and Timaeus steals the conceit; Plato writes of cypress memorials and walls asleep in the earth. Herodotus' drunken barbarians call beautiful women pains for the eyes, but even so a writer should not be petty before posterity.

- 1 **Θατέρου δὲ ὧν εἶπομεν, λέγω δὲ τοῦ ψυχροῦ, πλήρης ὁ**
of-the-other and of-what we-mentioned I-mean and of-the frigid (is)-full —
Τίμαιος, ἀνὴρ τὰ μὲν ἄλλα ἱκανὸς καὶ πρὸς λόγον
Timaeus (a)-man in-the indeed other(-respects) capable and toward of-discourse
ἐνίοτε μέγεθος οὐκ ἄφορος, πολυῖστωρ, ἐπινοητικός·
sometimes grandeur not unproductive learned inventive
πλὴν ἀλλοτρίων μὲν ἐλεγκτικώτατος ἀμαρτημάτων,
but of-others' indeed most-critical faults
ἀνεπαίσθητος δὲ ἰδίων, ὑπὸ δὲ ἔρωτος τοῦ ξένας νοήσεις
insensible but of-(his)-own through and love of-the strange thoughts
αἰεὶ κινεῖν πολλάκις ἐκπίπτων εἰς τὸ παιδαριωδέστατον.
always to-stir often falling into the most-childish
- 2 **παραθήσομαι δὲ τάνδρὸς ἐν ἧ δύο, ἐπειδὴ τὰ πλείω**
I-shall-cite and of-the-man one or two since the most
προέλαβεν ὁ Κεκίλιος. ἐπαιῶν Ἀλέξανδρον τὸν μέγαν,
has-anticipated — Caecilius praising Alexander the great
ὅς τὴν Ἀσίαν ὅλην φησὶν ἐν ἐλάττωσι παρέλαβεν, ἣ
who the Asia whole he-says in fewer(-years) took than
ὅσοις τὸν ὑπὲρ τοῦ πρὸς Πέρσας πολέμου πανηγυρικὸν
(in)-as-many-as the about the against Persians war panegyric
λόγον Ἰσοκράτης ἔγραψεν· θαυμαστή γε τοῦ Μακεδόνα
speech Isocrates wrote marvelous indeed (is)-of-the Macedonian

ἡ πρὸς τὸν σοφιστὴν σύγκρισις· δῆλον γάρ, ὦ Τίμαιε, ὡς
the with the sophist comparison clear for O Timaeus that
 οἱ Λακεδαιμόνιοι διὰ τοῦτο πολὺ τοῦ Ἰσοκράτους κατ'
the Lacedaemonians because-of this much — than-Isocrates in
 ἀνδρίαν ἐλείποντο, ἐπειδὴ οἱ μὲν τριάκοντα ἔτεσι Μεσσήνην
courage fell-short since they indeed thirty years Messene
 παρέλαβον, ὁ δὲ τὸν πανηγυρικὸν ἐν μόνοις δέκα συνετάξατο.
took he but the panegyric in only ten composed
 τοῖς δὲ Ἀθηναίοις ἀλοῦσι περὶ Σικελίαν τίνα τρόπον
on-the and Athenians captured about Sicily what manner(-of-phrase)
 ἐπιφωνεῖ; ὅτι εἰς τὸν Ἑρμῆν ἀσεβήσαντες καὶ
he-exclaims that against — Hermes having-been-impious and
 περικόψαντες αὐτοῦ τὰ ἀγάλματα, διὰ τοῦτ' ἔδωκαν
having-mutilated his the statues because-of this they-paid
 δίκην, οὐχ ἥκιστα δι' ἓνα ἄνδρα, ὃς ἀπὸ τοῦ
(the)-penalty not least through one man who from the
 παρανομηθέντος διὰ πατέρων ἦν, Ἑρμοκράτη τὸν
(god)-outraged through (his)-fathers was Hermocrates the(-son)
 Ἑρμωνος.' ὥστε θαυμάζειν με, Τερεντιανὲ ἡδιστε, πῶς οὐ
of-Hermon so-that to-wonder me Terentianus dearest how not
 καὶ εἰς Διονύσιον γράφει τὸν τύραννον· ἐπεὶ γὰρ εἰς
also about Dionysius he-writes the tyrant since for toward
 τὸν Δία καὶ τὸν Ἡρακλέα δυσσεβῆς ἐγένετο, διὰ τοῦτ'
— Zeus and — Heracles impious he-became because-of this
 αὐτὸν Δίων καὶ Ἡρακλείδης τῆς τυραννίδος ἀφείλοντο.
him Dion and Heraclides of-the tyranny deprived
 τί δεῖ περὶ Τιμαίου λέγειν, ὅπου γε καὶ οἱ ἥρωες
why need-one about Timaeus to-speak when at-least even the heroes
 ἐκεῖνοι, Ξενοφῶντα λέγω καὶ Πλάτωνα, καίτοιγε ἐκ τῆς
those Xenophon I-mean and Plato although from the
 Σωκράτους ὄντες παλαιστρας, ὅμως διὰ τὰ οὕτως
of-Socrates being wrestling-school yet because-of the so

μικροχαρῇ ποτε ἑαυτῶν ἐπιλανθάνονται; ὁ μέν
petty(-pleasures) sometimes themselves forget the(-one) indeed
 γε ἐν τῇ Λακεδαιμονίῳ γράφει πολιτείαν· ἑκείνων
at-least in the of-(the)-Lacedaemonians writes constitution of-the
 μὲν γοῦν ἥττον μὲν ἂν φωνὴν ἀκούσας ἢ τῶν
indeed at-any-rate less indeed — (a)-voice you-would-hear than of-the
 λιθίνων, ἥττον δ' ἂν ὄμματα στρέψαις ἢ τῶν χαλκῶν,
stone(-statues) less and — eyes you-would-turn than of-the bronze(-ones)
 αἰδημονεστέροις δ' ἂν αὐτοὺς ἡγήσαιο καὶ αὐτῶν
more-modest and — them you-would-think even than-the-very
 τῶν ἐν τοῖς ὀφθαλμοῖς παρθένων.' Ἀμφικράτει καὶ οὐ
— in the eyes maidens for-Amphicrates and not
 Ξενοφῶντι ἔπρεπε τὰς ἐν τοῖς ὀφθαλμοῖς ἡμῶν κόρας
for-Xenophon it-was-fitting the in the eyes our pupils
 λέγειν παρθένους αἰδήμονας. οἷον δὲ Ἡράκλεις τὸ τὰς
to-call maidens modest what and Heracles (is)-the the
 ἀπάντων ἐξῆς κόρας αἰσχυνητὰς εἶναι πεπεῖσθαι, ὅπου
of-all in-turn pupils bashful to-be to-be-convinced when
 φασὶν οὐδενὶ οὕτως ἐνσημαίνεσθαι τὴν τινῶν ἀναίδειαν ὥς
they-say in-nothing so to-be-shown the of-some shamelessness as
 ἐν τοῖς ὀφθαλμοῖς. 'οἶνοβαρές, κυνὸς ὄμματ' ἔχων' φησὶν.
in the eyes wine-heavy of-(a)-dog eyes having he-says
 5 ὁ μὲντοι Τίμαιος, ὥς φωρίου τινὸς ἐφαπτόμενος, οὐδὲ
— however Timaeus as-if stolen-goods some laying-bold-of not-even
 τοῦτο Ξενοφῶντι τὸ ψυχρὸν κατέλιπεν. φησὶ γοῦν ἐπὶ
this to-Xenophon the frigidity left he-says at-any-rate about
 τοῦ Ἀγαθοκλέους καὶ τὸ 'τὴν ἀνειψιὰν ἐτέρῳ δεδομένην
— Agathocles even the the cousin to-another given
 ἐκ τῶν ἀνακαλυπτηρίων ἀρπάσαντα ἀπελθεῖν· ὃ τίς
from the unveiling(-feast) having-snatched to-go-off which who
 ἂν ἐποίησεν ἐν ὀφθαλμοῖς κόρας, μὴ πόρνas ἔχων;
— would-have-done in (his)-eyes pupils not harlots having

τί δέ; ὁ τᾶλλα θεῖος Πλάτων τὰς δέλτους 6
what and the(-man) in-other(-things) divine Plato the tablets
 θέλων εἰπεῖν 'γράψαντες' φησὶν 'ἐν τοῖς ἱεροῖς θήσουσι
wishing to-say having-written he-says in the temples they-will-set
 κυπαριττίας μνήμας.' καὶ πάλιν 'περὶ δὲ τειχῶν, ὧ
cypress memorials and again about and walls O
 Μέγилле, ἐγὼ ξυμφεροίμην ἂν τῇ Σπάρτῃ τὸ καθεύδειν
Megillus I would-agree — with Sparta (in)-the to-sleep
 ἐὰν τῇ γῇ κατακείμενα τὰ τείχη, καὶ μὴ ἐπανίστασθαι.
to-let in-the earth lying-down the walls and not to-rise-up
 καὶ τὸ Ἡροδότειον οὐ πόρρω, τὸ φάναι τὰς καλὰς 7
and the Herodotean(-phrase) (is)-not far the to-say the beautiful
 γυναικάς 'ἀλγηδόνας ὀφθαλμῶν.' καίτοιγε ἔχει τινὰ
women (are)-pains of-eyes and-yet it-has some
 παραμυθίαν, οἱ γὰρ παρ' αὐτῷ ταυτὶ λέγοντές εἰσι οἱ
excuse the(-ones) for in him these saying are the
 βάρβαροι καὶ ἐν μέθῃ, ἀλλ' οὐδ' ἐκ τοιούτων προσώπων
barbarians and in drunkenness but not-even from such characters
 διὰ μικροψυχίαν καλὸν ἀσχημονεῖν πρὸς τὸν αἰῶνα.
through pettiness (is-it)-good to-behave-unseemly before — posterity

All these undignified faults grow from one cause, the craze for novelty in thought that possesses writers now. Our goods and evils spring from nearly the same sources: beauties of expression, sublimities, and charms lead to success and to its opposite, and so do changes, hyperboles, and plurals. So we must ask how to escape the faults that mingle with the sublime.

- 1 Ἄπαντα μέντοι τὰ οὕτως ἄσεμνα διὰ μίαν ἐμφύεται
 all however the so undignified(-things) through one grows-in
 τοῖς λόγοις αἰτίαν, διὰ τὸ περὶ τὰς νοήσεις καινόσπουδον,
 the discourses cause through the about the thoughts craving-for-novelty
 περὶ ὃ δὴ μάλιστα κορυβαντιῶσιν οἱ νῦν· ἀφ' ὧν
 about which indeed most rave the (men)-now from what
 γὰρ ἡμῖν τὰγαθά, σχεδὸν ἀπ' αὐτῶν τούτων καὶ τὰ κακὰ
 for to-us the-goods nearly from the-very these also the evils
 γεννᾶσθαι φιλεῖ. ὅθεν ἐπίφορον εἰς συνταγμάτων κατόρθωσιν
 to-be-born are-wont whence (is)-conducive to of-compositions success
 τά τε κάλλη τῆς ἐρμηνείας καὶ τὰ ὕψη καὶ πρὸς
 the both beauties of-the expression and the sublimities and besides
 τούτοις αἱ ἡδοναί· καὶ αὐτὰ ταῦτα καθάπερ τῆς ἐπιτυχίας,
 these the charms and the-very these as of-the success
 οὕτως ἀρχαὶ καὶ ὑποθέσεις καὶ τῶν ἐναντίων καθίστανται.
 so sources and foundations also of-the opposites become
 τοιοῦτόν πως καὶ αἱ μεταβολαὶ καὶ ὑπερβολαὶ καὶ τὰ
 such somehow (are)-also the changes and hyperboles and the
 πληθυντικά· δείξομεν δ' ἐν τοῖς ἔπειτα τὸν κίνδυνον,
 plurals we-shall-show and in the (pages)-after the danger
 ὃν ἔχειν εἰκόασι. διόπερ ἀναγκαῖον ἤδη διαπορεῖν καὶ
 which to-have they-seem wherefore (it-is)-necessary now to-inquire and

ὑποτίθεσθαι, δι' ὅτου τρόπου τὰς ἀνακεκραμένας κακίας
to-propose through what means the mixed faults
 τοῖς ὑψηλοῖς ἐκφεύγειν δυνάμεθα.
with-the sublime(-qualities) to-escape we-can

VI · KNOWING THE TRUE SUBLIME

The way is first to gain a clear knowledge and judgment of the true sublime. That is hard, since judgment in literature is the last fruit of long experience, but it may perhaps be approached through precepts.

Ἔστι δέ, ὦ φίλος, εἴ τινα περιποιησάμεθ' ἐν πρώτοις 1
it-is-possible and O friend if some we-should-acquire in first(-place)
 καθαρὰν τοῦ κατ' ἀλήθειαν ὕψους ἐπιστήμην καὶ ἐπὶ κρίσιν.
clear of-the in truth sublimity knowledge and judgment
 καίτοι τὸ πρᾶγμα δύσληπτον· ἢ γὰρ τῶν λόγων κρίσις
and-yet the matter (is)-hard-to-grasp the for of-the discourses judgment
 πολλῆς ἐστι πείρας τελευταῖον ἐπιγένημα· οὐ μὲν ἀλλ',
of-much is experience (the)-last product not indeed but
 ὥς εἰπεῖν ἐν παραγγέλματι, ἐντεῦθεν ποθεν ἴσως τὴν
as to-put(-it) in precept from-here somewhere perhaps the
 διάγνωσιν αὐτῶν οὐκ ἀδύνατον πορίζεσθαι.
discernment of-them (is)-not impossible to-procure

In life nothing is great that it is great to despise, like riches, honors, and power, and so in poetry and prose we should ask whether a seeming grandeur is only an empty show. The true sublime lifts the soul, filling it with joy as if it had produced what it heard. What leaves nothing more for the mind and falls away on examination is not sublime; the sublime bears reconsideration, is hard to resist, and stays in the memory. Count that truly sublime which pleases all people always, since agreement among those of different pursuits, lives, ages, and languages gives the strongest confidence.

- 1 Εἰδέναι χρή, φίλτατε, διότι, καθάπερ κὰν τῷ κοινῷ
to-know (one)-must dearest that just-as also-in the common
βίῳ οὐδὲν ὑπάρχει μέγα, οὗ τὸ καταφρονεῖν ἐστὶ μέγα,
life nothing is great of-which the to-despise is great
οἷον πλοῦτοι τιμαὶ δόξαι τυραννίδες, καὶ ὅσα δὴ
for-instance riches honors reputations tyrannies and whatever indeed
ἄλλα ἔχει πολὺ τὸ ἔξωθεν προστραγωδούμενον, οὐκ
other(-things) have much the from-outside theatrical-trapping not
ἂν τῷ γε φρονίμῳ δόξειεν ἀγαθὰ ὑπερβάλλοντα,
— to-the at-least wise(-man) would-they-seem goods surpassing
ὧν αὐτὸ τὸ περιφρονεῖν ἀγαθὸν οὐ μέτριον· θαυμάζουσι
of-which the-very — to-despise (is-a)-good not moderate they-admire
γούν τῶν ἐχόντων αὐτὰ μᾶλλον τοὺς δυναμένους
at-any-rate than-those having them more those able
ἔχειν καὶ διὰ μεγαλοψυχίαν ὑπερορῶντας· τῇδὲ
to-have and through greatness-of-soul disdainng in-this-way
που καὶ ἐπὶ τῶν διηρμένων ἐν ποιήμασι καὶ
somewhere also in the elevated(-passages) in poems and
λόγοις ἐπισκεπτέον, μή τινα μεγέθους φαντασίαν
prose (one)-must-consider whether some of-grandeur appearance
ἔχοι τοιαύτην, ἣ πολὺ πρόσκειται τὸ εἰκῇ
it-may-have such to-which much is-attached the at-random

προσαναπλαττόμενον, ἀναπτυσσόμενα δὲ ἄλλως εὐρίσκειτο
added-in-molding unfolded and otherwise may-be-found
 χαῦνα, ὧν τοῦ θαυμάζειν τὸ περιφρονεῖν εὐγενέστερον.
empty of-which than-the to-admire the to-despise (is)-nobler
 φύσει γάρ πως ὑπὸ τάληθοῦς ὕψους ἐπαίρεται τε ἡμῶν 2
by-nature for somehow by the-true sublimity is-lifted both our
 ἡ ψυχὴ καὶ γαῦρόν τι ἀνάστημα λαμβάνουσα πληροῦται
the soul and proud some elevation taking is-filled
 χαρᾶς καὶ μεγαλαυχίας, ὥς αὐτὴ γεννήσασα ὅπερ ἤκουσεν.
with-joy and exultation as-if itself having-produced what it-heard
 ὅταν οὖν ὑπ' ἀνδρὸς ἔμφρονος καὶ ἐμπείρου λόγων 3
when then by (a)-man intelligent and experienced in-literature
 πολλάκις ἀκούμενόν τι πρὸς μεγαλοφροσύνην τὴν
often heard something toward greatness-of-mind the
 ψυχὴν μὴ συνδιατιθῇ, μηδ' ἐγκαταλείπει τῇ διανοίᾳ πλείον
soul not disposes nor leaves-behind in-the mind more
 τοῦ λεγομένου τὸ ἀναθεωρούμενον, πίπτει δ', ἂν εὖ τὸ
than-the (thing)-said the (thing)-contemplated falls and if well the
 συνεχὲς ἐπισκοπῆς, εἰς ἀπαύξησιν, οὐκ ἂν ἔτ' ἀληθὲς
continuously you-examine into diminution not — any-longer true
 ὕψος εἴη μέχρι μόνης τῆς ἀκοῆς σωζόμενον. τοῦτο
sublimity would-it-be up-to only the hearing preserved this
 γὰρ τῷ ὄντι μέγα, οὗ πολλὴ μὲν ἡ ἀναθεώρησις,
for in-the reality (is)-great of-which much indeed (is)-the reconsideration
 δύσκολος δέ, μᾶλλον δ' ἀδύνατος ἡ κατεξανάστασις,
difficult but rather and impossible the resistance
 ἰσχυρὰ δὲ ἡ μνήμη καὶ δυσεξάλειπτος.
strong and the memory and hard-to-erase
 ὅλως δὲ καλὰ νόμιζε ὕψη καὶ ἀληθινὰ τὰ διὰ 4
generally and fine consider sublimities and true the(-ones) through
 παντὸς ἀρέσκοντα καὶ πᾶσιν. ὅταν γὰρ τοῖς ἀπὸ διαφόρων
all(-time) pleasing and to-all when for to-those from different

ἐπιτηδευμάτων βίων ζήλων ἡλικιῶν λόγων ἓν τι καὶ
 pursuits lives aims ages languages one something and
 ταὐτὸν ἅμα περὶ τῶν αὐτῶν ἅπασι δοκῇ, τόθ' ἡ ἐξ
 the-same at-once about the same(-things) all seems then the from
 ἀσυμφώνων ὡς κρίσις καὶ συγκατάθεσις τὴν ἐπὶ τῷ
 discordant(-voices) as-it-were judgment and assent the in the
 θαυματομένῳ πίστιν ἰσχυρὰν λαμβάνει καὶ ἀναμφίλεκτον.
 admired(-thing) confidence strong takes and indisputable

VIII • THE FIVE SOURCES

There are five sources of sublimity, resting on the power of speech: the grasp of great thoughts, the mightiest; vehement and inspired emotion, these two mostly innate; the forming of figures of thought and wording; noble phrasing, with choice of words and figurative wording; and arrangement in dignity and elevation. Caecilius omitted emotion. If he thought it one with sublimity, he erred: some emotions, like laments and fears, are low, and much sublimity, like the Aloadae piling Ossa on Olympus or the orators' encomia, lacks emotion. If he thought it never contributes, he was deceived, for nothing is so grand as noble emotion in the right place.

- 1 Ἐπεὶ δὲ πέντε, ὡς ἂν εἴποι τις, πηγαί τινές εἰσιν
 since and five as — might-say one sources certain are
 αἱ τῆς ὑψηγορίας γονιμώταται, προὔποκειμένης ὥσπερ
 the of-the sublime-speech most-productive being-presupposed as-it-were
 ἐδάφους τινὸς κοινοῦ ταῖς πέντε ταύταις ἰδέαις τῆς ἐν τῷ
 (a)-ground some common to-the five these forms of-the in the
 λέγειν δυνάμεως, ἧς ὅλως χωρὶς οὐδέν, πρῶτον μὲν καὶ
 to-speak power which wholly without nothing first indeed and
 κράτιστον τὸ περὶ τὰς νοήσεις ἀδρεπήβολον, ὡς καὶ τοῖς
 mightiest (is)-the in the thoughts grand-grasping as also-in the
 περὶ Ξενοφώντος ὠρισάμεθα· δεύτερον δὲ τὸ σφοδρόν
 (books)-on Xenophon we-defined second and the vehement

καὶ ἐνθουσιαστικὸν πάθος· ἀλλ' αἱ μὲν δύο αὐται τοῦ ὕψους
and inspired emotion but the indeed two these of-the sublimity
κατὰ τὸ πλεόν αὐθιγενεῖς συστάσεις, αἱ λοιπαὶ δ' ἤδη καὶ
for the most-part innate constituents the remaining and now also
διὰ τέχνης, ἥ τε ποιὰ τῶν σχημάτων πλάσις (δισσὰ δέ
through art the both proper of-the figures molding twofold and
που ταῦτα τὰ μὲν νοήσεως, θάτερα δὲ λέξεως), ἐπὶ
somehow (are)-these the(-ones) indeed of-thought the-others and of-wording besides
δὲ τούτοις ἡ γενναία φράσις, ἧς μέρη πάλιν ὀνομάτων
and these the noble phrasing of-which (the)-parts again of-words
τε ἐκλογὴ καὶ ἡ τροπικὴ καὶ πεποιημένη λέξις· πέμπτη δὲ
both choice and the figurative and elaborated wording fifth and
μεγέθους αἰτία καὶ συγκλείουσα τὰ πρὸ ἐαυτῆς ἅπαντα,
of-grandeur cause and enclosing the(-ones) before itself all
ἡ ἐν ἀξιώματι καὶ διάρσει σύνθεσις· φέρε δὴ τὰ
(is)-the in dignity and elevation arrangement come indeed the
ἐμπεριεχόμενα καθ' ἐκάστην ἰδέαν τούτων ἐπισκεψώμεθα,
(things)-contained under each form of-these let-us-examine
τοσοῦτον προειπόντες, ὅτι τῶν πέντε μορίων ὁ Κεκίλιος
so-much having-said-first that of-the five parts — Caecilius
ἔστιν ἃ παρέλιπεν, ὡς καὶ τὸ πάθος ἀμέλει.
there-are (some)-which he-omitted as also the emotion doubtless
ἀλλ' εἰ μὲν ὡς ἐν τι ταῦτ' ἄμφω, τό τε ὕψος καὶ 2
but if indeed as one something these both the both sublimity and
τὸ παθητικόν, καὶ ἔδοξεν αὐτῷ πάντη συνυπάρχειν τε
the emotional and it-seemed to-him everywhere to-coexist both
ἀλλήλοις καὶ συμπεφυκέναι, διαμαρτάνει· καὶ γὰρ πάθη
with-one-another and to-be-united-by-nature he-errs and for emotions
τινὰ διεστώτα ὕψους καὶ ταπεινὰ εὕρσκεται, καθάπερ
some standing-apart from-sublimity and low are-found as
οἴκτοι λῦπαι φόβοι, καὶ ἔμπαλιν πολλὰ ὕψη δίχα
laments griefs fears and conversely many sublimities (are)-without

πάθους, ὥς πρὸς μυρίους ἄλλοις καὶ τὰ περὶ τοὺς
emotion as besides countless others also the(-things) about the
 Ἀλωάδας τῷ ποιητῇ παρατετολμημένα,
Aloadae by-the poet daringly-told

Ἦσσαν ἐπ' Οὐλύμπῳ μέμασαν θέμεν· αὐτὰρ ἐπ' Ἦσση
Ossa on Olympus they-strove to-set but on Ossa
 Πήλιον εἰνοσίφυλλον, ἔν' οὐρανὸς ἄμβατος εἶη·
Pelion leaf-shaking that heaven climbable might-be

καὶ τὸ τούτοις ἔτι μείζον ἐπιφερόμενον,
and the(-line) to-these still greater added

καί νύ κεν ἐξετέλεσαν.
and now — they-would-have-accomplished(-it)

3 παρά γε μὴν τοῖς ῥήτορσι τὰ ἐγκώμια καὶ τὰ πομπικὰ
among at-least indeed the orators the encomia and the ceremonial
 καὶ ἐπιδεικτικὰ τὸν μὲν ὄγκον καὶ τὸ ὑψηλὸν ἐξ
and display(-speeches) the indeed weight and the sublime from
 ἅπαντος περιέχει, πάθους δὲ χηρεῖ κατὰ τὸ πλεῖστον,
every(-side) contain of-emotion but are-bereft for the most-part
 ὅθεν ἥκιστα τῶν ῥητόρων οἱ περιπαθεῖς ἐγκωμιαστικοὶ
whence least of-the orators the passionate (are)-encomiastic
 ἢ ἔμπαλιν οἱ ἐπαινετικοὶ περιπαθεῖς.
or conversely the laudatory passionate

4 εἰ δ' αὖ πάλιν ἐξ ὅλου μὴ ἐνόμισεν ὁ Κεκίλιος τὸ
if and again in-turn from (the)-whole not thought — Caecilius the
 ἐμπαθὲς ἐς τὰ ὑψηλὰ ποτὲ συντελεῖν, καὶ διὰ τοῦτ' οὐχ
emotional to the sublimities ever to-contribute and because-of this not
 ἡγήσατο μνήμης ἄξιον, πάνυ διηπάτῃται θαρρῶν γὰρ
considered of-mention worthy very-much he-is-deceived confidently for

ἀφορισαίμην ἄν, ὥς οὐδὲν οὕτως ὥς τὸ γενναῖον πάθος, ἔνθα
I-would-affirm — that nothing so as the noble emotion where
 χρή, μεγαλήγορον, ὥσπερ ὑπὸ μανίας τινὸς καὶ πνεύματος
it-is-right (is)-grand-sounding as-if by madness some and spirit
 ἐνθουσιαστικῶς ἐκπνέον καὶ οἷον ἐὶ φοιβάζον τοὺς λόγους.
inspiredly breathing-out and as-it-were inspiring the words

IX · GREATNESS OF MIND

Great-naturedness, the first source, is rather a gift, yet must be nurtured: sublimity echoes a great mind, as Ajax's silence in the Nekyia shows, and great words come from weighty thoughts. Homer's Strife spans earth to heaven, his gods' horses leap the cosmos, and his battle of the gods shakes heaven and Hades, godless unless allegorical; better are Poseidon striding the sea and the Jewish lawgiver's "Let there be light." Ajax prays for light, if only to die in it. The Odyssey's tales show Homer a setting sun, great without heat, his emotion ebbing into character, a comedy of manners.

Οὐ μὲν ἄλλ' ἐπεὶ τὴν κρατίστην μοῖραν ἐπέχει τῶν ἄλλων 1
not indeed but since the mightiest share holds of-the others
 τὸ πρῶτον, λέγω δὲ τὸ μεγαλοφυές, χρή κἀνταῦθα,
the first I-mean and the great-natured (one)-must also-bere
 καὶ εἰ δωρητὸν τὸ πρᾶγμα μᾶλλον ἢ κτητόν, ὅμως
even if (a)-gift the thing rather than acquired yet
 καθ' ὅσον οἷον τε τὰς ψυχὰς ἀνατρέφειν πρὸς τὰ μεγέθη,
in-so far-as possible — the souls to-nurture toward the grandeurs
 καὶ ὥσπερ ἐγκύμονας ἀεὶ ποιεῖν γενναίου παραστήματος.
and as-it-were pregnant always to-make with-noble spirit
 τίνα, φήσεις, τρόπον; γέγραφέα που καὶ ἐτέρωθι τὸ 2
what you-will-say way I-have-written somewhere also elsewhere the
 τοιοῦτον ὕψος μεγαλοφροσύνης ἀπήχημα. ὅθεν καὶ φωνῆς
such(-thing) sublimity of-greatness-of-mind (is-the)-echo whence even speech

δίχα θαυμάζεται ποτε ψιλὴ καθ' ἑαυτὴν ἢ ἔννοια δι'
without is-admired sometimes bare by itself the thought because-of
 αὐτὸ τὸ μεγαλόφρον, ὡς ἡ τοῦ Αἴαντος ἐν Νεκυία
the-very — greatness-of-mind as the — of-Ajax in (the)-Nekyia
 σιωπῇ μέγα καὶ παντὸς ὑψηλότερον λόγου.
silence (is)-great and than-every more-sublime speech

- 3 πρῶτον οὖν τὸ ἐξ οὗ γίνεται προϋποτίθεσθαι πάντως
first then the from which it-comes to-presuppose by-all-means
 ἀναγκαῖον, ὡς ἔχει δεῖ τὸν ἀληθῆ ρήτορα μὴ ταπεινὸν
(is)-necessary that to-have must the true orator not low
 φρόνημα καὶ ἀγεννές. οὐδὲ γὰρ οἶόν τε μικρὰ καὶ
spirit and ignoble nor for possible — small and
 δουλοπρεπῇ φρονοῦντας καὶ ἐπιτηδεύοντας παρ' ὅλον τὸν
slavish (things)-thinking and practicing through whole the
 βίον θαυμαστόν τι καὶ τοῦ παντὸς αἰῶνος ἐξενεγκῆν
life wonderful anything and of-the all age to-bring-forth
 ἄξιον· μεγάλοι δὲ οἱ λόγοι τούτων, κατὰ τὸ εἰκός,
worthy great and (are)-the words of-those according-to the probable
 ὧν ἂν ἐμβριθεῖς ὦσω αἱ ἔννοιαι.
of-whom — weighty are the thoughts

- 4 ταύτῃ καὶ εἰς τοὺς μάλιστα φρονηματίας ἐμπίπτει τὰ
in-this-way also to the most high-spirited fall the
 ὑπερφυᾶ· ὁ γὰρ τῷ Παρμενίωνι φήσαντι, 'ἐγὼ
extraordinary(-things) the(-man) for — to-Parmenion saying I
 μὲν ἠρκέσθην' *** τὸ ἐπ' οὐρανὸν ἀπὸ γῆς
indeed would-have-been-content (lacuna) the to heaven from earth
 διάστημα· καὶ τοῦτ' ἂν εἴποι τις οὐ μᾶλλον τῆς Ἑριδος
distance and this — might-call one not more — of-Strife
 ἢ Ὅμηρου μέτρον.
than of-Homer (the)-measure

ᾧ ἀνόμιόν γε τὸ Ἡσιόδειον ἐπὶ τῆς Ἀχλύος, 5
to-which unlike indeed (is)-the Hesiodic(-line) on the Gloom

εἶγε Ἡσιόδου καὶ τὴν Ἀσπίδα θετέον·

if-indeed to-Hesiod also the Shield (is)-to-be-ascribed

τῆς ἐκ μὲν ῥινῶν μύξαι ῥέον·

her from indeed nostrils mucus flowed

οὐ γὰρ δεινὸν ἐποίησε τὸ εἶδωλον, ἀλλὰ μισητόν. ὁ δὲ

not for terrible be-made the image but hateful he but

πῶς μεγεθύνει τὰ δαιμόνια;

how magnifies the divine(-things)

ὅσον δ' ἡεροιδὲς ἀνὴρ ἶδεν ὀφθαλμοῖσιν,

as-far and into-the-baze (a)-man sees with-eyes

ἥμενος ἐν σκοπιῇ, λεύσσω ἐπὶ οἶνοπα πόντον·

sitting on (a)-lookout gazing over (the)-wine-dark sea

τόσον ἐπιθρώσκουσι θεῶν ὑψηλές ἵπποι.

so-far leap of-the-gods high-neighing horses

τὴν ὀρμὴν αὐτῶν κοσμικῶ διαστήματι καταμετρεῖ. τίς

the stride their by-cosmic distance he-measures who

οὖν οὐκ ἂν εἰκότως διὰ τὴν ὑπερβολὴν τοῦ μεγέθους

then not — reasonably because-of the excess of-the grandeur

ἐπιφθέγγαιτο, ὅτι ἂν δις ἐξῆς ἐφορμήσωσιν οἱ τῶν

would-exclaim that if twice in-succession leap the of-the

θεῶν ἵπποι, οὐκέθ' εὐρήσουσιν ἐν κόσμῳ τόπον;

gods horses no-longer will-they-find in (the)-cosmos room

6 ὑπερφυᾶ καὶ τὰ ἐπὶ τῆς θεομαχίας φαντάσματα·
extraordinary also (are)-the in the battle-of-gods images

ἀμφὶ δ' ἐσάλπιγξεν μέγας οὐρανὸς Οὐλυμπὸς τε.
around and trumpeted great heaven Olympus and
 ἔδδεισεν δ' ὑπένερθεν ἄναξ ἐνέρων Ἄιδωνεύς,
feared and beneath (the)-lord of-the-dead Aidoneus
 δέϊσας δ' ἐκ θρόνου ἄλτο καὶ ἴαχε, μή οἱ ἔπειτα
fearing and from (the)-throne he-leapt and cried lest for-him then
 γαῖαν ἀναρρήξειε Ποσειδάων ἐνοσίχθων,
(the)-earth should-break-open Poseidon earth-shaker
 οἰκία δὲ θνητοῖσι καὶ ἀθανάτοισι φανείη,
(the)-dwellings and to-mortals and immortals should-appear
 σμερδαλᾶ, εὐρώεντα, τά τε στυγέουσι θεοὶ περ.
dreadful moldering which — loathe gods even

ἐπιβλέπεις, ἑταῖρε, ὥς ἀναρρηγνυμένης μὲν ἐκ βάθρων
you-see comrade how breaking-open indeed from (its)-foundations
 γῆς, αὐτοῦ δὲ γυμνουμένου ταρτάρου, ἀνατροπὴν δὲ
(the)-earth itself and being-laid-bare tartarus overthrow and
 ὅλου καὶ διάστασιν τοῦ κόσμου λαμβάνοντος, πάνθ' ἅμα,
whole and sundering the cosmos undergoing all at-once
 οὐρανὸς ἄδης, τὰ θνητὰ τὰ ἀθάνατα, ἅμα τῇ τότε
heaven hades the mortal the immortal together in-the then
 συμπολεμεῖ καὶ συγκινδυνεύει μάχῃ;
join-in-war and share-the-danger battle

7 ἀλλὰ ταῦτα φοβερὰ μὲν, πλὴν ἄλλως, εἰ μὴ κατ'
but these (are)-fearful indeed but otherwise if not by
 ἀλληγορίαν λαμβάνοιτο, παντάπασιν ἄθεα καὶ οὐ σώζοντα
allegory they-be-taken altogether godless and not preserving
 τὸ πρέπον. Ὅμηρος γάρ μοι δοκεῖ παραδιδούς τραύματα
the fitting Homer for to-me seems handing-down wounds

θεῶν στάσεις τιμωρίας δάκρυα δεσμὰ πάθη πάμφυρτα τοὺς
of-gods quarrels vengeance tears bonds sufferings all-mixed the
 μὲν ἐπὶ τῶν Ἰλιακῶν ἀνθρώπους, ὅσον ἐπὶ τῇ δυνάμει,
indeed in the Trojan(-war) men as-far-as in the power
 θεοὺς πεποιηκέναι, τοὺς θεοὺς δὲ ἀνθρώπους. ἀλλ' ἡμῖν μὲν
gods to-have-made the gods but men but for-us indeed
 δυσδαιμονοῦσιν ἀπόκειται λιμὴν κακῶν ὁ θάνατος, τῶν
being-unhappy is-reserved (a)-barbar from-evils — death of-the
 θεῶν δ' οὐ τὴν φύσιν ἀλλὰ τὴν ἀτυχίαν ἐποίησεν αἰώνιον.
gods but not the nature but the misfortune he-made eternal
 πολὺ δὲ τῶν περὶ τὴν θεομαχίαν ἀμείνω τὰ
much and than-the(-passages) about the battle-of-gods better (are)-the(-ones)
 ὅσα ἄχραντόν τι καὶ μέγα τὸ δαιμόνιον ὡς ἀληθῶς
which undefiled something and great the divine as truly
 καὶ ἄκρατον παρίστησιν, οἶα (πολλοῖς δὲ πρὸ ἡμῶν
and unmixed present such-as by-many and before us
 ὁ τόπος ἐξείργασται) τὰ ἐπὶ τοῦ Ποσειδῶνος,
the passage has-been-worked-out the(-lines) about — Poseidon

8

τρέμε δ' οὐρεα μακρὰ καὶ ὕλη
trembled and (the)-mountains high and (the)-forest
 καὶ κορυφαὶ Τρώων τε πόλις καὶ νῆες Ἀχαιῶν
and (the)-peaks of-(the)-Trojans and city and ships of-(the)-Achaean
 ποσσὶν ὑπ' ἀθανάτοισι Ποσειδάωνος ἰόντος.
feet under immortal of-Poseidon going
 βῆ δ' ἐλάαν ἐπὶ κύματ', ἄταλλε δὲ κήτε' ὑπ' αὐτοῦ
he-went and to-drive over (the)-waves gamboled and sea-beasts beneath him
 πάντοθεν ἐκ κευθμῶν, οὐδ' ἠγνοίησεν ἄνακτα.
from-everywhere from (the)-depths nor failed-to-know (their)-lord
 γηθοσύνη δὲ θάλασσα διῶστατο, τοὶ δὲ πέτοντο.
with-joy and (the)-sea parted they and flew

- 9 ταύτῃ καὶ ὁ τῶν Ἰουδαίων θεσμοθέτης, οὐχ ὁ τυχὼν
in-this-way also the of-the Jews lawgiver not the chance
 ἀνὴρ, ἐπειδὴ τὴν τοῦ θεοῦ δύναμιν κατὰ τὴν ἀξίαν
man since the of-the divine power according-to the worth
 ἐχώρησε καξέφηνεν, εὐθὺς ἐν τῇ εἰσβολῇ γράψας τῶν
be-conceived and-revealed at-once at the opening having-written of-the
 νόμων· εἶπεν ὁ Θεός· φησί· τί; ‘γενέσθω φῶς, καὶ
laws said — God he-says what let-there-be light and
 ἐγένετο· γενέσθω γῆ, καὶ ἐγένετο.’
there-was let-there-be earth and there-was
- 10 οὐκ ὀχληρὸς ἂν ἴσως, ἔταῖρε, δόξαμι, ἐν ἔτι τοῦ
not tiresome — perhaps comrade would-I-seem one further of-the
 ποιητοῦ καὶ τῶν ἀνθρωπίνων παραθέμενος τοῦ μαθεῖν
poet also of-the human(-passages) setting-before(-you) of-the to-learn
 χάριν, ὥς εἰς τὰ ἡρωϊκὰ μεγέθη συνεμβαίνειν ἐθίζει.
for-the-sake how into the heroic grandeurs to-enter-with he-accustoms(-us)
 ἀχλὺς ἄφνω καὶ νύξ ἄπορος αὐτῷ τὴν τῶν Ἑλλήνων
mist suddenly and night impassable for-him the of-the Greeks
 ἐπέχει μάχην· ἔνθα δὴ ὁ Αἴας ἀμηχανῶν,
holds-back battle there indeed — Ajax being-helpless

Ζεῦ πάτερ, φησὶν, ἀλλὰ σὺ ρύσαι ὑπ’ ἡέρος νῆας Ἀχαιῶν,
Zeus father he-says but you rescue from mist sons of-Achaean
 ποίησον δ’ αἶθρην, δὸς δ’ ὀφθαλμοῖσιν ιδέσθαι·
make and clear-sky grant and to-(our)-eyes to-see
 ἐν δὲ φάει καὶ ὀλεσσον.
in and light even destroy(-us)

ἔστιν ὡς ἀληθῶς τὸ πάθος Αἴαντος, οὐ γὰρ ζῆν εὔχεται
it-is as truly the emotion of-Ajax not for to-live he-prays
 (ἦν γὰρ τὸ αἶτημα τοῦ ἥρωος ταπεινότερον), ἀλλ’ ἐπειδὴ
was for the request of-the hero too-low but since

ἐν ἀπράκτῳ σκότει τὴν ἀνδρίαν εἰς οὐδὲν γενναῖον εἶχε
in inactive darkness the courage to nothing noble he-could
 διαθέσθαι, διὰ ταυτ' ἀγανακτῶν ὅτι πρὸς τὴν μάχην
dispose because-of these being-indignant that for the battle
 ἀργεῖ, φῶς ὅτι τάχιστα αἰτεῖται, ὡς πάντως τῆς ἀρετῆς
he-is-idle light as quickly(-as-possible) he-asks as by-all-means of-the valor
 εὐρήσων ἐντάφιον ἄξιον, κὰν αὐτῷ Ζεὺς ἀντιτάττηται.
going-to-find (a)-burial worthy even-if him Zeus opposes
 ἀλλὰ γὰρ Ὅμηρος μὲν ἐνθάδε οὐριος συνεμπνεῖ τοῖς 11
but for Homer indeed here (as-a)-fair-wind blows-with the
 ἀγῶσιν, καὶ οὐκ ἄλλο τι αὐτὸς πέποιθεν ἢ
contests and not other anything himself he-has-felt than

μαίνεται, ὡς ὅτ' Ἄρης ἐγχείσπαλος ἢ ὀλοὸν πῦρ
he-rages as when Ares spear-shaking or destructive fire
 οὔρεσι μαίνονται, βαθέης ἐνὶ τάρφεσιν ὕλης,
in-(the)-mountains rages of-deep in (the)-thickets forest
 ἀφλοισμὸς δὲ περὶ στόμα γίνεταί·
foam and around (the)-mouth comes

δείκνυσιν δ' ὅμως διὰ τῆς Ὀδυσσεείας (καὶ γὰρ ταῦτα
he-shows but yet through the Odyssey and for these
 πολλῶν ἕνεκα προσεπιθεωρητέον), ὅτι μεγάλης φύσεως
of-many for-the-sake (are)-to-be-further-observed that of-(a)-great nature
 ὑποφερομένης ἤδη ἰδιὸν ἐστὶν ἐν γήρᾳ τὸ φιλόμυθον.
declining already peculiar is in old-age the love-of-stories
 δῆλος γὰρ ἐκ πολλῶν τε ἄλλων συντεθεικὼς ταύτην 12
(he-is)-clear for from many both other(-signs) having-composed this
 δευτέραν τὴν ὑπόθεσιν, ἀτὰρ δὴ καὶ τοῦ λεύβανα τῶν
second the subject but indeed also-from the remnants of-the
 Ἰλιακῶν παθημάτων διὰ τῆς Ὀδυσσεείας ὡς ἐπεισόδια
Trojan sufferings through the Odyssey as episodes

τινα τοῦ Τρωϊκοῦ πολέμου προσεπεισφέρειν, καὶ νῆ Δῖ
some of-the Trojan war to-bring-in-besides and by Zeus
 ἐκ τοῦ τὰς ὀλοφύρσεις καὶ τοὺς οἴκτους ὥς πάλαι που
from the the lamentations and the pities as long-ago somehow
 προεγνωσμένους τοῖς ἥρωσιν ἐνταῦθα προσαποδιδόναί. οὐ
foreknown to-the heroes here to-render-besides not
 γὰρ ἄλλ' ἢ τῆς Ἰλιάδος ἐπίλογός ἐστιν ἡ Ὀδύσσεια·
for other than of-the Iliad (the)-epilogue is the Odyssey

ἐνθα μὲν Αἴας κεῖται ἀρήϊος, ἐνθα δ' Ἀχιλλεύς,
there indeed Ajax lies warlike there and Achilles
 ἐνθα δὲ Πάτροκλος, θεόφιν μῆστωρ ἀτάλαντος·
there and Patroclus to-the-gods (in)-counsel equal
 ἐνθα δ' ἐμὸς φίλος υἱός.
there and my dear son

- 13 ἀπὸ δὲ τῆς αὐτῆς αἰτίας, οἶμαι, τῆς μὲν Ἰλιάδος
from and the same cause I-think the indeed Iliad
 γραφομένης ἐν ἀκμῇ πνεύματος ὅλον τὸ σωματίον
being-written in (the)-prime of-spirit whole the body
 δραματικὸν ὑπεστήσατο καὶ ἐναγώνιον, τῆς δὲ Ὀδυσσεΐας
dramatic be-established and full-of-conflict of-the but Odyssey
 τὸ πλεόν διηγηματικόν, ὅπερ ἴδιον γήρως. ὅθεν ἐν
the greater(-part) narrative which (is)-peculiar of-old-age whence in
 τῇ Ὀδυσσεΐᾳ παρεικάσαι τις ἂν καταδυομένῳ τὸν Ὅμηρον
the Odyssey might-compare one — to-(a)-setting — Homer
 ἡλίῳ, οὗ δίχα τῆς σφοδρότητος παραμένει τὸ μέγεθος.
sun of-which without the vehemence remains the grandeur
 οὐ γὰρ ἔτι τοῖς Ἰλιακοῖς ἐκείνοις ποιήμασιν ἴσον ἐνταῦθα
not for still to-the Trojan those poems equal here
 σῶζει τὸν τόνον, οὐδ' ἐξωμαλισμένα τὰ ὕψη καὶ ἱζήματα
be-keeps the tension nor sustained the sublimities and sinkings

μηδαμοῦ λαμβάνοντα, οὐδὲ τὴν πρόχυσιν ὁμοίαν τῶν
nowhere taking nor the outpouring similar of-the
 ἐπαλλήλων παθῶν, οὐδὲ τὸ ἀγχίστροφον καὶ πολιτικὸν
crowded emotions nor the versatile and oratorical
 καὶ ταῖς ἐκ τῆς ἀληθείας φαντασίαις καταπεπυκνωμένον·
and with-the from the truth images thickly-set
 ἀλλ' οἷον ὑποχωροῦντος εἰς ἑαυτὸν Ὠκεανοῦ καὶ περὶ τὰ
but as-it-were retreating into itself Ocean and about the
 ἴδια μέτρα ἐρημουμένου τὸ λοιπὸν φαίνονται τοῦ μεγέθους
own bounds being-left-bare — henceforth appear of-the grandeur
 ἀμπώτιδες καὶ τοῖς μυθώδεσι καὶ ἀπίστοις πλάνος.
ebbings and-in the fabulous and incredible (a)-wandering
 λέγων δὲ ταῦτ' οὐκ ἐπιλέλυσμαι τῶν ἐν τῇ Ὀδυσσεΐᾳ
saying and these not I-have-forgotten the in the Odyssey
 χειμώνων καὶ τῶν περὶ τὸν Κύκλωπα καὶ τινων ἄλλων,
storms and the(-scenes) about the Cyclops and some others
 ἀλλὰ γῆρας διηγούμεναι, γῆρας δ' ὅμως Ὀμήρου· πλὴν ἐν
but old-age I-describe old-age but yet of-Homer yet in
 ἅπασιν τούτοις ἐξῆς τοῦ πρακτικοῦ κρατεῖ τὸ μυθικόν.
all these in-succession over-the action prevails the fabulous
 παρεξέβην δ' εἰς ταῦθ', ὡς ἔφην, ἵνα δείξαιμι, ὡς εἰς
I-digressed and into these as I-said so-that I-might-show how into
 λῆρον ἐνίοτε ῥᾶστον κατὰ τὴν ἀπακμὴν τὰ μεγαλοφυῆ
nonsense sometimes most-easily in the decline the great-natured(-things)
 παρατρέπεται οἷα τὰ περὶ τὸν Ἀσκὸν καὶ τοὺς ἐκ Κίρκης
turn-aside such-as the(-tales) about the wineskin and those by Circe
 συνοφορβουμένους, οὓς ὁ Ζώϊλος ἔφη χοιρίδια κλαίοντα,
fed-as-swine whom — Zoilus called piglets wailing
 καὶ τὸν ὑπὸ τῶν πελειάδων ὡς νεοσσὸν παρατρεφόμενον
and the by the doves as (a)-nestling fed
 Δία καὶ τὸν ἐπὶ τοῦ ναυαγίου δέχ' ἡμέρας ἄσιτον
Zeus and the(-man) on the wreck ten days without-food

- τά τε περὶ τὴν μνηστηροφονίαν ἀπίθανα. τί γὰρ ἂν
the and about the suitor-slaying incredible(-things) what for —
 ἄλλο φήσαιμεν ταῦτα ἢ τῷ ὄντι τοῦ Διὸς ἐνύπνια;
else would-we-call these than in-the reality — of-Zeus dreams
 15 δευτέρου δὲ εἵνεκα προσιστορείσθω τὰ κατὰ τὴν
of-(a)-second(-point) and for-the-sake let-be-related-besides the(-things) in the
 Ὀδύσσειαν, ὅπως ἢ σοι γνώριμον, ὥς ἡ ἀπακμὴ
Odyssey so-that it-may-be to-you known that the decline
 τοῦ πάθους ἐν τοῖς μεγάλοις συγγραφεῦσι καὶ ποιηταῖς
of-the emotion in the great prose-writers and poets
 εἰς ἥθος ἐκλύεται. τοιαῦτα γάρ που τὰ περὶ
into character is-dissolved such for somehow (are)-the(-things) about
 τὴν τοῦ Ὀδυσσεύως ἡθικῶς αὐτῷ βιολογούμενα οἰκίαν,
the — of-Odysseus in-character by-him life-described house
 οἷονεὶ κωμωδία τίς ἐστὶν ἡθολογουμένη.
as-it-were (a)-comedy some it-is of-manners

X • SELECTION AND COMBINATION

Another source is to choose the most vital attendant details and combine them into one body: Sappho's ode on love's madness gathers tongue, skin, eyes, ears, sweat, trembling, and pallor into a concourse of emotions. The Arimaspeia is flowery and Aratus makes the danger small, but Homer's sailors borne "from under death" press it into the very words. Archilochus and Demosthenes also choose the best and join them without chinks.

- 1 Φέρε νῦν, εἴ τι καὶ ἕτερον ἔχοιμεν ὑψηλοὺς ποιεῖν
come now whether something also other we-might-have sublime to-make
 τοὺς λόγους δυνάμενον, ἐπισκεψώμεθα. οὐκοῦν ἐπειδὴ πᾶσι
the words able let-us-examine accordingly since in-all
 τοῖς πράγμασι φύσει συνεδρεῖε τινὰ μόρια ταῖς ὕλαις
the things by-nature attend certain parts with-the materials

συνυπάρχοντα, ἐξ ἀνάγκης γένοιτ' ἂν ἡμῖν ὕψους αἷτιον
coexisting of necessity would-be — for-us of-sublimity (a)-cause
 τὸ τῶν ἐμφερομένων ἐκλέγειν αἰὲν τὰ καιριώτατα καὶ
the of-the (things)-contained to-select always the most-vital and
 ταῦτα τῇ πρὸς ἄλληλα ἐπισυνθέσει καθάπερ ἓν τι σῶμα
these by-the with one-another combination as one some body
 ποιεῖν δύνασθαι. ὁ μὲν γὰρ τῇ ἐκλογῇ τὸν ἀκροατὴν
to-make to-be-able the(-one) indeed for by-the selection the hearer
 τῶν λημμάτων, ὁ δὲ τῇ πυκνώσει τῶν ἐκλεγεμένων
of-the ideas the(-other) and by-the condensing of-the (things)-selected
 προσάγεται. οἷον ἢ Σαπφὼ τὰ συμβαίνοντα ταῖς
wins-over for-instance — Sappho the befalling in-the
 ἐρωτικαῖς μανίαις παθήματα ἐκ τῶν παρεπομένων καὶ
erotic madresses feelings from the attendant(-signs) and
 ἐκ τῆς ἀληθείας αὐτῆς ἐκάστοτε λαμβάνει. ποῦ δὲ τὴν
from the truth itself each-time takes where and the
 ἀρετὴν ἀποδείκνυται; ὅτε τὰ ἄκρα αὐτῶν καὶ ὑπερτεταμένα
excellence does-she-show when the extreme of-them and intensest(-features)
 δεινὴ καὶ ἐκλέξει καὶ εἰς ἄλληλα συνδῆσαι.
(she-is)-skilled both to-select and into one-another to-bind

φαίνεται μοι κῆνος ἶσος θεοῖσιν
seems to-me that(-man) equal to-gods
 ἔμμεν ὠνήρ, ὅστις ἐναντίος τοι
to-be the-man who opposite you
 ἰζάνει, καὶ πλησίον ἀδὺ φωνεύσας
sits and near sweetly (you)-speaking
 ὑπακούει
listens

καὶ γελαίσας ἡμερόεν, τό μοι μὰν

and (you)-laughing lovely which my truly

καρδίαν ἐν στήθεσιν ἐπτόασεν.

heart in (my)-breast has-fluttered

ὥς σε γὰρ ἴδω βροχέως με φωνᾶς

when you for I-see briefly me of-voice

οὐδὲν ἔτ' εἴκει·

nothing any-longer comes

ἀλλὰ καὶ μὲν γλῶσσα ἔαγε· λεπτόν δ'

but down indeed (my)-tongue is-broken subtle and

αὐτίκα χρῶ πῦρ ὑπαδεδρόμακεν·

at-once (my)-skin fire has-run-beneath

ὀππάτεσσι δ' οὐδὲν ὄρημ', ἐπιρρόμβεισι

with-eyes and nothing I-see roar

δ' ἄκουαι·

and (my)-ears

καὶ δέ μ' ἰδρὼς κακχέεται, τρόμος δὲ

down and me sweat pours trembling and

παῖσαν ἀγρεῖ, χλωροτέρα δὲ ποίας

all seizes greener and than-grass

ἐμμί· τεθνάκην δ' ὀλίγω ἴπιδεύην

I-am to-be-dead and little to-lack

φαίνομαι.

I-seem

ἀλλὰ πᾶν τολματόν, ἐπεὶ καὶ πένητα

but all (is)-to-be-dared since even (a)-poor(-man)

οὐ θαυμάζεις, ὥς ὑπὸ τὸ αὐτὸ τὴν ψυχὴν τὸ σῶμα 3

not do-you-marvel how at the same(-moment) the soul the body

τὰς ἀκοὰς τὴν γλῶσσαν τὰς ὄψεις τὴν χροάν, πάνθ' ὥς

the ears the tongue the eyes the skin all as

ἀλλότρια διοιχόμενα ἐπιζητεῖ καὶ καθ' ὑπεναντιώσεις ἅμα

alien departing she-seeks and by contradictions at-once

ψύχεται κᾶεται, ἀλογιστεῖ φρονεῖ; ἢ γὰρ φοβεῖται ἢ

she-freezes burns is-irrational is-sane either for she-fears or

παρ' ὀλίγον τέθνηκεν· ἵνα μὴ ἔν τι περὶ αὐτὴν πάθος

by little is-dead so-that not one some about her emotion

φαίνεται, παθῶν δὲ σύνοδος. πάντα μὲν τοιαῦτα γίνεται

appear of-emotions but (a)-concourse all indeed such happen

περὶ τοὺς ἐρῶντας, ἢ λήψις δ' ὥς ἔφην τῶν ἄκρων

about the lovers the taking but as I-said of-the extremes

καὶ ἢ εἰς ταῦτ' συναίρεσις ἀπειργάσατο τὴν ἐξοχήν·

and the into the-same combination produced the eminence

ὄνπερ οἶμαι καὶ ἐπὶ τῶν χειμώνων τρόπον ὁ ποιητῆς

which I-think also in the storms (in)-way the poet

ἐκλαμβάνει τῶν παρακολουθούντων τὰ χαλεπώτατα.

selects of-the attendant(-circumstances) the harshest

4 ὁ μὲν γὰρ τὰ Ἀριμάσπεια ποιήσας ἐκείνα οἶεται
the(-man) indeed for the Arimaspeia having-composed those(-lines) thinks
δεινά·

terrible

θαῦμ' ἡμῖν καὶ τοῦτο μέγα φρεσὶν ἡμετέρησιν.

(a)-wonder to-us also this great in-hearts our

ἄνδρες ὕδωρ ναίουσιν ἀπὸ χθονὸς ἐν πελάγεσσι·

men water inhabit away-from land in (the)-seas

δύστηνοί τινές εἰσιν, ἔχουσι γὰρ ἔργα πονηρά,

wretched some are they-have for works toilsome

ὄμματ' ἐν ἄστροισι, ψυχὴν δ' ἐνὶ πόντῳ ἔχουσιν.

eyes on (the)-stars life and in (the)-sea they-have

ἦ που πολλὰ θεοῖσι φίλας ἀνὰ χεῖρας ἔχοντες

truly surely much to-gods dear up hands holding

εὔχονται σπλάγχνοισι κακῶς ἀναβαλλομένοισι.

they-pray with-bowels badly heaving

παντὶ οἶμαι δῆλον, ὥς πλέον ἄνθος ἔχει τὰ λεγόμενα

to-everyone I-think (it-is)-clear that more flower has the (things)-said

ἢ δέος.

than terror

ὁ δὲ Ὅμηρος πῶς; ἐν γὰρ ἀπὸ πολλῶν λεγέσθω.

5

— but Homer how one for from many let-be-said

ἐν δ' ἔπεσ', ὥς ὅτε κῦμα θοῇ ἐν νηϊ πέσῃσι

upon and he-fell as when (a)-wave swift upon ship falls

λάβρον ὑπαὶ νεφέων ἀνεμοτρεφές, ἣ δέ τε πᾶσα

violent under (the)-clouds wind-reared it and — all

ἄλγῃ ὑπεκρύφθη, ἀνέμοιο δὲ δεινὸς ἀήτης

in-foam is-hidden of-wind and (the)-terrible blast

ἰστίῳ ἐμβρέμεται, τρομέουσι δέ τε φρένα ναῦται

on-the-sail roars tremble and — in-heart sailors

δειδιότες· τυτθὸν γὰρ ὑπὲκ θανάτοιο φέρονται.

fearing slightly for from-under death they-are-borne

ἐπεχείρησε καὶ ὁ Ἄρατος τὸ αὐτὸ τοῦτο μετενεγκεῖν,

6

attempted also — Aratus the same this to-transfer

ὀλίγον δὲ διὰ ξύλον αἶδ' ἐρύκει·

little and through (a)-plank hades wards-off

πλὴν μικρὸν αὐτὸ καὶ γλαφυρὸν ἐποίησεν ἀντὶ φοβεροῦ·

but small it and polished be-made instead-of fearful

ἔτι δὲ παρώρισε τὸν κίνδυνον, εἰπὼν, 'ξύλον αἶδ'

further and he-limited the danger saying (a)-plank hades

ἀπείργει.' οὐκοῦν ἀπείργει. ὁ δὲ ποιητὴς οὐκ εἰς ᾅπαξ

wards-off accordingly it-wards(-it)-off the but poet not for once-and-all

παρορίζει τὸ δεινόν, ἀλλὰ τοὺς αἰὲ καὶ μόνον οὐχὶ

limits the terror but those always and all but

κατὰ πᾶν κῦμα πολλάκις ἀπολλυμένους εἰκονογραφεῖ. καὶ

with every wave often perishing be-pictures and

μὴν τὰς προθέσεις ἀσυνθέτους οὔσας συναναγκάσας παρὰ

indeed the prepositions uncompoundable being having-forced-together against

φύσιν καὶ εἰς ἀλλήλας συμβιασάμενος 'ὑπὲκ θανάτῳ'
nature and into one-another having-compressed from-under death
 τῷ μὲν συνεμπίπτοντι πάθει τὸ ἔπος ὁμοίως ἐβασάνισεν,
by-the indeed coinciding emotion the verse similarly he-tortured
 τῇ δὲ τοῦ ἔπους συνθλίψει τὸ πάθος ἄκρως ἀπεπλάσατο
by-the and of-the verse compression the emotion supremely he-molded
 καὶ μόνον οὐκ ἐνετύπωσε τῇ λέξει τοῦ κινδύνου τὸ
and all but he-stamped on-the wording of-the danger the
 ἰδίωμα 'ὑπὲκ θανάτῳ φέρονται.'
character from-under death they-are-borne

- 7 οὐκ ἄλλως ὁ Ἀρχίλοχος ἐπὶ τοῦ ναυαγίου, καὶ ἐπὶ τῇ
not otherwise — Archilochus on the shipwreck and on the
 προσαγγελίᾳ ὁ Δημοσθένης· 'ἑσπέρα μὲν γὰρ ἦν,' φησὶν·
announcement — Demosthenes evening indeed for it-was he-says
 ἀλλὰ τὰς ἐξοχὰς ὡς ἂν εἴποι τις ἀριστίνδην ἐκκαθήραντες
but the eminences as — might-say one by-merit having-cleansed
 ἐπισυνέθηκαν, οὐδὲν φλοιῶδες ἢ ἄσεμνον ἢ σχολικόν
they-combined nothing frothy or undignified or pedantic
 ἐγκατατάττοντες διὰ μέσου. λυμαίνεται γὰρ ταῦτα τὸ
inserting in between spoil for these the
 ὅλον ὥσαντι ψύγματα ἢ ἀραιώματα ἐμποιοῦντα ἐς μεγέθη
whole as-it-were chinks or gaps making-in into grandeurs
 συνοικονομούμενα τῇ πρὸς ἄλληλα σχέσει συντετειχισμένα.
co-arranged by-the with one-another relation walled-together

Allied to these is amplification, when subjects admit many beginnings and pauses and one great thing is brought in upon another by ascent. It may work by commonplace, by intensification, or by strengthening facts or arguments, but no amplification is complete without sublimity, except in laments and depreciations; take the sublime away, and it is a body without its soul. How it differs from sublimity must be briefly defined.

Σύνεδρός ἐστι ταῖς προεκειμέναις ἀρετῇ καὶ ἣν 1
 associated is with-the (ones)-set-out-before (the)-excellence also which
 καλοῦσιν αὐξῆσιν, ὅταν δεχομένων τῶν πραγμάτων
 they-call amplification when admitting the matters
 καὶ ἀγώνων κατὰ περιόδους ἀρχάς τε πολλὰς καὶ
 and contests in periods beginnings both many and
 ἀναπαύλας ἕτερα ἐτέροις ἐπεισκυκλούμενα μεγέθη συνεχῶς
 pauses some upon-others rolled-in grandeurs continuously
 ἐπεισάγεται κατ' ἐπίβασιν.
 are-brought-in by ascent
 τοῦτο δὲ εἴτε διὰ τοπηγορίαν, εἴτε δεινώσιν, ἢ 2
 this and whether through commonplace or intensification or
 πραγμάτων ἢ κατασκευῶν ἐπύρρωσιν, εἴτ' ἐποικονομίαν
 of-facts or of-arguments strengthening or arrangement
 ἔργων ἢ παθῶν (μυρίαί γὰρ ἰδέαι τῶν αὐξήσεων)
 of-actions or of-emotions countless for (are)-forms of-the amplifications
 γίνοιτο, χρὴ γινώσκειν ὅμως τὸν ῥήτορα, ὥς οὐδὲν ἂν
 should-it-be must to-know however the orator that none —
 τούτων καθ' αὐτὸ συσταίη χωρὶς ὕψους τέλειον, πλὴν εἰ μὴ
 of-these by itself would-stand without sublimity complete except if —
 ἐν οἴκτοις ἄρα, νῇ Δία, ἢ ἐν εὐτελισμοῖς, τῶν δ' ἄλλων
 in laments then by Zeus or in depreciations of-the and other
 αὐξητικῶν ὅτου περ ἂν τὸ ὑψηλὸν ἀφέλῃς, ὥς
 amplificatory(-devices) whichever indeed — the sublime you-take-away as-if

ψυχὴν ἐξαίρήσεις σώματος· εὐθὺς γὰρ ἀτονεῖ καὶ κενοῦται
(the)-soul you-will-remove from-body at-once for slackens and is-emptied
τὸ ἔμπρακτον αὐτῶν μὴ τοῖς ὕψεσι συνεπιρρωννύμενον.

the effectiveness their not by-the sublimities strengthened

- 3 ἢ μέντοι διαφέρει τοῦ ἀρτίως εἰρημένου τὰ νῦν
how however differ from-the just said the now
παραγελλόμενα (περιγραφὴ) γάρ τις ἦν ἐκείνο τῶν ἄκρων
prescribed(-things) (a)-delimiting for some was that of-the extreme
λημμάτων καὶ εἰς ἐνότητα σύνταξις), καὶ τίνι καθόλου
ideas and into unity arrangement and in-what generally
τῶν αὐξήσεων παραλλάττει τὰ ὕψη, τῆς σαφηνείας
from-the amplifications differ the sublimities of-the clarity
αὐτῆς ἔνεκα συντόμως διοριστέον.
itself for-the-sake briefly (it-is)-to-be-defined

XII • AMPLIFICATION AND SUBLIMITY

Longinus rejects the rhetoricians' definition, speech investing its subjects with grandeur, as fitting sublimity, emotion, and tropes too. Sublimity lies in elevation, amplification in abundance: the one lives even in a single thought, the other needs quantity, filling out a subject from all its parts and topics and dwelling on the point. After a gap, one writer pours out grandeur like an open sea; the orator, more emotional, blazes, while the other, weighty and dignified, is less intense. Demosthenes, swift and violent, is a thunderbolt, Cicero a spreading fire; the first suits amazement, the second commonplaces, perorations, and descriptions.

- 1 Ὁ μὲν οὖν τῶν τεχνογράφων ὅρος ἔμοιγ' οὐκ
the indeed then of-the rhetoricians definition to-me-at-least not
ἀρεστός. αὐξήσις ἐστι, φασί, λόγος μέγεθος περιτιθεῖς
(is)-pleasing amplification is they-say speech grandeur investing
τοῖς ὑποκειμένοις· δύναται γὰρ ἀμέλει καὶ ὕψους καὶ
the subjects can for doubtless both of-sublimity and

πάθους καὶ τρόπων εἶναι κοινὸς οὗτος ὁ ὅρος, ἐπειδὴ
of-emotion and of-tropes be common this — definition since
 καὶ ἐκεῖνα τῷ λόγῳ περιτίθῃσι ποιὸν τι μέγεθος. ἐμοὶ
those-too the speech invest of-a-sort certain grandeur to-me
 δὲ φαίνεται ταῦτα ἀλλήλων παραλλάττειν, ἣ κείται
but it-seems these from-one-another to-differ in-that lies
 τὸ μὲν ὕψος ἐν διάρματι, ἡ δ' αὔξῃσις καὶ ἐν πλήθει·
the indeed sublimity in elevation the and amplification also in abundance
 διὸ κείνο μὲν καὶ νοήματι ἐνὶ πολλάκις, ἡ δὲ
wherefore that indeed even-in thought one often the(-other) but
 πάντως μετὰ ποσότητος καὶ περιουσίας τινὸς ὑφίσταται.
necessarily with quantity and excess some subsists
 καὶ ἔστιν ἡ αὔξῃσις, ὥς τύπῳ περιλαβεῖν, συμπλήρωσις 2
and is the amplification as in-outline to-embrace (a)-filling-up
 ἀπὸ πάντων τῶν ἐμφερομένων τοῖς πράγμασι μορίων καὶ
from all the contained in-the matters parts and
 τόπων, ἰσχυροποιούσα τῇ ἐπιμονῇ τὸ κατεσκευασμένον,
topics strengthening by-the dwelling the (point)-made
 ταύτῃ τῆς πίστεως διεστῶσα, ὅτι ἡ μὲν τὸ
in-this from-the proof differing that the(-one) indeed the
 ζητούμενον ἀποδεί *** πλουσιώτατα, καθάπερ τι
(point)-sought demonstra(tes) (lacuna) most-richly as some
 πέλαγος, εἰς ἀναπεπταμένον κέχυται πολλαχῇ μέγεθος.
sea into open(-expanse) is-poured in-many-ways grandeur
 ὅθεν, οἶμαι, κατὰ λόγον ὁ μὲν ῥήτωρ ἄτε 3
whence I-think according-to reason the indeed orator as-being
 παθητικώτερος πολὺ τὸ διάπυρον ἔχει καὶ θυμικῶς
more-emotional much the fiery has and passionately
 ἐκφλεγόμενον, ὁ δὲ καθεστὼς ἐν ὄγκῳ καὶ μεγαλοπρεπεῖ
blazing he but set in weight and magnificent
 σεμνότητι, οὐκ ἔψυκται μὲν, ἀλλ' οὐχ οὕτως ἐπέστραπται.
dignity not is-chilled indeed but not so is-intense

- 4 οὐ κατ' ἄλλα δέ τινα ἢ ταῦτα, ἐμοὶ δοκεῖ, φίλτατε
not in other(-respects) and some than these to-me it-seems dearest
 Τερεντιανέ, (λέγω δέ, εἰ καὶ ἡμῖν ὡς Ἑλλήσιν ἐφείταί τι
Terentianus I-mean and if also to-us as Greeks it-is-permitted anything
 γινώσκειν) καὶ ὁ Κικέρων τοῦ Δημοσθένους ἐν τοῖς μεγέθεσι
to-know also — Cicero — from-Demosthenes in the grandeurs
 παραλλάττει· ὁ μὲν γὰρ ἐν ὕψει τὸ πλεόν ἀποτόμῳ,
differs the(-one) indeed for in sublimity the most-part abrupt
 ὁ δὲ Κικέρων ἐν χύσει, καὶ ὁ μὲν ἡμέτερος διὰ τὸ
— and Cicero in diffusion and the(-one) indeed our because-of the
 μετὰ βίας ἕκαστα, ἔτι δὲ τάχους ρώμης δεινότητος οἶον
with violence each(-thing) further and speed strength force as-it-were
 καίειν τε ἅμα καὶ διαρπάζειν, σκηπτῶ τινι παρεκάζοιτ'
to-burn both at-once and to-carry-off to-(a)-thunderbolt some might-be-compared
 ἂν ἢ κεραυνῶ, ὁ δὲ Κικέρων ὡς ἀμφιλαφής τις ἐμπρησμός
— or to-lightning — but Cicero like widespread some conflagration
 οἶμαι πάντῃ νέμεται καὶ ἀνελίεται, πολὺ ἔχων καὶ
I-think everywhere spreads and rolls-on much having and
 ἐπίμονον αἰεὶ τὸ καῖον, καὶ διακληρονομούμενον ἄλλοτ'
lasting always the burning and handed-on at-different-times
 ἀλλοίως ἐν αὐτῷ καὶ κατὰ διαδοχὰς ἀνατρεφόμενον.
in-different-ways in it and by successions nourished
- 5 ἀλλὰ ταῦτα μὲν ὑμεῖς ἂν ἄμεινον ἐπικρίνοιτε, καιρὸς
but these indeed you — better could-judge (the)-occasion
 δὲ τοῦ Δημοσθενικοῦ μὲν ὕψους καὶ ὑπερτεταμένου ἔν τε
and of-the Demosthenic indeed sublimity and intense(-style) in both
 ταῖς δεινώσεσι καὶ τοῖς σφοδροῖς πάθεσι, καὶ ἔνθα δεῖ
the intensifications and the vehement emotions and where (one)-must
 τὸν ἀκροατὴν τὸ σύνολον ἐκπληῆσαι, τῆς δὲ χύσεως, ὅπου
the hearer — altogether to-amaze of-the and diffusion where
 χρὴ καταντλήσαι· τοπηγορίαις τε γὰρ καὶ ἐπιδόγοις
(one)-must to-flood to-commonplaces both for and perorations

κατὰ τὸ πλεόν καὶ παραβάσει καὶ τοῖς φραστικοῖς
for the most-part and digressions and the descriptive
 ἅπασι καὶ ἐπιδεικτικοῖς, ἱστορίαις τε καὶ φυσιολογίαις,
all and display(-pieces) histories both and natural-sciences
 καὶ οὐκ ὀλίγοις ἄλλοις μέρεσιν ἁρμόδιος.
and not few other parts (it-is)-suited

XIII • THE IMITATION OF THE GREAT

Plato, flowing noiselessly, is grand as well, as in the Republic's men without wisdom or virtue, grazing like cattle and killing one another with iron horns. He shows another road to the sublime, the imitation and emulation of past great writers: as the Pythia conceives divine power from the cleft, emanations from the ancients' genius inspire their emulators. Not Herodotus alone was most Homeric, but Stesichorus, Archilochus, and above all Plato, who drew from Homer not by theft but as an impression from fine forms, contending like a young rival in a good strife where even defeat is no disgrace.

“Ὅτι μέντοι ὁ Πλάτων (ἐπάνειμι γάρ) τοιούτῳ τινὶ 1
that however — Plato I-return for with-such some
 χέυματι ἀσποφῆτὶ ῥέων οὐδὲν ἥττον μεγεθύνεται, ἀνεγνωκὼς
stream noiselessly flowing nothing less is-grand having-read
 τὰ ἐν τῇ Πολιτείᾳ τὸν τύπον οὐκ ἀγνοεῖς. ‘οἱ
the(-passages) in the Republic the character not you-are-ignorant-of those
 ἄρα φρονήσεως’ φησὶ ‘καὶ ἀρετῆς ἄπειροι εὐωχίαις δὲ καὶ
then of-wisdom he-says and of-virtue inexperienced in-feasts but and
 τοῖς τοιούτοις αἰὲν συνόντες κάτω ὥς ἔοικε φέρονται καὶ
the such always consorting-with downward as it-seems are-borne and
 ταύτῃ πλανῶνται διὰ βίου, πρὸς δὲ τὸ ἀληθὲς ἄνω οὐτ’
in-this-way wander through life toward but the true upward neither
 ἀνέβλεψαν πώποτε οὐτ’ ἀνηνέχθησαν οὐδὲ βεβαίου τε καὶ
did-they-look ever nor were-they-carried-up nor of-steadfast both and

καθαρᾶς ἡδονῆς ἐγέυσαντο, ἀλλὰ βοσκημάτων δίκην κάτω
 pure pleasure did-they-taste but of-cattle like downward
 αἰὲν βλέποντες καὶ κεκυφότες εἰς γῆν καὶ εἰς τραπέζας
 always looking and bent-over toward earth and toward tables
 βόσκονται χορταζόμενοι καὶ ὀχεύοντες, καὶ ἔνεκα τῆς
 they-graze feeding-full and breeding and for-the-sake-of the
 τούτων πλεονεξίας λακτίζοντες καὶ κυρίττοντες ἀλλήλους
 of-these greed kicking and butting one-another
 σιδηροῖς κέρασι καὶ ὀπλαῖς ἀποκτινύνουσι δι' ἀπληστίαν.⁷
 with-iron horns and hoofs they-kill through insatiability

- 2 Ἐνδείκνυται δ' ἡμῖν οὗτος ἀνὴρ, εἰ βουλοίμεθα μὴ
 shows and to-us this the-man if we-would-wish not
 κατολγωρεῖν, ὥς καὶ ἄλλη τις παρὰ τὰ εἰρημένα ὁδὸς
 to-neglect(-him) that also another some besides the (ways)-mentioned road
 ἐπὶ τὰ ὑψηλὰ τείνει. ποία δὲ καὶ τίς αὕτη; ἡ
 to the sublime leads of-what-sort and also what (is)-this (it-is)-the
 τῶν ἔμπροσθεν μεγάλων συγγραφέων καὶ ποιητῶν μίμησίς
 of-the earlier great prose-writers and poets imitation
 τε καὶ ζήλωσις. καί γε τούτου, φίλτατε, ἀπριξ ἐχώμεθα
 both and emulation and indeed this dearest tightly let-us-hold-to
 τοῦ σκοποῦ· πολλοὶ γὰρ ἀλλοτρίῳ θεοφοροῦνται πνεύματι
 — aim many for by-another's are-possessed spirit
 τὸν αὐτὸν τρόπον, ὃν καὶ τὴν Πυθίαν λόγος ἔχει
 (in)-the same way which also the Pythia (the)-story has
 τρίποδι πλησιάζουσιν, ἔνθα ῥήγμά ἐστι γῆς ἀναπνεῖν
 (the)-tripod approaching where (a)-cleft is of-earth to-breathe-up
 ὥς φασιν ἀτμὸν ἔνθεον, αὐτόθεν ἐγκύμονα τῆς δαιμονίου
 as they-say vapor divine thence pregnant with-the divine
 καθισταμένην δυνάμειος παραυτίκα χρησμοδεῖν κατ'
 becoming power at-once to-prophecy by
 ἐπίπνοιαν. οὕτως ἀπὸ τῆς τῶν ἀρχαίων μεγαλοφυΐας εἰς
 inspiration so from the of-the ancients greatness-of-nature into

τὰς τῶν ζηλούντων ἐκείνους ψυχὰς ὡς ἀπὸ ἱερῶν στομίῳν

the of-those emulating them souls as-if from sacred openings

ἀπόρροιαί τινες φέρονται, ὑφ' ὧν ἐπιπνεόμενοι καὶ οἱ

emanations some are-borne by which inspired even those

μὴ λίαν φοιραστικοὶ τῷ ἐτέρων συνενθουσιῶσι μεγέθει.

not very prophetic with-the of-others share-inspiration grandeur

μόνος Ἡρόδοτος Ὀμηρικώτατος ἐγένετο; Στησίχορος ἔτι

alone Herodotus most-Homeric became Stesichorus still

πρότερον ὃ τε Ἀρχίλοχος, πάντων δὲ τούτων μάλιστα

earlier — and Archilochus of-all but these most

ὁ Πλάτων ἀπὸ τοῦ Ὀμηρικοῦ κείνου νάματος εἰς αὐτὸν

— Plato from the Homeric that spring into himself

μυρίας ὅσας παρατροπὰς ἀποχετευσάμενος. καὶ ἴσως

countless how-many channels having-diverted and perhaps

ἡμῖν ἀποδείξεω ἔδει, εἰ μὴ τὰ ἐπ' εἶδους

for-us of-proofs there-would-be-need if not the(-instances) by kind

καὶ οἱ περὶ Ἀμμώνιον ἐκλέξαντες ἀνέγραψαν.

even those about Ammonius having-selected had-recorded

ἔστι δ' οὐ κλοπὴ τὸ πρᾶγμα, ἀλλ' ὡς ἀπὸ καλῶν

is and not theft the thing but as from beautiful

εἰδῶν ἢ πλασμάτων ἢ δημιουργημάτων ἀποτύψεις.

forms or figures or works (an)-impression

καὶ οὐδ' ἂν ἐπακμάσαι μοι δοκεῖ τηλικαυτά τινα

and not-even would have-flourished to-me he-seems such some

τοῖς τῆς φιλοσοφίας δόγμασι, καὶ εἰς ποιητικὰς ὕλας

in-the of-the philosophy doctrines and into poetic materials

πολλαχοῦ συνεμβῆναι καὶ φράσεις εἰ μὴ περὶ πρωτείων

often have-entered and phrasings if not for (the)-first-prize

νὴ Δία παντὶ θυμῷ πρὸς Ὀμηρον, ὡς ἀνταγωνιστὴς νέος

by Zeus with-all heart against Homer as (a)-rival young

πρὸς ἤδη τεθουμασμένον, ἴσως μὲν φιλονεικότερον

against (one)-already admired perhaps indeed too-contentiously

καὶ οἷονεὶ διαδορατιζόμενος, οὐκ ἀνωφελῶς δ' ὅμως
and as-it-were crossing-spears not unprofitably but yet
 διηριστεύετο· ἀγαθὴ γὰρ κατὰ τὸν Ἡσίοδον ἔρις ἥδε
he-had-contended good for according-to — Hesiod strife (is)-this
 βροτοῖσι· καὶ τῷ ὄντι καλὸς οὗτος καὶ ἀξιονικότατος
to-mortals and in-the reality fine (is)-this and most-worth-winning
 εὐκλείας ἀγών τε καὶ στέφανος, ἐν ᾧ καὶ τὸ ἡττᾶσθαι
of-glory contest both and crown in which even the to-be-defeated
 τῶν προγεγεστέρων οὐκ ἄδοξον.
by-the forerunners (is)-not inglorious

XIV · THE JUDGMENT OF THE ANCIENTS

When we labor at something sublime, we should ask how Homer would have said it, or Plato, Demosthenes, or Thucydides, since those figures will lift our souls. Still more, we should ask how they would have heard it, as judges and witnesses of what we write, and how all posterity will hear it. One who fears to say anything that outlives his own time will bring forth thoughts incomplete and blind, never brought to term for posthumous fame.

- 1 Οὐκοῦν καὶ ἡμᾶς, ἥνίκ' ἂν διαπονῶμεν ὑψηγορίας τι
accordingly also us when — we-labor-at of-sublime-speech something
 καὶ μεγαλοφροσύνης δεόμενον, καλὸν ἀναπλάττεσθαι ταῖς
and of-greatness-of-mind needing (it-is)-good to-form in-the
 ψυχαῖς, πῶς ἂν εἰ τύχοι ταῦτό τοῦθ' Ὅμηρος εἶπεν,
souls how — if it-happen the-same this Homer would-have-said
 πῶς δ' ἂν Πλάτων ἢ Δημοσθένης ὕψωσαν ἢ ἐν
how and — Plato or Demosthenes would-have-elevated(-it) or in
 ἱστορίᾳ Θουκυδίδης. προσπίπτοντα γὰρ ἡμῖν κατὰ ζῆλον
history Thucydides meeting for us by emulation

ἐκείνα τὰ πρόσωπα καὶ οἷον διαπρέποντα, τὰς ψυχὰς
those the figures and as-it-were shining-out the souls
 ἀνοίσει πῶς πρὸς τὰ ἀνειδωλοποιούμενα μέτρα·
will-lift somehow toward the imagined standards
 ἔτι δὲ μᾶλλον, εἰ καὶ ἐκεῖνο τῇ διανοίᾳ προσυπογράφοιμεν, 2
further and more if that-too in-the mind we-should-sketch
 πῶς ἂν τόδε τι ὑπ' ἐμοῦ λεγόμενον παρὼν Ὅμηρος
how — this something by me said being-present Homer
 ἤκουσεν ἢ Δημοσθένης, ἢ πῶς ἂν ἐπὶ τούτῳ
would-have-heard or Demosthenes or how — at this
 διετέθησαν· τῷ γὰρ ὄντι μέγα τὸ ἀγώνισμα,
they-would-have-been-affected in-the for reality great (is)-the ordeal
 τοιοῦτον ὑποτίθεσθαι τῶν ἰδίων λόγων δικαστήριον καὶ
such to-suppose of-the own words (a)-court and
 θέατρον, καὶ ἐν τηλικούτοις ἥρωσι κριταῖς τε καὶ
theater and before such-great heroes judges both and
 μάρτυσιν ὑπέχειν τῶν γραφομένων εὐθύνας πεπαῖχθαι.
witnesses to-submit of-the (things)-written (an)-audit to-have-played(-at-it)
 πλέον δὲ τούτων παρορμητικόν, εἰ προστιθείης, πῶς 3
more and than-these stimulating (it-is)-if you-should-add how
 ἂν ἐμοῦ ταῦτα γράψαντος ὁ μετ' ἐμὲ πᾶς ἀκούσειεν
— me these having-written the after me all would-hear
 αἰών; εἰ δέ τις αὐτόθεν φοβοῖτο, μὴ τοῦ ἰδίου βίου
age if but someone at-once should-fear lest beyond-the own life
 καὶ χρόνου φθέγγαιτό τι ὑπερήμερον, ἀνάγκη καὶ
and time be-utter anything lasting (it-is)-necessary also
 τὰ συλλαμβανόμενα ὑπὸ τῆς τούτου ψυχῆς ἀτελῇ καὶ
the (things)-conceived by the of-this(-man) soul incomplete and
 τυφλὰ ὥσπερ ἀμβλοῦσθαι, πρὸς τὸν τῆς ὑστεροφημίας
blind as-it-were to-miscarry for the of-the posthumous-fame
 ὅλως μὴ τελεσφορούμενα χρόνον.
wholly not brought-to-term time

Images most produce weight and vigor: the name now means passages where, through inspiration and emotion, you seem to see what you say and set it before the hearers. Poetry's image aims at amazement, oratory's at vividness. Euripides pictures Orestes' Erinyes and rides Phaethon's chariot; Aeschylus the seven swearing on bull's blood and Lycurgus' possessed palace; Sophocles the dying Oedipus, Simonides Achilles above his tomb. Poetic images exceed belief; the orator's are finest when practical and true, and blended with argument they enslave the hearer, as with the opened prison or Hyperides' decree written by Chaeronea, the stronger absorbing the weaker.

- 1 Ὅγκου καὶ μεγαληγορίας καὶ ἀγῶνος ἐπὶ τούτοις, ὧ
of-weight and grandiloquence and vigor besides these O
νεανία, καὶ αἱ φαντασίαι παρασκευαστικώταται· οὕτω
young-man also the images (are)-most-productive so
γούν· εἰδωλοποιίας αὐτὰς ἔνιοι λέγουσι· καλεῖται μὲν
at-any-rate image-makings them some call is-called indeed
γὰρ κοινῶς φαντασία πᾶν τὸ ὅπως οὖν ἐννόημα γεννητικὸν
for commonly (an)-image every the in-any-way thought productive
λόγου παριστάμενον· ἤδη δ' ἐπὶ τούτων κεκράτηκε
of-speech presenting-itself now but for these has-prevailed
τοῦνομα, ὅταν ἂν λέγεις ὑπ' ἐνθουσιασμοῦ καὶ πάθους
the-name when what you-say through inspiration and emotion
βλέπειν δοκῆς καὶ ὑπ' ὄψιν τιθῆς τοῖς ἀκούουσιν.
to-see you-seem and under sight you-put for-the hearers
- 2 ὥς δ' ἕτερόν τι ἢ ῥητορικὴ φαντασία βούλεται καὶ
that and another thing the rhetorical image means and
ἕτερον ἢ παρὰ ποιηταῖς, οὐκ ἂν λάθοι σε, οὐδ' ὅτι
another the(-one) among poets not — would-escape you nor that
τῆς μὲν ἐν ποιήσει τέλος ἐστὶν ἐκπληξίς, τῆς δ'
of-the(-one) indeed in poetry (the)-end is amazement of-the(-one) and

ἐν λόγοις ἐνάργεια. ἀμφότεραι δ' ὅμως τό τε παθητικὸν

in speeches vividness both but yet the both emotional

ἐπιζητοῦσι καὶ τὸ συγκεκινημένον.

seek and the excited

ὦ μῆτερ ἱκετεύω σε, μὴ ᾽πίσειέ μοι

O mother I-beseech you not set-on me

τὰς αἵματωπούς καὶ δρακοντώδεις κόρας·

the bloody-eyed and snaky maidens

αὗται γάρ, αὗται πλησίον θρώσκουσί μου.

they for they near leap me

καὶ

and

οἷμοι, κτανεῖ με· ποῖ φύγω;

alas she-will-kill me where may-I-flee

ἐνταῦθ' ὁ ποιητὴς αὐτὸς εἶδεν Ἑρινύας· ὁ δὲ ἐφαντάσθη,

here the poet himself saw Erinyes what and he-imagined

μικροῦ δεῖν θεάσασθαι καὶ τοὺς ἀκούοντας ἠνάγκασεν.

by-a-little lacking to-behold also the hearers he-compelled

ἔστι μὲν οὖν φιλοπονώτατος ὁ Εὐριπίδης δύο ταυτὶ 3

is indeed then most-industrious — Euripides two these

πάθη, μανίας τε καὶ ἔρωτας, ἐκτραγωδησαι, καὶ τούτοις

emotions madnesses both and loves to-tragedize and-in these

ὥς οὐκ οἶδ' εἴ τισιν ἑτέροις ἐπιτυχέστατος, οὐ μὴν ἀλλὰ

as not I-know if in-any others most-successful not indeed but

καὶ ταῖς ἄλλαις ἐπιτίθεσθαι φαντασίαις οὐκ ἄτολμος.

also the other to-attempt images not undaring

ἥκιστα γέ τοι μεγαλοφυὴς ὢν ὅμως τὴν αὐτὸς αὐτοῦ

least at-least surely great-natured being yet the himself bis-own

φύσιν ἐν πολλοῖς γενέσθαι τραγικὴν προσηνάγκασεν, καὶ
nature in many to-become tragic forced and
 παρ' ἕκαστα ἐπὶ τῶν μεγεθῶν, ὥς ὁ ποιητής,
in each(-case) in the grandeurs as the poet

οὐρῇ δὲ πλευράς τε καὶ ἰσχίον ἀμφοτέρωθεν
with-(his)-tail and ribs both and haunch on-both-sides
 μαστιέται, ἐε δ' αὐτὸν ἐποτρύνει μαχέσασθαι.
he-lashes himself and himself urges to-fight

4 τῷ γοῦν Φαέθοντι παραδιδούς τὰς ἡνίας ὁ Ἥλιος,
 — *at-any-rate to-Phaethon handing-over the reins* — *Sun*

ἔλα δὲ μήτε Λιβυκὸν αἰθέρ' εἰσβαλὼν·
drive and neither (the)-Libyan sky entering
 κρᾶσιν γὰρ ὑγρὰν οὐκ ἔχων, ἀψίδα σὴν
mixture for moist not having wheel your
 κάτω διήσει,
down it-will-let-go

φησίν, εἰθ' ἐξῆς,
he-says then next

Ἴει δ' ἐφ' ἐπτά Πλειάδων ἔχων δρόμον.
speed and toward (the)-seven Pleiades holding (your)-course
 τοσαῦτ' ἀκούσας εἴτ' ἔμαρψε νήνιαν·
so-much having-beard then he-seized (the)-reins
 κρούσας δὲ πλευρὰ πτεροφόρων ὀχημάτων
striking and (the)-flanks of-winged team
 μεθήκεν, αἱ δ' ἔπταντ' ἐπ' αἰθέρος πτύχας.
let-go they and flew to of-sky (the)-folds

πατήρ δ' ὀπισθε νῶτα Σερίου βεβώς

(his)-father and behind (the)-back of-Sirius mounting

ἵππευε παῖδα νουθετῶν· ἐκεῖσ' ἔλα,

rode (the)-boy admonishing there drive

τῇδε στρέφ' ἄρμα, τῇδε.

this-way turn (the)-car this-way

ἄρ' οὐκ ἂν εἴποις, ὅτι ἡ ψυχὴ τοῦ γράφοντος

is-it not — you-would-say that the soul of-the writer

συνεπιβαίνει τοῦ ἅρματος, καὶ συγκινδυνεύουσα τοῖς ἵπποις

mounts-with the chariot and sharing-danger with-the horses

συνεπτέρωται; οὐ γὰρ ἂν, εἰ μὴ τοῖς οὐρανίοις ἐκείνοις

has-taken-wing-with not for — if not with-the heavenly those

ἔργοις ἰσοδρομοῦσα ἐφέρετο, τοιαῦτ' ἂν ποτε ἐφαντάσθη.

works running-level it-was-borne such(-things) — ever would-it-have-imagined

ὅμοια καὶ τὰ ἐπὶ τῆς Κασσάνδρας αὐτῷ,

similar also (are)-the(-lines) on — Cassandra his

ἀλλ', ὦ φίλιπποι Τρῶες.

but O horse-loving Trojans

τοῦ δ' Αἰσχύλου φαντασίαις ἐπιτολμῶντος ἡρωϊκωτάταις, 5

— and Aeschylus images venturing most-heroic

ὥσπερ καὶ οἱ Ἑπτὰ ἐπὶ Θήβας παρ' αὐτῷ,

as also the Seven against Thebes in him

ἄνδρες (φησὶν) ἑπτὰ θούριοι λοχαγέται,

men he-says seven fierce captains

ταυροσφαγοῦντες εἰς μελάνδρετον σάκος,

bull-slaughtering into (a)-black-bound shield

καὶ θιγγάνοντες χερσὶ ταυρείου φόνου,

and touching with-hands (the)-bull's blood

Ἄρη τ' Ἐνυὼ καὶ φιλαίματον Φόβον

(by)-Ares and Enyo and blood-loving Terror

ὀρκωμότησαν,

swore

τὸν ἴδιον αὐτῶν πρὸς ἀλλήλους δίχα οἴκτου συνομνύμενοι

the own their to one-another without pity swearing-together

θάνατον, ἐνίοτε μέντοι ἀκατεργάστους καὶ οἶονεὶ ποκοειδέϊς

death sometimes however unworked and as-it-were woolly

τὰς ἐννοίας καὶ ἀμαλάκτους φέροντος, ὅμως ἑαυτὸν

the thoughts and unsoftened (be)-bringing yet himself

ὁ Εὐριπίδης κακείοις ὑπὸ φιλοτιμίας τοῖς κινδύνους

— Euripides those-too through ambition to-the risks

προσβιβάζει.

brings

6 καὶ παρὰ μὲν Αἰσχύλῳ παραδόξως τὰ τοῦ Λυκούργου

and in indeed Aeschylus strangely the — of-Lycurgus

βασιλεία κατὰ τὴν ἐπιφάνειαν τοῦ Διονύσου θεοφορεῖται,

palace at the epiphany — of-Dionysus is-god-possessed

ἐνθουσιᾷ δὴ δῶμα, βακχεύει στέγη.

is-inspired indeed (the)-house revels (the)-roof

ὁ δ' Εὐριπίδης τὸ αὐτὸ τοῦθ' ἑτέρως ἐφηδύνας ἐξεφώνησε,

— but Euripides the same this otherwise sweetening uttered

πᾶν δὲ συνεβάκχευ' ὄρος.

all and reveled-with(-them) (the)-mountain

ἄκρως δὲ καὶ ὁ Σοφοκλῆς ἐπὶ τοῦ θνήσκοντος Οἰδίου 7
supremely and also — Sophocles on the dying Oedipus
 καὶ ἑαυτὸν μετὰ διοσημείας τινὸς θάπτοντος πεφάντασται,
and himself with portent some burying has-imagined
 καὶ κατὰ τὸν ἀπόπλουν τῶν Ἑλλήνων ἐπὶ τ᾽Αχιλλέως
and at the sailing-away of-the Greeks on the-Achilles
 προφαινομένου τοῖς ἀναγομένοις ὑπὲρ τοῦ τάφου, ἣν οὐκ
appearing to-those putting-to-sea above the tomb which not
 οἶδ' εἴ τις ὄψιν ἐναργέστερον εἰδωλοποίησε Σιμωνίδου·
I-know if anyone vision more-vividly has-imagined than-Simonides
 πάντα δ' ἀμήχανον παρατίθεσθαι.

all but (is)-impossible to-cite
 οὐ μὴν ἀλλὰ τὰ μὲν παρὰ τοῖς ποιηταῖς μυθικωτέραν 8
not indeed but the(-images) indeed among the poets more-fabulous
 ἔχει τὴν ὑπερέκπτωσιν, ὥς ἔφην, καὶ πάντῃ τὸ πιστὸν
have the exaggeration as I-said and everywhere the credible
 ὑπεραίρουσαν, τῆς δὲ ῥητορικῆς φαντασίας κάλλιστον
overtopping of-the but rhetorical image (the)-finest(-part)
 ἀεὶ τὸ ἔμπρακτον καὶ ἐνάληθες. δειναὶ δὲ καὶ ἔκφυλοι
always (is)-the practical and real terrible however and outlandish
 αἱ παραβάσεις, ἡνίκ' ἂν ᾗ ποιητικὸν τοῦ λόγου καὶ
(are)-the departures when — is poetic of-the speech and
 μυθῶδες τὸ πλάσμα καὶ εἰς πᾶν προσεκπίπτον τὸ ἀδύνατον,
fabulous the fiction and into all lapsing the impossible
 ὥς ἤδη νῆ Δία καὶ οἱ καθ' ἡμᾶς δεινοὶ ῥήτορες,
as already by Zeus also the in our(-time) clever orators

καθάπερ οἱ τραγωδοί, βλέπουσιν Ἑρινύας, καὶ οὐδὲ ἐκείνο
 like the tragedians see Erinyes and not-even that
 μαθεῖν οἱ γενναῖοι δύνανται, ὅτι ὁ λέγων Ὀρέστης
 to-learn the noble(-fellows) can that the speaking Orestes

μέθες, μὴ οὔσα τῶν ἐμῶν Ἑρινύων
 let-go one being of-the my Erinyes
 μέσον μ' ὁχμάζεις, ὥς βάλης ἐς τάρταρον,
 (by)-the-middle me you-grip that you-may-throw into tartarus

φαντάζεται ταῦθ' ὅτι μαίνεται.
 imagines these because he-is-mad

- 9 τί οὖν ἡ ῥητορικὴ φαντασία δύναται; πολλὰ μὲν ἴσως καὶ
 what then the rhetorical image can(-do) many indeed perhaps also
 ἄλλα τοῖς λόγοις ἐναγώνια καὶ ἐμπαθῇ προσεισφέρειν,
 other(-things) to-the speeches vehement and emotional to-contribute
 κατακριναμένη μέντοι ταῖς πραγματικαῖς ἐπιχειρήσεσιν οὐ
 blended however with-the factual arguments not
 πείθει τὸν ἀκροατὴν μόνον, ἀλλὰ καὶ δουλοῦται. 'καὶ μὴν εἴ
 persuades the hearer only but also enslaves and indeed if
 τις,' φησὶν 'αὐτίκα δὴ μάλα κραυγῆς ἀκούσειε πρὸ τῶν
 someone he-says at-once indeed very (a)-cry should-hear before the
 δικαστηρίων, εἴτ' εἴποι τις, ὥς ἀνέωρται τὸ δεσμωτήριον,
 law-courts then should-say someone that has-been-opened the prison
 οἱ δὲ δεσμῶται φεύγουσιν, οὐθεὶς οὕτως οὔτε γέρων οὔτε
 the and prisoners are-fleeing no-one so neither old nor
 νέος ὀλίγωρός ἐστιν, ὃς οὐχὶ βοηθήσει, καθ' ὅσον δύναται. εἰ
 young careless is who not will-help as far-as he-can if
 δὲ δὴ τις εἴποι παρελθὼν, ὥς ὁ τούτους ἀφείς
 and indeed someone should-say coming-forward that the(-man) them having-released
 οὗτός ἐστιν, οὐδὲ λόγου τυχὼν παραντίκ' ἂν ἀπόλοιτο.'
 this is not-even (a)-hearing getting at-once — would-be-perish

ὥς νὴ Δία καὶ ὁ Ὑπερίδης κατηγορούμενος, ἐπειδὴ τοὺς 10
as by Zeus also — Hyperides being-accused since the
 δούλους μετὰ τὴν ἥτταν ἐλευθέρους ἐψηφίσατο, τοῦτο
slaves after the defeat free he-had-proposed this
 τὸ ψήφισμα, εἶπεν, οὐχ ὁ ῥήτωρ ἔγραψεν ἀλλ' ἡ ἐν
the decree he-said not the orator wrote but the at
 Χαιρωνεῖα μάχη. ἅμα γὰρ τῷ πραγματικῷ ἐπιχειρεῖν
Chaeonea battle at-once for with-the factual to-argue
 ὁ ῥήτωρ πεφάντασται, διὸ καὶ τὸν τοῦ πείθειν ὄρον
the orator has-imagined wherefore also the of-the to-persuade limit
 ὑπερβέβηκε τῷ λήμματι.

he-has-exceeded by-the conception
 φύσει δέ πως ἐν τοῖς τοιούτοις ἅπασιν αἰὲ τοῦ 11
by-nature and somehow in the such all always the
 κρείττονος ἀκούομεν, ὅθεν ἀπὸ τοῦ ἀποδεικτικοῦ
stronger we-heed whence from the demonstrative
 περιελκόμεθα εἰς τὸ κατὰ φαντασίαν ἐκπληκτικόν, ᾧ
we-are-drawn-off to the in image astonishing by-which
 τὸ πραγματικὸν ἐγκρύπτεται περιλαμπόμενον. καὶ τοῦτ'
the factual is-bidden shone-around and this
 οὐκ ἀπεικότως πάσχομεν· δυεῖν γὰρ συνταττομένων ὑφ' ἐν
not unreasonably we-experience two for being-combined under one
 αἰὲ τὸ κρεῖττον εἰς ἑαυτὸ τὴν θατέρου δύναμιν περισπᾷ.
always the stronger into itself the of-the-other power draws-off

Τοσαῦτα περὶ τῶν κατὰ τὰς νοήσεις ὑψηλῶν καὶ ὑπὸ 12
so-much about the in the thoughts sublime(-things) and by
 μεγαλοφροσύνης μιμήσεως ἢ φαντασίας ἀπογεννωμένων
greatness-of-mind imitation or image engendered
 ἀρκέσει.
will-suffice

Figures too belong to the sublime. Demosthenes, defending his policy, might have argued that the Athenians did not err, citing Marathon, Salamis, and Plataea; instead, as if inspired, he swore by those who faced danger at Marathon. This apostrophe deifies the ancestors, fills the judges with their spirit, and turns proof into sublimity, emotion, and a healing word. The oath's seed is said to lie in Eupolis, who swore by the battle to men still prospering; Demosthenes swore by the men to the defeated, making Chaeronea no misfortune, and named the fallen, never the victorious: the city buried them all.

- 1 Αὐτόθι μέντοι καὶ ὁ περὶ σχημάτων ἐφεξῆς τέτακται τόπος·
 right-here however also the about figures next is-ranged topic
 καὶ γὰρ ταῦτ', ἂν ὦν δεῖ σκευάζεται τρόπον, ὥς ἔφην,
 and for these if in-which (they)-must be-handled way as I-said
 οὐκ ἂν ἡ τυχοῦσα μεγέθους εἴη μερίς. οὐ μὴν ἀλλ' ἐπεὶ
 not — the chance of-grandeur would-be part not indeed but since
 τὸ πάντα διακριβοῦν πολύεργον ἐν τῷ παρόντι, μᾶλλον δ'
 the all to-treat-exactly (is)-laborious in the present rather and
 ἀπεριόριστον, ὀλίγα τῶν ὅσα μεγαληγορίας ἀποτελεστικά
 endless (a)-few of-those which of-grandiloquence (are)-productive
 τοῦ πιστώσασθαι τὸ προκείμενον ἔνεκα καὶ δὴ διέξιμεν.
 of-the to-confirm the proposition for-the-sake indeed now we-go-through
- 2 ἀπόδειξιν ὁ Δημοσθένης ὑπὲρ τῶν πεπολιτευμένων εἰσφέρει·
 (a)-proof — Demosthenes for the policies brings-forward
 τίς δ' ἦν ἡ κατὰ φύσιν χρήσις αὐτῆς; 'οὐχ ἡμάρτετε, ὦ
 what and was the according-to nature use of-it not you-erred O
 τὸν ὑπὲρ τῆς τῶν Ἑλλήνων ἐλευθερίας ἀγῶνα ἀράμενοι·
 the for the of-the Greeks freedom struggle having-undertaken
 ἔχετε δὲ οἰκεία τούτου παραδείγματα· οὐδὲ γὰρ οἱ ἐν
 you-have and own of-this examples not for those at
 Μαραθῶνι ἥμαρτον οὐδ' οἱ ἐν Σαλαμῖνι οὐδ' οἱ ἐν
 Marathon erred nor those at Salamis nor those at

Πλαταιαῖς· ἀλλ' ἐπειδὴ καθάπερ ἐμπνευσθεὶς ἐξαίφνης ὑπὸ
Plataea but when as-if inspired suddenly by
 θεοῦ καὶ οἰονεὶ φοιβόληπτος γενόμενος, τὸν τῶν ἀριστέων
(a)-god and as-it-were Phoebus-seized becoming the of-the champions
 τῆς Ἑλλάδος ὄρκον ἐξεφώνησεν 'οὐκ ἔστιν ὅπως ἡμάρτετε,
— of-Greece oath he-uttered not it-is-possible that you-erred
 μὰ τοὺς ἐν Μαραθῶνι προκινδυνεύσαντας, φαίνεται δι'
by those at Marathon facing-danger he-appears through
 ἐνὸς τοῦ ὁμοτικῆς σχήματος, ὅπερ ἐνθάδε ἀποστροφὴν ἐγὼ
one the oath-taking figure which here apostrophe I
 καλῶ, τοὺς μὲν προγόνους ἀποθεώσας, ὅτι δεῖ τοὺς
call the indeed ancestors having-deified that (one)-must the(-men)
 οὕτως ἀποθανόντας ὡς θεοὺς ὁμνῆσαι παριστάνων, τοῖς δὲ
so having-died as gods to-swear-by suggesting in-the and
 κρίνουσι τὸ τῶν ἐκεῖ προκινδυνεύσαντων ἐντιθεὶς φρόνημα,
judges the of-those there facing-danger instilling spirit
 τὴν δὲ τῆς ἀποδείξεως φύσιν μεθεστακὼς εἰς ὑπερβάλλον
the and of-the proof nature having-transformed into surpassing
 ὕψος καὶ πάθος καὶ ξένων καὶ ὑπερφῶν ὄρκων
sublimity and emotion and of-strange and extraordinary oaths
 ἀξιοπιστίαν, καὶ ἅμα παιώνειόν τινα καὶ ἀλεξιφάρμακον
credibility and at-once healing some and remedial
 εἰς τὰς ψυχὰς τῶν ἀκούοντων καθιερὺς λόγον, ὡς
into the souls of-the hearers infusing speech so-that
 κουφίζομένους ὑπὸ τῶν ἐγκωμίων μηδὲν ἔλαττον τῇ
(them)-relieved by the praises nothing less in-the
 μάχῃ τῇ πρὸς Φίλιππον ἢ ἐπὶ τοῖς κατὰ Μαραθῶνα καὶ
battle the against Philip than in the at Marathon and
 Σαλαμῖνα νικητηρίοις παρίστασθαι φρονεῖν· οἷς πᾶσι
Salamis victories to-be-induced to-take-pride by-which all
 τοὺς ἀκροατὰς διὰ τοῦ σχηματισμοῦ συναρπάσας ὥχεται.
the bearers through the figure having-carried-away he-went-off

3 καίτοι παρὰ τῷ Εὐπόλιδι. τοῦ ὄρκου τὸ σπέρμα φασὶν
and-yet in — Eupolis of-the oath the seed they-say
 εὕρησθαι.
to-have-been-found

οὐ γὰρ μὰ τὴν Μαραθῶνι τὴν ἐμὴν μάχην,
not for by the at-Marathon the my battle
 χαίρων τις αὐτῶν τοῦμὸν ἀλγυνεῖ κέαρ.
rejoicing any of-them my will-grieve heart

ἔστι δ' οὐ τὸ ὅπως οὖν τινὰ ὁμόσαι μέγα, τὸ δὲ ποῦ καὶ
is and not the in-any-way someone to-swear great the but where and
 πῶς καὶ ἐφ' ὧν καιρῶν καὶ τίνος ἕνεκα. ἀλλ' ἐκεῖ μὲν
how and on what occasions and of-what for-the-sake but there indeed
 οὐδέν ἐστ' εἰ μὴ ὄρκος, καὶ πρὸς εὐτυχοῦντας ἔτι καὶ οὐ
nothing is if not (an)-oath and to (men)-prospering still and not
 δεομένους παρηγορίας τοὺς Ἀθηναίους, ἔτι δ' οὐχὶ τοὺς
needing consolation the Athenians further and not the
 ἄνδρας ἀπαθανατίσας ὁ ποιητὴς ὤμοσεν, ἵνα τῆς ἐκείνων
men having-immortalized the poet swore so-that of-the their
 ἀρετῆς τοῖς ἀκούουσιν ἐντέκη λόγον ἄξιον, ἀλλ'
valor in-the hearers he-might-engender (a)-word worthy but
 ἀπὸ τῶν προκινδυνεύσαντων ἐπὶ τὸ ἄψυχον ἀπεπλανήθη,
from those facing-danger to the lifeless he-strayed
 τὴν μάχην. παρὰ δὲ τῷ Δημοσθένει πεπραγμάτευται
the battle in but — Demosthenes has-been-worked-out
 πρὸς ἡττημένους ὁ ὄρκος, ὥς μὴ Χαιρώνειαν ἔτ'
for (the)-defeated the oath so-that not Chaeironea any-longer
 Ἀθηναίους ἀτύχημα φαίνεσθαι, καὶ ταυτόν, ὥς ἔφην,
to-Athenians (a)-misfortune to-seem and the-same(-thing) as I-said

ἄμα ἀπόδειξις ἐστὶ τοῦ μηδὲν ἡμαρτηκέναι παράδειγμα
at-once (a)-proof is of-the nothing to-have-erred (an)-example

ὄρκων πίστις ἐγκώμιον προτροπή.

of-oaths (a)-pledge praise exhortation

καὶ πειδήπερ ὑπήντα τῷ ῥήτορι· 'λέγεις ἦτταν

and-since (it)-confronted the orator you-speak-of defeat

πολιτευσάμενος, εἶτα νίκας ὀμνύεις,' διὰ ταῦθ' ἐξῆς

having-governed then victories you-swear-by because-of these next

κανονίζει καὶ δι' ἀσφαλείας ἄγει καὶ ὀνόματα, διδάσκων ὅτι

he-regulates and through safety leads even (his)-words teaching that

καὶ βακχεύμασι νήφειν ἀναγκαῖον· 'τοὺς προκινδυνεύσαντας'

even-in revels to-be-sober (is)-necessary those facing-danger

φησὶ 'Μαραθῶνι καὶ τοὺς Σαλαμῖνι καὶ ἐπ' Ἀρτεμισίῳ

he-says at-Marathon and those at-Salamis and off Artemisium

ναυμαχῆσαντας, καὶ τοὺς ἐν Πλαταιαῖς παραταξαμένους.'

having-fought-at-sea and those at Plataea drawn-up

οὐδαμοῦ 'νικήσαντας' εἶπεν, ἀλλὰ πάντη τὸ τοῦ τέλους

nowhere victorious he-said but everywhere the of-the outcome

διακέκλοφεν ὄνομα, ἐπειδὴ περ ἦν εὐτυχὲς καὶ τοῖς

he-has-stolen-away name since it-was fortunate and to-the(-events)

κατὰ Χαιρώνειαν ὑπεναντίον. διόπερ καὶ τὸν ἀκροατὴν

at Chaeronea contrary wherefore also the hearer

φθάνων εὐθὺς ὑποφέρει· 'οὗς ἅπαντας ἔθαψε δημοσίᾳ'

anticipating at-once he-carries-on whom all buried at-public-cost

φησὶν 'ἡ πόλις, Αἰσχίνῃ, οὐχὶ τοὺς κατορθώσαντας μόνους.'

he-says the city Aeschines not those succeeding only

Figures and sublimity support each other. A figure rouses suspicion of a trick, above all before judges, tyrants, and kings, who resent being outwitted like foolish children, so a figure is best when it escapes notice that it is a figure. Sublimity and emotion are its defense: in the oath by those at Marathon the orator hid the figure in sheer light, as dim lights vanish in the sun. So in painting the light stands out before the shadow, and in speech emotion and sublimity, lying nearer our souls, outshine the art and keep it hidden.

- 1 Οὐκ ἄξιον ἐπὶ τούτου τοῦ τόπου παραλιπεῖν ἓν τι τῶν
 not worthy(-it-is) at this — topic to-omit one something of-the
 ἡμῖν τεθεωρημένων, φίλτατε, ἔσται δὲ πάνυ σύντομον, ὅτι
 by-us observed(-points) dearest it-will-be and very brief that
 φύσει πως συμμαχεῖ τε τῷ ὕψει τὰ σχήματα καὶ πάλιν
 by-nature somehow ally both with-the sublimity the figures and again
 ἀντισυμμαχεῖται θαυμαστῶς ὑπ' αὐτοῦ. πῇ δὲ καὶ πῶς, ἐγὼ
 are-allied-in-return wonderfully by it where and also how I
 φράσω. ὕποπτόν ἐστιν ἰδίως τὸ διὰ σχημάτων πανουργεῖν
 will-tell suspect is peculiarly the through figures to-play-tricks
 καὶ προσβάλλον ὑπόνοιαν ἐνέδρας ἐπιβουλῆς παραλογισμοῦ.
 and suggesting suspicion of-ambush of-plot of-fallacy
 καὶ ταῦθ' ὅταν ᾖ πρὸς κριτὴν κύριον ὁ λόγος, μάλιστα δὲ
 and this when is before (a)-judge sovereign the speech especially and
 πρὸς τυράννους βασιλέας ἡγεμόνας ἐν ὑπεροχαῖς ἀγανακτεῖ
 before tyrants kings rulers in eminence he-is-vexed
 γὰρ εὐθύς, εἰ ὥς παῖς ἄφρων ὑπὸ τεχνίτου ῥήτορος
 for at-once if like (a)-child foolish by (a)-skilled orator
 σχηματίους κατασοφίζεται, καὶ εἰς καταφρόνησιν ἑαυτοῦ
 with-little-figures he-is-outwitted and as contempt of-himself
 λαμβάνων τὸν παραλογισμόν ἐνίοτε μὲν ἀποθηριούται τὸ
 taking the fallacy sometimes indeed becomes-savage —

σύνολον, κἂν ἐπικρατήσῃ δὲ τοῦ θυμοῦ, πρὸς τὴν πειθῶ τῶν
altogether even-if he-master and the anger toward the persuasion of-the
 λόγων πάντως ἀντιδιατίθεται. διόπερ καὶ τότε ἄριστον δοκεῖ
words utterly he-is-set-against wherefore also then best seems
 τὸ σχῆμα, ὅταν αὐτὸ τοῦτο διαλανθάνῃ ὅτι σχῆμά ἐστιν.
the figure when itself this escapes-notice that (a)-figure it-is
 τὸ τοίνυν ὕψος καὶ πάθος τῆς ἐπὶ τῷ σχηματίζειν
the therefore sublimity and emotion of-the at the to-figure
 ὑπονοίας ἀλέγξημα καὶ θαυμαστή τις ἐπικουρία καθίσταται,
suspicion (a)-remedy and marvelous some help become
 καί πως παραληφθεῖσα ἢ τοῦ πανουργεῖν τέχνη τοῖς
and somehow taken-up the of-the to-play-tricks art by-the
 κάλλεσι καὶ μεγέθεσι τὸ λοιπὸν δέδυκε καὶ πᾶσαν ὑποψίαν
beauties and grandeurs — henceforth has-sunk and all suspicion
 ἐκπέφευγεν. ἱκανὸν δὲ τεκμήριον τὸ προειρημένον 'μὰ
has-escaped sufficient and evidence (is)-the aforesaid by
 τοὺς ἐν Μαραθῶνι.' τίνι γὰρ ἐνταῦθ' ὁ ῥήτωρ ἀπέκρυψε
those at Marathon by-what for here the orator hid
 τὸ σχῆμα; δῆλον ὅτι τῷ φωτὶ αὐτῷ. σχεδὸν γὰρ ὥσπερ
the figure (it-is)-clear that by-the light itself nearly for as
 καὶ τὰμυδρὰ φέγγη ἐναφανίζεται τῷ ἡλίῳ περιανγούμενα,
also the-dim lights vanish in-the sun outshone
 οὕτω τὰ τῆς ῥητορικῆς σοφίσματα ἐξαμαυροῖ περιχυθὲν
so the of-the rhetoric sophistries obscures poured-around
 πάντοθεν τὸ μέγεθος.

from-everywhere the grandeur

οὐ πόρρω δ' ἴσως τούτου καὶ ἐπὶ τῆς ζωγραφίας
not far and perhaps from-this also in the painting
 τι συμβαίνει· ἐπὶ γὰρ τοῦ αὐτοῦ κειμένων ἐπιπέδου
something happens on for the same lying surface
 παραλλήλων ἐν χρώμασι τῆς σκιᾶς τε καὶ τοῦ φωτός,
side-by-side in colors of-the shadow both and of-the light

ὅμως προὔπαντᾷ τε τὸ φῶς ταῖς ὄψεσι καὶ οὐ μόνον
 yet meets-first both the light the eyes and not only
 ἔξοχον ἀλλὰ καὶ ἐγγυτέρω παρὰ πολὺ φαίνεται. οὐκοῦν
 prominent but also nearer by much appears accordingly
 καὶ τῶν λόγων τὰ πάθη καὶ τὰ ὕψη ταῖς ψυχαῖς ἡμῶν
 also of-the speeches the emotions and the sublimities to-the souls our
 ἐγγυτέρω κείμενα διὰ τε φυσικὴν τινα συγγένειαν καὶ διὰ
 nearer lying through both natural some kinship and through
 λαμπρότητα, αἰεὶ τῶν σχημάτων προεμφανίζεται καὶ τὴν
 brilliance always than-the figures appear-first and the
 τέχνην αὐτῶν ἀποσκιάζει καὶ οἷον ἐν κατακαλύψει τηρεῖ.
 art their overshadows and as-it-were in concealment keeps

XVIII • QUESTIONS AND ANSWERS

Questions and answers make speech more effective and impetuous. Demosthenes asks whether the Athenians want to go about asking for news, when nothing is newer than a Macedonian subduing Greece: is Philip dead? No, ill, and they would soon make another. Said simply, it would be weaker; the inspired quickness of question and answer, the speaker replying to himself as to another, makes it more sublime and credible, since emotion carries most when it seems born of the occasion, and the bearer is misled into thinking it unpremeditated. A gap follows.

- 1 Τί δ' ἐκεῖνα φῶμεν, τὰς πεύσεις τε καὶ ἐρωτήσεις; ἄρα
 what and (of)-those shall-we-say the inquiries both and questions is-it
 οὐκ αὐταῖς ταῖς τῶν σχημάτων εἰδοποιῖαις παρὰ πολὺ
 not by-the-very — of-the figures specific-qualities by much
 ἐμπρακτότερα καὶ σοβαρώτερα συντείνει τὰ λεγόμενα; ἤ
 more-effective and more-impetuous they-make the (things)-said or
 βούλεσθε εἰπέ μοι περιϋόντες ἀλλήλων πυνθάνεσθαι· λέγεται
 do-you-wish tell me going-about of-one-another to-inquire is-there-said

τι καινόν; τί γὰρ ἂν γένοιτο τούτου καινότερον
anything new what for — could-be than-this newer
 ἢ Μακεδὼν ἀνὴρ καταπολεμῶν τὴν Ἑλλάδα; τέθνηκε
than (a)-Macedonian man subduing — Greece is-dead
 Φίλιππος; οὐ μὰ Δι' ἀλλ' ἀσθενεῖ. τί δ' ὑμῖν διαφέρει; καὶ
Philip no by Zeus but he-is-ill what and to-you does-it-matter and
 γὰρ ἂν οὗτός τι πάθῃ, ταχέως ὑμεῖς ἕτερον Φίλιππον
for if he something suffer quickly you another Philip
 ποιήσετε.' καὶ πάλιν 'πλέωμεν ἐπὶ Μακεδονίαν' φησί. 'ποῖ
will-make and again let-us-sail to Macedonia he-says where
 δὴ προσορμούμεθα, ἥρετό τις. εὐρήσει τὰ σαθρὰ τῶν
indeed shall-we-put-in asked someone will-find the rotten(-spots) of-the
 Φιλίππου πραγμάτων αὐτὸς ὁ πόλεμος.' ἦν δὲ ἀπλῶς ῥηθὲν
of-Philip affairs itself the war was but simply stated
 τὸ πρᾶγμα τῷ παντὶ καταδεέστερον, νυνὶ δὲ τὸ ἐνθουν
the matter by-the all inferior now but the inspired
 καὶ ὀξύρροπον τῆς πεύσεως καὶ ἀποκρίσεως καὶ τὸ πρὸς
and quick-turning of-the inquiry and answer and the to
 ἑαυτὸν ὡς πρὸς ἕτερον ἀνθυπαντᾶν οὐ μόνον ὑψηλότερον
himself as to another to-reply not only more-sublime
 ἐποίησε τῷ σχηματισμῷ τὸ ῥηθὲν ἀλλὰ καὶ πιστότερον.
made by-the figure the (thing)-said but also more-credible
 ἄγει γὰρ τὰ παθητικὰ τότε μᾶλλον, ὅταν αὐτὰ φαίνεται 2
lead for the emotional(-things) then more when them he-seems
 μὴ ἐπιτηδεύειν αὐτὸς ὁ λέγων ἀλλὰ γεννᾶν ὁ καιρός,
not to-contrive himself the speaker but to-produce the occasion
 ἢ δ' ἐρώτησις ἢ εἰς ἑαυτὸν καὶ ἀπόκρισις μιμεῖται
the and questioning the to oneself and answer imitates
 τοῦ πάθους τὸ ἐπίκαιρον. σχεδὸν γὰρ ὡς οἱ ὑφ'
of-the emotion the timeliness nearly for as those by
 ἐτέρων ἐρωτώμενοι παροξυνθέντες ἐκ τοῦ παραχρήμα
others questioned provoked on the spot

πρὸς τὸ λεχθὲν ἐναγωνίως καὶ ἀπ' αὐτῆς τῆς ἀληθείας
to the (thing)-said vehemently and from the-very — truth
ἀνθυπαντῶσιν, οὕτως τὸ σχῆμα τῆς πεύσεως καὶ
reply so the figure of-the inquiry and
ἀποκρίσεως εἰς τὸ δοκεῖν ἕκαστον τῶν ἐσκεμμένων
answer into the to-think each of-the (things)-premeditated
ἐξ ὑπογούου κεκινῆσθαι τε καὶ λέγεσθαι τὸν ἀκροατὴν
on the-spur to-have-been-stirred both and to-be-said the hearer
ἀπάγον καὶ παραλογίζεται. ἔτι τοίνυν (ἐν γάρ τι τῶν
leading also misleads further then one for something of-the
ὑψηλοτάτων τὸ Ἡροδότειον πεπίστευται) εἰ οὕτως ***
most-sublime the Herodotean(-passage) is-believed(-to-be) if so (lacuna)

XIX • ASYNDETON

After a gap, words without connectives pour out, almost outrunning the speaker, as in Xenophon: "locking shields, they pushed, fought, killed, died," and in Eurylochus' words to Odysseus in the Odyssey. Clauses cut off from one another and yet hurried give an impression of agitation that both checks and drives on.

- 1 *** πλοκα ἐκπίπτει καὶ οἷον ἐὶ προχέεται τὰ λεγόμενα,
(lacuna) (uncon)ected fall-out and as-it-were pour-forth the (things)-said
ὀλίγου δεῖν φθάνοντα καὶ αὐτὸν τὸν λέγοντα. 'καὶ
almost — outstripping even himself the speaker and
συμβαλόντες' φησὶν ὁ Ξενοφῶν 'τὰς ἀσπίδας ἐωθοῦντο
locking he-says — Xenophon the shields they-pushed
ἐμάχοντο ἀπέκτεινον ἀπέθνησκον.'
they-fought they-killed they-died

καὶ τὰ τοῦ Εὐρυλόχου,
and the(-words) — of-Eurylochus

2

ἦλθομεν ὡς ἐκέλευες, ἀνὰ δρυμά, φαίδιμ' Ὀδυσσεῦ.
we-came as you-bade through (the)-thickets glorious Odysseus
εἶδομεν ἐν βήσσησι τετυγμένα δώματα καλά.
we-saw in (the)-glens built balls beautiful

τὰ γὰρ ἀλλήλων διακεκομμένα καὶ οὐδὲν ἥσσον
the(-clauses) for from-one-another cut-off and nothing less
κατεσπευσμένα φέρει τῆς ἀγωνίας ἔμφασιν ἅμα καὶ
hurried bear of-the agitation (the)-impression at-once both
ἐμποδιζούσης τι καὶ συνδιωκούσης. τοιαῦθ' ὁ ποιητὴς
checking somewhat and urging-on such(-things) the poet
ἐξήνεγκε διὰ τῶν ἀσυνδέτων.
brought-out through the asyndeta

XX • FIGURES COMBINED

A concourse of figures moves most, as in Demosthenes against Meidias, where asyndeton, anaphora, and vivid description are woven together. The speech leaps from figure to figure, since calm is stasis and emotion disorder, and with “when with his knuckles, when on the cheek” the orator strikes the judges’ minds as the assailant struck. So his very order is disordered, and his disorder holds a kind of order.

Ἄκρως δὲ καὶ ἡ ἐπὶ ταῦτὸ σύννοδος τῶν σχημάτων
supremely and also the into the-same concourse of-the figures
εἶωθε κινεῖν, ὅταν δύο ἢ τρία οἶον κατὰ συμμορίαν
is-wont to-move when two or three as-it-were in partnership
ἀνακιννάμενα ἀλλήλοις ἐρανίζῃ τὴν ἰσχὺν τὴν πειθῶ
mingled with-one-another contribute the strength the persuasion

1

τὸ κάλλος, ὅποια καὶ τὰ εἰς τὸν Μειδίαν, ταῖς
the beauty such-as also the(-words) against — Meidias with-the
 ἀναφοραῖς ὁμοῦ καὶ τῇ διατυπώσει συναναπεπλεγμένα
anaphoras together and with-the vivid-description interwoven
 τὰ ἀσύνδετα. ‘πολλὰ γὰρ ἂν ποιήσειεν ὁ τύπτων,
the asyndeta many(-things) for — may-do the(-man) striking
 ὧν ὁ παθὼν ἕνια οὐδ’ ἂν ἀπαγγεῖλαι δύναίτο
of-which the(-one) suffering some not-even — to-report could
 ἐτέρῳ, τῷ σχήματι τῷ βλέμματι τῇ φωνῇ.’
to-another by-the manner by-the look by-the voice

2 εἴθ’ ἵνα μὴ ἐπὶ τῶν αὐτῶν ὁ λόγος ἰὼν σῇ
then so-that not on the same(-things) the speech going stand-still
 (ἐν στάσει γὰρ τὸ ἡρεμοῦν, ἐν ἀταξία δὲ τὸ πάθος,
in stasis for (is)-the calm in disorder and the emotion
 ἐπεὶ φορὰ ψυχῆς καὶ συγκίνησις ἐστίν), εὐθὺς ἐπ’ ἄλλα
since (a)-rush of-soul and commotion it-is at-once to other
 μεθήλατο ἀσύνδετα καὶ ἐπαναφοράς· ‘τῷ σχήματι τῷ
be-has-leapt asyndeta and anaphoras by-the manner by-the
 βλέμματι τῇ φωνῇ, ὅταν ὡς ὑβρίζων, ὅταν ὡς ἐχθρός,
look by-the voice when as insulting when as (an)-enemy
 ὅταν κονδύλοις, ὅταν ὡς δοῦλον.’ οὐδὲν ἄλλο διὰ τούτων
when with-knuckles when as (a)-slave nothing else through these
 ὁ ῥήτωρ ἢ ὅπερ ὁ τύπτων ἐργάζεται, τὴν διάνοιαν
the orator than what the(-man) striking does the mind
 τῶν δικαστῶν τῇ ἐπαλλήλῳ πλήττει φορᾷ.
of-the judges with-the successive be-strikes onrush

3 εἴτ’ ἐντεῦθεν πάλιν ὡς αἱ καταιγίδες, ἄλλην ποιούμενος
then from-there again as the squalls another making
 ἐμβολὴν ‘ὅταν κονδύλοις, ὅταν ἐπὶ κόρρης’ φησί· ‘ταῦτα
onset when with-knuckles when on (the)-cheek he-says these
 κινεῖ, ταῦτα ἐξίστησι ἀνθρώπους, ἀήθεις ὄντας τοῦ
move these drive-beside-themselves men unused being to-the

προπηλακίζεσθαι· οὐδεὶς ἂν ταῦτα ἀπαγγέλλων δύναιτο
to-be-insulted no-one — these reporting could
 τὸ δεινὸν παραστήσαι· οὐκοῦν τὴν μὲν φύσιν τῶν
the outrage present accordingly the indeed nature of-the
 ἐπαναφορῶν καὶ ἀσυνδέτων πάντη φυλάττει τῇ συνεχεῖ
anaphoras and asyndeta everywhere he-keeps by-the continuous
 μεταβολῇ· οὕτως αὐτῷ καὶ ἡ τάξις ἄτακτον καὶ ἔμπαλιν
change so for-him even the order (is)-disordered and conversely
 ἡ ἀταξία ποῖαν περιλαμβάνει τάξιν.
the disorder some contains order

XXI • CONNECTIVES SLACKEN

Add the connectives, as the followers of Isocrates do, and the passage loses its sting: emotion's rush and roughness, smoothed into evenness, falls flat and is quenched. As binding the limbs of runners takes away their speed, so emotion hindered by connectives and additions chafes at losing its freedom of motion.

Φέρε οὖν, πρόσθε τοὺς συνδέσμους, εἰ θέλεις, ὡς ποιοῦσιν 1
come then add the connectives if you-wish as do
 οἱ Ἰσοκράτειοι· καὶ μὴν οὐδὲ τοῦτο χρὴ παραλιπεῖν,
the Isocrateans and indeed not-even this (one)-must to-omit
 ὡς πολλὰ ἂν ποιήσειεν ὁ τύπτων, πρῶτον μὲν
that many(-things) — may-do the(-man) striking first indeed
 τῷ σχήματι, εἴτα δὲ τῷ βλέμματι, εἰτά γε μὴν
by-the manner then and by-the look then at-least indeed
 αὐτῇ τῇ φωνῇ, καὶ εἴσῃ κατὰ τὸ ἐξῆς οὕτως
by-the-very — voice and you-will-know by the sequence so
 παραγράφων, ὡς τοῦ πάθους τὸ συνδεδιωγμένον καὶ
paraphrasing how of-the emotion the hurried and

ἀποτραχυνόμενον, ἐὰν τοῖς συνδέσμοις ἐξομαλίσῃς εἰς
roughened if with-the connectives you-smooth into

λειότητα, ἄκεντρόν τε προσπίπτει καὶ εὐθὺς ἔσβεσται.

smoothness stingless both it-falls and at-once is-quenched

2 ὥσπερ γὰρ εἴ τις συνδήσει τῶν θεόντων τὰ σώματα
as for if someone should-bind of-the runners the bodies

τὴν φορὰν αὐτῶν ἀφήρηται, οὕτως καὶ τὸ πάθος ὑπὸ
the speed their he-has-taken-away so also the emotion by

τῶν συνδέσμων καὶ τῶν ἄλλων προσθηκῶν ἐμποδιζόμενον
the connectives and the other additions hindered

ἀγανακτεῖ τὴν γὰρ ἐλευθερίαν ἀπολλύει τοῦ δρόμου καὶ
chafes the for freedom it-loses of-the course and

τὸ ὡς ἀπ' ὀργάνου τινὸς ἀφίεσθαι.

the as from engine some to-be-launched

XXII · HYPERBATON

Hyperbata, departures from the natural order of words or thoughts, are the truest stamp of vehement emotion: the angry or afraid leap from thing to thing, insert what does not belong, and circle back. The best writers so imitate nature, for art is perfect when it seems nature. Herodotus' Dionysius puts "on a razor's edge are our affairs" before "men of Ionia," and the danger before the call to toil, as if fear left him no time. Thucydides boldly parts what belongs together, and Demosthenes, most lavish, suspends his sense until his hearers fear its collapse, then completes it.

1 Τῆς δὲ αὐτῆς ἰδέας καὶ τὰ ὑπερβατὰ θετέον. ἔστι
of-the and same form also the hyperbata (are)-to-be-reckoned is

δὲ λέξεων ἢ νοήσεων ἐκ τοῦ κατ' ἀκολουθίαν κεκινημένη
and of-words or thoughts from the in sequence moved

τάξις καὶ οἷον ἐῖ χαρακτήρ ἐναγωνίου πάθους ἀληθέστατος.

order and as-it-were (the)-stamp of-vehement emotion truest

ὥς γὰρ οἱ τῷ ὄντι ὀργιζόμενοι ἢ φοβούμενοι ἢ
as for those in-the reality angry or afraid or
 ἀγανακτοῦντες ἢ ὑπὸ ζηλοτυπίας ἢ ὑπὸ ἄλλου τινὸς
indignant or through jealousy or through other some(-thing)
 (πολλὰ γὰρ καὶ ἀναρίθμητα πάθη καὶ οὐδ' ἂν
many for and countless (are-the)-emotions and not-even —
 εἰπεῖν τις ὅποσα δύναίτο), ἐκάστοτε παραπίπτοντες
to-say anyone how-many could each-time falling-aside
 ἄλλα προθέμενοι πολλάκις ἐπ' ἄλλα μεταπηδῶσι, μέσα
some(-things) having-proposed often to others leap between
 τινὰ παρεμβαλόντες ἀλόγως, εἴτ' αὖθις ἐπὶ τὰ πρῶτα
some(-things) inserting illogically then again to the first
 ἀνακυκλοῦντες καὶ πάντῃ πρὸς τῆς ἀγωνίας, ὥς ὑπ' ἀστάτου
circling-back and every-way by the agitation as by (an)-unsteady
 πνεύματος, τῇδε κἀκεῖσε ἀγχιστροφῶς ἀντισπώμενοι τὰς
wind this-way and-that nimbly pulled-about the
 λέξεις τὰς νοήσεις τὴν ἐκ τοῦ κατὰ φύσιν εἰρμού παντοίως
words the thoughts the from the according-to nature sequence in-all-ways
 πρὸς μυρίας τροπὰς ἐναλλάττουσι τάξιν· οὕτω παρὰ τοῖς
to countless turns they-change order so among the
 ἀρίστοις συγγραφεῦσι διὰ τῶν ὑπερβατῶν ἢ μίμησις ἐπὶ
best prose-writers through the hyperbata the imitation toward
 τὰ τῆς φύσεως ἔργα φέρεται. τότε γὰρ ἡ τέχνη τέλειος,
the of-the nature works is-borne then for the art (is)-perfect
 ἡνίκ' ἂν φύσις εἶναι δοκῇ, ἢ δ' αὖ φύσις ἐπιτυχής, ὅταν
when — nature to-be it-seems the and in-turn nature (is)-successful when
 λανθάνουσιν περιέχει τὴν τέχνην· ὥσπερ λέγει ὁ Φωκαεὺς
latent it-contains the art as says the Phocaean
 Διονύσιος παρὰ τῷ Ἡροδότῳ· ἐπὶ ξυροῦ γὰρ ἀκμῆς
Dionysius in — Herodotus on (a)-razor's for edge
 ἔχεται ἡμῖν τὰ πράγματα, ἄνδρες Ἴωνες, εἶναι ἐλευθέρους ἢ
are-held for-us the affairs men Ionians to-be free or

δούλοις, καὶ τούτοις ὡς δραπέτησιν. νῦν ὦν ὑμεῖς ἦν μὲν
slaves and these as runaways now then you if indeed
 βούλησθε ταλαιπωρίας ἐνδέχασθαι, παραχρήμα μὲν πόνος
you-wish hardships to-accept at-once indeed toil
 ὑμῖν, οἰοί τε δὲ ἔσσεσθε ὑπερβαλέσθαι τοὺς πολεμίους.[?]
(is)-for-you able — and you-will-be to-overcome the enemies

2 ἐνταῦθ' ἦν τὸ κατὰ τάξιν· ὦ ἄνδρες Ἴωνες, νῦν
here was the according-to order O men Ionians now
 καιρὸς ἐστὶν ὑμῖν πόνους ἐπιδέχασθαι· ἐπὶ ξυροῦ γὰρ
(the)-time it-is for-you toils to-accept on (a)-razor's for
 ἀκμῆς ἔχεται ἡμῖν τὰ πράγματα.[?] ὁ δὲ τὸ μὲν ἄνδρες
edge are-held for-us the affairs he but the indeed men
 Ἴωνες ὑπερεβίβασεν· προεισέβαλεν οὖν εὐθὺς ἀπὸ τοῦ
Ionians transposed he-put-first then at-once from the
 φόβου, ὡς μὴδ' ἀρχὴν φθάνων πρὸς τὸ ἐφεστῶς
fear as not-even at-(the)-start having-time because-of the impending
 δέος προσαγορεύσαι τοὺς ἀκούοντας· ἔπειτα δὲ τὴν τῶν
dread to-address the hearers then and the of-the
 νοημάτων ἀπέστρεψε τάξιν. πρὸ γὰρ τοῦ φῆσαι ὅτι
thoughts he-reversed order before for the to-say that
 αὐτοὺς δεῖ πονεῖν (τοῦτο γὰρ ἐστὶν ὃ παρακελεύεται),
they must to-toil this for is what he-exhorts
 ἔμπροσθεν ἀποδίδωσι τὴν αἰτίαν, δι' ἣν πονεῖν δεῖ,
first he-gives the reason because-of which to-toil (they)-must
 'ἐπὶ ξυροῦ ἀκμῆς' φήσας ἔχεται ἡμῖν τὰ πράγματα.[?]
on (a)-razor's edge having-said are-held for-us the affairs
 ὡς μὴ δοκεῖν ἐσκεμμένα λέγειν, ἀλλ' ἠναγκασμένα.
so-that not to-seem premeditated(-things) to-say but forced(-things)

3 ἔτι δὲ μᾶλλον ὁ Θουκυδίδης καὶ τὰ φύσει πάντως
further and more — Thucydides even the(-things) by-nature wholly
 ἡνωμένα καὶ ἀδιανέμητα ὅμως ταῖς ὑπερβάσεσιν ἀπ'
united and indivisible yet by-the transpositions from

ἀλλήλων ἄγειν δεινότατος. ὁ δὲ Δημοσθένης οὐχ οὕτως
one-another to-lead (is)-most-skilled — but Demosthenes not so
 μὲν αὐθάδης ὥσπερ οὗτος, πάντων δ' ἐν τῷ γένει
indeed willful as he of-all but in the kind
 τούτῳ κατακορέστατος, καὶ πολὺ τὸ ἀγωνιστικὸν ἐκ
this most-lavish and much the vehemence from
 τοῦ ὑπερβιάζειν καὶ ἔτι νῆ Δία τὸ ἐξ ὑπογούου λέγειν
the to-transpose and further by Zeus the on the-spur speaking
 συνεμφαίνων, καὶ πρὸς τούτοις εἰς τὸν κίνδυνον τῶν
displaying-too and besides these into the danger of-the
 μακρῶν ὑπερβατῶν τοὺς ἀκούοντας συνεπισπώμενος·
long hyperbata the bearers drawing-along
 πολλάκις γὰρ τὸν νοῦν, ὃν ὥρμησεν εἰπεῖν, ἀνακρεμάσας 4
often for the sense which he-set-out to-say having-suspended
 καὶ μεταξὺ ὥς εἰς ἀλλόφυλον καὶ ἀπεουκυῖαν τάξιν,
and meanwhile as into (an)-alien and unfitting order
 ἄλλ' ἐπ' ἄλλοις διὰ μέσου καὶ ἑξωθέν ποθεν
one(-thing) upon another in between and from-outside somewhere
 ἐπεισκυκλῶν, εἰς φόβον ἐμβάλων τὸν ἀκροατὴν ὥς ἐπὶ
rolling-in into fear having-thrown the hearer as at
 παντελεῖ τοῦ λόγου διαπτώσει, καὶ συναποκινδυνεύειν ὑπ'
(a)-complete of-the sentence collapse and to-share-the-risk through
 ἀγωνίας τῷ λέγοντι συναναγκάσας, εἴτα παραλόγως
anxiety with-the speaker having-compelled then unexpectedly
 διὰ μακροῦ τὸ πάλαι ζητούμενον εὐκαίρως ἐπὶ τέλει
after long the long sought(-thing) opportunely at (the)-end
 που προσapoδοῦς, αὐτῷ τῷ κατὰ τὰς ὑπερβάσεις
somewhere having-added by-the-very — in the transpositions
 παραβόλῳ καὶ ἀκροσφαλεῖ πολὺ μᾶλλον ἐκπλήττει. φειδῶ
daring and precarious much more he-amazes sparing
 δὲ τῶν παραδειγμάτων ἔστω διὰ τὸ πλῆθος.
but of-the examples let-there-be because-of the number

Polyptota, accumulations, changes, and climaxes serve ornament, sublimity, and emotion, and changes of case, tense, person, number, and gender vary and rouse the expression. Singulars can carry the force of plurals, as in “a countless host shouted,” and plurals can be grander still, as Sophocles’ “O marriages, marriages” of Oedipus and Jocasta, “there came forth Hectors and Sarpedons,” and Plato’s “not Pelopses nor Cadmuses.” But they belong only where the subject admits amplification, multitude, hyperbole, or emotion, since hanging bells everywhere is too sophistical.

- 1 Τά γε μὴν πολύπτωτα λεγόμενα, ἀθροισμοὶ καὶ μεταβολαὶ
the at-least indeed polyptota so-called accumulations and changes
 καὶ κλίμακες, πάνυ ἀγωνιστικά, ὡς οἶσθα, κόσμου τε
and climaxes (are)-very vigorous as you-know of-ornament both
 καὶ παντὸς ὕψους καὶ πάθους συνεργά. τί δέ; αἱ τῶν
and of-all sublimity and emotion helpers what and the of-the
 πτώσεων χρόνων προσώπων ἀριθμῶν γενῶν ἐναλλάξεις
cases tenses persons numbers genders interchanges
 πῶς ποτε καταποικίλλουσι καὶ ἐπεγείρουσι τὰ ἐρμηνευτικά;
how ever do-they-variegate and rouse the expressions
- 2 φημὶ δὲ τῶν κατὰ τοὺς ἀριθμοὺς οὐ μόνον ταῦτα
I-say and of-the (changes)-in the numbers not only these
 κοσμεῖν, ὅποσα τοῖς τύποις ἐνικὰ ὄντα τῇ δυνάμει κατὰ
to-adorn which in-the forms singular being in-the force on
 τὴν ἀναθεώρησιν πληθυντικὰ εὑρίσκεται·
the consideration plural are-found

αὐτίκα, φησί, λαὸς ἀπείρων

at-once he-says (a)-host countless

θύνονον ἐπ’ ἡϊόνεσσι διῷστάμενοι κελάδῃσαν·

tunny on (the)-shores parting shouted

ἀλλ' ἐκείνα μᾶλλον παρατηρήσεως ἄξια, ὅτι ἔσθ' ὅπου
but those more of-notice worthy that there-are (cases)-where
 προσπίπτει τὰ πληθυντικὰ μεγαλορρημονέστερα καὶ αὐτῷ
fall the plurals more-grandiloquent and by-the-very
 δοξοκοποῦντα τῷ ὄχλῳ τοῦ ἀριθμοῦ.
courting-fame — crowd of-the number
 τοιαῦτα παρὰ τῷ Σοφοκλεῖ τὰ ἐπὶ τοῦ Οἰδίπου.
such (are)-in — Sophocles the(-lines) on — Oedipus

3

ὦ γάμοι, γάμοι,
O marriages marriages
 ἐφύσαθ' ἡμᾶς καὶ φυτεύσαντες πάλιν
you-bore us and having-borne again
 ἀνέϊτε ταὐτὸ σπέρμα καπεδείξατε
you-sent-up the-same seed and-showed-forth
 πατέρας ἀδελφούς παῖδας, αἱμ' ἐμφύλιον,
fathers brothers sons blood kindred
 νύμφας, γυναῖκας, μητέρας τε χῶπόσα
brides wives mothers both and-whatever
 αἰσχιστ' ἐν ἀνθρώποισιν ἔργα γίγνεται.
most-shameful among men deeds come-about

πάντα γὰρ ταῦτα ἐν ὀνομάῳ ἐστίν, Οἰδίπους, ἐπὶ δὲ θατέρου
all for these one name is Oedipus on and the-other
 Ἰοκάστη, ἀλλ' ὅμως χυθεὶς εἰς τὰ πληθυντικὰ ὁ ἀριθμὸς
Jocasta but yet poured into the plurals the number
 συνεπλήθυσεν καὶ τὰς ἀτυχίας, καὶ ὥς ἐκείνα πεπλεόνασται
multiplied-too also the misfortunes and as those(-lines) have-been-multiplied

ἐξηλθον Ἑκτορές τε καὶ Σαρπηδόνες.
came-forth Hectors both and Sarpedons

καὶ τὸ Πλατωνικόν, ὃ καὶ ἐτέρωθι παρετεθείμεθα, ἐπὶ
and the Platonic(-passage) which also elsewhere we-have-cited about
 τῶν Ἀθηναίων·
the Athenians

- 4 ‘οὐ γὰρ Πέλοπες οὐδὲ Κάδμοι οὐδ’ Αἴγυπτοί τε καὶ Δαναοὶ
not for Pelopses nor Cadmuses nor Aegyptuses both and Danauses
 οὐδ’ ἄλλοι πολλοὶ φύσει βάρβαροι συνοικοῦσιν ἡμῖν,
nor others many by-nature barbarians live-with us
 ἀλλ’ αὐτοὶ Ἕλληνες, οὐ μιξοβάρβαροι οἰκοῦμεν.’ καὶ τὰ
but ourselves Greeks not half-barbarians we-dwell and the
 ἐξῆς. φύσει γὰρ ἐξακούεται τὰ πράγματα κομπωδέστερα
rest by-nature for sound the matters more-boastful
 ἀγέληδὸν οὕτως τῶν ὀνομάτων ἐπισυντιθεμένων. οὐ μέντοι
in-herds thus the names being-heaped not however
 δεῖ ποιεῖν αὐτὸ ἐπ’ ἄλλων, εἰ μὴ ἐφ’ ὧν δέχεται
(one)-must to-do it in others if not in (those)-where admit
 τὰ ὑποκείμενα αὐξήσιν ἢ πληθύν ἢ ὑπερβολὴν ἢ πάθος,
the subjects amplification or multitude or hyperbole or emotion
 εἷν τι τούτων ἢ τὰ πλείονα, ἐπεὶ τοι τὸ πανταχοῦ
one some of-these or the more since surely the everywhere
 κώδωνας ἐξῆφθαι λίαν σοφιστικόν.
bells to-have-bung-on (is)-too sophistical

Conversely, plurals gathered into a singular are sometimes most sublime, as in “then the whole Peloponnese was divided,” and “the theater fell into tears” when Phrynichus staged The Capture of Miletus. The cause is the same in both: an unexpected change into the opposite.

Ἄλλὰ μὲν καὶ τοῦναντίον τὰ ἐκ τῶν πληθυντικῶν 1
but indeed also conversely the(-things) from the plurals
 εἰς τὰ ἐνικὰ ἐπισυναγόμενα ἐνίστε ὑψηλοφανέστατα.
into the singulars gathered sometimes (are)-most-sublime-seeming
 ‘ἐπειθ’ ἡ Πελοπόννησος ἅπαντα διειστήκει’ φησί. ‘καὶ δὴ
then the Peloponnese all was-divided he-says and indeed
 Φρυνίχῳ δρᾶμα Μιλήτου ἄλωσιν διδάξαντι εἰς δάκρυα
for-Phrynichus (the)-drama of-Miletus capture having-produced into tears
 ἔπεσε τὸ θέατρον.’ τὸ ἐκ τῶν διηρημένων εἰς τὰ ἡνωμένα
fell the theater the from the divided into the united
 ἐπισυστρέψαι τὸν ἀριθμὸν σωματοειδέστερον.
to-gather the number (is)-more-substantial
 αἵτιον δ’ ἐπ’ ἀμφοῖν τοῦ κόσμου ταῦτόν οἶμαι· ὅπου 2
(the)-cause and in both of-the ornament (is)-the-same I-think where
 τε γὰρ ἐνικὰ ὑπάρχει τὰ ὀνόματα, τὸ πολλὰ ποιεῖν αὐτὰ
both for singular are the nouns the many to-make them
 παρὰ δόξαν ἐμπαθοῦς· ὅπου τε πληθυντικά, τὸ
contrary-to expectation (is-the-mark)-of-emotion where and plural the
 εἰς ἓν τι εὖχον συγκορυφῶν τὰ πλείονα διὰ τὴν εἰς
into one some well-sounding to-sum-up the many(-things) through the into
 τοῦναντίον μεταμόρφωσιν τῶν πραγμάτων ἐν τῷ παραλόγῳ.
the-opposite transformation of-the facts in the unexpected

Past events told as present and happening make the narrative an action in progress, as in Xenophon's man fallen under Cyrus' horse who strikes it in the belly, and it plunges and throws Cyrus off; Thucydides does this most often.

- 1 Ὅταν γε μὴν τὰ παρεληλυθότα τοῖς χρόνοις εἰσάγῃς
when at-least indeed the past(-events) in-the times you-introduce
 ὡς γινόμενα καὶ παρόντα, οὐ διήγησιν ἔτι τὸν λόγον,
as happening and present not (a)-narrative any-longer the speech
 ἀλλ' ἐναγώνιον πρᾶγμα ποιήσεις. 'πεπτωκὼς δέ τις'
but (a)-vivid action you-will-make having-fallen and someone
 φησὶν ὁ Ξενοφῶν ὑπὸ τῷ Κύρου ἵππῳ καὶ πατούμενος
says — Xenophon under the of-Cyrus horse and being-trampled
 παίει τῇ μαχαίρᾳ εἰς τὴν γαστέρα τὸν ἵππον· ὁ δὲ
strikes with-the dagger into the belly the horse it and
 σφαδάζων ἀποσεύεται τὸν Κῦρον, ὁ δὲ πίπτει.' τοιοῦτος
plunging throws-off — Cyrus he and falls such
 ἐν τοῖς πλείστοις ὁ Θουκυδίδης.
(is)-in the most(-places) — Thucydides

A change of person sets the hearer in the midst of the danger, as "you would say they met unwearied in war," Aratus' "may you not be at sea in that month," and Herodotus' "you will sail up from the city of Elephantine," which leads the soul through the places and turns hearing into sight. Speaking to one person rather than to all, as in "you would not have known on which side Tydeides stood," makes the hearer more moved and more attentive.

Ἐναγώνιος δ' ὁμοίως καὶ ἡ τῶν προσώπων ἀντιμετάθεσις 1
 vivid and likewise (is)-also the of-the persons interchange
 καὶ πολλάκις ἐν μέσοις τοῖς κινδύνοις ποιοῦσα τὸν
 and often in (the)-midst-of the dangers making the
 ἀκροατὴν δοκεῖν στρέφεσθαι.
 hearer seem to-be-moving

φαίης κ' ἀκμήτας καὶ ἀτειρέας
 you-would-say — unwearied and unworn
 ἄντεσθ' ἐν πολέμῳ ὥς ἐσσυμένως ἐμάχοντο.
 to-meet in war so eagerly they-fought

καὶ ὁ Ἄρατος
 and — Aratus

μὴ κείνω ἐνὶ μηνὶ περικλύζοιο θαλάσση.
 not that in month may-you-be-drenched by-(the)-sea

ὥδέ που καὶ ὁ Ἡρόδοτος· ἀπὸ δὲ Ἐλεφαντίνης πόλεως 2
 so somehow also — Herodotus from and Elephantine city
 ἄνω πλεύσεται, καὶ ἔπειτα ἀφίξει ἐς πεδῖον λεῖον·
 upward you-will-sail and then you-will-come to (a)-plain smooth
 διεξελθὼν δὲ τοῦτο τὸ χωρίον αὖθις εἰς ἕτερον πλοῖον ἐμβὰς
 having-crossed and this — region again into another boat embarking

πλεύσειαι δὺ' ἡμέρας, ἔπειτα ἦξεις ἐς πόλιν μεγάλην,
you-will-sail two days then you-will-arrive at (a)-city great
 ἣ ὄνομα Μερὸς· ὁρᾷς, ὦ ἐταῖρε, ὡς παραλαβὼν σου
for-which (the)-name (is)-Meroe you-see O comrade how taking-along your
 τὴν ψυχὴν διὰ τῶν τόπων ἄγει τὴν ἀκοὴν ὄψιν ποιῶν;
the soul through the places he-leads the hearing sight making
 πάντα δὲ τὰ τοιαῦτα πρὸς αὐτὰ ἀπεριδόμενα τὰ πρόσωπα
all and the such(-things) upon the-very directed the persons
 ἐπ' αὐτῶν ἵστησι τὸν ἀκροατὴν τῶν ἐνεργουμένων.
on the-very sets the hearer of-the (things)-being-done
 3 καὶ ὅταν ὥς οὐ πρὸς ἅπαντας, ἀλλ' ὥς πρὸς μόνον τινὰ
and when as not to all but as to only one
 λαλήσῃς,
you-speak

Τυδεΐδην δ' οὐκ ἂν γνοίης, ποτέροισι μετείη,
Tydeides and not — would-you-know with-which-side he-was

ἐμπαθέστερόν τε αὐτὸν ἅμα καὶ προσεκτικώτερον
more-moved both him at-once and more-attentive
 καὶ ἀγῶνος ἔμπλεων ἀποτελέσεις, ταῖς εἰς ἑαυτὸν
and of-struggle full you-will-make by-the to himself
 προσφωνήσεις ἐξεγειρόμενον.
addresses roused

Sometimes a writer telling of a person suddenly turns into that person, an outburst of emotion, as when Homer's Hector calls to the Trojans to rush the ships: "whomever I see away from the ships, there I will devise his death." The poet keeps the narrative for himself and gives the threat to the angry leader without warning. Hecataeus does the same with Ceyx; Demosthenes, in another way, against Aristogiton, breaking off a sentence to turn on him; and Penelope in the *Odyssey* turns from the herald to the suitors.

Ἔτι γε μὴν ἔσθ' ὅτε περὶ προσώπου διηγούμενος 1
 further at-least indeed there-are (times)-when about (a)-person narrating
 ὁ συγγραφεὺς ἐξαίφνης παρενεχθεὶς εἰς τὸ αὐτὸ πρόσωπον
 the writer suddenly carried-aside into the same person
 ἀντιμεθίσταται, καὶ ἔστι τὸ τοιοῦτον εἶδος ἐκβολή τις
 changes-over and is the such figure (an)-outburst some
 πάθους.
 of-emotion

Ἔκτωρ δὲ Τρώεσσι ἐκέλετο μακρὸν αὔσας,
 Hector and to-(the)-Trojans called loudly shouting
 νηυσὶν ἐπισσεύεσθαι, ἔαν δ' ἔναρα βροτόεντα.
 on-the-ships to-rush to-leave and (the)-spoils bloody
 ὃν δ' ἂν ἐγὼν ἀπάνευθε νεῶν ἐθέλοντα νοήσω,
 whom and — I away-from (the)-ships willing shall-see
 αὐτοῦ οἱ θάνατον μητίσομαι.
 there for-him death I-will-devise

οὐκοῦν τὴν μὲν διήγησιν ἅτε πρέπουσαν ὁ ποιητὴς
 accordingly the indeed narration as fitting the poet
 προσῆψεν ἑαυτῷ, τὴν δ' ἀπότομον ἀπειλὴν τῷ θυμῷ
 attached to-himself the but abrupt threat to-the passion

τοῦ ἡγεμόνος ἔξαπίνης οὐδὲν προδηλώσας περιέθηκεν·
of-the leader suddenly nothing having-indicated be-assigned
 ἐψύχετο γάρ, εἰ παρενετίθει· ἔλεγε δὲ τοῖα τινα
it-would-be-frigid for if be-had-inserted said and such some(-things)
 καὶ τοῖα ὁ Ἑκτωρ· νυνὶ δ' ἔφθακεν ἄφνω τὸν
and such — Hector now but has-outstripped suddenly the
 μεταβαίνοντα ἢ τοῦ λόγου μετάβασις.

(one)-transitioning the of-the speech transition

- 2 διὸ καὶ ἡ πρόχρησις τοῦ σχήματος τότε, ἡνίκα ὀξύς ὁ
wherefore also the use of-the figure (is)-then when sharp the
 καιρὸς ὦν διαμέλλειν τῷ γράφοντι μὴ διδῶ, ἀλλ' εὐθύς
moment being to-delay to-the writer not allows but at-once
 ἐπαναγκάζει μεταβαίνειν ἐκ προσώπων εἰς πρόσωπα, ὥς
compels to-pass from persons to persons as
 καὶ παρὰ τῷ Ἑκαταίῳ· Κῆϋξ δὲ ταῦτα δεινὰ ποιούμενος
also in — Hecataeus Ceyx and these terrible thinking
 αὐτίκα ἐκέλευε τοὺς Ἡρακλείδας ἐπιγόνους ἐκχωρεῖν· οὐ
at-once ordered the Heraclidae descendants to-depart not
 γὰρ ὑμῖν δυνατός εἰμι ἀρήγειν. ὥς μὴ ὦν αὐτοί τε
for you able I-am to-help so-that not then yourselves both
 ἀπόλησθε καὶ μετρώσητε, εἰς ἄλλον τινὰ δῆμον ἀποίχεσθαι·
perish and-me harm to another some people to-go-away

- 3 ὁ μὲν γὰρ Δημοσθένης κατ' ἄλλον τινὰ τρόπον ἐπὶ
— indeed for Demosthenes in another some way in
 τοῦ Ἀριστογείτονος ἐμπαθὲς τὸ πολυπρόσωπον καὶ
the Aristogiton emotional the many-personed and
 ἀγχίστροφον παρέστακεν. 'καὶ οὐδεὶς ὑμῶν χολὴν' φησὶν
quick-turning has-presented and no-one of-you bile be-says
 'οὐδ' ὀργὴν ἔχων εὐρεθήσεται, ἐφ' οἷς ὁ βδελυρὸς
nor anger having will-be-found at what the loathsome
 οὗτος καὶ ἀναιδὴς βιάζεται; ὅς, ὦ μαρώτατε ἀπάντων,
this and shameless does-violence who O foulest of-all

κεκλειμένης σοι τῆς παρρησίας οὐ κιγκλίσιν οὐδὲ θύραις,
being-shut to-you the freedom-of-speech not by-lattices nor doors
 ἃ καὶ παρανοίξειεν ἂν τις' ἐν ἀτελεῖ τῷ νῷ ταχὺ
which even might-open — one in incomplete the sense quickly
 διαλλάξας καὶ μόνον οὐ μίαν λέξιν διὰ τὸν θυμὸν εἰς
having-changed and all but one phrase through the anger into
 δύο διασπάσας πρόσωπα 'ὅς, ὦ μιαρῶτατε,' εἶτα πρὸς
two having-torn persons who O foulest then to
 τὸν Ἀριστογείτονα τὸν λόγον ἀποστρέψας καὶ ἀπολιπεῖν
— Aristogiton the speech having-turned and to-leave(-them)
 δοκῶν, ὅμως διὰ τοῦ πάθους πολὺ πλέον ἐπέστρεψεν.
seeming yet through the emotion much more he-turned(-them)
 οὐκ ἄλλως ἢ Πηνελόπη,
not otherwise than Penelope

4

κῆρυξ, τίπτε δέ σε πρόεσαν μνηστήρες ἀγανοί;
herald why and you have-sent-forth (the)-suitors lordly
 εἰπέμεναι δμῳῇσιν Ὀδυσσῆος θείοιο
to-tell to-(the)-maids of-Odysseus godlike
 ἔργων παύσασθαι, σφίσι δ' αὐτοῖς δαῖτα πένεσθαι;
from-work to-cease for-them and themselves (a)-feast to-prepare
 μὴ μνηστεύσαντες, μηδ' ἄλλοθ' ὁμιλήσαντες,
not wooing nor elsewhere consorting
 ὕστατα καὶ πύματα νῦν ἐνθάδε δειπνήσειαν,
last and final now here may-they-dine
 οἱ θάμ' ἀγειρόμενοι βίοντον κατακείρετε πολλόν,
you-who often gathering (the)-livelibood waste much

κατῆσιν Τηλεμάχιο δαΐφρονος· οὐδέ τι πατρῶν
 (the)-property of-Telemachus wise nor anything of-fathers
 ὑμετέρων τῶν πρόσθεν ἀκούετε παῖδες ἔόντες,
 your of-the former(-times) did-you-hear children being
 οἷος Ὀδυσσεὺς ἔσκε.
 what-kind Odysseus was

XXVIII · PERIPHRAISIS

Periphrasis also makes for sublimity, like the accompanying notes in music, when it is not bombastic but pleasantly blended. Plato's Funeral Speech calls death a fated journey and the rites a public escort, making music of bare wording; Xenophon, for "you are willing to toil," writes "you make toil the guide to pleasant living," enlarging the praise; and Herodotus says the goddess cast on the Scythians who plundered her temple a female disease.

- 1 Καὶ μέντοι περίφρασις ὥς οὐχ ὑψηλοποιόν, οὐδεὶς ἂν
 and moreover periphrasis that — (it-is)-sublimity-making no-one —
 οἶμαι διστάσειεν. ὥς γὰρ ἐν μουσικῇ διὰ τῶν παραφώνων
 I-think would-doubt as for in music through the accompaniments
 καλουμένων ὁ κύριος φθόγγος ἡδίων ἀποτελεῖται, οὕτως
 so-called the principal note sweeter is-made so
 ἡ περίφρασις πολλάκις συμφθέγγεται τῇ κυριολογίᾳ καὶ
 the periphrasis often sounds-with the literal-speech and
 εἰς κόσμον ἐπὶ πολὺ συνεχεῖ, καὶ μάλιστ' ἂν μὴ
 toward ornament to (a)-great-degree harmonizes and especially if not
 ἔχῃ φυσῶδές τι καὶ ἄμουσον ἀλλ' ἡδέως κεκραμένον.
 it-have bombastic anything and unmusical but pleasantly blended

ἱκανὸς δὲ τοῦτο τεκμηριῶσαι καὶ Πλάτων κατὰ τὴν 2
 sufficient and this to-prove (is)-also Plato at the
 εἰσβολὴν τοῦ Ἐπιταφίου· ἔργῳ μὲν ἡμῖν οἶδ' ἔχουσι τὰ
 opening of-the Funeral-speech in-deed indeed from-us these have the
 προσήκοντα σφίσιν αὐτοῖς, ὧν τυχόντες πορεύονται τὴν
 (things)-due them themselves which having-received they-go the
 εἰμαρμένην πορείαν, προπεμφθέντες κοινῇ μὲν ὑπὸ τῆς
 fated journey escorted in-common indeed by the
 πόλεως, ἰδίᾳ δὲ ἕκαστος ὑπὸ τῶν προσηκόντων· οὐκοῦν
 city privately and each by the kinsmen accordingly
 τὸν θάνατον εἶπεν εἰμαρμένην πορείαν, τὸ δὲ τετυχηκέναι
 the death he-called fated journey the and to-have-received
 τῶν νομιζομένων προπομπήν τινα δημοσίαν ὑπὸ τῆς
 the customary(-rites) escort some public by the
 πατρίδος. ἄρα δὴ τούτοις μετρίως ὥγκωσε τὴν νόησιν,
 fatherland is-it indeed by-these moderately he-dignified the thought
 ἢ ψιλὴν λαβὼν τὴν λέξιν ἐμελοποίησε, καθάπερ ἀρμονίαν
 or bare taking the wording he-made-it-music as harmony
 τινὰ τὴν ἐκ τῆς περιφράσεως περιχεάμενος εὐμέλειαν;
 some the from the periphrasis having-poured-round melodiousness
 καὶ Ξενοφῶν· ὄνον δὲ τοῦ ζῆν ἡδέως ἡγεμόνα νομίζετε· 3
 and Xenophon toil and of-the to-live pleasantly (the)-guide you-consider
 κάλλιστον δὲ πάντων καὶ πολεμικώτατον κτῆμα εἰς τὰς
 finest and of-all and most-warlike possession into the
 ψυχὰς συγκεκόμισθε· ἐπαινούμενοι γὰρ μᾶλλον ἢ τοῖς
 souls you-have-gathered being-praised for more than in-the
 ἄλλοις πᾶσι χαίρετε· ἀντὶ τοῦ πονεῖν θέλετε ὄνον
 other all you-rejoice instead-of the to-toil you-are-willing toil
 ἡγεμόνα τοῦ ζῆν ἡδέως ποιεῖσθε· εἰπὼν καὶ τᾶλλ'
 (the)-guide of-the to-live pleasantly you-make having-said and the-rest

ὁμοίως ἐπεκτείνας μεγάλην τινὰ ἔννοιαν τῷ ἐπαίνῳ
likewise having-expanded great some thought to-the praise
προσπεριωρίσατο.

he-added

- 4 καὶ τὸ ἀμίμητον ἐκεῖνο τοῦ Ἡροδότου· ἑτῶν δὲ Σκυθέων
and the inimitable that(-phrase) — of-Herodotus of-the and Scythians
τοῖς συλήσασσι τὸ ἱερὸν ἐνέβαλεν ἢ θεὸς θήλειαν
on-those having-plundered the temple cast the goddess female
νοῦσον.’

disease

XXIX · PERIPHRAISIS MISUSED

Periphrasis is more perilous than the other figures unless used with measure, since it quickly turns flat and gross, as when Plato in the Laws says that wealth of silver or gold should not be allowed to dwell in a city, and critics mock him. Enough on the figures: all make speech more emotional and moving, and emotion shares in the sublime as character shares in charm.

- 1 Ἐπὶ κήρον μέντοι τὸ πρᾶγμα, ἢ περίφρασις, τῶν ἄλλων
perilous however the thing (is)-the periphrasis than-the others
πλέον, εἰ μὴ συμμέτρως τινὶ λαμβάνοιτο· εὐθὺς γὰρ
more if not proportionately by-someone it-be-taken at-once for
ἀβλεμὲς προσπίπτει, κουφολογίας τε ὄζον καὶ παχύτατον·
feeble it-falls of-empty-talk both smelling and grossest
ὅθεν καὶ τὸν Πλάτωνα (δεινὸς γὰρ αἰὲς) περὶ σχῆμα καὶ
whence also — Plato skilled for (he-is)-always in figure and-in
τισιν ἀκαίρως) ἐν τοῖς νόμοις λέγοντα ὥς οὔτε ἀργυροῦν
some(-places) untimely in the laws saying that neither silver
δεῖ πλοῦτον οὔτε χρυσοῦν ἐν πόλει ἰδρυμένον εἶναι οἰκεῖν·
(one)-must wealth nor golden in (a)-city established to-allow to-dwell

διαχλευάζουσιν, ὥς εἰ πρόβατα, φησὶν, ἐκώλυε κекτῆσθαι,
they-mock as if sheep he-says he-forbade to-possess

δῆλον ὅτι προβάτειον ἂν καὶ βόειον πλοῦτον ἔλεγεν.

clear that sheepish — and bovine wealth he-would-have-said

Ἀλλὰ γὰρ ἅλις ὑπὲρ τῆς εἰς τὰ ὑψηλὰ τῶν σχημάτων 2
but for enough about the for the sublime of-the figures

χρήσεως ἐκ παρενθήκης τοσαῦτα πεφιλολογῆσθαι,

use by digression so-much to-have-been-discussed

Τερεντιανὲ φίλτατε· πάντα γὰρ ταῦτα παθητικωτέρους καὶ
Terentianus dearest all for these more-emotional and

συγκεκινημένους ἀποτελεῖ τοὺς λόγους· πάθος δὲ ὕψους

excited make the speeches emotion and in-sublimity

μετέχει τοσοῦτον, ὅπόσον ἦθος ἡδονῆς.

shares as-much as character in-pleasure

XXX · THE CHOICE OF WORDS

Thought and phrasing unfold together. The choice of proper and magnificent words enchants hearers, gives speech grandeur, beauty, weight, and power, and puts into things, as it were, a speaking soul; fine words are the very light of the mind. But their weight does not suit everywhere: grand words on trifles are like a great tragic mask on an infant. A gap follows.

Ἐπειδὴ μέντοι ἡ τοῦ λόγου νόησις ἢ τε φράσις τὰ 1
since however the of-the speech thought the and phrasing the

πλεῖω δι' ἑκατέρου διέπτυκται, ἴθι δὴ, ἂν τοῦ
more(-part) through each-other are-unfolded come indeed if of-the

φραστικοῦ μέρους ἢ τινα λοιπὰ ἔτι, προσεπιθεασώμεθα.

expressive part there-be some remaining still let-us-examine-besides

ὅτι μὲν τοῖνυν ἡ τῶν κυρίων καὶ μεγαλοπρεπῶν ὀνομάτων

that indeed then the of-the proper and magnificent words

ἐκλογὴ θαυμαστῶς ἄγει καὶ κατακληλεῖ τοὺς ἀκούοντας,
choice wonderfully leads and enchants the hearers
 καὶ ὥς πᾶσι τοῖς ῥήτορσι καὶ συγγραφεῦσι κατ' ἄκρον
and that for-all the orators and prose-writers in (the)-highest
 ἐπιτήδευμα, μέγεθος ἅμα κάλλος εὐπίνειαν βάρος ἰσχὺν
(is-the)-pursuit grandeur at-once beauty patina weight strength
 κράτος, ἔτι δὲ τᾶλλα ἂν ὁσί τινα τοῖς λόγοις ὥσπερ
power further and the-rest if there-are any on-the speeches as-on
 ἀγάλμασι καλλίστοις δι' αὐτῆς ἐπανθεῖν παρασκευάζουσα
statues most-beautiful through itself to-blossom causing
 καὶ οἷον ἐν ψυχῇ τινα τοῖς πράγμασι φωνητικὴν ἐντιθεῖσα,
and as-it-were soul some to-the things vocal putting-in
 μὴ καὶ περιττὸν ἢ πρὸς εἰδότης διεξιέναι. φῶς γὰρ
lest also superfluous it-be to (those)-knowing to-go-through light for
 τῷ ὄντι ἴδιον τοῦ νοῦ τὰ καλὰ ὀνόματα.
in-the reality proper of-the mind (are)-the beautiful words

- 2 ὁ μὲντοι γε ὅγκος αὐτῶν οὐ πάντῃ χρειώδης, ἐπεὶ τοῖς
the however at-least weight their (is)-not everywhere useful since to-the
 μικροῖς πραγματίοις περιτιθέναι μεγάλα καὶ σεμνὰ ὀνόματα
small trifles to-apply great and solemn words
 ταὐτὸν ἂν φαίνοιτο, ὥς εἴ τις τραγικὸν προσωπεῖον μέγα
the-same — would-seem as if someone (a)-tragic mask great
 παιδὶ περιθεῖη νηπίῳ, πλὴν ἐν μὲν ποιήσει καὶ ***
on-(a)-child should-put infant but in indeed poetry and (lacuna)

After a gap, Anacreon's "I care no more for the Thracian filly" and Theopompus' Philip, "skilled at swallowing affairs perforce," show that the colloquial is sometimes far more vivid than ornament, being known from common life. So too Herodotus' Cleomenes cutting his own flesh into strips, and Pythes fighting until he was backed to pieces: near the vulgar, but not vulgar, being expressive.

*** θρεπτικώτατον καὶ γόνιμον, τὸ δ' Ἀνακρέοντος· 1
 (lacuna) most-nourishing and fruitful the(-phrase) and of-Anacreon
 'οὐκέτι Θρηκίης ἐπιστρέφομαι.' ταύτη καὶ τὸ
 no-longer for-the-Thracian(-filly) do-I-care in-this-way also the
 τοῦ Θεοπόμπου καινὸν ἐπαινετόν· διὰ τὸ ἀνάλογον
 — of-Theopompus novel (is)-praiseworthy because-of the analogy
 ἔμοιγε σημαντικώτατα ἔχειν δοκεῖ· ὅπερ ὁ Κεκίλιος οὐκ
 to-me-at-least most-expressively to-be it-seems which — Caecilius not
 οἶδ' ὅπως καταμέμφεται. 'δεινὸς ὦν' φησὶν ὁ Φίλιππος
 I-know how censures skilled being he-says — Philip
 ἀναγκοφαγῆσαι πράγματα.' ἔστιν ἄρ' ὁ ἰδιωτισμὸς ἐνίοτε
 at-swallowing-perforce matters is then the colloquialism sometimes
 τοῦ κόσμου παρὰ πολὺ ἐμφανιστικώτερον· ἐπιγινώσκεται
 than-the ornament by far more-vivid it-is-recognized
 γὰρ αὐτόθεν ἐκ τοῦ κοινοῦ βίου, τὸ δὲ σύνηθες ἤδη
 for at-once from the common life the and familiar already
 πιστότερον. οὐκοῦν ἐπὶ τοῦ τὰ αἰσχρὰ καὶ ρυπαρὰ
 (is)-more-credible accordingly in-the-case of-the(-man) the shameful and filthy(-things)
 τλημόνως καὶ μεθ' ἡδονῆς ἔνεκα πλεονεξίας καρτεροῦντος
 patiently and with pleasure for-the-sake of-gain enduring
 τὸ ἀναγκοφαγεῖν τὰ πράγματα ἐναργέστατα παρείληπται.
 the to-swallow-perforce the matters most-vividly has-been-adopted

- 2 ὥδέ πως ἔχει καὶ τὰ Ἡροδότεια· ὁ Κλεομένης φησὶ
so somehow are also the Herodotean(-phrases) — Cleomenes he-says
 ‘μανεῖς τὰς ἑαυτοῦ σάρκας ξιφιδίῳ κατέτεμεν εἰς
having-gone-mad the his-own flesh with-(a)-knife cut into
 λεπτὰ, ἕως ὅλον καταχορδεύων ἑαυτὸν διέφθειρεν.’ καὶ
strips until whole making-mincemeat himself he-destroyed and
 ‘ὁ Πύθης ἕως τοῦδε ἐπὶ τῆς νεὼς ἐμάχετο, ἕως ἅπας
 — Pythes until this(-point) on the ship fought until whole
 κατεκρεουργήθη.’ ταῦτα γὰρ ἐγγὺς παραξύνει τὸν ἰδιώτην,
he-was-cut-to-pieces these for near graze the vulgar
 ἀλλ’ οὐκ ἰδιωτεύει τῷ σημαντικῶς.
but not are-vulgar by(-speaking) expressively

XXXII · METAPHORS

Caecilius allows two or at most three metaphors together; Demosthenes is the standard: emotions driving like a torrent sweep many along, as in his traitors who toasted away their freedom. Aristotle and Theophrastus soften bold metaphors with “as if” or “so to speak,” but timely, vehement emotion and noble sublimity are the true remedies. Xenophon, and Plato above all, describe the body in continuous tropes: the head a citadel, the neck an isthmus, the lungs a cushion. Plato is mocked for metaphors run wild, as of a city like a bowl whose raging wine a sober god chastens. Caecilius, hating Plato more than he loved Lysias, dared rank Lysias above him as faultless, which Lysias is not.

- 1 Περὶ δὲ πλήθους μεταφορῶν ὁ μὲν Κεκίλιος ἔοικε
about and (the)-number of-metaphors — indeed Caecilius seems
 συγκατατίθεσθαι τοῖς δύο ἢ τὸ πλεῖστον τρεῖς ἐπὶ
to-agree with-those two or the most three at
 ταυτοῦ νομοθετοῦσι τάττεσθαι. ὁ γὰρ Δημοσθένης
the-same(-place) legislating to-be-used — for Demosthenes
 ὅρος καὶ τῶν τοιούτων. ὁ τῆς χρείας δὲ καιρός, ἔνθα
(is-the)-rule also of-the such the of-the need and occasion where

τὰ πάθη χειμάρρου δίκην ἐλαύνεται, καὶ τὴν πολυπλήθειαν
the emotions of-(a)-torrent like are-driven and the multitude
 αὐτῶν ὡς ἀναγκαίαν ἐνταῦθα συνεφέλκεται.

of-them as necessary there draw-along

‘ἄνθρωποι’ φησὶ ‘μαροὶ καὶ κόλακες, ἡκρωτηριασμένοι τὰς 2

men he-says foul and flatterers having-mutilated the

ἑαυτῶν ἕκαστοι πατρίδας, τὴν ἐλευθερίαν προπεπωκότες

their-own each fatherlands the freedom having-toasted-away

πρότερον Φιλίππῳ, νυνὶ δὲ Ἀλεξάνδρῳ, τῇ γαστρὶ

before to-Philip now and to-Alexander by-the belly

μετροῦντες καὶ τοῖς αἰσχίστοις τὴν εὐδαιμονίαν, τὴν

measuring and by-the most-shameful the happiness the

δ’ ἐλευθερίαν καὶ τὸ μηδένα ἔχειν δεσπότην, ἃ τοῖς

and freedom and the no-one to-have (as)-master which to-the

πρότερον Ἑλλήσιν ὅροι τῶν ἀγαθῶν ἦσαν καὶ κανόνες,

earlier Greeks (the)-limits of-the goods were and rules

ἀνατετροφότες.’ ἐνταῦθα τῷ πλήθει τῶν τροπικῶν ὁ

having-overtaken here the number of-the tropes the

κατὰ τῶν προδοτῶν ἐπιπροσθεὶ τοῦ ῥήτορος θυμός.

against the traitors screens of-the orator anger

διόπερ ὁ μὲν Ἀριστοτέλης καὶ ὁ Θεόφραστος μειλίγματα 3

wherefore — indeed Aristotle and — Theophrastus softenings

φασὶ τίνα τῶν θρασειῶν εἶναι ταῦτα μεταφορῶν, τὸ

say some of-the bold to-be these metaphors the

‘ὥσπερ’ εἶναι καὶ ‘οἶον’ καὶ ‘εἰ χρή’ τοῦτον εἰπεῖν

as-if to-say and as-it-were and if (one)-may this to-say

τὸν τρόπον’ καὶ ‘εἰ δεῖ’ παρακινδυνευτικώτερον λέξαι.’

the way and if (one)-must more-riskily to-speak

ἡ γὰρ ὑποτίμησις, φασίν, ἱᾶται τὰ τολμηρά.

the for qualification they-say heals the audacities

- 4 ἐγὼ δὲ καὶ ταῦτα μὲν ἀποδέχομαι, ὅμως δὲ πλήθους
I and also these indeed accept yet but for-(the)-number
καὶ τόλμης μεταφορῶν, ὅπερ ἔφην καπὶ τῶν σχημάτων, τὰ
and boldness of-metaphors as I-said also-in the figures the
εὐκαιρα καὶ σφοδρὰ πάθη καὶ τὸ γενναῖον ὕψος εἶναί φημι
timely and vehement emotions and the noble sublimity to-be I-say
ἰδιά τινα ἀλεξιφάρμακα, ὅτι τῷ ῥοθίῳ τῆς φορᾶς ταυτὶ
proper some remedies because by-the surge of-the onrush these
πέφυκεν ἅπαντα τᾶλλα παρασύρειν καὶ προωθεῖν, μᾶλλον
are-apt all the-rest to-sweep-along and to-push-on rather
δὲ καὶ ὡς ἀναγκαῖα πάντως εἰσπράττεσθαι τὰ παράβολα,
and even as necessary absolutely to-exact the daring(-things)
καὶ οὐκ ἔᾗ τὸν ἀκροατὴν σχολάζειν περὶ τὸν τοῦ
and not allows the hearer to-have-leisure for the of-the
πλήθους ἔλεγχον διὰ τὸ συνενθουσιᾶν τῷ λέγοντι.
number scrutiny because-of the to-share-the-inspiration with-the speaker
- 5 ἀλλὰ μὴν ἔν γε ταῖς τοπηγορίαις καὶ διαγραφαῖς οὐκ
but indeed in at-least the commonplaces and descriptions not
ἄλλο τι οὕτως κατασημαντικὸν ὡς οἱ συνεχεῖς καὶ
other anything (is)-so expressive as the continuous and
ἐπάλληλοι τρόποι. δι' ὧν καὶ παρὰ Ξενοφῶντι ἡ
successive tropes through which also in Xenophon the
τάνθρωπίνου σκῆνους ἀνατομὴ πομπικῶς καὶ ἔτι μᾶλλον
of-the-human tabernacle anatomy magnificently and still more
ἀναζωγραφεῖται θείως παρὰ τῷ Πλάτῳ. τὴν μὲν
is-painted divinely in — Plato the indeed
κεφαλὴν αὐτοῦ φησιν ἀκρόπολιν, ἰσθμὸν δὲ μέσον
head its be-calls (a)-citadel (an)-isthmus and in-the-middle
διωκοδομηθῆσθαι μεταξὺ τοῦ στήθους τὸν αὐχένα, σφονδύλους
to-have-been-built between the chest the neck vertebrae
τε ὑπεστηρίχθαι φησιν οἶον στρόφιγγας, καὶ τὴν μὲν
and to-have-been-set-under he-says like pivots and the indeed

ἡδονὴν ἀνθρώποις εἶναι κακοῦ δέλεαρ, γλῶσσαν δὲ γεύσεως
pleasure for-men to-be of-evil (the)-bait (the)-tongue and of-taste
 δοκίμιον· ἀναμμα δὲ τῶν φλεβῶν τὴν καρδίαν καὶ πηγὴν
(the)-test (the)-knot and of-the veins the heart and spring
 τοῦ περιφερομένου σφοδρῶς αἵματος, εἰς τὴν δορυφορικὴν
of-the circulating vigorously blood into the guardhouse
 οἴκησιν κατατεταγμένην· τὰς δὲ διαδρομὰς τῶν πόρων
dwelling placed the and passages of-the channels
 ὀνομάζει στενωπούς· τῇ δὲ πηδήσει τῆς καρδίας, ἐν
he-names alleys for-the and leaping of-the heart in
 τῇ τῶν δεινῶν προσδοκίᾳ καὶ τῇ τοῦ θυμοῦ ἐπεγέρσει,
the of-the dangers expectation and the of-the anger rousing
 ἐπειδὴ διάπυρος ἦν, ἐπικουρίαν μηχανώμενοι' φησὶ 'τὴν
since fiery it-was (a)-relief contriving he-says the
 τοῦ πλεύμονος ἰδεάν ἐνεφύτευσαν, μαλακὴν καὶ ἄναιμον
of-the lung form they-implanted soft and bloodless
 καὶ σήραγγας ἐντὸς ἔχουσιν οἶον μάλαγμα, ὥν' ὁ
and cavities within having like (a)-cushion so-that the
 θυμὸς ὁπότε ἐν αὐτῇ ζέσῃ, πηδῶσα εἰς ὑπέικον μὴ
anger whenever in it boils leaping against (a)-yielding(-thing) not
 λυμαίνεται· καὶ τὴν μὲν τῶν ἐπιθυμιῶν οἴκησιν προσεῖπεν
it-be-damaged and the indeed of-the desires dwelling he-called
 ὡς γυναικωνίτιν, τὴν τοῦ θυμοῦ δὲ ὥσπερ ἀνδρωνίτιν· τὸν
as women's-quarters the of-the spirit and as men's-quarters the
 γε μὴν σπλήνα τῶν ἐντὸς μαγείον, ὅθεν πληρούμενος
at-least indeed spleen of-the inner(-parts) (the)-napkin whence being-filled
 τῶν ἀποκαθαιρομένων μέγας καὶ ὕπουλος αὖξεται.
with-the purgings great and festering it-swells
 'μετὰ δὲ ταῦτα σαρκὶ πάντα' φησὶ 'κατεσκίασαν, προβολὴν
after and these with-flesh all he-says they-covered (as)-(a)-defense
 τῶν ἔξωθεν τὴν σάρκα, οἶον τὰ πλῆγματα, προθέμενοι·
against-the outside(-things) the flesh like the felt-pads placing-before

νομήν δὲ σαρκῶν ἔφη τὸ αἷμα· τῆς δὲ τροφῆς ἕνεκα,
 (the)-pasture and of-flesh he-called the blood of-the and nourishment for-the-sake
 φησί, διωχέτευσαν τὸ σῶμα, τέμνοντες ὥσπερ ἐν κήποις
 he-says they-irrigated the body cutting as in gardens
 ὀχετοὺς, ὡς ἔκ τινος νάματος ἐπιόντος, ἀραιοῦ ὄντος
 channels so-that from some spring coming-on porous being
 αὐλῶνος τοῦ σώματος, τὰ τῶν φλεβῶν ῥεοὶ νάματα.
 (a)-channel the body the of-the veins might-flow streams
 ἡνίκα δὲ ἡ τελευταῖα παραστῇ, λύεσθαι φησι τὰ τῆς ψυχῆς
 when and the end comes to-be-loosed he-says the of-the soul
 οἰονεῖ νεὼς πείσματα, μεθεῖσθαι τε αὐτὴν ἐλευθέραν.
 as-it-were of-(a)-ship cables to-be-let-go and it free

- 6 ταῦτα καὶ τὰ παραπλήσια μυρί' ἅττα ἐστὶν ἐξῆς· ἀπόχρη
 these and the similar countless certain are in-succession suffice
 δὲ τὰ δεδηλωμένα, ὡς μεγάλοι τε φύσιν εἰσὶν αἱ τροπικαί,
 but the (things)-shown that great both in-nature are the tropes
 καὶ ὡς ὑψηλοποιὸν αἱ μεταφοραί, καὶ ὅτι οἱ παθητικοὶ
 and that sublimity-making (are)-the metaphors and that the emotional
 καὶ φραστικοὶ κατὰ τὸ πλεῖστον αὐταῖς χαίρουσι τόποι.
 and descriptive for the most(-part) in-them delight passages
 7 ὅτι μέντοι καὶ ἡ χρῆσις τῶν τρόπων, ὥσπερ τᾶλλα πάντα
 that however also the use of-the tropes as the-other all
 καλὰ ἐν λόγοις, προαγωγὸν αἰετὶ πρὸς τὸ ἄμετρον, δῆλον
 beauties in speeches (is)-tempting always toward the excess (is)-clear
 ἤδη, κἂν ἐγὼ μὴ λέγω. ἐπὶ γὰρ τούτοις καὶ τὸν Πλάτωνα
 already even-if I not say(-it) on for these also — Plato
 οὐχ ἥκιστα διασύρουσι, πολλάκις ὥσπερ ὑπὸ βακχείας
 not least they-ridicule often as-if by frenzy
 τινὸς τῶν λόγων εἰς ἀκράτους καὶ ἀπηνεῖς μεταφορὰς
 some of-the words into unmixed and harsh metaphors
 καὶ εἰς ἀλληγορικὸν στόμφον ἐκφερόμενον. 'οὐ γὰρ ῥάδιον
 and into allegorical bombast carried-away not for (is-it)-easy

ἐπινοεῖν' φησὶν 'ὅτι πόλιν εἶναι δεῖ δίκην κρατήρος
to-conceive he-says that (a)-city to-be must like (a)-mixing-bowl
 κεκερασμένην, οὗ μαινόμενος μὲν οἶνος ἐγκεχυμένος
mixed where raging indeed wine poured-in
 ζεῖ, κολαζόμενος δ' ὑπὸ νήφοντος ἑτέρου θεοῦ, καλὴν
seethes chastened but by (a)-sober other god fine
 κοινωνίαν λαβὼν ἀγαθὸν πόμα καὶ μέτριον ἀπεργάζεται.
fellowship having-got (a)-good drink and moderate it-makes
 νήφοντα γάρ, φασί, θεὸν τὸ ὕδωρ λέγειν, κόλασιν δὲ
(a)-sober for they-say god the water to-call chastisement and
 τὴν κρᾶσιν, ποιητοῦ τινος τῷ ὄντι οὐχὶ νήφοντός ἐστι.
the mixing of-(a)-poet some in-the reality not sober it-is
 τοῖς τοιούτοις ἐλαττώμασιν ἐπιχειρῶν ὅμως αὐτὸ καὶ 8
on-the such defects fastening yet this-very(-thing) also
 ὁ Κεκίλιος ἐν τοῖς ὑπὲρ Λυσίου συγγράμμασιν ἀπεθάρρησε
— Caecilius in the for Lysias writings dared
 τῷ παντὶ Λυσίαν ἀμείνω Πλάτωνος ἀποφύνασθαι, δυσὶ
by-the all Lysias better than-Plato to-declare two
 πάθεσι χρῆσάμενος ἀκρίτοις· φιλῶν γὰρ τὸν Λυσίαν
emotions using undiscerning loving for — Lysias
 ὥς οὐδ' αὐτὸς αὐτόν, ὅμως μᾶλλον μισεῖ τῷ παντὶ
as not-even he-himself himself yet more he-bates by-the all
 Πλάτωνα ἢ Λυσίαν φιλεῖ. πλὴν οὗτος μὲν ὑπὸ
Plato than Lysias he-loves but he indeed through
 φιλονεικίας, οὐδὲ τὰ θέματα ὁμολογούμενα, καθάπερ
contentiousness not-even the premises (are)-agreed as
 ᾤθη. ὥς γὰρ ἀναμάρτητον καὶ καθαρὸν τὸν ῥήτορα
he-thought as for faultless and pure the orator
 προφέρει πολλὰ διημαρτημένου τοῦ Πλάτωνος, τὸ
he-brings-forward in-many-places having-erred — Plato the(-fact)
 δ' ἦν ἄρα οὐχὶ τοιούτων, οὐδὲ ὀλίγου δεῖ.
but was then not such nor by-a-little it-falls-short

Take a truly pure and blameless writer and ask which is better, grandeur with some failings or sound, correct moderation, and whether the more numerous virtues or the greater should win. Supreme natures are least pure, since exactness in everything risks pettiness, while low natures stay faultless because they never take risks. Faults are remembered and beauties forgotten. Longinus himself has noted faults in Homer and others, but calls them slips of genius, and the greater virtues still win: would anyone rather be Apollonius than Homer, Eratosthenes than Archilochus, Bacchylides than Pindar, or Ion of Chios than Sophocles?

- 1 Φέρε δῆ, λάβωμεν τῷ ὄντι καθαρὸν τινα συγγραφέα
 come indeed let-us-take in-the reality pure some writer
 καὶ ἀνέγκλητον. ἅρ' οὐκ ἄξιόν ἐστι διαπορῆσαι περὶ
 and blameless is-it not worthy it-is to-inquire about
 αὐτοῦ τούτου καθολικῶς, πότερόν ποτε κρεῖττον ἐν
 the-very this generally whether ever (is)-better in
 ποιήμασι καὶ λόγοις, μέγεθος ἐν ἐνίοις διημαρτημένοις,
 poems and prose grandeur in some (points)-failing
 ἢ τὸ σύμμετρον μὲν ἐν τοῖς κατορθώμασιν, ὑγιὲς δὲ
 or the moderate indeed in the successes sound and
 πάντα καὶ ἀδιάπτωτον; καὶ ἔτι νῆ Δία, πότερόν ποτε
 everywhere and unfailing and further by Zeus whether ever
 αἱ πλείους ἀρεταὶ τὸ πρωτεῖον ἐν λόγοις ἢ αἱ μείζους
 the more-numerous virtues the first-prize in literature or the greater
 δικαίως ἂν φέροιντο; ἔστι γὰρ ταῦτ' οἰκεῖα τοῖς περὶ
 justly — would-carry-off are for these proper to-the(-studies) on
 ὕψους σκέμματα καὶ ἐπικρίσεως ἐξ ἅπαντος δεόμενα.
 sublimity inquiries and decision from every(-way) needing
- 2 ἐγὼ δ' οἶδα μὲν, ὥς αἱ ὑπερμεγέθεις φύσεις ἥκιστα καθαραί·
 I and know indeed that the supremely-great natures (are)-least pure
 τὸ γὰρ ἐν παντὶ ἀκριβὲς κίνδυνος μικρότητος, ἐν δὲ τοῖς
 the for in every(-point) precise (is-in)-danger of-pettiness in but the

μεγέθεσιν, ὥσπερ ἐν τοῖς ἄγαν πλούτοις, εἶναί τι χρή
grandeurs as in the excessive riches to-be something must
 καὶ παρολιγορούμενον· μήποτε δὲ τοῦτο καὶ ἀναγκαῖον ἦ,
also neglected perhaps and this also necessary be
 τὸ τὰς μὲν ταπεινὰς καὶ μέσας φύσεις διὰ τὸ μηδαμῇ
the the indeed low and middling natures because-of the never
 παρακινδυνεύειν μηδὲ ἐφίεσθαι τῶν ἄκρων ἀναμαρτήτους
to-take-risks nor to-aim-at the heights faultless
 ὡς ἐπὶ τὸ πολὺ καὶ ἀσφαλεστέρας διαμένειν, τὰ δὲ
as for the most(-part) and safer to-remain the but
 μεγάλα ἐπισφαλῇ δι' αὐτὸ γίνεσθαι τὸ μέγεθος.
great(-ones) precarious because-of the-very to-become — greatness
 ἀλλὰ μὴν οὐδὲ ἐκεῖνο ἀγνοῶ τὸ δεύτερον, ὅτι φύσει 3
but indeed nor that am-I-ignorant-of the second that by-nature
 πάντα τὰ ἀνθρώπεια ἀπὸ τοῦ χείρονος αἰεὶ μᾶλλον
all the human(-things) from the worse always rather
 ἐπιγινώσκεται καὶ τῶν μὲν ἀμαρτημάτων ἀνεξάλειπτος
are-recognized and of-the indeed faults indelible
 ἢ μνήμη παραμένει, τῶν καλῶν δὲ ταχέως ἀπορρεῖ.
the memory remains of-the beauties but quickly it-flows-away
 παρατεθειμένος δ' οὐκ ὀλίγα καὶ αὐτὸς ἀμαρτήματα καὶ 4
having-cited and not few also myself faults both
 Ὅμηρον καὶ τῶν ἄλλων, ὅσοι μέγιστοι, καὶ ἥκιστα
of-Homer and of-the others as-many-as (are)-greatest and least
 τοῖς παταίσμασιν ἀρεσκόμενος, ὅμως δὲ οὐχ ἀμαρτήματα
with-the slips pleased yet but not faults
 μᾶλλον αὐτὰ ἐκούσια καλῶν ἢ παροράματα δι'
rather them voluntary calling than oversights through
 ἀμέλειαν εἰκῇ που καὶ ὡς ἔτυχεν ὑπὸ μεγαλοφυΐας
carelessness at-random somehow and as it-chanced by greatness-of-nature
 ἀνεπιστάτως παρενηνεγμένα, οὐδὲν ἦττον οἶμαι τὰς
heedlessly let-slip nothing less I-think the

μείζοντας ἀρετάς, εἰ καὶ μὴ ἐν πᾶσι διομαλίζουσιν, τὴν τοῦ
 greater virtues if even not in all they-be-even the of-the
 πρωτείου ψῆφον μᾶλλον αἰεὶ φέρεσθαι, κἂν εἰ μὴ δι' ἑνὸς
 first-prize vote rather always to-carry-off even if not for one
 ἑτέρου, τῆς μεγαλοφροσύνης αὐτῆς ἕνεκα· ἐπείτοιγε
 other(-reason) the greatness-of-mind itself for-the-sake since-surely
 καὶ ἄπτωτος ὁ Ἀπολλώνιος ἐν τοῖς Ἀργοναύταις ποιητῆς
 also unfailing — Apollonius in the Argonautica (is-a)-poet
 κἂν τοῖς βουκολικοῖς πλὴν ὀλίγων τῶν ἔξωθεν ὁ
 and-in the bucolics except few the outside(-things) —
 Θεόκριτος ἐπιτυχέστατος, ἄρ' οὖν Ὅμηρος ἂν μᾶλλον ἢ
 Theocritus (is)-most-successful is-it then Homer — rather than
 Ἀπολλώνιος ἐθέλοις γενέσθαι;

Apollonius you-would-wish to-be

- 5 τί δέ; Ἐρατοσθένης ἐν τῇ Ἑριγόνῃ (διὰ πάντων
 what and Eratosthenes in the Erigone through all
 γὰρ ἀμώμητον τὸ ποιημάτων) Ἀρχιλόχου πολλὰ καὶ
 for faultless the little-poem than-Archilochus many and
 ἀνοικονόμητα παρασύροντος, καέκείνης τῆς ἐκβολῆς τοῦ
 disorderly(-things) sweeping-along and-that — outburst of-the
 δαιμονίου πνεύματος, ἣν ὑπὸ νόμον τάξει δύσκολον, ἄρα
 divine spirit which under law to-bring (is)-difficult is-be
 δὴ μείζων ποιητής; τί δ'; ἐν μέλεσι μᾶλλον ἂν εἶναι
 indeed (a)-greater poet what and in lyrics rather — to-be
 Βακχυλίδης ἔλοιο ἢ Πίνδαρος καὶ ἐν τραγωδίᾳ
 Bacchylides would-you-choose than Pindar and in tragedy
 Ἴων ὁ Χίος ἢ νῇ Δία Σοφοκλῆς; ἐπειδὴ οἱ μὲν
 Ion the Chian than by Zeus Sophocles since the(-ones) indeed
 ἀδιάπτωτοι καὶ ἐν τῷ γλαφυρῷ πάντα κεκαλλιγραφημένοι·
 (are)-unfailing and in the polished everywhere elegantly-written
 ὁ δὲ Πίνδαρος καὶ ὁ Σοφοκλῆς ὅτε μὲν οἶον
 — but Pindar and — Sophocles sometimes indeed as-it-were

πάντα ἐπιφλέγουσι τῇ φορᾷ, σβέννυνται δ' ἀλόγως
 all set-ablaze with-the onrush are-quenched but unaccountably
 πολλάκις, καὶ πίπτουσιν ἀτυχέστατα. ἢ οὐδεὶς ἂν εὖ
 often and fall most-unhappily or no-one — well
 φρονῶν ἐνὸς δράματος, τοῦ Οἰδίποδος, εἰς ταὐτὸ
 thinking (against)-one drama the Oedipus into the-same
 συνθεῖς τὰ Ἴωνος ἀντιτιμῆσται ἐξῆς;
 putting-together the(-plays) of-Ion would-value-equal all-together

XXXIV · HYPERIDES AND DEMOSTHENES

If successes were judged by a false standard, Hyperides would excel Demosthenes: he has more voices and more virtues, like a pentathlete second in every event. He has the graces of Lysias, wit, irony, pathos, and charm, and a funeral speech of display like no other. Demosthenes lacks these and is laughed at when he tries to be witty. Yet Hyperides' beauties lack grandeur and leave the hearer calm, while Demosthenes gathered the highest virtues, sublimity, living emotion, abundance, speed, and force, gifts sent by the gods, and so outthunders the orators of every age.

Εἰ δ' ὅρῳ μὴ τῷ ἀληθεὶ κρίνοιτο τὰ κατορθώματα, 1
 if and by-(a)-standard not the true should-be-judged the successes
 οὕτως ἂν καὶ Ὑπερίδης τῷ παντὶ προέχοι Δημοσθένους.
 so — even Hyperides by-the all would-excel Demosthenes
 ἔστι γὰρ αὐτοῦ πολυφωνότερος καὶ πλείους ἀρετὰς ἔχων,
 he-is for than-him more-many-voiced and more virtues having
 καὶ σχεδὸν ὕπακρος ἐν πᾶσι ὡς ὁ πένταθλος, ὥστε
 and nearly second-best in all like the pentathlete so-that
 τῶν μὲν πρωτείων ἐν ᾅπασιν τῶν ἄλλων ἀγωνιστῶν
 of-the indeed first-prizes in all than-the other competitors
 λείπεσθαι, πρωτεύειν δὲ τῶν ἰδιωτῶν.
 to-fall-short to-be-first but of-the laymen

2 ὁ μὲν γε Ὑπερίδης πρὸς τῷ πάντα ἔξω γε τῆς
 — indeed at-least Hyperides besides the all except at-least the
 συνθέσεως μιμῆσθαι τὰ Δημοσθένεια κατορθώματα καὶ τὰς
 composition to-imitate the Demosthenic successes also the
 Λυσιακὰς ἐκ περιττοῦ περιέλιπεν ἀρετὰς τε καὶ χάριτας.
 Lysian in abundance has-embraced virtues both and graces
 καὶ γὰρ λαλεῖ μετὰ ἀφελείας ἔνθα χρή, καὶ οὐ πάντα ἐξῆς
 and for he-talks with simplicity where it-is-needed and not all in-order
 καὶ μονοτόνως ὡς ὁ Δημοσθένης λέγει· τό τε ἠθικὸν
 and monotonously as — Demosthenes speaks the both characterization
 ἔχει μετὰ γλυκύτητος ἢ δὲ λιτῶς ἐφηδυνόμενον· ἄφατοί
 he-has with sweetness pleasant simply sweetened unspeakable
 τε περὶ αὐτόν εἰσιν ἀστεῖσμοί, μκκτῆρ πολιτικώτατος,
 and about him are witticisms sneer most-urbane
 εὐγένεια, τὸ κατὰ τὰς εἰρωνείας εὐπάλαιστρον, σκώμματα
 nobility the in the ironies deftness jests
 οὐκ ἄμουσα οὐδ' ἀνάγωγα κατὰ τοὺς Ἀττικοὺς ἐκείνους,
 not tasteless nor ill-bred after the Attic those(-men)
 ἀλλ' ἐπικείμενα, διασυρμός τε ἐπιδέξιος καὶ πολὺ τὸ
 but apt ridicule and dexterous and much the
 κωμικὸν καὶ μετὰ παιδιᾶς εὐστόχου κέντρον, ἀμίμητον δὲ
 comic and with play well-aimed (a)-sting inimitable and
 εἰπεῖν τὸ ἐν πᾶσι τούτοις ἐπαφρόδιτον· οἰκτίσασθαι τε
 to-say the in all these charm to-move-pity and
 προσφνέστατος, ἔτι δὲ μυθολογῆσαι κεχυμένος καὶ ἐν
 most-apt further and to-tell-myths fluent and in
 ὑγρῷ πνεύματι διεξοδεῦσαι ἔτι εὐκαμπῆς ἄκρως, ὥσπερ
 flowing breath to-go-through further flexible supremely as
 ἀμέλει τὰ μὲν περὶ τὴν Λητὴν ποιητικώτερα, τὸν δ'
 certainly the indeed about — Leto (are)-more-poetic the and
 ἐπιτάφιον ἐπιδεικτικῶς, ὡς οὐκ οἶδ' εἴ τις ἄλλος, διέθετο.
 funeral-speech in-display-style as not I-know if any other composed

ὁ δὲ Δημοσθένης ἀνηθοποίητος, ἀδιάχυτος, ἥκιστα ὑγρὸς 3
 — but Demosthenes without-characterization unrelaxed least fluent
 ἢ ἐπιδεικτικός, ἀπάντων ἐξῆς τῶν προειρημένων κατὰ τὸ
 or showy of-all in-order the aforesaid for the
 πλέον ἄμοιρος. ἔνθα μέντοι γελοῖος εἶναι βιάζεται καὶ
 most-part devoid where however funny to-be he-forces-himself and
 ἀστεῖος, οὐ γέλωτα κινεῖ μᾶλλον ἢ καταγελάται, ὅταν δὲ
 witty not laughter he-stirs rather than is-laughed-at when and
 ἐγγίζειν θέλῃ τῷ ἐπίχαρις εἶναι, τότε πλέον ἀφίσταται. τό
 to-approach he-wishes the charming to-be then more he-stands-off the
 γέ τοι περὶ Φρύνης ἢ Ἀθηνογένους λογίδιον ἐπιχειρήσας
 at-least surely about Phryne or Athenogenes little-speech having-attempted
 γράφειν ἔτι μᾶλλον ἂν Ὑπερίδην συνέστησεν.
 to-write still more — Hyperides he-would-have-commended
 ἀλλ' ἐπειδὴ περ, οἶμαι, τὰ μὲν θατέρου καλὰ, καὶ 4
 but since I-think the indeed of-the-one beauties even
 εἰ πολλά, ὅμως ἀμεγέθη καρδίῃ νήφοντος
 if many yet (are)-without-grandeur in-heart of-(a)-sober(-man)
 ἀργὰ καὶ τὸν ἀκροατὴν ἡρεμεῖν ἐῶντα (οὐδεὶς γοῦν
 idle and the bearer to-be-calm allowing no-one at-any-rate
 Ὑπερίδην ἀναγνώσκων φοβεῖται), ὁ δὲ ἔνθεν ἐλὼν τοῦ
 Hyperides reading is-afraid he but thence taking of-the
 μεγαλοφρεστάτου καὶ ἐπ' ἄκρον ἀρετὰς συντετελεσμένας,
 most-great-natured and to (the)-highest virtues brought-to-perfection
 ὑψηγορίας τόνον, ἔμψυχα πάθη, περιουσίαν ἀγχίνουαν
 of-sublime-speech tension living emotions abundance quickness
 τάχος, ἔνθα δὴ κύριον, τὴν ἅπασιν ἀπρόσιτον δεινότητα
 speed where indeed timely the to-all unapproachable forcefulness
 καὶ δύναμιν, ἐπειδὴ ταῦτα, φημί, ὥς θεόπεμπτα δεινὰ
 and power since these I-say as god-sent mighty
 δωρήματα (οὐ γὰρ εἰπεῖν θεμιτὸν ἀνθρώπινον) ἀθρόα ἐς
 gifts not for to-say (is)-lawful human all-together into

ἑαυτὸν ἔσπασεν, διὰ τοῦτο οἷς ἔχει καλοῖς ἅπαντας
 himself he-drew because-of this with-what he-has beauties all
 ἀεὶ νικᾷ καὶ ὑπὲρ ὧν οὐκ ἔχει, καὶ ὥσπερ εἰ καταβροντᾷ
 always he-conquers even for what not he-has and as-it-were he-thunders-down
 καὶ καταφέγγει τοὺς ἀπ' αἰῶνος ῥήτορας· καὶ θάττον ἄν
 and outshines the from all-time orators and sooner —
 τις κεραυνοῖς φερομένοις ἀντανοῖξαι τὰ ὄμματα δύναιτο,
 one against-thunderbolts rushing to-open the eyes could
 ἢ ἀντοφθαλμῆσαι τοῖς ἐπαλλήλοις ἐκείνου πάθεισιν.
 than to-face the successive his emotions

XXXV · WHY WE ADMIRE THE GREAT

Plato excels Lysias, who falls short in the greatness and number of his virtues and exceeds in faults. The godlike writers aimed at the greatest and disdained precision because nature made man no low creature but a spectator and contestant in the festival of the cosmos, and planted in our souls a love for all that is great and more divine than ourselves. So the whole cosmos does not suffice for thought, and we admire not small clear streams but the Nile, the Danube, and the Ocean, and the heavenly lights and Aetna's fire more than our lamp, since the useful is easy to get and the extraordinary is always wonderful.

- 1 Ἐπὶ μέντοι τοῦ Πλάτωνος καὶ ἄλλη τίς ἐστίν, ὥς
 in-the-case however — of-Plato also another some is as
 ἔφην, διαφορά· οὐ γὰρ μεγέθει τῶν ἀρετῶν ἀλλὰ καὶ
 I-said difference not for in-grandeur of-the virtues but also
 τῷ πλήθει πολὺ λειπόμενος αὐτοῦ Λυσίας ὁμως πλείον
 in-the number much falling-short of-him Lysias yet more
 ἔτι τοῖς ἀμαρτήμασι περιττεύει ἢ ταῖς ἀρεταῖς λείπεται.
 still in-the faults exceeds than in-the virtues falls-short

τί ποτ' οὖν εἶδον οἱ ἰσόθεοι ἐκεῖνοι καὶ τῶν μεγίστων 2
what ever then saw the godlike those(-men) and the greatest
 ἐπορεζάμενοι τῆς συγγραφῆς, τῆς δ' ἐν ᾗ πασιν ἀκριβείας
having-aimed-at of-the writing the and in all(-things) precision
 ὑπερφρονήσαντες; πρὸς πολλοῖς ἄλλοις ἐκεῖνο, ὅτι ἡ
having-disdained besides many others that that the
 φύσις οὐ ταπεινὸν ἡμᾶς ζῶον οὐδ' ἀγεννὲς ἔκρινε τὸν
nature not (a)-low us creature nor ignoble judged the
 ἄνθρωπον, ἀλλ' ὡς εἰς μέγαλην τινα πανηγυρίαν εἰς τὸν
man but as into great some festival into the
 βίον καὶ εἰς τὸν σύμπαντα κόσμον ἐπάγουσα, θεατάς τινας
life and into the whole cosmos bringing(-us) spectators some
 τῶν ὅλων αὐτῆς ἐσομένους καὶ φιλοτιμοτάτους ἀγωνιστάς,
of-the whole of-her going-to-be and most-ambitious contestants
 εὐθὺς ἄμαχον ἔρωτα ἐνέφυσεν ἡμῶν ταῖς ψυχαῖς παντὸς
at-once invincible love implanted our in-the souls for-every
 ἀεὶ τοῦ μεγάλου καὶ ὡς πρὸς ἡμᾶς δαιμονιώτερου.
always the great and as compared-to us more-divine
 διόπερ τῇ θεωρίᾳ καὶ διανοίᾳ τῆς ἀνθρωπίνης ἐπιβολῆς 3
wherefore for-the contemplation and thought of-the human reach
 οὐδ' ὁ σύμπας κόσμος ἀρκεῖ, ἀλλὰ καὶ τοὺς τοῦ
not-even the whole cosmos suffices but even the of-the
 περιέχοντος πολλάκις ὅρους ἐκβαίνουσιν αἱ ἐπίνοιαι, καὶ
surrounding often bounds go-beyond the thoughts and
 εἴ τις περιβλέψαιτο ἐν κύκλῳ τὸν βίον, ὅσῳ πλέον
if someone should-look-around in (a)-circle the life how-much more
 ἔχει τὸ περιττὸν ἐν πᾶσι καὶ μέγα καὶ καλόν, ταχέως
has the extraordinary in all and great and beautiful quickly
 εἴσεται, πρὸς ᾧ γεγόναμεν.
he-will-know for what we-have-been-born

- 4 ἔνθεν φυσικῶς πως ἀγόμενοι μὰ Δι' οὐ τὰ μικρὰ ρεῖθρα
whence naturally somehow led by Zeus not the small streams
 θαυμάζομεν, εἰ καὶ διαυγῇ καὶ χρήσιμα, ἀλλὰ τὸν Νεῖλον
we-admire though both clear and useful but the Nile
 καὶ Ἰστρον ἢ Ῥήνον, πολὺ δ' ἔτι μᾶλλον τὸν Ὠκεανόν·
and Danube or Rhine much and still more the Ocean
 οὐδέ γε τὸ ὑφ' ἡμῶν τουτὶ φλογίον ἀνακαίόμενον, ἐπεὶ
nor at-least the by us this little-flame kindled since
 καθαρὸν σῶζει τὸ φέγγος, ἐκπληττόμεθα τῶν οὐρανίων
pure it-keeps the light are-we-amazed-at than-the heavenly(-lights)
 μᾶλλον, καίτοι πολλάκις ἐπισκοτουμένων, οὐδὲ τῶν
more although often darkened nor than-the
 τῆς Αἴτνης κρατήρων ἀξιοθαυμαστότερον νομίζομεν, ἥς
— of-Aetna craters more-admirable do-we-think(-it) whose
 αἱ ἀναχοαὶ πέτρους τε ἐκ βυθοῦ καὶ ὅλους ὄχθους
the eruptions rocks both from (the)-depth and whole hills
 ἀναφέρουσι καὶ ποταμοὺς ἐνίοτε τοῦ γηγενοῦς ἐκείνου
bring-up and rivers sometimes of-the earthborn that
 καὶ αὐτοῦ μόνου προχέουσιν πυρός.
and itself alone pour-forth fire
- 5 ἀλλ' ἐπὶ τῶν τοιούτων ἀπάντων ἐκεῖν' ἂν εἴποιμεν,
but about the such all that — we-would-say
 ὥς εὐπόριστον μὲν ἀνθρώποις τὸ χρειῶδες ἢ καὶ
that easy-to-get indeed for-men (is)-the useful or even
 ἀναγκαῖον, θαυμαστὸν δ' ὅμως αἰεὶ τὸ παράδοξον.
necessary wonderful but yet always (is)-the unexpected

In literature, where grandeur is not apart from use, the great writers are far from faultless yet above the mortal: their other qualities prove them men, while sublimity lifts them near the greatness of mind of a god. One sublime success often redeems every slip, and all their lapses together would be not even a tiny fraction of their successes, so every age has given them the prize. To the writer who says the faulty Colossus is no better than the Doryphorus, one answers that in art precision is admired, in nature grandeur, and in speech what surpasses the human. Yet art should everywhere help nature, since their union may be perfection.

Οὐκοῦν ἐπὶ γε τῶν ἐν λόγοις μεγαλοφυῶν, ἐφ' ὧν 1
accordingly in-the-case at-least of-the in literature great-natured(-men) in whom
οὐκέτ' ἔξω τῆς χρείας καὶ ὠφελείας πίπτει τὸ μέγεθος,
no-longer outside the use and benefit falls the grandeur
προσῆκει συνθεωρεῖν αὐτόθεν, ὅτι τοῦ ἀναμαρτήτου πολὺ
it-is-fitting to-observe at-once that from-the faultless far
ἀφεστῶτες οἱ τηλικούτοι ὅμως πάντες εἰσὶν ἐπάνω τοῦ
standing-off the so-great(-men) yet all are above the
θνητοῦ· καὶ τὰ μὲν ἄλλα τοὺς χρωμένους ἀνθρώπους
mortal and the indeed other(-qualities) the using(-them) (to-be)-men
ἐλέγχει, τὸ δ' ὕψος ἐγγὺς αἶρει μεγαλοφροσύνης θεοῦ· καὶ
prove the but sublimity near lifts to-the-greatness-of-mind of-god and
τὸ μὲν ἄπταιστον οὐ ψέγεται, τὸ μέγα δὲ καὶ θαυμάζεται.
the indeed unerring not is-blamed the great but also is-admired
τί χρὴ πρὸς τούτοις ἔτι λέγειν, ὥς ἐκείνων τῶν 2
why (one)-must besides these further to-say that of-those —
ἀνδρῶν ἕκαστος ἅπαντα τὰ σφάλματα ἐνὶ ἑξωνεῖται
men each all the slips with-one redeems
πολλάκις ὕψει καὶ κατορθώματι, καὶ τὸ κυριώτατον,
often sublimity and success and the most-important
ὥς, εἴ γε ἐκλέξας τὰ Ὅμηρου, τὰ Δημοσθένους,
(is)-that if at-least having-picked-out the of-Homer the of-Demosthenes

τὰ Πλάτωνος, τῶν ἄλλων, ὅσοι δὴ μέγιστοι,
the of-Plato of-the others as-many-as indeed (are)-greatest
 παραπτώματα πάντα ὁμόσε συναθροίσειεν, ἐλάχιστον ἂν
lapses all together one-should-gather smallest —
 τι, μᾶλλον δ' οὐδὲ πολλοστημόριον ἂν εὔρεθείη τῶν
some rather but not-even (a)-tiny-fraction — would-be-found of-the
 ἐκείνοις τοῖς ἥρωσι πάντη κατορθουμένων; διὰ ταῦθ'
by-those — heroes everywhere achievements because-of these
 ὁ πᾶς αὐτοῖς αἰὼν καὶ βίος, οὐ δυνάμενος ὑπὸ τοῦ
the whole to-them age and life not being-able by the
 φθόνου παρανοίας ἀλῶναι, φέρων ἀπέδωκε τὰ νικητήρια
envy of-madness to-be-convicted bringing has-awarded the prizes
 καὶ ἄχρι νῦν ἀναφαίρετα φυλάττει καὶ ἔοικε τηρήσειν,
and until now unremovable keeps and seems likely-to-keep

ἔστ' ἂν ὕδωρ τε ῥέη, καὶ δένδρεα μακρὰ τεθήλη.
as-long — water both flows and trees tall flourish

- 3 πρὸς μέντοι γε τὸν γράφοντα, ὡς ὁ Κολοσσὸς ὁ
to however at-least the(-man) writing that the Colossus the
 ἡμαρτημένος οὐ κρείττων ἢ ὁ Πολυκλείτου Δορυφόρος,
faulty (is)-not better than the of-Polyclitus Spearbearer
 παράκειται πρὸς πολλοῖς εἰπεῖν, ὅτι ἐπὶ μὲν τέχνης
it-is-ready besides many(-points) to-say that in indeed art
 θαυμάζεται τὸ ἀκριβέστατον, ἐπὶ δὲ τῶν φυσικῶν ἔργων
is-admired the most-exact in but the natural works
 τὸ μέγεθος, φύσει δὲ λογικὸν ὁ ἄνθρωπος· καὶ πὶ
the grandeur by-nature and (is)-(-a)-speaking(-being) — man and-in
 μὲν ἀνδριάντων ζητεῖται τὸ ὅμοιον ἀνθρώπῳ, ἐπὶ δὲ τοῦ
indeed statues is-sought the like to-man in but the
 λόγου τὸ ὑπεραῖρον, ὡς ἔφην, τὰ ἀνθρώπινα.
speech the (thing)-surpassing as I-said the human

προσῆκει δ' ὁμως (ἀνακάμπει γὰρ ἐπὶ τὴν ἀρχὴν 4
it-is-fitting but yet returns for to the beginning
 ἡμῖν τοῦ ὑπομνήματος ἢ παραίνεσις), ἐπειδὴ τὸ μὲν
for-us of-the treatise the exhortation since the indeed
 ἀδιάπτωτον ὡς ἐπὶ τὸ πολὺ τέχνης ἐστὶ κατόρθωμα,
faultless as for the most-part of-art is (the)-success
 τὸ δ' ἐν ὑπεροχῇ πλὴν οὐχ ὁμότονον μεγαλοφυΐας,
the and in eminence but not uniform of-greatness-of-nature
 βοήθημα τῇ φύσει πάντῃ πορίζεσθαι τὴν τέχνην· ἢ γὰρ
(as)-(a)-help to-the nature everywhere to-provide the art the for
 ἀλληλουχία τούτων ἴσως γένοιτ' ἂν τὸ τέλειον.
mutual-support of-these perhaps would-be — the perfect
 Τοσαῦτα ἦν ἀναγκαῖον ὑπὲρ τῶν προτεθέντων ἐπικρῖναι
so-much was necessary about the proposed to-decide
 σκεμμάτων· χαιρέτω δ' ἕκαστος οἷς ἥδεται.
questions let-rejoice and each in-what he-delights

XXXVII • COMPARISONS

Comparisons and similes are neighbors of metaphor, differing only in one respect. A gap follows.

Ταῖς δὲ μεταφοραῖς γειτνιώσω (ἐπανιτέον γὰρ) αἱ 1
to-the and metaphors are-neighbors (we)-must-return for the
 παραβολαὶ καὶ εἰκόνες, ἐκεῖνῃ μόνον παραλλάττουσαι
comparisons and similes in-that only differing

(lacuna)

After a gap, one must know how far each hyperbole may be pushed, since overshooting destroys it and sometimes turns it into its opposite: Isocrates, meaning to show Athens surpassing Sparta, opens by praising speech that can make the great small, and so warns his hearers against himself. The best hyperboles hide that they are hyperboles, which happens when passion utters them in a great crisis, as when Thucydides' Athenians fight over the bloody river water and Herodotus' Spartans at Thermopylae fight with hands and mouths. Comic hyperboles are credible because laughter is an emotion in pleasure, and hyperbole also works toward the less, disparagement being an amplification of lowness.

- 1 *** στοι καὶ αἱ τοιαῦται· ‘εἰ μὴ τὸν ἐγκέφαλον ἐν
 (lacuna) (broken) and the such if not the brain in
 ταῖς πτέρναις καταπεπατημένον φορεῖτε.’ διόπερ εἰδέναι
 the heels trodden-down you-carry wherefore to-know
 χρὴ τὸ μέχρι ποῦ παροριστέον ἕκαστον· τὸ γὰρ ἐνίοτε
 (one)-must the how far (is)-to-be-pushed each the for sometimes
 περαιτέρω προεκπίπτειν ἀναιρεῖ τὴν ὑπερβολὴν καὶ τὰ
 too-far to-overshoot destroys the hyperbole and the
 τοιαῦτα ὑπερτεινόμενα χαλᾶται, ἔσθ’ ὅτε δὲ καὶ
 such(-things) over-stretched slacken there-are (times)-when and even
 εἰς ὑπεναντιώσεις ἀντιπεριῦσονται.
 into contraries they-turn-round
- 2 ὁ γοῦν Ἰσοκράτης οὐκ οἶδ’ ὅπως παιδὸς πρᾶγμα
 — at-any-rate Isocrates not I-know how of-(a)-child (the)-thing
 ἔπαθεν διὰ τὴν τοῦ πάντα αὐξητικῶς ἐθέλειν λέγειν
 suffered through the of-the all amplifyingly to-wish to-say
 φιλοτιμίαν. ἔστι μὲν γὰρ ὑπόθεσις αὐτῷ τοῦ Πανηγυρικοῦ
 ambition is indeed for (the)-theme for-him of-the Panegyric
 λόγου, ὡς ἡ Ἀθηναίων πόλις ταῖς εἰς τοὺς Ἕλληνας
 speech that the of-(the)-Athenians city in-the toward the Greeks

εὐεργεσίαις ὑπερβάλλει τὴν Λακεδαιμονίων, ὁ δ' εὐθὺς
benefactions surpasses the(-city) of(-the)-Lacedaemonians he and at-once
 ἐν τῇ εἰσβολῇ ταῦτα τίθησιν· ἔπειθ' οἱ λόγοι τοσαύτην
in the opening these sets then the words so-much
 ἔχουσι δύναμιν, ὥσθ' οἶόν τ' εἶναι καὶ τὰ μεγάλα ταπεινὰ
have power that possible — to-be both the great low
 ποιῆσαι καὶ τοῖς μικροῖς περιθεῖναι μέγεθος, καὶ τὰ παλαιὰ
to-make and to-the small to-put-around grandeur and the old
 καινῶς εἰπεῖν καὶ περὶ τῶν νεωστὶ γεγεννημένων ἀρχαίως
newly to-say and about the (things)-lately having-happened in-old-style
 διελθεῖν· οὐκοῦν, φησί τις, Ἰσόκρατες, οὕτως μέλλεις
to-go-through then says someone Isocrates so do-you-intend
 καὶ τὰ περὶ Λακεδαιμονίων καὶ Ἀθηναίων ἐναλλάττειν;
also the(-facts) about Lacedaemonians and Athenians to-reverse
 σχεδὸν γὰρ τὸ τῶν λόγων ἐγκώμιον ἀπιστίας τῆς καθ'
nearly for the of-the words praise of-distrust the against
 αὐτοῦ τοῖς ἀκούουσι παράγγελμα καὶ προοίμιον ἐξέθηκε.
himself to-the hearers (a)-warning and preface he-has-set-out
 μήποτ' οὖν ἄρισται τῶν ὑπερβολῶν, ὥς καὶ ἐπὶ τῶν
perhaps then best of-the hyperboles as also in-the-case of-the
 σχημάτων προείπομεν, αἱ αὐτὸ τοῦτο διαλανθάνουσαι
figures we-said-before (are)-the(-ones) itself this escaping-notice
 ὅτι εἰσὶν ὑπερβολαί. γίνεται δὲ τὸ τοιόνδε, ἐπειδὰν ὑπὸ
that they-are hyperboles comes-about and the such when through
 ἐκπαθείας μεγέθει τινὶ συνεκφωνῶνται περιστάσεις,
passion with-grandeur some they-are-uttered of-circumstance
 ὅπερ ὁ Θουκυδίδης ἐπὶ τῶν ἐν Σικελίᾳ φθειρομένων
which — Thucydides in-the-case of-those in Sicily perishing
 ποιεῖ. 'οἳ τε γὰρ Συρακούσιοι' φησὶν ἐπικαταβάντες τοὺς
does the both for Syracusans he-says having-come-down-upon those
 ἐν τῷ ποταμῷ μάλιστα ἔσφαζον, καὶ τὸ ὕδωρ εὐθὺς
in the river especially slaughtered and the water at-once

διέφθαρτο· ἀλλ' οὐδὲν ἥσσον ἐπίνετο ὁμοῦ τῷ πηλῷ
 was-fouled but nothing less it-was-drunk together with-the mud
 ἡματωμένον καὶ τοῖς πολλοῖς ἔτι ἦν περιμάχητον· αἷμα
 bloodied and for-the most still was fought-over blood
 καὶ πηλὸν πινόμενα ὁμως εἶναι περιμάχητα ἔτι ποιεῖ
 and mud being-drunk yet to-be fought-over still makes
 πιστὸν ἢ τοῦ πάθους ὑπεροχὴ καὶ περίστασις.

credible the of-the emotion excess and circumstance

- 4 καὶ τὸ Ἡροδότειον ἐπὶ τῶν ἐν Θερμοπύλαις ὅμοιον. ἐν
 and the Herodotean(-passage) about those at Thermopylae (is)-similar in
 τούτῳ φησὶν ἀλεξομένους μαχαίρησιν, ὅσοις αὐτῶν ἔτι
 this he-says defending(-themselves) with-daggers to-as-many-as of-them still
 ἐτύγχανον περιούσαι, καὶ χερσὶ καὶ στόμασι, κατέχωσαν
 (they)-happened surviving and with-hands and with-mouths buried
 οἱ βάρβαροι· ἐνταῦθ', οἷόν ἐστι τὸ καὶ στόμασι μάχεσθαι
 the barbarians here what-kind is the even with-mouths to-fight
 πρὸς ὠπλισμένους καὶ ὁποῖόν τι τὸ κατακεχῶσθαι
 against armed(-men) and what-sort something the to-be-buried
 βέλεσιν, ἐρεῖς, πλὴν ὁμοίως ἔχει πίστιν· οὐ γὰρ τὸ
 with-missiles you-will-say yet similarly it-has credibility not for the
 πρᾶγμα ἔνεκα τῆς ὑπερβολῆς παραλαμβάνεσθαι δοκεῖ,
 fact for-the-sake-of the hyperbole to-be-adopted seems
 ἢ ὑπερβολὴ δ' εὐλόγως γεννᾶσθαι πρὸς τοῦ πράγματος.

the hyperbole but reasonably to-be-born from the fact

- 5 ἔστι γάρ, ὥς οὐ διαλείπω λέγων, παντὸς τολμήματος
 are for as not I-leave saying of-every daring
 λεκτικῷ λύσις καὶ πανάκειά τις τὰ ἐγγὺς ἐκστάσεως
 of-speech (the)-solution and panacea some the near to-transport

ἔργα καὶ πάθη· ὅθεν καὶ τὰ κωμικὰ καίτοιγ' εἰς
 deeds and emotions whence also the comic(-things) although into
 ἀπιστίαν ἐκπίπτοντα πιθανὰ διὰ τὸ γελοῖον·
 incredibility falling (are)-credible because-of the laughable

ἀγρὸν ἔσχ' ἐλάττω γῆν ἔχοντ' ἐπιστολῆς.
 (a)-field he-had less earth having than-(a)-letter

καὶ γὰρ ὁ γέλως πάθος ἐν ἡδονῇ.
 and for the laughter (is-an)-emotion in pleasure
 αἱ δ' ὑπερβολαὶ καθάπερ ἐπὶ τὸ μείζον, οὕτως καὶ ἐπὶ 6
 the and hyperboles as toward the greater so also toward
 τοῦλαττον, ἐπειδὴ κοινὸν ἀμφοῖν ἢ ἐπίτασις· καί πως
 the-less since common to-both (is)-the intensification and somehow
 ὁ διασυρμὸς ταπεινότητός ἐστιν αὔξησις.
 the disparagement of-lowness is (an)-amplification

XXXIX · ARRANGEMENT

The fifth source is arrangement, on which Longinus has written two treatises: harmony, natural to men, serves grandeur and emotion as well as pleasure, and the harmony of words, touching the soul itself, stirs thought as the flute's notes cannot. Demosthenes' "This decree made the danger then surrounding the city pass by like a cloud" owes as much to its rhythm as to its thought: cut a syllable, and the sublimity is lost.

Ἡ πέμπτη μοῖρα τῶν συντελουσῶν εἰς τὸ ὕψος, ὧν γε 1
 the fifth part of-the (sources)-contributing to the sublimity which indeed
 ἐν ἀρχῇ προϋθέμεθα, ἔθ' ἡμῖν λείπεται, κράτιστε, ἢ
 at (the)-beginning we-set-out still for-us remains excellent-friend the
 διὰ τῶν λόγων αὐτῇ ποιὰ σύνθεσις. ὑπὲρ ἧς ἐν δυσὶν
 through the words itself certain arrangement about which in two

ἀποχρώντως ἀποδεδωκότες συντάγμασιν, ὅσα γε τῆς
 sufficiently having-set-forth treatises whatever at-least of-the
 θεωρίας ἦν ἡμῖν ἐφικτά, τοσοῦτον ἐξ ἀνάγκης προσθείημεν
 theory was for-us attainable so-much of necessity we-would-add
 ἂν εἰς τὴν παροῦσαν ὑπόθεσιν, ὥς οὐ μόνον ἐστὶ πειθοῦς
 — for the present subject that not only is of-persuasion
 καὶ ἡδονῆς ἢ ἁρμονία φυσικὸν ἀνθρώποις, ἀλλὰ καὶ
 and pleasure the harmony natural to-men but also
 μεγαλῆγορίας καὶ πάθους θαυμαστόν τι ὄργανον.
 of-grandiloquence and emotion (a)-marvelous some instrument

- 2 οὐ γὰρ αὐλὸς μὲν ἐντίθησιν τινα πάθη τοῖς ἀκροωμένοις καὶ
 not for (the)-flute indeed instills some emotions in-the hearers and
 οἶον ἑκφρονας καὶ κορυβαντιασμοῦ πλήρεις ἀποτελεῖ,
 as-it-were out-of-their-minds and of-frenzy full makes
 καὶ βάσιν ἐνδούς τινα ρυθμοῦ πρὸς ταύτην ἀναγκάζει βαίνειν
 and (a)-step setting some of-rhythm to this compels to-step
 ἐν ρυθμῷ καὶ συνεξομοιοῦσθαι τῷ μέλει τὸν ἀκροατὴν,
 in rhythm and to-conform to-the tune the bearer
 καὶν ἄμουσος ἢ παντάπασιν, καὶ νῆ Δία φθόγγοι κιθάρας,
 even-if unmusical be-be altogether and by Zeus (the)-notes of-(the)-lyre
 οὐδὲν ἀπλῶς σημαίνοντες, ταῖς τῶν ἡχῶν μεταβολαῖς
 nothing simply signifying by-the of-the sounds changes
 καὶ τῇ πρὸς ἀλλήλους κρούσει καὶ μίξει τῆς συμφωνίας
 and by-the with one-another striking and mixing of-the harmony
 θαυμαστὸν ἐπάγουσι πολλάκις, ὥς ἐπίστασαι, θέλγητρον
 (a)-marvelous bring-on often as you-know spell
- 3 (καίτοι ταῦτα εἶδωλα καὶ μιμήματα νόθα ἐστὶ πειθοῦς, οὐχὶ
 and-yet these images and imitations bastard are of-persuasion not
 τῆς ἀνθρωπείας φύσεως, ὥς ἔφην, ἐνεργήματα γνήσια), οὐκ
 of-the human nature as I-said activities genuine not
 οἰόμεθα δ' ἄρα τὴν σύνθεσιν, ἁρμονίαν τινὰ οὖσαν λόγων
 do-we-think and then the arrangement harmony some being of-words

ἀνθρώποις ἐμφύτων καὶ τῆς ψυχῆς αὐτῆς, οὐχὶ τῆς ἀκοῆς
to-men innate and the soul itself not the hearing
 μόνης ἐφαπτομένων, ποικίλας κινουῦσαν ἰδέας ὀνομάτων
only touching various stirring forms of-words
 νοήσεων πραγμάτων κάλλους εὐμελείας, πάντων ἡμῖν
thoughts things beauty melody all with-us
 ἐντρόφων καὶ συγγενῶν, καὶ ἅμα τῇ μίξει καὶ πολυμορφία
bred and akin and at-once by-the mixing and variety
 τῶν ἑαυτῆς φθόγγων τὸ παρεστὼς τῷ λέγοντι πάθος εἰς
of-the its-own sounds the present to-the speaker emotion into
 τὰς ψυχὰς τῶν πέλας παρεισάγουσαν καὶ εἰς μετουσίαν
the souls of-those near bringing and into sharing
 αὐτοῦ τοὺς ἀκούοντας ἀεὶ καθιστᾶσαν, τῇ τε τῶν λέξεων
of-it the hearers always bringing by-the and of-the words
 ἐποικοδομήσει τὰ μεγέθη συναρμόζουσιν, δι' αὐτῶν
building-up the grandeurs fitting-together through the-very
 τούτων κηλεῖν τε ὁμοῦ, καὶ πρὸς ὄγκον τε καὶ ἀξίωμα καὶ
these to-charm both together and toward weight both and dignity and
 ὕψος καὶ πᾶν ὃ ἐν αὐτῇ περιλαμβάνει καὶ ἡμᾶς ἐκάστοτε
sublimity and all that in itself it-contains also us each-time
 συνδιατιθέναι, παντοίως ἡμῶν τῆς διανοίας ἐπικρατοῦσαν;
to-dispose wholly our the mind mastering
 ἀλλ' εἰ καὶ μανία τὸ περὶ τῶν οὕτως ὁμολογουμένων
but if even madness (is)-the about the so agreed(-things)
 διαπορεῖν, ἀποχρῶσα γὰρ ἡ πείρα πίστις,
to-dispute sufficient for (is)-the experience (as)-proof
 ὑψηλὸν γέ που δοκεῖ νόημα καὶ ἔστι τῷ ὄντι
sublime at-least somehow seems (the)-thought and is in-the reality
 θαυμάσιον, ὃ τῷ ψηφίσματι ὁ Δημοσθένης ἐπιφέρει·
marvelous which to-the decree — Demosthenes applies
 'τοῦτο τὸ ψηφίσμα τὸν τότε τῇ πόλει περιστάντα κίνδυνον
this the decree the then the city surrounding danger

παρελθεῖν ἐποίησεν, ὥσπερ νέφος· ἄλλ' αὐτῆς τῆς
to-pass-by made like (a)-cloud but than-the-very —
 διανοίας οὐκ ἔλαττον τῇ ἁρμονίᾳ πεφώνηται· ὅλον τε
thought not less by-the harmony it-is-voiced whole both
 γὰρ ἐπὶ τῶν δακτυλικῶν εἴρηται ῥυθμῶν· εὐγενέστατοι δ'
for on the dactylic it-is-spoken rhythms noblest and
 οὗτοι καὶ μεγαλοποιοί, διὸ καὶ τὸ ἡρώον, ὧν ἴσμεν
(are)-these and grandeur-making wherefore also the heroic of-which we-know
 κάλλιστον, μέτρον συνιστᾶσι· τό τε ἐπείτοιγε ἐκ τῆς ἰδίας
finest meter they-constitute the and since-surely from the own
 αὐτὸ χώρας μετᾶθες, ὅποι δὴ ἐθέλεις, 'τοῦτο τὸ ψήφισμα,
it place move where indeed you-wish this the decree
 ὥσπερ νέφος, ἐποίησε τὸν τότε κίνδυνον παρελθεῖν,' ἢ νῆ
like (a)-cloud made the then danger to-pass-by or by
 Δία μίαν ἀπόκοψον συλλαβὴν μόνον· ἐποίησε παρελθεῖν ὡς
Zeus one cut-off syllable only made to-pass-by as
 νέφος,' καὶ εἴσῃ πόσον ἢ ἁρμονία τῷ ὕψει συνηχεῖ.
(a)-cloud and you-will-know how-much the harmony with-the sublimity sounds-together
 αὐτὸ γὰρ τὸ ὥσπερ νέφος' ἐπὶ μακροῦ τοῦ πρώτου ῥυθμοῦ
itself for the like (a)-cloud on (a)-long the first rhythm
 βέβηκε, τέτρασι καταμετρούμενου χρόνοις· ἐξαιρεθείσης δὲ
has-stepped in-four being-measured times removed and
 τῆς μίᾱς συλλαβῆς ὡς νέφος' εὐθὺς ἀκρωτηριάζει τῇ
the one syllable as (a)-cloud at-once mutilates by-the
 συγκοπῇ τὸ μέγεθος, ὡς ἔμπαλιν, ἐὰν ἐπεκτείνῃς 'παρελθεῖν
curtailment the grandeur as conversely if you-lengthen to-pass-by
 ἐποίησεν ὡσπερὶ νέφος,' τὸ αὐτὸ σημαίνει, οὐ τὸ αὐτὸ δὲ
made as-it-were (a)-cloud the same it-signifies not the same but
 ἔτι προσπίπτει, ὅτι τῷ μήκει τῶν ἄκρων χρόνων
any-longer strikes because by-the length of-the final times
 συνεκλύεται καὶ διαχαλᾶται τὸ ὕψος τὸ ἀπότομον.
is-slackened and loosened the sublimity the abrupt

Great elements scattered lose their sublimity, and bound by harmony, as limbs into a body, they gain a voice. Writers not sublime by nature, Euripides in most of his work, won distinction from arrangement alone: Heracles' "I am full of evils, and there is no room to stow more" is a vulgar saying made sublime by its setting, and in the lines on Dirce the words lean on one another, with pauses that give them a firm stance.

Ἐν δὲ τοῖς μάλιστα μεγεθοποιεῖ τὰ λεγόμενα, καθάπερ 1
among and the most(-effective) makes-grand the (things)-said as
τὰ σώματα, ἢ τῶν μελῶν ἐπισύνθεσις, ὧν ἓν μὲν οὐδὲν
the bodies the of-the limbs combination of-which one indeed no(-limb)
τμηθὲν ἀφ' ἑτέρου καθ' ἑαυτὸ ἀξιόλογον ἔχει, πάντα δὲ μετ'
cut from another by itself worth-mention has all but with
ἀλλήλων ἐκπληροῖ τέλειον σύστημα, οὕτως τὰ μεγάλα,
one-another fill-out (a)-perfect structure so the great(-elements)
σκεδασθέντα μὲν ἀπ' ἀλλήλων, ἄλλοσ' ἄλλη ἅμα
scattered indeed from one-another one-way another-way at-once
ἑαυτοῖς συνδιαφορεῖ καὶ τὸ ὕψος, σωματοποιούμενα δὲ
with-themselves scatter also the sublimity embodied but
τῇ κοινωνίᾳ καὶ ἔτι δεσμῷ τῆς ἀρμονίας περικλειόμενα
by-the fellowship and further by-(the)-bond of-the harmony enclosed
αὐτῷ τῷ κύκλῳ φωνήεντα γίνεται· καὶ σχεδὸν ἐν ταῖς
by-the-very — circle vocal become and nearly in the
περίοδοις ἔρανος ἐστὶ πλήθους τὰ μεγέθη.
periods (a)-contribution are of-(a)-multitude the grandeurs
ἀλλὰ μὴν ὅτι γε πολλοὶ καὶ συγγραφέων καὶ ποιητῶν 2
but indeed that at-least many both of-prose-writers and poets
οὐκ ὄντες ὑψηλοὶ φύσει, μήποτε δὲ καὶ ἀμεγέθεις, ὅμως
not being sublime by-nature perhaps but even without-grandeur yet
κοινῶς καὶ δημῳδεσι τοῖς ὀνόμασι καὶ οὐδὲν ἐπαγομένους
common and vulgar the words and nothing bringing

περιττὸν ὥς τὰ πολλὰ συγχρώμενοι, διὰ μόνου τοῦ
extraordinary for the most-part using through only the
 συνθεῖναι καὶ ἀρμόσαι ταῦτα δ' ὅμως ὄγκον καὶ διάστημα
to-arrange and to-fit these but yet weight and distinction
 καὶ τὸ μὴ ταπεινοὶ δοκεῖν εἶναι περιεβάλοντο, καθάπερ
and the not low to-seem to-be have-put-on as
 ἄλλοι τε πολλοὶ καὶ Φίλιστος, Ἀριστοφάνης ἔν τισιν,
others both many and Philistus Aristophanes in some(-places)
 ἐν τοῖς πλείστοις Εὐριπίδης, ἱκανῶς ἡμῖν δεδήλωται.
in the most Euripides sufficiently by-us has-been-shown

3 μετὰ γέ τοι τὴν τεκνοκτονίαν Ἡρακλῆς φησι,
after at-least surely the child-murder Heracles says

γέμω κακῶν δὴ κούκέτ' ἔσθ' ὅποι τεθῇ.
I-am-full of-evils indeed and-no-longer is where (more)-can-be-stowed

σφόδρα δημῶδες τὸ λεγόμενον, ἀλλὰ γέγονεν ὑψηλὸν
very vulgar (is)-the saying but it-has-become sublime
 τῇ πλάσει ἀναλογοῦν, εἰ δ' ἄλλως αὐτὸ συναρμόσεις,
by-the molding corresponding if but otherwise it you-arrange
 φανήσεται σοι, διότι τῆς συνθέσεως ποιητῆς ὁ Εὐριπίδης
it-will-be-plain to-you that of-the arrangement (a)-poet — Euripides
 μᾶλλον ἔστιν ἢ τοῦ νοῦ.
rather is than of-the thought

ἐπὶ δὲ τῆς συρομένης ὑπὸ τοῦ ταύρου Δίρκης,
about and the dragged by the bull Dirce

εἰ δέ που τύχοι
if and somewhere it-chanced
 πέριξ ἐλίζας, *** εἰλχ' ὁμοῦ λαβὼν
around winding (lacuna) dragged together seizing
 γυναικα πέτραι δρῦν μεταλλάσσων αἰεί,
woman rock oak shifting always

ἔστι μὲν γενναῖον καὶ τὸ λῆμμα, ἀδρότερον δὲ γέγονε
is indeed noble also the idea more-forceful but it-has-become
 τῷ τὴν ἀρμονίαν μὴ κατεσπεῦσθαι μηδ' οἷον ἐν
by-the the harmony not to-be-hurried nor as-it-were on
 ἀποκυλίσματι φέρεσθαι, ἀλλὰ στηριγμούς τε ἔχειν πρὸς
(a)-roller to-be-carried but supports both to-have toward
 ἄλληλα τὰ ὀνόματα καὶ ἐξερείσματα τῶν χρόνων πρὸς
one-another the words and props of-the times toward
 ἑδραῖον διαβεβηκότα μέγεθος.
steady having-stood-firm grandeur

Nothing belittles the sublime like broken, agitated rhythm, such as pyrrhics, trochees, and dichorees lapsing into a dance beat: it seems dainty and unfeeling and, as songs draw hearers from the subject, imparts the rhythm's emotion instead of the speech's, so that hearers anticipate the beat. Phrasing chopped into short syllables and bolted together likewise lacks grandeur.

- 1 Μικροποιουὺν δ' οὐδὲν οὕτως ἐν τοῖς ὑψηλοῖς, ὡς ῥυθμὸς
belittling and nothing (is)-so in the sublime(-passages) as rhythm
 κεκλασμένος λόγων καὶ σεσοβημένος, οἷον δὴ πυρρήχιοι καὶ
broken of-words and agitated such-as indeed pyrrhics and
 τροχαῖοι καὶ διχόρειοι, τέλεον εἰς ὀρχηστικὸν συνεκπίπτοντες·
trochees and dichorees wholly into dance(-rhythm) lapsing-together
 εὐθὺς γὰρ πάντα φαίνεται τὰ κατάρυθμα κομψὰ καὶ
at-once for all appear the over-rhythmical dainty and
 μικροχαρῇ καὶ ἀπαθέστατα διὰ τῆς ὁμοειδίας ἐπιπολάζοντα·
petty and most-unemotional through the sameness floating-on-top
- 2 καὶ ἔτι τούτων τὸ χεῖριστον ὅτι, ὥσπερ τὰ ᾠδάρια
and further of-these the worst (is)-that as the little-songs
 τοὺς ἀκροατὰς ἀπὸ τοῦ πράγματος ἀφέλκει καὶ ἐφ' αὐτὰ
the hearers from the subject draw-away and to themselves
 βιάζεται, οὕτως καὶ τὰ κατερρυθμισμένα τῶν λεγομένων
force(-them) so also the over-rhythmed of-the (things)-said
 οὐ τὸ τοῦ λόγου πάθος ἐνδίδωσι τοῖς ἀκούουσι, τὸ
not the of-the speech emotion impart to-the bearers the(-emotion)
 δὲ τοῦ ῥυθμοῦ, ὡς ἐνίοτε προειδότας τὰς ὀφειλομένας
but of-the rhythm so-that sometimes foreknowing the due
 καταλήξεις αὐτοὺς ὑποκρούει τοῖς λέγουσι καὶ φθάνοντας
endings they beat-time-for the speakers and anticipating
 ὡς ἐν χορῶ τινι προαποδιδόναι τὴν βάσιν.
as in (a)-chorus some to-render-beforehand the step

ὁμοίως δὲ ἀμεγέθη καὶ τὰ λίαν συγκείμενα καὶ 3
 likewise and without-grandeur (are)-also the too compressed(-things) and
 εἰς μικρὰ καὶ βραχυσύλλαβα συγκεκομμένα καὶ ὥσανεῖ
 into small and short-syllabled cut-up and as-if
 γόμοις τισὶν ἐπαλλήλοις κατ' ἐγκοπὰς καὶ σκληρότητας
 with-bolts some successive at breaks and roughnesses
 ἐπισυνδεδεμένα.
 fastened-together

XLII • EXCESSIVE COMPRESSION

Excessive compression of phrasing maims grandeur. Longinus means not proper conciseness but what is chopped small, since compression docks the sense while brevity goes straight to it. Conversely, what is stretched out to an untimely length is lifeless.

Ἐτι γε μὴν ὕψους μειωτικὸν καὶ ἡ ἄγαν τῆς φράσεως 1
 further at-least indeed of-sublimity diminishing (is)-also the excessive of-the phrasing
 συγκοπή· πηροῖ γὰρ τὸ μέγεθος, ὅταν εἰς λίαν συνάγεται
 compression it-maims for the grandeur when into too it-is-drawn
 βραχύ· ἀκούεσθω δὲ νῦν μὴ τὰ δεόντως συνεστραμμένα,
 short let-be-understood and now not the duly condensed(-things)
 ἀλλ' ὅσα ἄντικρυς μικρὰ καὶ κατακεκερματισμένα·
 but whatever (are)-downright small and chopped-up
 συγκοπή μὲν γὰρ κολοῦει τὸν νοῦν, συντομία δ' ἐπ'
 compression indeed for docks the sense brevity but (goes)-to
 εὐθύ, δῆλον δ' ὡς ἔμπαλιν τὰ ἐκτάδην
 (the)-straight(-point) (it-is)-clear and that conversely the (things)-stretched-out
 ἀπόψυχα· τὰ γὰρ ἄκαιρον μῆκος ἀνακαλούμενα.
 (are)-lifeless the(-ones) for untimely length recalling

Petty words disgrace grandeur: Herodotus' storm is marvelous, yet "the sea boiling" and "the wind grew weary" are mean. Theopompus magnificently describes the Persian descent on Egypt, its gifts, tents, gold, and jeweled bowls, then spoils it with bags, sacks, and condiments, like sacks among golden vessels; he could have spoken of heaps, wagons, and camels. The sublime should not descend to the sordid but imitate nature, which hid the body's unspeakable parts. What belittles, the opposite of what ennobles, needs no list.

- 1 Δεινὴ δ' αἰσχῦναι τὰ μεγέθη καὶ ἡ μικρότης τῶν
terrible and (at)-disfiguring the grandeurs (is)-also the pettiness of-the
 ὀνομάτων. παρὰ γοῦν τῷ Ἡροδότῳ κατὰ μὲν τὰ
words in at-any-rate — Herodotus in indeed the
 λήμματα δαιμονίως ὁ χειμῶν πέφρασαι, τινὰ δὲ
ideas marvelously the storm is-described some(-things) but
 νὴ Δία περιέχει τῆς ὕλης ἀδοξότερα, καὶ τοῦτο μὲν
by Zeus contains of-the material too-mean and this indeed
 ἴσως 'ξεσάσης δὲ τῆς θαλάσσης,' ὥς τὸ 'ξεσάσης' πολὺ
perhaps having-boiled and the sea since the having-boiled much
 τὸ ὕψος περισπᾷ διὰ τὸ κακόστομον· ἀλλ' ὁ ἄνεμος
the sublimity draws-off because-of the ill-sounding but the wind
 φησὶν 'έκοπίασεν,' καὶ τοὺς περὶ τὸ ναυάγιον δρασσομένους
he-says grew-weary and those about the wreck clinging
 ἐξεδέχετο 'τέλος ἀχάριστον.' ἄσμενον γὰρ τὸ κοπιάσαι
awaited (an)-end unpleasant undignified for the to-grow-weary
 ἰδιωτικόν, τὸ δ' ἀχάριστον τηλικούτου πάθους ἀνοίκειον.
vulgar the and unpleasant for-so-great (a)-suffering unfitting
- 2 ὁμοίως καὶ ὁ Θεόπομπος ὑπερφυῶς σκευάσας τὴν τοῦ
likewise also — Theopompus extraordinarily having-furnished the of-the
 Πέρσου κατάβασιν ἐπ' Αἴγυπτον ὀνοματίοις τισὶ τὰ ὅλα
Persian descent upon Egypt with-little-words some the whole

διέβαλεν. 'ποία γὰρ πόλις ἢ ποῖον ἔθνος τῶν κατὰ τὴν
 spoiled what for city or what nation of-the(-ones) in —
 Ἀσίαν οὐκ ἐπρεσβεύετο πρὸς βασιλέα; τί δὲ τῶν ἐκ τῆς
 Asia not sent-envoys to (the)-king what and of-the from the
 γῆς γεννωμένων ἢ τῶν κατὰ τέχνην ἐπιτελουμένων καλῶν
 earth produced(-things) or of-the by art accomplished beautiful
 ἢ τιμίων οὐκ ἐκομίσθη δῶρον ὡς αὐτόν; οὐ πολλαὶ μὲν
 or precious not was-brought (as)-(a)-gift to him not many indeed
 καὶ πολυτελεῖς στρωμαὶ καὶ χλανίδες τὰ μὲν ἀλουργῇ,
 and costly coverlets and cloaks some indeed purple
 τὰ δὲ ποικιλτά, τὰ δὲ λευκά, πολλαὶ δὲ σκηναὶ χρυσαῖ
 others and embroidered others and white many and tents golden
 κατεσκευασμένοι παῖσι τοῖς χρησίμοις, πολλαὶ δὲ καὶ
 furnished with-all the necessities many and also
 ξυστίδες καὶ κλῖναι πολυτελεῖς; ἔτι δὲ καὶ κοῦλος
 robes and couches costly further and also hollow(-wrought)
 ἄργυρος καὶ χρυσοὺς ἀπειργασμένος καὶ ἐκπώματα καὶ
 silver and gold worked and cups and
 κρατῆρες, ὧν τοὺς μὲν λιθοκολλήτους, τοὺς δ' ἄλλους
 mixing-bowls of-which some indeed jewel-studded the and others
 ἀκριβῶς καὶ πολυτελῶς εἶδες ἂν ἐκπεποιημένους.
 precisely and expensively you-would-have-seen — wrought
 πρὸς δὲ τούτοις ἀναρίθμητοι μὲν ὄπλων μυριάδες τῶν
 besides and these countless indeed of-arms myriads the(-ones)
 μὲν Ἑλληνικῶν, τῶν δὲ βαρβαρικῶν, ὑπερβάλλοντα δὲ
 indeed Greek the(-others) and barbarian surpassing and
 τὸ πλῆθος ὑποζύγια καὶ πρὸς κατακοπὴν ἱερεῖα σιτευτά·
 the number beasts-of-burden and for slaughter victims fattened
 καὶ πολλοὶ μὲν ἀρτυμάτων μέδιμνοι, πολλοὶ δ' οἱ θύλακοι
 and many indeed of-condiments bushels many and the bags
 καὶ σάκκοι καὶ χάρται βυβλίων καὶ τῶν ἄλλων ἀπάντων
 and sacks and sheets of-papyrus and of-the other all

χρησίμων· τοσαῦτα δὲ κρέα τεταριχευμένα παντοδαπῶν
necessaries so-much and meat pickled of-all-kinds-of
 ἱερείων, ὡς σωροὺς αὐτῶν γενέσθαι τηλικούτους, ὥστε
victims that heaps of-it to-be so-great that
 τοὺς προσιόντας πόρρωθεν ὑπολαμβάνειν ὄχθους εἶναι
those approaching from-afar to-suppose mounds to-be(-them)
 καὶ λόφους ἀντωθουμένους·

and hills rising-up-against(-them)

- 3 ἐκ τῶν ὑψηλοτέρων εἰς τὰ ταπεινότερα ἀποδιδράσκει,
from the loftier to the lower he-runs-away
 δέον ποιήσασθαι τὴν αὔξησιν ἔμπαλιν· ἀλλὰ τῇ
it-being-needful to-make the amplification conversely but in-the
 θαυμαστῇ τῆς ὅλης παρασκευῆς ἀγγελία παραμίξας τοὺς
wonderful of-the whole equipment report mixing-in the
 θυλάκους καὶ τὰ ἀρτύματα καὶ τὰ σακκία μαγειρείου
bags and the condiments and the sacks of-(a)-kitchen
 τινὰ φαντασίαν ἐποίησεν. ὥσπερ γὰρ εἴ τις ἐπ' αὐτῶν
some image he-made as for if someone on the-very
 ἐκείνων τῶν προκοσμημάτων μεταξὺ τῶν χρυσίων καὶ
those the ornaments among the gold(-vessels) and
 λιθοκολλήτων κρατήρων καὶ ἀργύρου κοίλου σκηνῶν τε
jewel-studded bowls and silver hollow tents and
 ὀλοχρύσων καὶ ἐκπωμάτων, φέρων μέσα ἔθηκεν θυλάκια
all-golden and cups carrying in-the-midst set bags
 καὶ σακκία, ἀπρεπὲς ἂν ἦν τῇ προσόψει τὸ ἔργον·
and sacks unseemly — would-be to-the sight the act
 οὕτω καὶ τῆς ἐρμηνείας τὰ τοιαῦτα ὀνόματα αἵσχη καὶ
so also of-the expression the such words blemishes and
 οἰονεῖ στίγματα καθίσταται παρὰ καιρὸν ἐγκαταταπτόμενα.
as-it-were brands become out-of season inserted

παρέκειτο δ' ὡς ὀλοσχερῶς ἐπελθεῖν καὶ ὡς ὄχθους λέγει 4
it-was-open and as generally to-go-over and as mounds he-says
 συμβεβλήσθαι, καὶ περὶ τῆς ἄλλης παρασκευῆς οὕτως
to-have-been-heaped and about the other equipment so
 ἀμάξας εἰπεῖν καὶ καμήλους καὶ πλῆθος ὑπόζυγιον
wagons to-say and camels and (a)-multitude of-beasts
 φορταγωγούντων πάντα τὰ πρὸς τρυφήν καὶ ἀπόλαυσιν
carrying all the for luxury and enjoyment
 τραπέζων χορηγήματα, ἣ σωροὺς ὀνομάσαι παντοίων
of-tables supplies or heaps to-name of-all-sorts
 σπερμάτων καὶ τῶν ἅπερ διαφέρει πρὸς ὀψοποιῖας καὶ
seeds and of-those which excel for cookery and
 ἡδυπαθείας, ἣ εἴπερ πάντως ἐβούλετο αὐτάρκη οὕτως
luxury or if-indeed by-all-means he-wished self-sufficient so
 θεῖναι, καὶ ὅσα τραπεζοκόμων εἰπεῖν καὶ ὀψοποιῶν
to-put(-it) also whatever of-table-servants to-say and of-cooks
 ἡδύσματα.

dainties

οὐ γὰρ δεῖ καταντᾶν ἐν τοῖς ὕψεσιν εἰς τὰ ρυπαρὰ 5
not for must (one)-descend in the sublimities to the sordid
 καὶ ἐξυβρισμένα, ἂν μὴ σφόδρα ὑπό τινος ἀνάγκης
and outrageous(-things) if not very by some necessity
 συνδιωκόμεθα, ἀλλὰ τῶν πραγμάτων πρόποι ἂν καὶ τὰς
we-be-pressed but of-the things it-would-befit — also the
 φωνὰς ἔχειν ἀξίας καὶ μιμεῖσθαι τὴν δημιουργήσασαν φύσιν
words to-have worthy and to-imitate the having-fashioned nature
 τὸν ἄνθρωπον ἥτις ἐν ἡμῖν τὰ μέρη τὰ ἀπόρρητα οὐκ ἔθηκεν
the man which in us the parts the unspeakable not placed
 ἐν προσώπῳ, οὐδὲ τὰ τοῦ παντὸς ὄγκου περιηθήματα,
in front nor the of-the whole mass strainings
 ἀπεκρύψατο δὲ ὡς ἐνὶ καὶ κατὰ τὸν Ξενοφῶντα
bid but as(-far-as) was-possible and according-to — Xenophon

τοὺς τούτων ὅτι πορρωτάτω ὀχετοὺς ἀπέστρεψεν, οὐδαμῇ
the of-these as farthest channels turned-away in-no-way
 καταισχύνασα τὸ τοῦ ὅλου ζῴου κάλλος.

having-shamed the of-the whole creature beauty

- 6 Ἀλλὰ γὰρ οὐκ ἐπ' εἶδους ἐπείγει τὰ μικροποιὰ διαριθμείν·
but for not by kind presses the belittling(-things) to-enumerate
 προῦποδεδειγμένων γὰρ τῶν ὅσα εὐγενεῖς καὶ ὑψηλοὺς
having-been-shown-beforehand for the(-things) which noble and sublime
 ἐργάζεται τοὺς λόγους, δῆλον ὡς τὰ ἐναντία τούτων
make the speeches (it-is)-clear that the opposites of-these
 ταπεινοὺς ποιήσει κατὰ τὸ πλεῖστον καὶ ἀσχήμονας.
low will-make for the most-part and unseemly

XLIV · WHY GREAT NATURES ARE RARE

A philosopher asks why the age has able speakers but no sublime natures: is democracy the nurse of greatness? Longinus answers that perhaps the boundless war of our desires ruins great natures: avarice and love of pleasure breed insolence, and we neglect the immortal in ourselves. He turns to the emotions, and the text breaks off.

- 1 Ἐκεῖνο μέντοι λοιπὸν (ἐνεκα τῆς σῆς χρηστομαθείας οὐκ
that however remaining for-the-sake-of the your love-of-learning not
 ὀκνήσομεν ἐπιπροσθεῖναι) διασαφήσαι, Τερεντιανὲ φίλτατε,
we-shall-hesitate to-add to-make-clear Terentianus dearest
 ὅπερ ἐζήτησέ τις τῶν φιλοσόφων προσέναγχος, 'θαυμά
what asked someone of-the philosophers recently wonder
 μ' ἔχει,' λέγων, 'ὡς ἀμέλει καὶ ἑτέρους πολλούς, πῶς ποτε
me holds saying as doubtless also others many how ever
 κατὰ τὸν ἡμέτερον αἰῶνα πιθανὰ μὲν ἐπ' ἄκρον καὶ
in the our age persuasive indeed to (the)-highest and
 πολιτικά, δριμεαῖ τε καὶ ἐντρεχεῖς, καὶ μάλιστα πρὸς
political keen both and versatile and most-of-all for

ἡδονὰς λόγων εὐφοροί, ὑψηλαὶ δὲ λίαν καὶ ὑπερμεγέθεις,
charms of-speech productive sublime but very and supremely-great
 πλὴν εἰ μὴ τι σπάνιον, οὐκέτι γίνονται φύσεις. τοσαύτη
except if — some rare(-case) no-longer arise natures so-great
 λόγων κοσμικὴ τις ἐπέχει τὸν βίον ἀφορία.’

of-literature world-wide some holds the life barrenness

‘ἢ νὴ Δι’ ἔφη ‘πιστευτέον ἐκείνῳ τῷ θρυλουμένῳ,

2

or by Zeus he-said (is-it)-to-be-believed that — much-repeated(-saying)

ὥς ἡ δημοκρατία τῶν μεγάλων ἀγαθῇ τιθηνός, ἥ

that the democracy of-the great(-natures) (is-a)-good nurse with-which

μόνη σχεδὸν καὶ συνήκμασαν οἱ περὶ λόγους δεινοὶ καὶ

alone nearly both flourished the in literature masters and

συναπέθανον; θρέψαι τε γάρ φησιν ἱκανὴ τὰ φρονήματα

died-with(-it) to-nourish both for he-says (is)-able the spirits

τῶν μεγαλοφρόνων ἡ ἐλευθερία καὶ ἐπελπίσαι καὶ ἅμα

of-the great-minded — freedom and to-cheer-with-hope and at-once

διελθεῖν τὸ πρόθυμον τῆς πρὸς ἀλλήλους ἔριδος καὶ τῆς

to-spread the eagerness of-the with one-another rivalry and of-the

περὶ τὰ πρωτεῖα φιλοτιμίας.’

for the first-prizes ambition

‘ἔτι γε μὴν διὰ τὰ προκείμενα ἐν ταῖς πολιτείαις

3

further at-least indeed because-of the offered in the states

ἔπαθλα ἐκάστοτε τὰ ψυχικὰ προτερήματα τῶν ῥητόρων

prizes each-time the mental gifts of-the orators

μελετώμενα ἀκονᾶται καὶ οἷον ἐκτρίβεται καὶ τοῖς

exercised are-sharpened and as-it-were are-polished and with-the

πράγμασι κατὰ τὸ εἰκὸς ἐλεύθερα συνεκλάμπει. οἱ δὲ νῦν

affairs according-to the probable free shine-forth we but now

εὐοίκαμεν’ ἔφη ‘παιδομαθεῖς εἶναι δουλείας δικαίας, τοῖς

seem he-said taught-from-childhood to-be of-slavery just in-the

αὐτῆς ἔθει καὶ ἐπιτηδεύμασιν ἐξ ἀπαλῶν ἔτι φρονημάτων

its customs and practices from tender still thoughts

μόνον οὐκ ἐνεσπαργανωμένοι καὶ ἄγευστοι καλλίστου καὶ
all but swaddled and not-having-tasted of-(the)-finest and
 γονιμωτάτου λόγων νάματος, τὴν ἐλευθερίαν' ἔφη 'λέγω,
most-fruitful of-words spring — freedom he-said I-mean
 διόπερ οὐδὲν ὅτι μὴ κόλακες ἐκβαίνομεν μεγαλοφυεῖς.'
wherefore nothing except — flatterers we-turn-out great-natured

4 διὰ τοῦτο τὰς μὲν ἄλλας ἕξεις καὶ εἰς οἰκέτας πίπτειν
because-of this the indeed other faculties even to servants to-fall
 ἔφασκεν, δοῦλον δὲ μηδένα γίνεσθαι ῥήτορα· εὐθὺς γὰρ
he-said (a)-slave but no-one to-become orator at-once for
 ἀναζεῖ τὸ ἀπαρρησίαστον καὶ οἶον ἔμφρουρον ὑπὸ
boils-up the lack-of-free-speech and as-it-were imprisoned by
 συνηθείας ἀεὶ κεκονδυλισμένον·
habit always beaten

5 'ἥμισυ γάρ τ' ἀρετῆς' κατὰ τὸν Ὅμηρον ἀποαίνυνται
half for — of-virtue according-to — Homer takes-away
 δούλιον ἡμαρ.' ὥσπερ οὖν, εἴ γε' φησὶ 'τοῦτο πιστὸν
(the)-slave day as then if indeed he-says this credible
 ἀκούω, τὰ γλωττόκομα, ἐν οἷς οἱ Πυγμαῖοι καλούμενοι δὲ
I-bear the cages in which the Pygmies called and
 νῶνοι τρέφονται, οὐ μόνον κωλύει τῶν ἐγκεκλεισμένων
dwarfs are-reared not only prevent of-the(-ones) enclosed
 τὰς αὐξήσεις, ἀλλὰ καὶ συναραιοῖ διὰ τὸν περικέιμενον
the growths but also shrink(-them) through the surrounding
 τοῖς σώμασι δεσμόν· οὕτως ἅπασαν δουλείαν, κἂν ἥ
the bodies bond so all slavery even-if it-be
 δικαιοσύνη, ψυχῆς γλωττόκομον καὶ κοινὸν δὴ τις
most-just of-soul (a)-cage and common indeed someone
 ἀπεφύνατο δεσμοτήριον.'
declared prison

ἐγὼ μέντοι γε ὑπολαμβάνων 'ράδιον,' ἔφην, 'ὦ βέλτιστε, 6
I however at-least taking-up easy I-said O best(-friend)
 καὶ ἴδιον ἀνθρώπου τὸ καταμέμφεσθαι τὰ αἰὲ
and characteristic of-man (is)-the to-find-fault-with the always
 παρόντα· ὅρα δέ, μή ποτε οὐχ ἡ τῆς οἰκουμένης
present see but whether perhaps not the of-the world
 εἰρήνη διαφθείρει τὰς μεγάλας φύσεις, πολὺν δὲ μᾶλλον ὁ
peace destroys the great natures much but more the
 κατέχων ἡμῶν τὰς ἐπιθυμίας ἀπεριόριστος οὕτοσι πόλεμος
possessing our the desires boundless this war
 καὶ νῆ Δία πρὸς τούτῳ τὰ φρουροῦντα τὸν νῦν βίον
and by Zeus besides this the guarding the present life
 καὶ κατ' ἄκρας ἄγοντα καὶ φέροντα ταυτὶ πάθῃ. ἡ γὰρ
and from (the)-top plundering and pillaging these emotions the for
 φιλοχρηματία, πρὸς ἣν ἅπαντες ἀπλήστως ἤδη νοσοῦμεν,
love-of-money for which all insatiably now we-are-sick
 καὶ ἡ φιληδονία δουλαγωγούσι, μᾶλλον δέ, ὥς ἂν εἴποι
and the love-of-pleasure enslave rather but as — might-say
 τις, καταβυθίζουσιν αὐτάνδρους ἤδη τοὺς βίους, φιλαργυρία
one sink crew-and-all now the lives avarice
 μὲν νόσημα μικροποιόν, φιληδονία δ' ἀγεννέστατον.
indeed (is-a)-disease belittling love-of-pleasure but most-ignoble
 'οὐ δὴ ἔχω λογιζόμενος εὐρεῖν, ὥς οἶόν τε πλοῦτον 7
not indeed I-can reasoning find how possible — wealth
 ἀόριστον ἐκτιμήσαντας, τὸ δ' ἀληθέστερον εἰπεῖν,
boundless having-prized the and truer to-say
 ἐκθειάσαντας, τὰ συμφυῇ τούτῳ κακὰ εἰς τὰς ψυχὰς ἡμῶν
having-deified the kindred to-it evils into the souls our
 ἐπεισιόντα μὴ παραδέχεσθαι. ἀκολουθεῖ γὰρ τῷ ἀμέτρῳ
entering not to-admit follows for the immoderate
 πλοῦτῳ καὶ ἀκολάστῳ συνημμένη καὶ ἴσα, φασί, βαίνουσα
wealth and unbridled joined and equal they-say stepping

πολυτέλεια, καὶ ἅμα ἀνοίγοντος ἐκείνου τῶν πόλεων
extravagance and at-once opening that of-the cities
 καὶ οἴκων τὰς εἰσόδους εὐθὺς ἐμβαίνει καὶ συνοικίζεται.
and houses the entrances at-once she-enters and dwells-with(-it)
 χρονίσαντα δὲ ταῦτα ἐν τοῖς βίοις νεοττοποιεῖται, κατὰ
having-lingered and these in the lives build-nests according-to
 τοὺς σοφούς, καὶ ταχέως γινόμενα περὶ τεκνοποιῖαν
the wise and quickly turning to child-getting
 ἀλαζονεῖαν τε γεννώσι καὶ τύφον καὶ τρυφήν οὐ νόθα
boastfulness both beget and vanity and luxury not bastard
 ἑαυτῶν γεννήματα ἀλλὰ καὶ πάνυ γνήσια. ἐὰν δὲ καὶ
their-own offspring but even very legitimate if and also
 τούτους τις τοῦ πλούτου τοὺς ἐκγόνους εἰς ἡλικίαν
these someone of-the wealth the offspring to maturity
 ἐλθεῖν ἐάσῃ, ταχέως δεσπότας ταῖς ψυχαῖς ἐντίκτουςιν
to-come allows quickly masters in-the souls they-breed
 ἀπαραιτήτους, ὕβριν καὶ παρανομίαν καὶ ἀναισχυντίαν.
inexorable insolence and lawlessness and shamelessness
 8 ἑταῦτα γὰρ οὕτως ἀνάγκη γίνεσθαι καὶ μηκέτι τοὺς
these for so (it-is)-necessary to-happen and no-longer the
 ἀνθρώπους ἀναβλέπειν μηδ' ἕτερα φήμης εἶναί τινα λόγον,
men to-look-up nor further of-fame to-be any account
 ἀλλὰ τοιούτων ἐν κύκλῳ τελεσιουργεῖσθαι κατ' ὀλίγον
but of-such in (a)-cycle to-be-completed by little
 τὴν τῶν βίων διαφθοράν, φθίνειν δὲ καὶ καταμαραίνεισθαι
the of-the lives ruin to-waste and also to-wither
 τὰ ψυχικὰ μεγέθη, καὶ ἄζηλα γίνεσθαι, ἥνικα τὰ θνητὰ
the of-soul greatnesses and unenvied to-become when the mortal
 ἑαυτῶν μέρη ἐκθαυμάζοιεν, παρέντες αὔξειν τὰ θάνατα.
of-themselves parts they-should-admire neglecting to-increase the-immortal

'οὐ γὰρ ἐπὶ κρίσει μὲν τις δεκασθεὶς οὐκ ἂν ἐπὶ τῶν 9
not for in (a)-judgment indeed someone bribed not — about the
 δικαίων καὶ καλῶν ἐλεύθερος καὶ ὑγιὲς ἂν κριτὴς γένοιτο·
just and good(-things) free and sound — judge could-be
 ἀνάγκη γὰρ τῷ δωροδόκῳ τὰ οἰκεῖα μὲν φαίνεσθαι
(it-is)-necessary for to-the bribe-taker the (things)-his-own indeed to-appear
 καλὰ καὶ δίκαια· ὅπου δὲ ἡμῶν ἐκάστου τοὺς ὅλους ἤδη
good and just where and of-us each the whole now
 βίους δεκασμοὶ βραβεύουσι καὶ ἀλλοτρίων θῆραι θανάτων καὶ
lives bribes govern and of-others huntings (for)-deaths and
 ἐνέδραι διαθηκῶν, τὸ δ' ἐκ τοῦ παντὸς κερδαίνειν ὠνούμεθα
ambushes of-wills the and from the all to-gain we-buy
 τῆς ψυχῆς ἕκαστος πρὸς τῆς *** ἡνδραποδισμένοι,
with-the soul each by the (lacuna) enslaved
 ἄρα δὴ ἐν τῇ τοσαύτῃ λοιμικῇ τοῦ βίου διαφθορᾷ
is-it indeed(-that) in the such pestilential of-the life ruin
 δοκοῦμεν ἔτι ἐλευθρόν τινα κριτὴν τῶν μεγάλων ἢ
we-think still free some judge of-the great(-things) or
 διηκόντων πρὸς τὸν αἰῶνα καδέκαστον ἀπολελεῖσθαι καὶ μὴ
reaching to — posterity and-unbribed to-have-been-left and not
 καταρχαιρεσιάζεσθαι πρὸς τῆς τοῦ πλεονεκτεῖν ἐπιθυμίας;
to-be-outvoted by the of-the to-get-more desire
 'ἀλλὰ μήποτε τοιούτοις οἰοί περ ἐσμέν ἡμεῖς, ἅμεινον 10
but perhaps for-such as indeed are we (it-is)-better
 ἄρχεσθαι ἢ ἐλευθέροις εἶναι· ἐπείτοιγε ἀφεθεῖσαι τὸ
to-be-ruled than free to-be since-surely let-loose —
 σύνολον, ὥς ἐξ εἰρκτῆς ἄφεται, κατὰ τῶν πλησίον αἰ
altogether as from (a)-prison free against the neighbors the
 πλεονεξίαι καὶ ἐπικαύσειαν τοῖς κακοῖς τὴν οἰκουμένην·
greeds even would-set-ablaze with-the evils the world

- 11 ὅλως δὲ δαπανῶν ἔφην εἶναι τῶν νῦν γεννωμένων φύσεων
generally and (a)-waster I-said to-be of-the now born natures
 τὴν ῥαθυμίαν, ἣ πλὴν ὀλίγων πάντες ἐγκαταβιοῦμεν, οὐκ
the indolence in-which except few all we-live not
 ἄλλως πονοῦντες ἢ ἀναλαμβάνοντες εἰ μὴ ἐπαίνου καὶ ἡδονῆς
otherwise toiling or undertaking if not of-praise and pleasure
 ἔνεκα, ἀλλὰ μὴ τῆς ζήλου καὶ τιμῆς ἀξίας ποτὲ ὠφελείας.
for-the-sake but not of-the emulation and honor worthy ever benefit
- 12 κράτιστον εἰκῇ ταῦτ' ἐάν, ἐπὶ δὲ τὰ συνεχῇ χωρεῖν·
(it-is)-best at-random these to-leave to but the following(-matters) to-proceed
 ἦν δὲ ταῦτα τὰ πάθη, περὶ ὧν ἐν ἰδίῳ προηγουμένως
were and these the emotions about which in (a)-separate first
 ὑπεσχόμεθα γράψειν ὑπομνήματι, τὴν τε τοῦ ἄλλου λόγου
we-promised to-write treatise the both of-the rest (of)-speech
 καὶ αὐτοῦ τοῦ ὕψους μοῖραν ἐπεχόντων, ὥς ἡμῖν δοκεῖ ***
and itself of-the sublimity share holding as to-us it-seems (lacuna)
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