DEMETRIUS ON STYLE

THE GREEK TEXT OF
DEMETRIUS DE ELOCUTIONE
EDITED AFTER THE PARIS MANUSCRIPT

WITH

INTRODUCTION, TRANSLATION, FACSIMILES, ETC.

BY

W. RHYS ROBERTS, Litt.D.,

PROFESSOR OF GREEK IN THE UNIVERSITY COLLEGE OF NORTH WALES, BANGOR;
LATE FELLOW OF KING'S COLLEGE, CAMBRIDGE; EDITOR OF 'LONGINUS
ON THE SUBLIME' AND OF 'DIONYSIUS OF HALICARNASSUS:
THE THREE LITERARY LETTERS'.

CAMBRIDGE:
AT THE UNIVERSITY PRESS.
1902
Cambridge:
PRINTED BY J. AND C. F. CLAY,
AT THE UNIVERSITY PRESS.
# CONTENTS.

**INTRODUCTION**

A. *The Study of Prose Style among the Greeks*  
   I. *Early Rhetoricians and Sophists*  
   II. *Attic Orators*  
   III. *Plato and Aristotle*  
   IV. *Post-Aristotelian Philosophical and Philosophical Schools*  
   V. *Graeco-Roman Rhetorical Schools*  

B. *Contents of the De Elocutione. General Aspects of Greek Stylistic Study*  

C. *Date and Authorship of the De Elocutione*  
   I. *Internal Evidence*  
   II. *External Evidence*  

**TEXT AND TRANSLATION**  

**NOTES**  

**GLOSSARY**  

**BIBLIOGRAPHY**  

**INDICES**  

I. *Names and Matters*  
   II. *Passages quoted in the De Elocutione*  

**PLATES.**  

Facsimile of P 1741, fol. 226r  
" fol. 245v  

*To follow p. 64*  
*To face p. 208*
λέξεως δὲ ἀρετῆ σαφῆ καὶ μὴ ταπεινῆ εἶναι.

ARISTOT. Poet. xxii. 1.

IVVENTVTI
LVCIDE SCRIBENDI AC VENVSTE
STVDIOSAE
HANC EDITIONEM

ἐπτόηται γὰρ ἀπασα νέου ψυχῆ περὶ
tὸν τῆς ἐρμηνείας ὅρασιν.

DIONYS. HAL. de Comp. Verb. c. 1.
And if I have done well, and as is fitting the story, it is that which I desired: but if slenderly and meanly, it is that which I could attain unto. For as it is hurtful to drink wine or water alone; and as wine mingled with water is pleasant and delighteth the taste: even so speech finely framed delighteth the ears of them that read the story. And here shall be an end.

And now lastly will be the time to read with them those organic arts which enable men to discourse and write perspicuously, elegantly, and according to the fitted style of lofty, mean, or lowly. Logic, therefore, so much as is useful, is to be referred to this due place with all her well-couched heads and topics, until it be time to open her contracted palm into a graceful and ornate rhetoric, taught out of the rule of Plato, Aristotle, Phalereus, Cicero, Hermogenes, Longinus.

Milton, Tractate of Education.

And if I have done well, and as is fitting the story, it is that which I desired: but if slenderly and meanly, it is that which I could attain unto. For as it is hurtful to drink wine or water alone; and as wine mingled with water is pleasant and delighteth the taste: even so speech finely framed delighteth the ears of them that read the story. And here shall be an end.

2 Maccabees xv. 38, 39.
PREFACE.

In the first of the two verses which end his 'story' the author of the Second Book of Maccabees has sometimes been thought to be imitating the conclusion of Aeschines' Speech against Ctesiphon; in the second it is possible, but hardly probable, that he has in mind the passage of Aristotle's Rhetoric which is printed, together with his own words, at the head of the mottos given on the opposite page. Aristotle seems to refer, in the illustration he incidentally employs, not to the mixture of the wine of style with the water of natural expression, but rather to the heady drink made by mingling one wine with another. His main point is that good writing should so skilfully combine art with nature that the combination shall escape detection. Still more happily does Shakespeare, drawing his metaphor from the process of growth rather than of fusion, proclaim the essential unity of art and nature:

Yet nature is made better by no mean
But nature makes that mean: so, over that art
Which you say adds to nature, is an art
That nature makes. You see, sweet maid, we marry
A gentler scion to the wildest stock,
And make conceive a bark of baser kind
By bud of nobler race: this is an art
Which does mend nature, change it rather, but
The art itself is nature.

Winter's Tale, iv. 4.
In offering an old treatise on style to modern British youths, one can quote no more striking reminder of the fact, which young writers are peculiarly apt to forget, that art is something other than an ostentatious eccentricity.

While the two first mottos are thus intended to suggest (when supplemented by Shakespeare's lines) the broad truth that art is the handmaid and not the rival of nature, the remainder have a more restricted bearing. Cicero asks his practical fellow-countrymen why training in the art of expression should not find its due place in the education of the young; and Milton sketches a course of instruction in rhetoric which includes the present treatise on style under the name of 'Phalereus' (or Demetrius of Phalerum), to whom it was traditionally attributed. Milton's high estimate of this work was anticipated during the Renaissance by its distinguished Florentine editor Pietro Vettori; and in modern times it has been endorsed by French and German scholars. So that there seems good cause for presenting the treatise, now for the first time, in an English dress, and for commending it to the attention of those young learners to whom the appeal of the classical teacher must be made anew from generation to generation.

The Treatise on Style is, in truth, not only a document which students of Greek literature and rhetoric will find valuable, but also a book of modern interest and significance. From the former point of view it is important to observe that, though itself probably composed at a date as late as, or even later than, the birth of Christ, it preserves the best teaching of an earlier time,—the teaching of Aristotle's Rhetoric and Theophrastus' lost work on Style. And in a multitude of details it throws light upon the subtle laws of Greek rhythm and the finer shades of Greek expression. It is, in short, a great aid to the study and appreciation of Greek literature on the more formal side.

But I venture to hope that the treatise will also be acknowledged to have a distinct relation to the theory and practice of
modern English composition. Finding its standards in the best Greek writers, it advocates qualities such as purity of taste and propriety of expression which are none too common in any age or country. Most of its detailed observations apply to the modern no less than to the ancient languages; and where there is divergence, the very divergence is instructive. It is in order to suggest its permanent interest that illustrations from modern writers have been freely given in the course of the commentary. The Glossary also has been made full enough to indicate at once the richness of the De Elocutione as a repository of rhetorical terms and the comparative poverty of English in this respect. Possibly more work might with advantage be done both by English and by classical scholars in ascertaining first of all the actual resources, as regards rhetorical vocabulary, of the languages with which they are more immediately concerned. Some interesting English terms may, for instance, be gleaned from the lively and racy Elizabethan critics, one of whom—Puttenham—has been occasionally cited in this edition, while others will probably soon be accessible in Mr Gregory Smith's Elizabethan Critical Essays. And it must be admitted that in the field of ancient literary criticism itself a new Lexicon of Greek and Latin Rhetorical Terms is a great desideratum, —together with other undertakings such as a Study of Greek Parody, and English editions of Quintilian's Institutio Oratoria (on the model of Dr Peterson's edition of Book X), of the Auctor ad Herennium, of Dionysius of Halicarnassus de Compositione Verborum and de Oratoribus Antiquis, and of the Rhetorica ad Alexandrum attributed to Anaximenes. As a general Index Graecitatis has not been appended to the present edition, it may be well to take this opportunity of saying that I have prepared one for my own use and guidance, but have not printed it in view of the length of the Glossary and the number of references made to late or otherwise exceptional words in the course of the Notes.

The Bibliography is shorter than in the companion editions
of Longinus and Dionysius, but only because less work has been done, at home and abroad, in connexion with the De Elocutione. It is, I think, practically complete; no effort has been spared to make it absolutely so. In reviewing The Three Literary Letters of Dionysius, M. Max. Egger (whose own recent study Denys d'Halicarnasse appeared too late for me to profit by it when writing the introduction to the present edition) courteously pointed out that the Bibliography of the Scripta Rhetorica fails to include a paper by M. Mille, entitled Le jugement de Denys d'Halicarnasse sur Thucydide, which was published in the "Annales de la Faculté des Lettres de Bordeaux" during the year 1889. I beg to thank M. Egger for supplying the omission, and can only plead in extenuation the fact of fitful access to large libraries. I shall feel sincerely obliged to any other scholars who will do the same service as M. Egger to one who recognises to the full the duty imposed upon a modern editor, in a long-worked field like that of the classics, not only of advancing the study of his subject to the best of his power, but also (and as a necessary preliminary) of acquainting himself with what others have written in reference to it.

Among the scholars whose names are included in the present Bibliography I feel conscious of special obligations to Vettori (Victorius), Spengel, Schenkl, Hammer, Durassier and Dahl, as well as to more general treatises such as Norden's Antike Kunstprosa and Navarre's Essai sur la Rhétorique grecque avant Aristote. Radermacher's edition was only published at the end of last year when mine was virtually finished, and so I have been able to use it but little. My own standpoint, however, is in many ways so different from that of Dr Radermacher that it seems unlikely that either edition would, in any event, have been much influenced by the other. It is, nevertheless, a point of some interest that the need of a new edition should have been felt, simultaneously and independently, both in Germany and in England.

I have again to thank my friends for much kind help
rendered in connexion with the production of this book. Mr A. S. Way has enriched the volume with renderings of the verse passages quoted in the course of the treatise, and he has also suggested many improvements in the prose translation, and contributed the greater number of the English illustrations given in the Notes and Glossary. Mr G. B. Mathews and Mr W. H. D. Rouse have done me the favour of reading and criticizing the proofs, while I am deeply sensible of the care and skill shown by the Readers of the Cambridge University Press.

W. Rhys Roberts.

The Bank House,
South Norwood.
July 22, 1902.
INTRODUCTION.

A. THE STUDY OF PROSE STYLE AMONG THE GREEKS.

Any detailed history of the Greek theory of prose style manifestly lies outside the scope of an edition like the present. Nothing more can be attempted here than the selection of some representative names and the presentation of a few illustrative extracts. Some sketch of the kind, however brief it may be, seems a convenient introduction to the De Elocutione, which is itself a treatise on the subject of Prose Style.

I. EARLY RHETORICIANS AND SOPHISTS.

(1) Empedocles. Rhetoric, of which the theory of prose style is a branch, originated in the Greek towns of Sicily. According to a statement attributed to Aristotle, the inventor of rhetoric was Empedocles of Agrigentum (470 B.C.)¹. If this be true, yet another achievement must be associated with the name of this poet, philosopher, and statesman. But Aristotle, as elsewhere reported (Sext. Empir. vii. 6; Quintil. iii. 1, 8), seems to imply no more than that Empedocles paved the way for a more systematic follower, perhaps for Gorgias, some of whose favourite figures of speech are illustrated by anticipation in surviving verses of Empedocles.

(2) Corax and Tisias. The first writer to frame a τέχνη, or Art of Rhetoric, was Corax of Syracuse. Corax flourished about 460 B.C., and his aim, as a teacher of rhetoric, was to aid

¹ Diog. Laert. viii. 57, 'Αριστοτέλης δ' ἐν τῷ Σωφιστῷ φησιν, πρῶτον Ἐμπεδοκλέα ἡτορικῆν εὑρεῖν, Ζήνωνα δὲ διαλεκτικῆν.

R.
litigants in asserting their rights of property during the resettlement which followed the downfall of the tyrants and the establishment of democratic government in Sicily. It seems probable that Corax, in his manual, did not treat of the subject of style, but confined himself to the topic of probability (τὸ εἰκός) and to the consideration of the best method of arranging the contents of a speech. His pupil Tisias developed the topic of probability in a treatise of his own, and is said to have accompanied Gorgias to Athens in the year 427 B.C.

(3) Gorgias. It is with the arrival in Athens of Gorgias of Leontini, who is said to have been a pupil of Tisias, that the Sicilian movement begins to make itself felt in the wider field of Attic literature. Gorgias, whose long life covered nearly the whole of the fifth century B.C., was a man of commanding power and may justly be regarded as the founder of artistic prose style. His position at Athens, and his literary tendencies, may best be inferred from a passage of the Sicilian Diodorus, in connexion with one of Aristotle. Diodorus says: “When Gorgias came to Athens [the reference is to the Leontine embassy of 427 B.C.] and appeared before the popular assembly, he addressed the Athenians with regard to the alliance, and his distinguished style appealed irresistibly to their ready wits and love of speech. He was the first to employ the more unusual, and more artificial, figures of speech, such as antithesis, symmetry of clause, parallelism of structure, similarity of termination, and the like. At that time such devices were warmly welcomed owing to the novelty of their craftmanship, whereas now they seem affected and ridiculous to ears sated by their repeated use.”

2 Pausan. vi. 17, 8.—The chief passages in which ancient authors refer to the Sicilian Rhetoric are brought together in G. F. Hill’s Sources for Greek History between the Persian and Peloponnesian Wars, pp. 350, 354—356.
3 Gorgias’ life is variously assigned to the years 496—388 B.C. and the years 483—375 B.C. Its long duration is not questioned.
4 Diod. Sic. Bibli. Hist. xii. 53, οὖν ὁ γὰρ ἕρχεται τοῖς τῆς λέξεως σχηματισμοῖς περιττότεροι καὶ τῇ φιλοτεχνίᾳ διαφέρουσιν...
The passage of Aristotle occurs in the Rhetoric (iii. 1, 9): "And as poets were thought to owe to their style the fame which they gained notwithstanding the ineptitude of their utterances, prose style in consequence took a poetical turn, as in the case of Gorgias. And even in our own day uneducated people commonly regard poetical prose as the finest. This however is not true; one form of language belongs to poetry, another to prose."

While thus criticising him from the standpoint of their own day, Aristotle and Diodorus have done less than true historic justice to Gorgias. As Strabo (i. 2, 6) recognises, artistic prose begins by imitating poetry; and the task which Gorgias attempted was to keep in prose some of the colour, warmth and rhythmical movement, to which poetry (as represented by Homer or even by Empedocles) owed so much of its charm. To make the attempt at all was a great merit; that it should be carried to excess was perhaps inevitable. It was a real service thus to have driven home

\[antitheseis\] and \[isoskólos\] and \[parísos\] and \[hómosoteleutóis\] and \[tis\] \[éteros\] \[tou\] \[toi\] \[to\] \[tòte\] \[mé\] \[dias\] \[tò\] \[zénon\] \[tis\] \[kata\] \[skene\] \[híppolu\] \[híppou\] \[né\] \[días\] \[né\] \[al\] \[boulménou\] \[kósmos\] \[tina\] \[proséchæi\] \[tois\] \[lógois\] \[éxhëllaston\] \[tòn\] \[iádóthn\] \[kai\] \[katefëknon\] \[eis\] \[tìn\] \[poseutikòn\] \[fýras\], \[metaphoraif\] \[te\] \[pollais\] \[chrúmenoi\] \[kai\] \[úperebolais\] \[kai\] \[tais\] \[állais\] \[tróspoleis\] \[idiai\], \[ónomaston\] \[te\] \[glóttommatikon\] \[kai\] \[éxwv\] \[hròsai\] \[kai\] \[tò\] \[ón\] \[eivóthtwn\] \[sýmstatikon\] \[tì\] \[diallagn\] \[kai\] \[tì\] \[állh\] \[kainologhia\] \[kata\] \[pléthoménon\] \[tòn\] \[iádóthn\]. \[dhlæ\] \[de\] \[tò\] \[Gorgias\] \[te\] \[ò\] \[Deuontios\], \[en\] \[pollðois\] \[pánw\] \[poseutikò\] \[te\] \[kai\] \[ótpérgon\] \[polwv\] \[tì\] \[kata\] \[skene\] \[híppa\] \[híppou\] \[kai\] \[où\] \[póroro\] \[dítamáwbw\] \[tìwv\] \[è\] \[vna\] \[phugyómenous\], \[kai\] \[tò\] \[ékeînou\] \[sýnousiastan\] \[òi\] \[pè\] \[Likýmwn\] \[te\] \[kai\] \[Peòton\]. \[hýfato\] \[de\] \[kai\] \[tò\] \[Athërhì\] \[rhytò\] \[hì\] \[poseutikè\] \[te\] \[kai\] \[tróspole\] \[fýras\], \[ò\] \[mé\] \[nì\] \[Timiòs\] \[fhi\], \[Gorgias\] \[árxeantos\] \[hí\] \[Athërhì\] \[prosèbêw\] \[kateplíxato\] \[tois\] \[akoûntas\] \[tì\] \[Déugygorhè\], \[ò\] \[de\] \[tálæè\] \[exè\], \[te\] \[kai\] \[palaíoteron\] \[aie\] \[te\] \[baumæzømèn\]. \[Thwqyóðí\] \[tou\] \[o\] \[daimonéwn\] \[tò\] \[sûggræfes\] \[é\] \[te\] \[tì\] \[építafri\] \[kai\] \[en\] \[tai\] \[Déugygoriais\] \[poseutikè\] \[tróspole\] \[kata\] \[skene\] \[hròsai\] \[amènon\] \[en\] \[pollðois\] \[éxhæla\] \[tìn\] \[érmuwein\] \[eis\] \[ékoon\] \[áma\] \[kai\] \[kósmos\] \[ónomaston\] \[áthþeteron\].

\[1\] Aristot. Rhet. iii. 1, 9, \[étel\] \[d\] \[oi\] \[poseutai\] \[lægæntes\] \[éjìô\] \[dia\] \[tìn\] \[Mèxì\] \[èddou\] \[poræsæbæi\] \[tì\] \[dë\] \[tìw\] \[dòxan\], \[dia\] \[tò\] \[poseutikè\] \[pròtè\] \[gæ\] \[Mèxìs\], \[ò\] \[ò\] \[Gorgiò\], \[kai\] \[né\] \[e\] \[oi\] \[pollòi\] \[tò\] \[àpædeiæ\] \[tò\] \[kai\] \[kósmos\] \[ò\] \[o\] \[daimonæ\] \[kalÀta.\] \[tò\] \[d\] \[ò\] \[ékoon\] \[étoin\], \[dù\] \[poseutæ\] \[Mèxì\] \[èstîn\]. \[Cp.\] \[Dionys.\] \[Halic.\] \[de\] \[Initiat.\] \[ii.\] \[8\], \[Gorgias\] \[mè\] \[tìn\] \[poseutikè\] \[èrmuwein\] \[më\] \[gæ\] \[Mèxìs\] \[èstîn\].
the truth, which Greece never wholly forgot, that form and style are of the first importance in prose as well as in verse.

Gorgias is so important a figure in the development of Greek prose style that it will be well to quote in full the most considerable of his surviving fragments\(^1\). This passage, which is a part—probably the peroration—of his *Funeral Speech*, affords clear traces of those peculiarities which are said to have marked Gorgias' style in general. Its rhetorical character is obvious, and so are those figures which were supposed to be specially Gorian. There is antithesis everywhere. Parisosis is seen in such balanced clauses as

\[
\text{σεμνοι μὲν πρὸς τοὺς θεοὺς τῷ δικαίῳ,}
\]

\[
\text{όσιοι δὲ πρὸς τοὺς τοκεᾶς τῇ θεραπείᾳ,}
\]

\[
\text{δίκαιοι μὲν πρὸς τοὺς ἀστοὺς τῷ ἱσῷ,}
\]

\[
\text{εὐσεβεῖς δὲ πρὸς τοὺς φίλους τῇ πίστει.}
\]

Homoeoteleuton appears in \(\text{συμφέρον...πρέπον, ἀγάλματα...ἀναβήματα.}\) There are instances, also, of compound words (\(\text{διπλὰ ὁνόματα,}\) e.g. \(\text{ἐμφυτος, ἐνόπλιος, εὐρόγητος, φιλόκαλος:}\) of far-fetched or poetical words (\(\text{γλώτται,}\) e.g. \(\text{νέμεσις, δισσός, τοκεύς:}\) of metaphors, e.g. \(\text{Ἀρης} \) employed to denote 'courage,' and \(\text{πόθος} \) personified as Regret: and of the free use of adjectives, e.g. \(\text{τὸ πράον...τοῦ αὐθάδους, ἐμφύτου Ἀρεος...}\)

\(^1\) Gorgias, *Epitaph. Fragn.*: τί γὰρ ἀπὴν τοῖς ἀνδράσι τοῦτοι ὦν δεῖ ἀνδράσι προσεῖναι; τί δὲ καὶ προσην ὄν δὲι προσεῖναι; εἰπὼν δυναίμην ἄ βουλλοιαί, βουλοίμην δ' ἀ δεῖ, λαθὼν μὲν τὴν θειαν νέμεσιν, φυγών δὲ τὸν ανθρώπινον φθόνον· οὕτω γὰρ ἐκείνην ἑνθεον μὲν τὴν ἀρετήν, ἀνθρώπινον δὲ τὸ θητόν, πολλὰ μὲν δὴ τὸ πράον ἐπιεικὲς τοῦ αὐθάδου δικαιον προκρίνοντες, πολλὰ δὲ νόμοι ἀκριβείας λόγων ὀρθότητα, τοῦτοι νομίζοντες θείωτατον καὶ κοινώτατον νόμων, τὸ δὲν ἐν τῇ δεόντι καὶ λέγειν καὶ σηχάν καὶ ποιεῖν <καὶ ἐὰν>, καὶ δισσά ἄσκησαντες μάλιστα ὦν δεῖ, γνώμην καὶ φόβην, τὴν μὲν βούλευσες, τῆς δ' ἀποτελούσες, θεραπεύτους τῶν μὲν ἅδικως δυστυχούσων, κολασται δὲ τῶν ἅδικως εὐστυχούσων, ἀδιάδεις πρὸς τὸ συμφέρον, εὐρήγητον πρὸς τὸ πράον, τῷ φρονίμῳ τῆς γνώμης παίοντες τὸ ἄφεσ <τῆς ρώμης>, ἱδρυται εἰς τοὺς ἱδρυστάς, κόσμιοι εἰς τοὺς κοσμούς, ἄφοβοι εἰς τοὺς ἄφοβους, δεινοὶ ἐν τοῖς δεινοῖς. μαρτύρει δὲ τοῖτων τρόπαια ἐστησάντω τῶν πολεμίων, διὸς μὲν ἀγάλματα, αὐτῶν δὲ ἀναθήματα, οὐκ ἅπεροι οὐσί ἐμφύτου Ἀρεος οὔτε νομίμαι ἐρώτων οὔτε ἐνοπλὼν ἔρωτος οὔστε φιλοκάλου εἰρήνης, σεμνοὶ μὲν πρὸς τοὺς θεοὺς τῷ δικαίῳ, ὀσιοὶ δὲ πρὸς τοὺς τοκεῖας τῇ θεραπείᾳ, δίκαιοι μὲν πρὸς τοὺς ἀστοὺς τῷ ἱσῷ, εὐσεβεῖς δὲ πρὸς τοὺς φίλους τῇ πίστει. τοιαύτων αὐτῶν ἀπαθανότων ὁ πόθος οὐ συναμέθανεν, ἀλλ' ἀδάνατος οὐκ ἐν ἀδανάτοις σώματι ἔγ' οὐ ζώντων.
GREEK STUDY OF STYLE.

νομίμων ἐρωτῶν, κτλ. 1 Such a style is elaborate to weariness; but in estimating its possibilities, we must remember its influence not only on fashionable poets like Agathon, but on great prose-writers beginning with Thucydides himself 2. It diffused the habit of scrupulous attention to form in prose-writing over a much wider circle of authors than that (large as it was) of the rhetorician's own immediate pupils such as Polus, Proxenus, Licymnius, Alcidamas, Isocrates.

(4) Sophists. From its eastern, no less than from its western, colonies Greece received aid and stimulus in the formation of an artistic prose style. If from the Sicilian Gorgias she learnt the lesson of εὐετεία, or 'beauty of language,' she was instructed in the secrets of ὀρθόετεία, or 'correctness of language,' by sophists like Protagoras of Abdera, Prodicus of Ceos, and Thrasymachus of Chalcedon. Protagoras may be said to have founded the science of grammar; Prodicus busied himself with etymological questions and with the distinction of synonyms; Hippias of Elis lectured on points of prosody as well as of grammar; Theodorus of Byzantium introduced new terms for the subdivisions of a speech. The most important of all the sophists, from the standpoint of style, was Thrasymachus, who was born about 457 and flourished from 430 to 400 B.C. The work done by Thrasymachus was so important that his name may well be coupled with that of Gorgias as a founder of artistic prose. It was his great merit to have recognised the

1 According to Aristotle (Rhet. iii. 3), Gorgias did not shrink from such compounds as πτωχόμοιος and κατευθυνόμενος, nor from such metaphors as χλωρά καὶ ἐναιμα τὰ πράγματα and σῶ δὲ ταύτα αἰσχρῶς μὲν ἐσπειρᾶς κακῶς δὲ ἔθερας. Cp. π. θφ. iii. 2, ταυτη καὶ τὰ τοῦ Λεοντίνου Γοργίου γελάται γράφοντος 'Σέρξης ο τῶν Περσῶν Ζεὺς,' καὶ 'Γύπες ἐμφύχου τάφος.' See further Blass, Att. Bereds. 2 i. 63 ff., Navarre, Essai sur la Rhetorique grecque avant Aristote, pp. 86 ff.

2 For Agathon reference may be made to an article on ' Aristophanes and Agathon ' in the Journal of Hellenic Studies, xx. pp. 44—58, esp. p. 48: τὸ μὲν πάρεργον ἔργον ὡς παποὺμεθα, | τὸ δ' ἔργον ὡς πάρεργον ἐκποιοῦμεθα. The fullest characterisation of the style of Thucydides will be found in Blass, Att. Bereds. 2 i. pp. 203—244. Cp. also Norden, Antike Kunstprosa, i. pp. 96—101, Jebb in Hellenica, pp. 306 ff., Croiset, Thucydia, pp. 102 ff., and Histoire de la littérature grecque, iv. pp. 155 ff. Dionys. Halic. de Lys. c. 3 (quoted on p. 3 supra) and de Thucyd. c. 52 should at the same time be consulted.
period as an essential of good rhythmical prose. Of his style the following is a specimen:

ἔβουλόμην ὃ Ἀθηναῖοι μετασχεῖν ἐκείνον τοῦ χρόνου τοῦ παλαιοῦ καὶ τῶν πραγμάτων ἢνίκα σιωπᾶν ἀπέχρη τοὺς νεωτέρους | τῶν τε πραγμάτων οὐκ ἀναγκαζόντων ἀγαρέων | καὶ τῶν προσβλέτων ὀρθῶς τῆς πόλεως ἐπιτροπευόντων || ἐπείγο δ' εἰς τουτόν ἡμᾶς ἀνέθετο χρόνον ὁ δαίμων | ὡστε (τὰς μὲν εὐπραξίας) τῆς πόλεως άκοινέων, | τὰς δὲ συμφορὰς (δραῖ) αὐτοῖς | καὶ τούτων τὰ μέγιστα μὴ θεών ἔργα εἶναι μηδὲ τῆς τύχης | ἀλλὰ τῶν ἐπιμεληθέντων | ἀνάγκη δὴ λέγειν | ἡ γὰρ ἀναίσθητος ἡ καρτερύστοτος ἔστιν | οὕτως εξάμαρταν ἐαυτὸν ἐτι παρέξει τοῖς βουλομένοις | καὶ τῆς ἑτέρων ἐπιβουλῆς τε καὶ κακίας | αὐτὸς ὑποσχῆσαι τὰς αἰτίας

It was the belief of Theophrastus, as Dionysius tells us, that Thrasymachus was the originator of that periodic structure which "presents the thought in a compact and rounded form." Dionysius also states that Thrasymachus devised a middle style, standing midway between the extremes of elaboration and plainness, and anticipating (in some sense) the styles of Isocrates and Plato.

II. ATTIC ORATORS.

(1) Antiphon. Antiphon, who heads the list of the Ten Attic Orators, was born about 480 B.C., and was put to death in the year 411, after delivering the masterly defence so highly extolled by Thucydides. His dignified and austere

1 Divided here as by Blass, Att. Bereds. ii. 254. The fragment, interesting as it is, does not altogether accord with the statements of Aristot. Rhet. iii. 8 and Cic. Or. 39 ff., 174 ff. But the fragment itself, and the remark with which it is introduced, should be examined in Dionys. Hal. de adm. vi dic. in Demosth. c. 3 (Usener-Radermacher's text); and reference should be made to Norden, Kunstprosa, i. pp. 42, 43.

2 Dionys. Hal. de Lys. c. 3: ἡ συστρέφουσα τὰ νόμιμα καὶ στρογγύλως ἐκφέρουσα λέξεις.

3 Dionys. Hal. de adm. vi dic. in Demosth. c. 3.

4 Thucyd. viii. 68: ἦν δὲ ὁ μὲν τὴν γρόμην ταύτην εἰπὼν Πείσανδρος, καὶ τάλλα ἑκ τοῦ προφανοῦς προθυμότατα ἐνγκαταλύσας τὸν δήμον· ὁ μέντοι ἀπαν τὸ πράγμα ἐνθέζεις δι' ὑπόπ τρόπῳ κατέστη ἐς τούτο καὶ ἐκ πλείστου ἐπιμεληθές Ἀντιφῶν ἦν, ἀνήρ Ἀθηναίων τῶν καθ' ἑαυτῶν ἀρετῇ τε οὐδενὸς ὅστερος καὶ κράτιστος ἐνθυμηθήραι γενόμενοι καὶ ἀ γορὶ εἰπὼν, καὶ ἦς μὲν δήμον οὐ παρὼν οὐδ' ἢ ἄλλον ἀγώνα ἐκόσιος οὐδένα, ἀλλ' ὑπόπτως τῷ πλήθει διὰ δόξαν δεινότητος διακεῖμενος, τοὺς μέντοι
GREEK STUDY OF STYLE.

style, in which Thucydides and he closely resemble each other, may be illustrated by the following short example: ἐβουλόμην μὲν ὁ ἀνδρὸς τὴν δύναμιν τοῦ λέγειν καὶ τὴν ἐμπειρίαν τῶν πραγμάτων | ἐξ ἵσου μοι καθεστάναι τῇ τε συμφορᾷ καὶ τοῖς κακοῖς τῶν γεγενημένων | νῦν δὲ τοῦ μὲν πεπείραμαι πέρα τοῦ προσήκουστος | τοῦ δ' ἐνδείς εἰμί μᾶλλον τοῦ συμφέροντος | οὐ μὲν γὰρ με ἔδει κακοπαθεῖν τῷ σώματι μετὰ τῆς αἰτίας τῆς οὐ προσηκοῦσης | ἐνταυθοὶ οὐδέν με ὀφελήσεν ἡ ἐμπειρία | οὐ δὲ με δεὶ σωθῆναι μετὰ τῆς ἀληθείας εἰπόντα τὰ γενόμενα | ἐν τούτῳ με βλάπτει ἡ τοῦ λέγειν ἀδυναμία. Antiphon is the first extant Greek writer who unites the theory with the practice of rhetoric. A special interest in the history of Greek style attaches to his Tetralogies, because they are so closely influenced by the sophistic movement.

(2) Lysias. Lysias, the son of the Syracusan Cephalus, was born at Athens, where he settled in 412 B.C. after spending some of his early years in Thurii. At Athens he won a great reputation as a writer of speeches to be delivered by clients in the law-courts. He was regarded, by later critics, as the most distinguished representative of that plain style of

ἀγωνιζομένους καὶ ἐν δικαστηρίῳ καὶ ἐν δήμῳ πλείοντα εἶς ἄνηρ, ὡστε χυμβουλεύσατο τι, δυνάμενος ὀφελεῖν. καὶ αἰτίας τε, ἐπειδὴ [μετέστη ἡ δημοκρατία καὶ ἐς ἀγώνας κατέστη] τὰ τῶν τετρακοσίων ἐν ὑστέρῳ μεταπεσόντα ὑπὸ τοῦ δήμου ἐκακοῦ, ἀριστα φαίνεται τῶν μέχρι ἑώρι ὑπὲρ αὐτῶν τοῦτων, αἰτίας ἐν ἐγκατεστηκέ, θανάτου δίκην ἀπολογησάμενος. This passage has been transcribed because (though not part of a Thucydidean Speech) it may suggest to the student a comparison between the styles of Antiphon and Thucydides: ep. the references given on p. 5, n. 2 supra. The design of the present introduction is rather to bring into relief the less familiar names, e.g. that of Gorgias. The direct influence of Gorgias, and of the early rhetoricians and sophists generally, may possibly have been exaggerated by the Graeco-Roman critics whose thoughts were turned almost entirely to oratorical prose. Yet all the best Greek prose was intended to please the ear, and Gorgias in particular popularised a fine instrument of expression. Let the antithetic phrase once be loaded with thought as in Thucydides, and we see how valuable an instrument the λέξεις ἀντικειμένη may be made. “In general there can be little doubt that the excesses of the early rhetoricians, like those of the euphuistic writers of the time of Elizabeth, tended both to refine and invigorate the language of prose, and to render it a more adequate vehicle of thought than it had hitherto been” (Thompson, Gorgias of Plato, p. 177).

1 Antiphon, de Caud. Herod., init. The style of Antiphon is fully treated in Jebb, Att. Or. i. 18 ff. and in Blass, Att. Bereds.2 i. pp. 120 ff.
oratory which copied the language of ordinary life. But the simplicity of Lysias is a studied simplicity; it is the result of an art that can conceal itself. Dionysius points this out clearly. He remarks that Lysias, in contrast to his predecessors, can invest a subject with dignity although he uses only the most commonplace words and refrains from all poetical embellishment. "But," he adds, "though he may seem to express himself like ordinary people, he is vastly superior to any ordinary writer."1 The following excellent example of the simplicity and directness of Lysias is given elsewhere by Dionysius :

ἀναγκαίον μοι δοκεῖ ἐίναι, ὃ ἄνδρες δικασταί, περί τὴς φιλίας τῆς ἐμῆς καὶ τῆς Φερενίκου πρώτου εἶπεν πρὸς ὑμᾶς, ἵνα μηδείς ὑμῶν θαυμάσῃ, ὅτι ύπέρ οὐδένου ὑμῶν πώποτε εἰρηκῶς πρότερον ύπέρ τούτου νυν λέγω. ἐμοί γὰρ, ὃ ἄνδρες δικασταί, ξένος ἦν Κηφισοῦδος ὁ τούτου πατήρ, καὶ ὅτε ἐφεύγομεν, ἐν Θήβαις παρ' ἐκείνῳ κατηγόμεν καὶ ἐγώ καὶ ἄλλοι Άθηναῖοι ὁ βουλόμενοι, καὶ πολλαὶ καὶ ἀγαθὰ καὶ ἴδια καὶ δημοσία παθόντες ὑπ' αὐτοῦ εἰς τὴν ἡμετέραν αὐτῶν κατηθομεν. ἐπεὶ δ' ὦν οὕτω ταῖς αὑταῖς τόχας ἔχρησαντο καὶ φυγάδε Άθήναξ ἄφικοντα, ἡγούμενος τὴν μεγίστην αὐτοῖς ὀφέλειν χάριν οὕτως οἰκεῖοι αὐτούς ὑπεδεξάμεν, ὡστε μηδένα γρώναι τῶν εἰσιόντων, εἰ μὴ τὰς πρὸ- τερον ἡπίστατο, ὁπότερος ἡμών ἐκέκτη τῆν οἰκίαν. οὔδε μὲν οὖν καὶ Φερενίκος, ὃ ἄνδρες δικασταί, ὅτι πολλοὶ λέγειν εἰσὶν ἐμὸν δεινότεροι καὶ μᾶλλον τοιοῦτων πραγμάτων ἔμπειροι, ἀλλ' ὄμως ἤγεται τὴν ἐμὴν οἰκείατη πιστοτάτην εἶναι. αἰσχρόν οὖν μοι δοκεῖ ἐίναι κελεύντων τοῦτον καὶ ἑσομένου τὰ δίκαια αὐτῷ βοηθήσαι περιεδίσαι αὐτῶν, καθ' ὅσον οἷς τ' εἰμὶ ἐγώ, τῶν ὑπ' Ἀνδροκλείδου δεδομένων στερηθῆναι.2

(3) Isocrates. Isocrates was born in 436 B.C., and died in the year of the battle of Chaeroneia (338 B.C.). He was regarded in antiquity as a disciple of Gorgias who followed his master in his elaborate attention to form, while avoiding his use of poetical diction. As a political pamphleteer he

1 Dionys. Hal. de Lys. c. 3: καὶ οὖν ἐπὶ τοῦτω μόνον ἐπαινεῖν αὐτῶν ἄξειον, ἀλλ' ὅτι καὶ σεμάκα καὶ περιτά καὶ μεγάλα φαίνεσθαι τὰ πράγματα ποιεῖ τοῖς κοινωτάτοις χρώμενοι ὄντως καὶ ποιητικῆς οὐχ ἀπόλλονες κατασκευῆς...ἀμοιλος δὲ τοῖς ἰδιώταις διαλέγεσθαι δοκῶν πλεῖστον ὅσον ἰδιώτων διαφέρει.

2 Lysiae fragm. cxx.: Dionys. Hal. de Isaeo, cc. 6, 7.—The cardinal Attic virtue of σαφήνεια is as well exemplified in this extract as in any that could be adduced.
GRIEUK STUDY OF STYLE.

was unsurpassed in his own day. Through his influence on the later rhetorical schools, and especially on Cicero, he has done much to shape the literary prose of modern Europe, a manner less rigidly Attic than that of Lysias contributing greatly to his wide popularity. Some of his characteristics are thus described by Dionysius: "Isocrates' great aim is beauty of diction, and he cultivates the elegant rather than the plain style. Hiatus he shuns because it destroys harmony of sound and spoils smoothness of utterance. He endeavours to include his thoughts in a period, or circle, which is quite rhythmical and not far removed from the metre of poetry. His works are better suited for private reading than for forensic use. Accordingly his discourses can be declined in public assemblies or thumbed by the student, but will not stand the test of the legislative assembly or the law-courts, where much is needed of that passion which attention to the period is apt to quench. Further, similarity of sounds, symmetry of members, antitheses, and the entire apparatus of similar figures, abound in his writings and often mar the general effect of the composition by importuning the ear."

The following extract may serve as a brief example of the style of Isocrates:

οὗτω δὲ πολιτικῶς εἶχον, ὡστε καὶ τὰς στάσεις ἐποιοῦντο πρὸς ἀλλήλους, οὐχ ὡστεροι τοὺς ἑτέρους ἀπολέσαντες τῶν λοιπῶν ἄρεισαν, ἀλλὰ ὡστεροί φθησονται τὴν πόλειν ἀγαθῶν τι συνῆσαντες καὶ τὰς ἐταιρείας συνήγονοι οὐχ ὑπὲρ τῶν ἰδίων συμφεροντών, ἀλλ' ἐπὶ τῇ τοῦ πλήθους ὤφελεία. τῶν αὐτῶν δὲ τρόπον καὶ τὰ τῶν ἄλλων διόκων, θεραπεύοντες ἀλλ' οὐχ ὑβρίζοντες τοὺς Ἑλλήνας, καὶ στρατηγεύον ὁμομειον

1 Dionys. Hal. de Isocr. c. 2, ὁ γὰρ ἀνήρ οὗτος τὴν εὐδείαν ἐκ παντὸς διώκει καὶ τοῦ γλαφυρῶς λέγειν στοχάζεται μᾶλλον ἢ τοῦ ἀφελῶς. τῶν τε γὰρ φωνητῶν τὰς παραλλήλους θέσεις ὡς ἐκλογᾶσας τὰς ἀρμονίας τῶν ἥχων καὶ τὴν λειτουργία τῶν φθόγγων λυμανουμένας περίσταται, περίοδον τε καὶ κύκλῳ περιλαμβάνει τὰ νοῆματα πειράται ῥυθμοειδὲ πάντων καὶ οἱ πολὺ ἀπέχοντι τοῦ ποιητικοῦ μέτρου, ἀναγνώσεως τοῦ μᾶλλον ἀκείστερος ἥτιν ἡ χρῆσις. τοὺς γάρ τοὺς μὲν ἐπίδειξις τὰς ἐν ταῖς πανηγύριοι καὶ τὴν ἐκ χειρὸς θεωρίαν φέρουσιν αὐτοῦ οἱ λόγοι, τοὺς δὲ ἐν ἐκκλησίας καὶ δικαστηρίους ἁγώνας οὐχ ὑπομένουσι. τούτου δὲ ἀπόλω, ἵτι πολύ τὸ παθητικόν ἐν ἐκείνοις εἶναι δει τούτο δὲ ἡκατά δέχεται περίοδος. αἱ τε παραμοώσεις καὶ παρωσίωσεις καὶ τὰ ἀντίθετα καὶ πᾶς ὁ τῶν τουοτῶν σχημάτων κόσμος πολὺς ἐστὶ παρ’ αὐτῷ καὶ λυπεῖ πολλάκις τὴν ἄλλην κατασκευήν προειστάμενος ταῖς ἀκοάσις. Σρ. c. 13 ibid., ὁ τῶν περίοδῶν μυθός, ἐκ παντὸς διώκων τὸ γλαφυρόν.
INTRODUCTION.

Isocrates was the most indefatigable and successful of teachers. Among his pupils, who were numerous and eminent, may be mentioned statesmen and orators such as Timotheus, Lycurgus, Hyperides and Isaeus, and writers such as the historians Theopompus and Ephorus. The μελέται, or exercises, which he set to his pupils and for which his own writings served as models, were a principal part of his system of teaching. He is also said to have composed an Art of Rhetoric, of which one of the most characteristic precepts would appear to have been that “prose must not be merely prose, or it will be dry; nor metrical, or its art will be undisguised; but it should be compounded with every sort of rhythm, particularly iambic or trochaic.” The task Isocrates set before him was, as he himself says, to use the words of ordinary life as opposed to the far-sought vocabulary of the poets, and at the same time to employ musical and rhythmical language, which should be as various as the thoughts expressed.

2 To Ephorus is attributed (cp. Rhet. Gr. ii. 71, ed. Spengel) a treatise περὶ Μέξους: so that he transmitted his master’s doctrine theoretically as well as practically.
3 Isocr. Tich. fr. 6 (Benseler-Blass), διὼς δὲ ὁ λόγος μὴ λόγος ἐστιν, ἔχειν γάρ ἀπὸ μηδὲ ἐμετρος, καταφανές γάρ. ἀλλὰ μεμίχθω παντὶ ῥυθμῷ, μάλιστα ἱαμβικῇ ἡ τροχαίῳ.
4 Isocr. Evag. 9, τοὺς μὲν γάρ ποιητὰς πολλοὶ δεδουλοῦν κόσμου, καὶ γάρ πλησιάζοντας τοὺς θεοὺς τοῖς ἀνθρώποις ολῶν τ' αὐτοῖς ποιῆσι, καὶ διαλεγομένους καὶ συναγωγομένους οὐς ἄν μισθηθῶσι, καὶ περὶ τούτων δηλώσαι μὴ μονὸν τοῖς τεταγμένοις ὑφόμεναι, ἀλλὰ τὰ μὲν ξένα, τὰ δὲ καυχώθη, τὰ δὲ μεταφοράς, καὶ μιθέων παραλειπεῖ, ἀλλὰ πάσα τοὺς εἰδέσει διαποκύπτῃ τὴν ποίησιν: τοὺς δὲ περὶ τοὺς λόγους οὐδὲν ἔξεστι τῶν τοιούτων, ἀλλὰ ἀποτόμως καὶ τῶν ὁνομάτων τοῖς πολιτικοῖς μόνον καὶ τῶν ὑθυμιμάτων τοῖς περὶ αὐτῶς τὰς πράξεις ἀναγκαῖον ἐστι χρῆσθαι. Contra Sophistas
Much of the teaching of Isocrates and his predecessors is supposed to be embodied in the treatise on rhetoric (πολιτικοὶ λόγοι, not ῥητορικῆ, is the term used by the author himself) known as the Rhetorica ad Alexandrum, commonly (though the evidence is not absolutely conclusive) attributed to the rhetor Anaximenes, who was a contemporary of Alexander the Great and accompanied him on his campaigns. The work is purely utilitarian in aim, and is composed in that sophistic spirit which moved the indignation of Plato and Aristotle. As a practical manual for the use of the advocate it stands high, while in its lack of philosophic breadth and scientific method it is as far as possible removed from the Rhetoric of Aristotle. The bulk of the treatise is, naturally, occupied with a consideration of the proofs, presumptions, and fallacies by the aid of which a cause may be won. But it is rather strange that so practical a work does not seem to recognise a separate department of style. The contents of the chapters (cc. 24—28) devoted to ἐρμηνεία, or the art of expression, are at once miscellaneous and meagre. They deal cursorily with such topics as two-membered periods, perspicuity, the article and connective particles, hiatus and ambiguous words, and the figures ἀντίθεσις, παρίσωσις, παρομοίωσις (viz. parallelism in sense, structure, sound).

(4) Demosthenes. The Ten Attic Orators were Antiphon, Andocides, Lysias, Isocrates, Isaeus, Demosthenes, Aeschines, Lycurgus, Hyperides, Deinarchus. For the purposes of this outline sketch, Demosthenes (384—322 B.C.) is the only remaining name which need occupy us, and that but for a moment.1

1, φησὶ γὰρ ἐγὼ τῶν μὲν ἰδεῶν, ἓξ ὡς τοὺς λόγους ἀπαντᾷς καὶ λέγομεν καὶ συντιθέμεν, λαβεῖν τὴν ἐπιστήμην οὐκ εἶναι τῶν πάντων χαλεπῶν, ἢ τις αὐτὸν παραδῷ μὴ τοῖς ρᾴδιοι ύποσχομένους, ἀλλὰ τοῖς εἰδὸν τι περὶ αὐτῶν· τὸ δὲ τούτων ἐφ' ἑκάστῳ τῶν πραγμάτων ἄτ' δεὶ προελεύσαται καὶ μίζαι πρὸς ἄλλὰς καὶ τάξαι κατὰ τρόπουν, ἢτι δὲ τῶν καιρῶν μὴ διαμαρτεῖν, ἀλλὰ καὶ τοῖς ἐνθυμήσαί πρετήκτως διὸν τὸν λόγον κατασκευάζῃ καὶ τοῖς ὁμόμαν εὐφράμμωσι καὶ μονοσκῶν εἶπεῖν, ταῦτα δὲ πολλὰς ἐπιμελείας δείσαι καὶ ψυχῆς ἀνδρικῆς καὶ δοξαστικῆς ἔργον εἶναι, κτλ.

1 Of the four orators here chosen Antiphon is typical of the grand style, Lysias of the plain, Isocrates of the middle, while Demosthenes is the 'Proteus' of style. All four are students, though not all are teachers, of prose style.
INTRODUCTION.

Demosthenes was no teacher of rhetoric, nor did he leave behind him any manual of the art. But his immediate triumphs were great; and after his death the written remains of his oratory gradually won him a place as a recognised master, and supreme model, of eloquence. When the practice of imitation (μίμησις) became a regular feature of the training given in the rhetorical schools, his influence was widely extended. By some of the best critics—by Cicero no less than by Dionysius—he was regarded as combining, with peculiar success, the excellences of all previous styles and orators. His sensitive observance of the most delicate shades of rhythm and harmony will be touched upon presently. No better illustration of his nervous and emphatic style could be given than one quoted by Dionysius (de adm. vi dic. in Demosth. c. 21) from the Third Olynthiac:

καίτοι σκέψασθ', ὁ ἄνδρες Ἀθηναίοι, ἃ τίς ἂν κεφάλαια εἰπέων ἔχοι τῶν τ' ἐπὶ τῶν προγόνων ἔργων καὶ τῶν ἐφ’ ὑμῶν. ἦσαν δ' ἰδίαίτερα καὶ γνώμης ὑμῖν ὁ λόγος: οὐ γὰρ ἄλλοτρίως ὑμῖν χρωμένοις παραδείγμασιν, ἄλλοι οἰκείοις, ὁ ἄνδρες Ἀθηναίοι, εὐδαιμοσίν ἔχοντας γενέσθαι. ἐκέννων τούτων, οἷς οὐκ ἐχαρίζονθ' οἱ λέγοντες οὐδ' ἐφίλουν αὐτοὺς ὡσπερ υἱὰς οὕτων νῦν, πέντε μὲν καὶ τετταράκοντα ἐπὶ τῶν Ἑλλήνων ἥρειν ἐκόντων, πλείω δ' ἣ μίρα τάλαντ' εἰς τὴν ἀκρόπολιν ἀνήγαγον, ὑπήκοον δ' ο' ταύτην τὴν χώραν ἔχον αὐτοὺς βασιλεὺς, ὡσπερ ἐμὴ προσήκον βάρβαρον Ἑλληνικόν, πολλὰ δ' καὶ καλὰ καὶ πεζῇ καὶ ναυμαχοῦστες ἔστησαν τρόπας αὐτοῖς στρατεύμαν, μόνοι δ' ἀνθρώπων κρέαττω τὴν ἐπὶ τοὺς ἔργοις δοξάν τῶν φθονούτων κατέλειπον, κτλ. (Demosth. Olynth. iii. 23 ff.).

III. PLATO AND ARISTOTLE.

(1) Plato. In Plato (428–347 B.C.) and Aristotle (384–322 B.C.) we find rhetoric raised to an altogether higher plane than it had hitherto occupied. Its treatment is conceived philosophically. In the Gorgias Plato, alienated by the extravagances and unscrupulous methods of the sophists and

1 Conceived with a φιλοσοφία very different from that of Isocrates, who can hardly be thought to have fulfilled altogether the hopes expressed in the words: φύσει γὰρ, ὥ φίλε, ἐνεστὶ τις φιλοσοφία τῇ τοῦ ἄνδρός διανοίᾳ (Plat. Phaedr. 279 λ).
rhetoricians of his own and earlier times, affirms that Rhetoric is no art but a mere knack (\textit{τριβή, ἐμπειρία}). In the \textit{Phaedrus} he takes a wider view, and traces the outlines of a philosophical rhetoric, based alike on dialectic and on psychology.

It has sometimes been thought, perhaps with insufficient reason, that when Plato composed the \textit{Phaedrus} he intended to write subsequently a systematic treatise on rhetoric, including the art of expression. Be this so or not, he has in the course of the \textit{Phaedrus} made a most important contribution to the theory of composition in suggesting that "every discourse ought to be constructed like a picture of a living organism, having its own body and head and feet; it must have middle and extremities, drawn in a manner agreeable to one another and to the whole".

Much of Plato's best criticism on style is conveyed by the indirect method of parody. Lysias is thus treated in the \textit{Phaedrus} 230 \textit{E} (where, however, the passage recited by Phaedrus may be a genuine production of Lysias); Prodicas in the \textit{Protagoras} 337 \textit{A}—\textit{C}; and Agathon in the \textit{Banquet} 195—197. The subject of Plato's own wonderful style in its various phases is too large for cursory treatment. But it is to be noted that the ancient critics discerned its strong poetic

---

1 Plat. \textit{Phaedr.} 264 \textit{C}, ἀλλὰ τὸδε γε οἷμαι σε φάναι ἂν, δειν πάντα λόγον ὡσπερ ἥριον συνεστάναι οἷμα τι ἔχοντα αὐτόν αὐτῷ, ὅστε μὴν ἀκέφαλον εἶναι μὴν ἂπον, ἀλλὰ μέσα τι ἔχειν καὶ ἄκρα, πρέποντ' ἄλληλους καὶ τῷ διὸν γεγραμμένα. The passage is translated in S. H. Butcher's \textit{Aristotle's Theory of Poetry and Fine Art}, p. 188, where it is pointed out that Aristotle took this idea (which in Plato applies to prose no less than to verse) as the basis of his theory of dramatic art.—Cp. 264 \textit{B} \textit{ibid.}, σὺ δ' ἔχεις τινὰ ἀνάγκην λογογραφικήν, ἡ ταύτα ἐκένδοι οὕτως ἐφεξῆς παρ' ἄλληλα ἑθηκεν.—For sincerity in art, cp. 260 \textit{E} \textit{ibid.}, τοῦ δὲ λέγειν, ἤδην ὁ Δάκων, ἐτύμωσ τέχνη ἄνευ τοῦ ἀληθείας ἢθαιν οὐτ' ἔστιν οὕτε μὴ τοῦ οὗτος ἄστερον γένηται.

2 A systematic collection of the parodies and literary references found in Plato and in Aristophanes would be a useful contribution to the study of Greek literary criticism. The slightest hints dropped by literary artists so transcendent as Aristophanes and Plato are of the utmost value. How much light, for instance, is thrown on the poetic art by Plato's references to inspiration in the \textit{Ion} and the \textit{Phaedrus} (245 \textit{A}), or even by his own half-profane conversion of the opening of the \textit{Iliad} into prose narrative (\textit{Rep.} iii. 393 \textit{D}, \textit{E}, 394 \textit{A}). The prose-poet has here accomplished his self-imposed task with consummate skill, but in so doing has (as he was fully aware) demonstrated that to destroy the artistic form of a work of art is to destroy the work of art itself.
INTRODUCTION.

vein, and some even thought that they detected in it the influence of Gorgias\(^1\). The author of the *De Sublimitate* (xiii. i) adduces the following passage as an example of the manner (τόπος) of Plato: οἱ ἰδρα φρονήσεως καὶ ἀρετῆς ἀπειροῦ εὐω-χίας δὲ καὶ τοῖς τοιούτοισ αἰεὶ συνόντες κάτω ὡς έοικε φέρονται καὶ ταύτη πλανώνται διὰ βλου, πρὸς δὲ τὸ ἀληθὲς ἀνω οὕτ' ἀνέβλεψαν πώποτε οὕτ' ἀνηνέχθησαν οὐδὲ βεβαιοῦ τε καὶ καθαρὰς ἤδονής ἐγεύσατο, ἀλλὰ βοσκημάτων δίκην κάτω αἰεὶ βλέποντες καὶ κεκυφότες εἰς ἥν καὶ εἰς τραπέζας βοσκοῦντα χορταζόμενοι καὶ ὄχεοντες, καὶ ἐνεκα τῆς τούτων πλεονεξίας λακτίζοντες καὶ κυρίττουντες ἀλλήλους σίδηροις κέρασι καὶ ὀπλαῖς ἀποκτινωνύσατε δὲ ἀπληστιάν (Pl. Rep. ix. 586 A).

(2) Aristotle. It is perhaps to the hints thrown out in the *Phaedrus* that Aristotle owed the first conception of his great work on *Rhetoric*, in which he constructs an art of rhetoric on the basis of dialectic and psychology. The first two books of his treatise deal with the invention (ἐὑρέσεις) of arguments for use in the three classes of rhetoric (deliberative, forensic, epideictic); and this topic involves the consideration of human affections (πάθη) and varieties of character (ἡθη). The third book treats of style (λέξεις) and arrangement (τάξεις), and touches lightly on the subject of delivery (ὑπόκρισις). The contents of the twelve chapters of the third book which are devoted to the subject of style may be briefly indicated as follows. c. i.: introductory, with a glance at delivery (ὑπόκρισις). c. ii.: perspicuity and propriety as two cardinal virtues of style. c. iii.: faults of taste (in the use of words and metaphors), illustrated chiefly from the writings of Gorgias and Alcidamas. c. iv.: metaphor and simile. c. v.: purity of language. c. vi.: dignity of style. c. vii.: propriety of style. c. viii.: prose rhythm. c. ix.: periodic composition. c. x.: means of enlivening style and of making it vivid. c. xi:  

---

\(^1\) Diog. Laert. iii. 37, ὁ δ’ Ἀριστοτέλης τὴν τῶν λόγων ἱδέαν αὐτοῦ μεταχύ ποίηματος εἶναι καὶ πεζοῦ λόγων (see, however, the remarks on this passage in Thompson’s edition of the *Phaedrus*, p. xxiii).—Dionysius’ views as to the influence of Gorgias on Plato’s style partly rest on a misapprehension. Reference may be made to Norden’s *Kunstprosa*, i. pp. 104—113, for a general discussion of the poetical and artificial elements in Plato’s writing.
further means of attaining vividness. c. xii: the styles approp-
riate to the three classes of rhetoric. Of Aristotle's general
attitude towards the subject of style it will be convenient to
treat more at length later (pp. 36—40 infra), when some
characteristic passages will be quoted from the Rhetoric and
the Poetics.

As a philosophical treatment of the art of rhetoric
Aristotle's treatise has never been equalled. But as a
practical instrument for the training of public speakers it
was no doubt surpassed by the Rhetorica ad Alexandrum,
and by various handbooks edited in the lost Συναγωγή
tεχνών of Aristotle. In this work, which was known to
Cicero, Aristotle collected the rhetorical treatises of his
predecessors. It was, therefore, with full knowledge of their
contents that in the Rhetoric he condemned the earlier
manuals for their unscientific character and assigned a
secondary position to the question of style. With regard to
this latter point, however, it should be remembered that the
subject of style was treated by Aristotle not only in the
Rhetoric, but also in the Poetics, and probably in the lost
Theodectea. The statement that he composed a separate
treatise, or treatises, περὶ λέξεως may have its origin in the
fact that the Rhetoric itself was sometimes regarded as a
composite work and described as τέχναι ῥητορικαί.

By the publication of the Συναγωγή Τεχνών Aristotle
may well have regarded himself as absolved from the duty
of making detailed references to his technical predeces-
sors. But it seems strange that he should take so little
account of practical orators, whether they had, or had not,
written Arts of Rhetoric. It is well known that Aristotle
illustrates his precepts by actual quotations, instead of in-
vventing examples for the occasion, as was done by the
author of the Rhetorica ad Alexandrum, and was probably
the usual practice. Yet he never quotes Demosthenes, whose
life almost completely synchronized with his own; and it is

1 Cic. de Inv. ii. § 6, de Orat. ii. § 160, Brut. § 46. The surviving fragments of
the early treatises on rhetoric are brought together in Spengel's Artium Scriptores.
2 Dionysius of Halicarnassus so describes it in Ep. ad Amm. i. cc. 1, 2 etc.
doubtful whether he makes more than one (Rhet. ii. 24, 8) reference to him. Lysias, again, is quoted three times at most. And though Isocrates is cited repeatedly, there is nevertheless little room to doubt the stories current in antiquity of the rivalry and antipathy existing between him and Aristotle during the earlier period of the philosopher's life. In the case of Demosthenes and Aristotle we know of no active ill-feeling on either side, though political animosity has sometimes been suspected. It remains, however, a remarkable fact that the great theorist of rhetoric, and the great master of oratory, should be contemporaries and yet should stand so entirely apart. It was hardly necessary for Dionysius to write his First Letter to Ammaeus in order to prove that the oratory of Demosthenes could not have been nourished by the Rhetoric of Aristotle. But the Letter is valuable as a reminder that the two men, the limits of whose lives are there shown so closely to coincide, bore traces of that feud between the philosophers and the rhetoricians which Plato transmitted to future ages.

IV. Post-Aristotelian Philosophical and Philological Schools.

(1) Theophrastus. Theophrastus (372–287 B.C.) of Eresus, the successor of Aristotle in the Peripatetic School, wrote (like his master) on the subject of rhetoric. Of the ten rhetorical treatises attributed to Theophrastus by Diogenes Laertius the most important probably was that on Style (περὶ Ἀξεως). Among the topics included in this work seems to have been one which becomes very prominent in later writers,—that of the three types of style. It is probable that Theophrastus, who was himself famous for his gift of speech, developed considerably, and in a most interesting way, the doctrine of style as it came from his master's hands; and it is much to be regretted that only fragments of his rhetorical books have survived1.

1 I hope to collect elsewhere the chief fragments of the περὶ Ἀξεως and to review the scattered references made to the work in antiquity.
(2) *Demetrius Phalereus and Alexandria. Later Peripatetics.* Demetrius of Phalerum, a pupil of Theophrastus, governed Athens during the years 317–307 B.C., and died in 283 B.C. It is Demetrius who, with his somewhat florid style, marks the first step in that decline of the old Attic oratory which Dionysius dates from the death of Alexander of Macedon. It is with him, also, that rhetoric begins to assume a specially scholastic character, now that it is no longer concerned with great national interests. Rhetorical exercises, from his time onward, are invested with undue importance, in the dearth of what Dionysius would call ‘real contests’.

1 Dionys. Halic. *de Antiq. Orat.* c. 1 (quoted and translated in Dionys. of Halic.: *the Three Literary Letters*, pp. 43, 44).—As the *De Eloctione* is traditionally attributed to Demetrius Phalereus, it may be well to quote the following estimates of his style, more especially as the surviving fragments of his acknowledged works are scanty: Cic. *Brut.* 37, 38, ‘Phalereus enim successit eis senibus adulescentes, eruditissimus ille quidem horum omnium, sed non tam arnis institutus quam palaestra. itaque delectat magis Athenienses quam inflammabat. processerat enim in solem et pulvorem, non ut e militari tabernaculo, sed ut e Theophrasti doctissimi hominis umbraculis. hic primus inflexit orationem et eam mollem teneramque reddidit, et suavis, sicut fuit, videri maluit quam gravis: sed suavitate ea, qua perfunderet animos, non qua perfringeret: tantum ut memoriam concinnitatis suae, non, quamadmodum de Pericle scripsit EuPolis, cum delectatione aculeos etiam relinquueret in animis eorum, a quibus esset auditus.’ *Ibid.* 285, ‘in quo etiam illud quaerio, Phalereus ille Demetrius Atticene dixerit. mihi quidem ex illius orationibus redolere ipsae Athenaeae videntur. at est floridior, et ita dicam, quam Hyperides, quam Lysias.’ *Or.* 92, ‘huic omnia dicendi ornamenti conveniunt plenimumque est in hac oratione: forma suavitatis: in qua multi florerunt apud Graecos, sed Phalereus Demetrius meo iudicio praestitit ceteris, cuius oratio cum sedate placideque labitur, tum illustrant eam quasi stellae quaedam tralata verba atque immutata.’ *de Or.* ii. 94, ‘posteaquam, extinctis his, omnis eorum memoria sensim obscurata est et evanuit, alia quaedam dicendi molliora ac remissiora genera vigerunt. inde Democharis, quem iunct sororis filium suisse Demostheni; tum Phalereus ille Demetrius, omnium istorum mea sententia politissimus, aliique eorum similes exstiterunt.’ *de Offic.* i. 3, ‘nisi forte Demetrius Phalereus in hoc numero haberii potest, disputator subtillis, orator parum vehemens, dulcis tamen, ut Theophrasti discipulum possis agnosce.’ Quintil. *Inst. Or.* x. 1, 80, ‘Phalerea illum Demetrium, quamquam est primus inclinasse eloquentiam dicitur, multum ingenii habuisse et facundiae fatores, vel ob hoc memoria dignum, quod ultimus est fere ex Atticis, qui dixit posse orator, quem tamen in illo medio genere dicendi praefert omnibus Cicero.’

2 Quintil. *Inst. Or.* ii. 4, 41, ‘nam fictas ad imitationem fori consiliorumque materias apud Graecos dicere circa Demetrium Phalereas institutum fere constat.’—Dionysius’ phrase is ἀλὴθων ἀγώνες, *e.g.* *Ep. ad Pomp.* c. 5.

R.
INTRODUCTION.

Among Demetrius' own numerous works, as enumerated by Diogenes Laertius (v. 80) was a Rhetoric, no longer extant, which seems to have contained some interesting contemporary observations on the oratory of Demosthenes¹.

Perhaps the chief interest of Demetrius' literary career lies in the fact that he was, as the bibliography given by Diogenes shows, a man of the most varied erudition, and that as such he was invited by Ptolemy Soter (304–285 B.C.) to assist in forming those vast collections of books and other aids to study which made Alexandria so great a centre of learning. He is, in fact, a sort of link between declining Athens and rising Alexandria,—between philosophy and oratory on the one hand, and philology and grammar on the other. Thus, through Demetrius, the all-embracing learning of Aristotle made itself felt in the Library and Museum of Alexandria, no less than, through Ptolemy, the enlightened policy of Aristotle's pupil Alexander made itself felt in the seat of government. But though the Peripatetics at Alexandria, as elsewhere, remained faithful to that scientific conception of rhetoric which Aristotle had formulated, they do not seem to have been able to do much work on their own account. The times were unfavourable for the practice of oratory; and it is not too much to say that Demetrius himself was the only orator of mark ever produced by the school of Aristotle. Nor were rhetorical studies in line with the general movement of Alexandrian scholarship, which concerned itself far more with the poets of Greece than with its orators.

¹ Plut. Vit. Demosth. c. 11.—The following specimen of Demetrius' own style is preserved by Polybius (xxix. 6), who quotes it with admiration: έι γαρ λαδοιτε μή χρόνον ἀπειρον, μηδε γενεάς πολλάς, αλλα πεντήκοντα μώνον ἔτη ταυτί τὰ πρὸ ήμῶν, γνωστ' ἄν ὡς τὰ τῆς τύχης χαλεπῶν ἐνταύθα· πεντηκοστῶν γὰρ ἔτη ολεθ' ἀν η Πέρσας η βασιλεία τῶν Περσῶν, η Μακεδόνας η βασιλεία τῶν Μακεδόνων, ει τις θεών αυτοῖς προῦλεγε τὸ μέλλων, πιστεύσαι ποτ' ἄν, ὡς εἰς τούτων τῶν καιρῶν Περσῶν μὲν οὖδ' δομα λειφθήσεται τὸ παράπαν, οἱ πάσης σχεδόν τῆς οἰκουμένης ἑδεσποτῶν; Μακεδόνες δὲ πάσης κρατήρωναι, ἃν οὖδ' δομα πρότερον ἦν; ἀλλὰ πις ἡ πρὸς τῶν βιον ἡμῶν άνδρέως τύχη, καὶ πάντα παρὰ τῶν λογισμῶν τῶν ἡμέτερον κανονούσια, καὶ τὴν αὐτῆς δύναμιν ἐν τοῖς παραδοξοῖς ἐνδεικνυμένη, καὶ νῦν, ὡς ἐμοὶ δοκεῖ, δεικνυσι πάσων ἀνθρώπων, Μακεδόνας εἰς τὴν Περσῶν εὐθυμοιν τῶν εὐκολίσσα, διότι καὶ τούτους ταῦτα τάχαλα κέχρηκεν, ἐως ἃν ἄλλο τι βουλεύσηται περὶ αὐτῶν. Cp. Blass, Att. Bereds. iii. 2, p. 348.
Pergamus and the Stoics. Pergamus, fostered by the Attalids as Alexandria had been by the Ptolemies, came into prominence as a literary centre nearly a century later than the latter city. In the provision made for learning, it largely resembled Alexandria. But its studies had distinctive features of their own, amongst them the greater attention devoted to rhetoric. The Stoics of Pergamus cultivated particularly those branches of rhetoric which lent themselves to minute analysis. Consequently they were more at home in the province of invention than in that of style, though in the latter their love of classification and terminology found congenial exercise among tropes and figures and grammatical rules. They endeavoured to infuse into rhetoric as much logic and grammar as possible, while neglecting the graces of style. Among the Stoics as writers there was, at all times, something of the austere spirit which caused Marcus Aurelius to count it one of the debts he owed to Rusticus that he had held aloof from the study of oratory and poetry and from the use of elegant language¹. Dionysius, in claiming originality for his treatise De Compositione Verborum, points out (de Comp. c. iv.) that, though the Stoics had given much attention to expression, it was syntax rather than composition which they were concerned with².

Other Philosophical Schools. Like the Stoics, the Epicureans were regarded in antiquity as careless writers. According to Dionysius, Epicurus himself had said that “it was easy enough to write.” Some of his later followers seem, however, to have given more care than their master to the art of expression. In our own time the rolls from Herculaneum have shown that the Epicurean Philodemus of Gadara, a contemporary of Cicero, was a diligent student of rhetoric as well as of philosophy⁴. They remind us, in fact, how unsafe

¹ M. Aurel. Ant. i. 7, καὶ τὸ ἀποστήραι ῥητορικὴ καὶ ποιητικὴ καὶ ἀστειολογίας. Cp. iii. 5 ibid., μήτε κομψεῖα τὴν διάνοιαν σου καλλωπιζέτω.
⁴ Cp. Cic. in Pis. c. 29, ‘est autem hic, de quo loquor, non philosophia solum,
INTRODUCTION.

it is to make general statements about the Epicureans, or the Stoics, or any other philosophical school of long duration. The Cynic school, for instance, might seem remote from all literary interests. And yet it has sometimes been thought that Antisthenes, the founder of that school, was the first to hit upon the fruitful distinction of the types of style.

V. GRAECO-ROMAN RHETORICAL SCHOOLS.

(1) Dionysius of Halicarnassus. To understand the work done by Dionysius at Rome during the years 30 B.C. to 8 B.C., it is necessary to look back to a time some three centuries earlier. When defeated by Demosthenes in the oratorical contest of 330 B.C., Aeschines betook himself to Rhodes, where he founded a school of rhetoric. It was an evil omen that one of the least artistic of the Attic orators should thus lead the way in regions where the restraining influence of Athens herself could be but little felt. Before long an Asiatic style of oratory had arisen, with Hegesias of Magnesia as its chief representative1. This non-Attic

sed etiam ceteris studiis, quae fere [ceteros] Epicureos neglegere dicunt, per-politus.'

1 The following is a specimen (quoted by Phot. cod. 250 from Agatharchides) of the style of Hegesias: ὅμων πεποίηκας, 'Ἄλεξανδρε, Θήβας κατασκάψας, ὡς ἄν εἶ ὁ Ζεὺς ἐκ τῆς κατ' οὗραν μερίδος ἐκβάλλου τὴν σελήνην. τῶν γὰρ ἥλιων ὑπολείπομαι ταῖς Ἀθηναῖς. δόσ γὰρ αὐτὰ τῶλεις τῆς Ἑλλάδος ἴχθαν ὅψεις. δὲ καὶ περὶ τῆς έτέρας ἀγωνίω νῦν, ὅ μὲν γὰρ εἰς αὐτῶν ὀφθαλμὸς ἡ Θηβαϊν ἐκκέκοπται πόλις. Another, which is preserved by Strabo Χειρογράφ. 396, may be rhythmically divided as follows: ὅρῳ τὴν ἀκρόπολιν | καὶ τὸ περὶ τῆς τραίνης | ἔκειθι σημείον. | ὅρῳ τὴν Ἐλευσίνα, | καὶ τῶν λεων γέλοια μόστης. | ἐκείνω Λεωκάρων | τούτω Θησείων | οὐ δύναμαι δηλώσαι | καθ' ἐν ἐκαστον. Cicero parodies the manner of Hegesias in ad Att. xii. 6: 'de Caelio vide, quaeo, ne quae lacuna sit in auro: ego ista non novi; sed certe in collubro est detrimenti satis. | hic aurum si accedit | —sed quid loquor? | tu videbis. | habes Hegesiæ genus! quod Varro laudat.' For further particulars of Hegesias, see D. H. pp. 12, 45, and π. Ὑψ. pp. 226, 227. Strabo Χειρογράφ. 648 speaks of Hegesias as ὁ ῥήτωρ ὅς ἦρξε μᾶλαστα τοῦ Ἀσιανοῦ λεγομένου ἡλίου, παραφθείρας τὸ καθεστήκος ἔθος τὸ Ἀττικῶν.—The above specimens show that the style of Hegesias was at once jerky and grandiloquent. Another variety of Asianism, with a grandiloquence moving in
oratory continued to prevail till the end of the second century B.C., when an Atticizing movement set in at Rhodes, the way for this having been prepared, earlier in the same century, by Hermagoras of Temnus. Hermagoras, confining himself almost entirely to invention as opposed to style, elaborated on the basis of previous treatises a system of rhetoric which remained a standard work throughout the Graeco-Roman period. Around men like Hermagoras, and (at a later time) Apollodorus of Pergamus and Theodorus of Gadara, gathered rhetorical schools or sects (αἱρέσεις). The principal Rhodian rhetoricians—to return to these—were Apollonius (120 B.C.) and Molon (80 B.C.). These rhetoricians 'atticized,' in the sense that they followed definite Attic models such as Hyperides, though it is to be observed that Cicero and Quintilian assign to the Rhodian school a position intermediate between the Attic and the Asiatic.

It was, however, at Rome, and chiefly through the efforts of Dionysius and his fellow-worker Caecilius of Galacte who had behind them the approval of the Roman governing classes of this and earlier times, that Atticism triumphed and new life was breathed into rhetorical studies and literary criticism. Without entering here into details of the work of Dionysius, we may fix our attention upon two points in which he appears (largely, perhaps, because of the scanty information available with regard to the times preceding his own) to occupy an original position. He is the first Greek rhetorician of ascertained date in whom we find reference made to: 1. imitation (μίμησις), 2. types of style (χαρακτήρες του λόγου).

1. Imitation. Dionysius' lost work On Imitation (περὶ Μιμῆσιος) consisted of three books, and was, beyond doubt,
one of his most important literary undertakings. It embodied the principle of the Atticists, that in order to improve contemporary taste and style the old Attic writers must be studied and imitated. Individuals might differ as to which Attic author should be thus followed, some favouring Lysias, others Plato, others Thucydidcs, others again Demosthenes. But all were agreed as to the main point: models for modern prose were to be sought in the classical period of Greek literature. At what date this idea of imitation (so different from the Aristotelian imitation as found in the Poetics) first arose, we cannot now tell. But to the librarians and bibliographers of Alexandria and Pergamus must be assigned the credit of preserving classical authors for future imitators. The Alexandrian men of letters themselves imitated poets rather than prose-writers; the latter may have received greater attention at Pergamus.

2. Types of Style. Dionysius, in his essay on Demosthenes, distinguishes three types of style,—the elevated (χαρακτήρ ὑψηλός), the plain (ἰσχυρός), and the middle (μέσος). He characterises the elevated, or grand, style as highly wrought, uncommon, studied, adorned with every accessory that art can furnish, while the plain style is (as its name implies) simple and unpretending, and the middle is a combination of the two others. The elevated style is represented by Thucydidcs, the plain by Lysias, the middle by Isocrates and Plato. In the essay on Demosthenes, and elsewhere, Dionysius seems to regard Theophrastus as the author of this threefold classification of the varieties of style, although (as we have already seen) Antisthenes is sometimes supposed to have invented it.

Reference has just been made to the indebtedness of Dionysius to his predecessors. That indebtedness is great,

1 Cp. Dionys. Hal., pp. 27—30. The subjects of the three books were: I. Imitation in itself, II. Authors to be imitated, III. Manner of imitation (Dionys. H., Ep. ad Pomp. c. 3).

2 λέξεις ἐξηλαγμένη, περιτή, ἐγκατάσκευος, τῶν ἐπιθέτοις κόσμοις ἀπαίσι συμπεπληρωμένη (de adm. vi dic. in Dem. c. 1); λατή, ἄφελῆ, ἀπέρτης (ib. cc. 2, 34); ἡ μικτή τῇ καὶ σύνθετος ἐκ τοῦτων τῶν δυνών, ὁ μεμιγμένος εἰς ἀμφότεροι τῶν χαρακτήρων (ib. cc. 3, 15).—For Dionysius' three ἀρμονίαι or συνθέσεις, reference may be made to D. H. p. 18.
and owing to the loss of so large a part of Greek critical literature, it constitutes much of his importance for modern readers. The formal study of the Attic writers, and more especially of the orators, must start from Dionysius because he is the best and fullest representative of that ancient theory which, in some parts at least, is as old as those writers themselves, and even older. But this consideration should not lead us to underrate the merits of Dionysius himself. No unbiased judge can read his critical essays attentively without admiring not only their extent and variety, but their excellence of workmanship and their independence of judgment. Above all, Dionysius' writings are pervaded by an enlightened and contagious enthusiasm for good literature, and he is remarkably free from that love of technicalities for their own sake which is apt to beset the ordinary critician. 1

(2) Roman Writers on Rhetoric. The importance, from our present point of view, of the Roman writers on rhetoric lies in the fact that they drew largely on Greek

1 It is to be regretted that so excellent a writer as Eduard Norden, prejudiced apparently by the Atticism of Dionysius, should have spoken disdainfully of him: "So muss ich doch bekennen, dass mir der von vielen bewunderte Kritikus Dionys ein äusserst bornierte Kopf zu sein scheint.... Dionys macht die grossen Männer zu ebensolchen Pedanten, wie er, dieser σχολαστικός vom reinsten Wasser, selbst einer ist.... Bei Dionys ep. ad Pomp. 2, 7 heisst es sehr fein (daher ist es nicht von ihm), die Hauptstärke Platons als Schriftsteller zeige sich, άνω την ισχύν και άληθή και δοκούσαν μεν ἀποίητοι εἶναι, κατεσκευασμένη δὲ άμωμήτῳ και ἁφελῶι κατασκευή διδασκεταί εἰσφέρῃ" (Norden, Kunstprosa, i. pp. 79, 80, 104). The injustice of the italicized words will be manifest to any one who reads, in its own context, the passage quoted from Dionysius, which, whether sound criticism or not, bears upon it the stamp of original utterance. It will be enough to set against the unfavourable judgment of Norden the view recently expressed by a literary critic of exceptional range: "Dionysius is a very considerable critic, and one to whom justice has not usually, if at all, yet been done.... A critic who saw far, and for the most part truly, into the proper province of literary criticism.... This treatise [sc. the de Compositione Verborum], if studied carefully, must raise some astonishment that Dionysius should have been spoken of disrespectfully by any one who himself possesses competence in criticism. From more points of view than one, the piece gives Dionysius no mean rank as a critic." (Saintsbury, History of Criticism, i. pp. 136, 137, 132.) Is there not room for an English edition and translation of the de Compositione, with an introductory sketch of (1) ancient prose rhythm, (2) the order of words in the classical (as compared with the modern) languages?
INTRODUCTION.

sources. **Cornificius**, for example, the supposed author of the *Rhetorica ad Herennium* (produced about 85 B.C.), mentions the three varieties of style; and he, like Cicero, was of earlier date than Dionysius¹. Cornificius, further, mentions *imitation* as one of the aids to oratorical proficiency².

From Cornificius we pass to **Cicero**. The earliest of Cicero's rhetorical works, the *De Inventione*, coincides in many points with the *Rhetorica ad Herennium*. It follows closely the rhetorical system of Hermagoras. The *Orator*, on the other hand, which was one of the latest of the rhetorical series and forms an admirable treatise on style, draws from a wider field. Express reference is made in it to Plato, Aristotle, and Theophrastus, as well as to Isocrates and his pupils Ephorus, Naucrates, and Theodectes. It is probably to Theophrastus that Cicero owes the threefold division of style (into grand, plain, and intermediate) which he recognises in the *Orator* and elsewhere³.

In regard to *imitation* Cicero maintained the view, held later by Dionysius, that Demosthenes was the best model for oratory, as combining in his own person the three types of style. Whereas contemporary Roman Atticists were found to select for exclusive imitation either difficult and elaborate writers like Thucydidès or at the other end of the scale clear and natural writers like Lysias, Cicero saw that all such efforts were mistaken. Perhaps his own Asiatic leanings, as well as his delicate perception of the different genius of the two languages, made him particularly averse from artificial

¹ *Rhet. ad Her.* iv. 8, 11 (ed. Marx): 'sunt igitur tria genera, quae genera nos figuras appellamus, in quibus omnis oratio non vitiosa consumitur: unam *gravem*, alteram *mediocrem*, tertiam *extenuatam* vocamus. *Gravis* est quae constat ex verborum gravium levi et ornata constructione; *mediocris* est quae constat ex humiliore neque tamen ex infima et per vulgatissima verborum dignitate; *attenuata* est quae demissa est usque ad usitatissimam puri consuetudinem sermonis.'


³ The *tria genera dicendi* indicated in *Orator* § 21 are the grande, medium and tenue. *Cp. de Or.* iii. 177, 'itaque tum graves sumus, tum subtiles, tum medium quiddam tenemus.' See also *de Opt. Gen. Or.* 2.
attempts to write Latin with a calculated simplicity when neither the evasive charm of Lysias nor the native beauty of his Attic Greek was at the writer’s command.

It may be added here that an older contemporary of Cicero, Varro, wrote a περὶ Χαρακτήρων, a work which seems to have treated of the types of style and to have been drawn from Greek sources. The Ars Poetica of Horace was probably based on a Greek treatise by Neoptolemus of Parium, an Alexandrian writer. A principal purpose of Horace in writing his letter to the Pisos seems to have been to enjoin the incessant study of the great Greek models:

 vos exemplaria Graeca nocturna versate manu, versate diurna².

In the tenth book of the Institutio Oratoria Quintilian reviews the Greek authors from whom the Roman student of style may learn useful lessons; and in so doing, he exhibits many points of contact (in most cases probably due to the use of the same Greek sources) with the De Imitatione of Dionysius. In the Twelfth Book he refers briefly to the traditional division of the types of style: "altera est divisio, quae in tres partes et ipsa discedit, qua discerni posse etiam recte dicendi genera inter se videntur. namque unum subtile, quod ἵσχυν vocant, alterum grande atque robustum, quod ἀδρόν dicunt, constituunt; tertium alii medium ex duobus, alii floridum (namque id ἀνθηρόν appellant) addiderunt." (Quintil. Inst. Or. xii. 10, 58). A good example of Quintilian’s gift of literary appreciation is the passage in which he praises Demosthenes³.

(3) ‘Longinus.’ The author of the De Sublimitate, like Quintilian and like Tacitus (whose Dialogus de Oratoribus

¹ That Cicero, in his own day, was attacked as Asiatic, may be seen from Quintil. Inst. Or. xii. 10, 12 and Tac. Dial. de Or. c. 18.
² Hor., Ep. ad Pis., 268.
³ Quintil. Inst. Or. x. i, 76: ‘oratorum longe princeps Demosthenes ac paene lex orandi fuit: tanta vis in eo, tam densa omnia, ita quibusdam nervis intenta sunt, tam nihil otiosum, is dicendi modus, ut nec quod desit in eo nec quod redundet invenias.'
INTRODUCTION.

offers some curious points of resemblance to the Greek treatise both in the accident of its disputed authorship and in the more important particular of its lament for the decay of eloquence), probably belongs to the first century A.D.¹ In form the book is a literary letter which starts with a criticism of the treatise written upon the same subject by Caecilius, the friend and younger contemporary of Dionysius². Its subject, therefore, is ὑψός (the sublime, elevation of style) and the five sources of ὑψός, viz. thought, passion, figures, diction, composition. It cannot be said that the three types of style are clearly recognised in the De Sublimitate, though in c. 33 αἱ ὑπερμεγέθεις φύσεις are distinguished from τὰς μὲν ταπεινὰς καὶ μέσας φύσεις. But the ὑψός which the treatise extols is closely related to the μεγαλοπρέπεια of other rhetoricians.—The question of imitation is eloquently treated in cc. 13, 14³.

¹ The question of the date and authorship of the De Sublimitate is of much less importance than the due appreciation of a work so long neglected. Here again it will be well to quote the judgment of a modern critic: “His work remains towering among all other work of the class, the work of a critic at once Prometheus and Epimetheus in his kind, learning by the mistakes of all that had gone before, and presaging, with instinctive genius, much that was not to come for centuries after” (Saintsbury, History of Criticism, i. 174).

² In style Caecilius favoured ἱσχύσης, ‘Longinus’ ὑψός, Dionysius the χαρακτήρ μέσος.

³ In his own style the author of the De Sublimitate, like Plato, whom he imitates, occasionally uses poetical words. Nor does he disdain the use of parasisos and homoeoteleuton. His love of rhythm leads him sometimes to invert the natural order of words, and also to sacrifice brevity. The treatise opens with a most elaborately constructed sentence: τὸ μὲν τῶν Κεκιλίων συγγραμμάτων ὁ περὶ ὑψούς συνετάξατο ἀνασκοπουμένως ἡμῖν ὡς οὐδα κοινῇ. Πεσοῦμεν ἀνόητον ὄλης ὑποθέσεως καὶ ἡμίστα τῶν καιρῶν ἐφαπτόμενον οὖ πολλὰ τε ὀφέλειαν ἡ μάλιστα δεῖ στοχάζεσθαι τὸν γράφοντα περιποιοῦν τὸς ἐντυγχάνουσιν>kty. —It may be interesting here to add (from Blass, Grammatik des neuestamentlichen Griechisch, p. 274) two of the best constructed periods in the Greek Testament. The author of the first was, it will be remembered, a physician and so a man likely to have enjoyed a good literary education. (1) ἐπείδηθεν πολλοὶ ἐπεξερήσασαν ἀνατάξασθαι δήγνουν περὶ τῶν πληροφορημένων ἐν ἡμῖν πραγμάτων καθὼς παρέδοσαν ἡμῖν οἱ ἁπ’ ἀρχῆς αὐτόταται καὶ ὑπήρταν γενόμενοι τοῦ λόγου ἐδοξε κάμοι παρηκολοθηκόται ἀνωθεν πᾶσιν ἀκριβῶς καθεξῆς σοι γράψαι κράτιστος Θεόφιλε ἵνα ἐπιγρῶ σερ ψῆν ὑμῖν κατηχήθησις λόγων τὴν ἀσφάλειαν. Ev. Luc. inii. (2) πολυμερῶς καὶ πολυτρόπως παλαι ὁ θεός λαλήσας τοὺς πατράδας ὑμῖν προφήταις ἐπ’ ἐκχάτων τῶν ἡμερῶν τούτων ἐλάλησεν ἡμῖν ἐν υἱῷ δι’ ἐθηκαν κληρονόμου πάσων δι’ οὗ καὶ ἐποίησεν τοὺς αἰώνας δι’ οὗ ἀπαύγασμα
The great merit of the Sublime is that it fires the reader with the love of noble literature, and forces him to apprehend the vast difference between correctness and creative power, between talent and genius. The author is a rhetorician who would have seen at a glance the surpassing greatness of Shakespeare, however ignorant Shakespeare might have shown himself of the Figures catalogued in (say) Puttenham's Arte of English Poesie.

(4) Hermogenes. The last name we need mention is that of Hermogenes of Tarsus (170 A.D.), who elaborated a system of rhetoric which long remained supreme. The importance of Hermogenes, in regard to the present survey, is that he does not recognise the three types, but a number of qualities (ideai), of style. The qualities are seven in number: clearness, grandeur, beauty, poignancy, characterisation, truth, mastery. The last quality is shown in the successful application of the other six. By Hermogenes, as by Dionysius two centuries earlier, Demosthenes is regarded as the best model for oratorical imitation. Probably this fact was now so generally allowed that the earlier classification of writers according to styles seemed out of date and useless. The types of style had served their day; one had been added to the other, and the distinctions between them had worn thinner and thinner. It may well have seemed that the only thing left was to assume a number of general qualities of style and to regard Demosthenes as displaying them all with brilliant effect.

1 σαφήνεια, μέγεθος, κάλλος, γοργότης, ήδος, ἁλήθεια, δεινότης.
2 Hermog. p. i. q. ii. 9 ἡ δεινότης ἡ περὶ τὸν λόγον ἐκτι μὲν καὶ ἐμὴν γρόμην οὐδὲν ἄλλη ἢ χρήσις ὀρθῆ πάντων τῶν τε προειρημένων εἰδῶν τοῦ λόγου καὶ τῶν ἐναντίων αὐτοῖς, καὶ ἔτι δὲ ὑπ' ἐτέρων σώμα λόγου ὧν έσθαι πέφυκε. τὸ γὰρ εἰς δὲν καὶ κατὰ καὶ ράσο καὶ τὸ ὀφθαλμον ἐκεῖνον εἰδέναι τε καὶ δύνασθαι χρῆσθαι πᾶσι τε λόγῳ εἰδεσι καὶ πάσαις ἀντιθέσει καὶ πάσης ἐννοίας τε προκαταρκτικάς ἢ κατα- στατικάς ἢ καὶ ἐπιλογικάς, ἀπλώς τε ὀπτὴ ἔρημη, τὸ πάσι τοῖς περικοῦσι σώμα λόγου ποιεῖν χρῆσθαι δύνασθαι δεινότι καὶ κατὰ καίρον ἡ ὑπτως ὀφθαλμον ἡ δεινότης ἐμοὶ γε εἶναι δοκεῖ.—Some passages of Hermogenes will be found translated in Jebb's Att. Or. ii. pp. 73, 298.
INTRODUCTION.

B. CONTENTS OF THE DE ELOCUTIONE. GENERAL ASPECTS OF GREEK STYLISTIC STUDY.

In the following summary, as in the printed text, the division into chapters, which is adopted simply for convenience, has no manuscript authority. The division into sections has tradition, as well as utility, to recommend it, having been introduced by Petrus Victorius for the purpose of the translation and notes in his edition of 1562. It stands on a very different footing from that division of the New Testament into verses which Robert Stephanus is said to have made some years earlier (1551), when journeying on horseback (inter equitandum, as his son tells us) between Paris and Lyons. A minute subdivision, ill-suited for narrative and epistle, serves conveniently enough for the precepts of a rhetorical treatise.

SUMMARY.

I. Preliminary Remarks on the Period, etc.

§§ 1—8. The 'members' (κώλα): and their appropriate length.
§ 9. The 'phrase' (κόμμα).
§§ 10, 11 ff. The period (περίοδος).
§§ 12—18. The periodic and the disjointed style (ἐρμηνεία κατε-στραμμένη, ἐρμηνεία διηρήμενη). Number of members in a period.
§ 19. The historical period (περίοδος ἱστορική).
§ 20. The rhetorical period (περίοδος ῥητορική).
§ 21. The conversational period (περίοδος διαλογική).
§ 25. Symmetrical members (κώλα παρόμοια).
§§ 26—29. Members with similar terminations (ὁμοιοτέλεινα). Cautions with regard to their use.
§§ 30—33. The enthymeme (ἐνθύμημα). Difference between enthymeme and period.
§§ 34, 35. The member (κώλον) as defined by Aristotle and Archedemus.

1 A list of the Greek headings found in P 1741 will be given later, in the course of the critical footnotes.
II. The four Types of Style.—The Elevated Style.

§§ 36, 37. The four types of style (χαρακτήρες τῆς ἐρμηνείας) are: the plain (ἰσχυός), the elevated (μεγαλοπρεπής), the elegant (γλαφυρός), the forcible (διανός).

§§ 38—127. General subject: the elevated style (χαρακτήρ μεγαλοπρεπῆς, s. λόγιος), with the following subdivisions:

1. Elevation in composition or arrangement, σύνθεσις μεγαλοπρεπῆς, §§ 38—74;
2. Elevation in subject-matter, πράγματα μεγαλοπρεπῆ (= διάνοια μεγαλοπρεπῆς), §§ 75, 76;
3. Elevation in diction, λέξεις μεγαλοπρεπῆς, §§ 77—113;
4. Frigidity (τὸ ψυχρόν) as the correlative vice of the elevated style, §§ 114—127. [Like elevation, frigidity arises at three points: (1) διάνοια, (2) λέξεις, (3) σύνθεσις. The very acme of frigidity is reached in hyperbole, §§ 124—126.]

Subsidiary topics in the following sections:

§§ 68—74. Hiatus (σύγκρουσις φωνηέντων).
§§ 78—88. Metaphor (μετάφορά).
§§ 89, 90. Simile (εἰκασία) and imagery (παραβολή).
§§ 91—93. Onomatopoeic or coined words (δόνματα πεποιημένα).
§§ 103—105. Brevity, aposiopesis, indirect and harsh-sounding expressions, etc.
§§ 106—111. Epiphoneme (ἐπιφώνημα).
§§ 112, 113. Poetical colour in prose (τὸ ποιητικὸν ἐν λόγοις).

III. The Elegant Style.

§§ 128—189. General subject: the elegant style (χαρακτήρ γλαφυρός), with the following subdivisions and topics:

   (a) Kinds of grace and their elements, τίδη τῶν χαρίτων καὶ ἐν τίσιν, §§ 128—136.
INTRODUCTION.

(b) Sources of grace, τόποι τῆς χάριτος, §§ 137—162.
   (a) Sources in diction and composition, τόποι τῆς λέξεως καὶ τῆς συνθέσεως: Figures, etc. §§ 137—155.
   (b) Sources in subject-matter, τόποι τῶν πραγμάτων: Proverbs, Fables, Comparisons, Hyperboles, etc. §§ 156—162.

(c) Difference between the ridiculous (τὸ γελοῖον) and the charming (τὸ εὐχαρι), §§ 163—172.

(2) Elegant diction, beautiful and smooth words (λέξεις γλαφυρά: ἀνόματα καλὰ καὶ λεία), §§ 173—178.

(3) Elegant composition, σύνθεσις γλαφυρά, §§ 179—185.

(4) Affected style (χαρακτήρ κακοζηλος) as the correlative vice of the elegant style, §§ 186—189.

IV. The Plain Style.

§§ 190—235. General subject: the plain style (χαρακτήρ ἰσχυός), with the following subdivisions:—

(1) Plain subject-matter, πράγματα ἰσχυρά, § 190.
(2) Plain diction, λέξεις ἰσχύρη, §§ 190, 191.
(3) Plain composition, σύνθεσις ἰσχύρη, §§ 204—208.
(4) Arid style (χαρακτήρ ἐξηρός) as the correlative vice of the plain style, §§ 236—239.

Subsidiary topics in the following sections:—

§§ 191—203. Concerning clearness, περὶ τῆς σαφνείας. [Also: concerning stage-style and concerning repetition, περὶ ντον-κριτικῶν καὶ περὶ ἑπαναλήψεως, §§ 194 ff.]
§§ 221, 222. Concerning persuasiveness, περὶ τῆς πιθανότητος.
§§ 223—235. Concerning the epistolary style, περὶ τοῦ ἐπιστολικοῦ χαρακτήρος. This is to be regarded (cp. § 235) as a blend of the plain and the graceful styles.
Summary and Aspects.

V. The Forcible Style.

§§ 240—304. General subject: the forcible style (χαρακτήρ δεινός), with the following subdivisions:

1. Forcible subject-matter, πράγματα δεινά, § 240.
4. Concerning the graceless style, περὶ τοῦ ἄχαρτος χαρακτῆρος, §§ 301—304.

Subsidiary topics:

§§ 287—298. Concerning figured language, περὶ τοῦ ἐσχηματισμένου λόγου.
§§ 299, 300. Concerning hiatus in forcible passages, περὶ συγκρούσεως ἐν δεινότητι.

It would no doubt be possible, with a little straining, to give an appearance of greater symmetry to the above summary. But, in truth, the περὶ 'Ερμηνείας is not altogether systematic. It contains a number of digressions and repetitions. The digressions may be inferred from the above analysis, in which an endeavour has been made to mark out the ground-plan of the work as clearly as possible. Sometimes the author himself indicates a digression, as in § 178 (ταῦτα μὲν δὲ παρατεχνολογεῖσθω ἄλλως. τῶν δὲ εἰρημένων ὀνομάτων τὰ λεία μόνα ληπτέον ὡς γλαφυρὸν τι ἔχοντα). What he here means is that it was relevant to discuss ὀνόματα λεία in connexion with the χαρακτῆρ γλαφυρός, but not relevant to discuss ὀνόματα ὃγκηρά, κτλ. Of repetitions examples will be found in §§ 121, 220, 243, 248, if these are compared respectively with §§ 6, 94, 99, 31. On the whole, however, despite repetitions and digressions, the treatise wears an unpretending and business-like air; and this largely because it wastes few words in making its points and has no formal introduction or conclusion.

Though the treatise is uneven in execution, it has many general excellences as well as numberless merits of detail.

1 The irregularity of structure may, to a certain extent, be intended to avoid monotony, as when (in the treatment of the types of style) πράγματα, σύνθεσις, and λέξις are arranged in almost every possible order.
INTRODUCTION.

Its chief general excellence is that it brings a refined taste, and a diligent study of Greek literature, to bear upon the important subject of the types of style. Among merits of detail (and it is by the success with which definite points of detail are handled that such a treatise must mainly be judged), we may mention its appreciation (after Theophrastus) of the fact that distinction of style is shown as much in what is omitted as in what is said (§ 222), and its corresponding reference (§ 288) to Plato's reticence in the Phaedo and to the delicacy with which Ctesias makes his messenger 'break the news' (§ 216); in the personal touches which seem to show that the author understood the value of the precept laudando praecipere (§ 295), and that he had an eye for good acting (§ 195) and some sense of humour (§§ 79, 297); in his hints as to the appropriate employment of hyperbole (§ 52) or of natural expression (§§ 27, 28, 300), of omitted or reiterated conjunctions (§§ 64, 63), of accumulated figures (§§ 61, 62, 268), of verbal music (§§ 184, 185, 69, 174), of graceful themes and expression (§§ 132 ff.), of the periodic and resolved styles in combination (§ 15); or in his similarly felicitous warnings against the dangers of bombast (§§ 121, 304)².

The traditional title of the treatise is περὶ ἔρμηνειας, the best available rendering of which in English is Concerning Style. The word ἔρμηνεια occurs in the opening section, where by τὴν ἔρμηνειαν τὴν λογικὴν is meant prose-writing¹. The usual Greek term for style is that employed by Aristotle and Theophrastus, μῦσ. It may be that the use of ἔρμηνεια in this sense was favoured by the Isocratic school of rhetoricians, since approximations to it are found in the Rhetorica ad Alexandrum⁴.

The framework of the treatise is supplied, as will have

¹ The same judicious regard for variety is seen in the treatment of hiatus (§ 68), and of the types of style (§§ 36, 37).
² Among longer passages, §§ 223—235 are specially interesting as an early example of "How to Write a Letter" (πῶς δεῖ ἐπιστρέψειν is the heading in P), — of the Polite Art of Letter-Writing.
³ Or prose-composition, in the wide modern sense of the word composition.
⁴ For a further discussion of the word ἔρμηνεια, reference may be made to the Glossary (s. v.).
been seen, by a description of the four types of style (χαρακτήρες τῆς ἔρμηνειας). It will, consequently, be convenient to give here a slightly more detailed and connected account of the characteristics assigned to these styles than a tabular analysis can supply.

At the outset it is made clear that any one of the four types will blend with any other, the only exception being that the elevated type will not unite with the plain type, of which it is the direct opposite. The union of elevation, force and grace, is seen in Homer's poetry, in Plato's dialogues, and in the writings of Xenophon, Herodotus, and many others. The elevated style has three aspects: the thought, the diction, and the composition. Paeanic rhythm, at the beginning and the end of the "members," contributes to elevated composition: e.g. Thucyd. ii. 48, ἢρείατο δὲ τὸ κακὸν ἐξ Ἀθηναίας. Long 'members' and rounded periods have the like effect: e.g. Thucyd. ii. 102, ὁ γὰρ Ἀχελώος κ.τ.λ. Elevation is also favoured by harsh sounds, hiatus, conjunctions; and by figures such as anthypallage, epanaphora, anadiplosis. In elevated diction metaphors, brief comparisons, compound and coined words (ὀνόματα πεποιημένα) should be employed, and a sparing use made of allegory. Thucydides is regarded as the leading example of the elevated style. The vice corresponding to elevation is frigidity, of which a definition is given from Theophrastus. Frigidity, like elevation, shows itself in thought, diction and composition,—in senseless hyperbole, in exaggerated expressions, in sentences unrhymical on the one hand or metrical on the other. §§ 36—127.

The elegant type has charm and vivacity. The subject-matter may be charming in itself. But expression can make it still more so. The means employed are such as harmless pleasantries; pointed brevity; significant words added unexpectedly at the end of a sentence; the figures anadiplosis, anaphora, and the like; the use of proverbs, fables, comparisons, hyperboles; the use likewise of beautiful and smooth words. In elegant composition some approach to metrical effects is admissible. Illustrations of the graceful style are quoted from Sappho among poets and Xenophon among prose-writers, while (in addition to Xenophon) Plato and Herodotus, and in some degree Demosthenes, are held to exemplify this style in the special province of composition.—The perverted variety of the
INTRODUCTION.

elegant type is the affected or mannered style, which in composition particularly affects anapaestic rhythms. §§ 128—189.

The plain type (of which Lysias may be taken as the representative) aims at clearness and simplicity, and draws on the language of ordinary life. It avoids strange compounds, as well as coined words, asyndeton, and all ambiguities. It favours epanalepsis, or the repetition of connecting particles for the sake of clearness; with the same object, it will say one thing twice over; it avoids dependent constructions, and adopts the natural order of words; it employs simple periods, but shuns long 'members,' the clashing of long vowels and diphthongs, and the use of striking figures. This type possesses the qualities of vividness and persuasiveness. By a wise economy of language it says neither too much nor too little, and leaves the impression of directness and sincerity. Its obverse is the dry, or arid, type. This is illustrated in the three aspects of thought, diction, and composition. §§ 190—239.

The forcible type (of which no representative is named, though Demosthenes is oftenest quoted in illustration) affects a pregnant brevity of expression, such as that of the Lacedaemonians. Proverbs and allegories may be employed with effect in the forcible style. The close of the period will be strongly marked; 'phrases' will be preferred to 'members'; harshness of sound will not be shunned; antithesis and rhyming terminations will be avoided; aposiopesis will be serviceable, and so generally will any form of speech which implies more than it says. Mordant wit contributes to force, and the same may be said of such figures as prosopopoeia, anadiplosis, anaphora, asyndeton, climax. Forcible diction is the outcome of metaphors, short comparisons, striking compounds, apt expressions, rhetorical questions, euphemism, allegory, hyperbole, figured speech, hiatus. The vicious extreme of the forcible type is the graceless style, which is closely allied to frigidity. §§ 240—304.

A general view of the entire contents of the περὶ Ἐρμηνείας shows that the treatise answers to its title,—that it is concerned throughout with style, in that broad sense of the term

1 In this sketch of the characteristics of the various types of style as described by Demetrius much help has been derived from Volkmann, Rhetorik der Griechen und Römer, pp. 539—544.—It will be noticed that some of the figures may be appropriately used in more than one of the types.
which will include *diction* and composition. The thought (or subject-matter), as distinguished from the expression, is but cursorily treated. It is pointed out in § 75 that a great subject may be spoiled by poor writing, and conversely in §§ 133, 134 that good subjects can be enhanced, and unpleasant subjects rendered attractive, by a writer’s skill. In § 76 the remark is made that “the painter Nicias regarded the subject itself as part of the pictorial art, just as plot and legend are a part of poetry”; and the author of the *περὶ Ἐρμηνείας* himself shows, in his own treatment of his chosen theme, how difficult, or rather how impossible, it is to discriminate precisely between substance and form. Yet for practical purposes the distinction is a useful and necessary one, as we see at once if we look at the surviving body of Greek criticism. Divide this body for our present purpose into two parts (viz. (1) Aristotle, (2) Dionysius of Halicarnassus, the *περὶ Ὡψος*, the *περὶ Ἐρμηνείας*), and we recognise at once that, on the whole, the first part is more occupied with substance than with form, and that (again on the whole) the second part is more occupied with form than with substance. The historical and personal reasons

1 *Diction* covering the choice of words, and *composition* the structure of sentences and the rhythm of the period.

2 The interfusion, or marriage, of substance and form, and the evils of exaggerated attention to the latter, are happily described by Quintilian, *Inst. Orat.* viii. Prooem. 20—22: “curam ergo verborum rerum volo esse sollicitudinem. nam ple- rumque optima rebus cohaerent et cernuntur suo lumine; at nos quaerimus illa, tanquam lateant seseque subducant. itaque nunquam putamus circa id esse, de quo dicendum est, sed ex alis locis petimus et inventis vim afferimus. maiore animo aggreendi eloquentia est, quae si toto corpore valet, ungues polire et capillum reponere non existimabit ad curam suam pertinere.”—Dionysius (de Isocr. c. 12) agrees with Quintilian in subordinating the words to the sense, if any such distinction should be made: *βοιλεται δὲ ἡ φύσις τοῖς νοήμασιν ἐπεσοθαι τὴν λέξιν, οὐ τῇ λέξει τὰ νοηματα.* Dionysius himself accordingly, in his literary estimates, discusses fully the *πραγματικός τόπος* (which taxes to the utmost the maturest powers, de *Comp. Verb.* c. 1), as well as the *λεκτικὸς τόπος*.

3 The distinction made above is intended simply to imply that λέξις receives comparatively far more attention in Dionysius, in the *π. Ὡψος*, and in the *π. Ἐρμ.*, than in Aristotle. In particular, such minute analysis as Dionysius gives of the literary styles of individual authors is found in the extant work neither of Aristotle nor of any other Greek critic.

4 In his article ‘*Poetry*’ in the *Encyclopaedia Britannica*, Mr Theodore Watts-
for this in the case of Aristotle have already been glanced at. But the general question of Aristotle's attitude to style requires some attention, if we are to form a fair estimate of it in itself and to compare it satisfactorily with that of the later Greek writers.

On the one hand it must be admitted that Aristotle, in his writings as they have come down to us, does treat the subject of style in such a way as to afford some just ground for the disappointment so often expressed by admirers of his surpassing genius. It is not simply that invention is discussed at much greater length than style, and that the latter finds no place in his definition of rhetoric: all this we might have anticipated for various reasons which need not now be stated. Nor is it simply that, in the comparatively small space allotted to style, questions grammatical rather than literary are sometimes raised: this is a feature which Aristotle's works share with the critical treatises of antiquity generally, and historically the confusion is as natural as is the great interest shown in what now seem peculiarly arid points of grammar. The substantial fact is that, when all allowance has been made for the fragmentary condition of the Poetics and for the oratorical preoccupation of the Third Book of the Rhetoric, Aristotle says but little about the beauties of elevated and poetical language. The disappearance of the grand style in the poetry of his own century seems to cause him no concern (Rhet. iii. 1, 9), nor does he appear to observe the corresponding decline in

Dunton says: "Perhaps the first critic who tacitly revolted against the dictum that substance, and not form, is the indispensable basis of poetry was Dionysius of Halicarnassus, whose treatise upon the arrangement of words is really a very fine piece of literary criticism... The Aristotelian theory as to invention, however, dominated all criticism after as well as before Dionysius." This statement is interesting and suggestive. It is, however, subject to the qualification that the later critics, such as Dionysius, probably drew largely from Theophrastus' lost περὶ Διεκτέως, which seems to have been a separate and substantial work.

1 That Aristotle includes in his definition of rhetoric invention only, and not expression, is pointed out by Quintilian: "nihil nisi inventionem complecitur, quae sine elocutione non est oratio" (Inst. Or. ii. 15, 13). Aristotle's definition runs as follows: ἐστὶν δὴ ρητορικὴ δύναμις περὶ ἑκατὸν τοῦ λειψάνου τὸ ἐνδεχόμενον πιθανὸν (Rhet. i. c. 2 init.).
poetical genius. It is true that Aristotle was a great scientific thinker living in an age of prose. But among the contemporary oratorical prose, some of whose secrets (as it seems to modern readers) might have been usefully discussed in the *Rhetoric*, was that of Demosthenes; and this is practically ignored. Aristotle’s omissions on the aesthetic side are supplied by the Graeco-Roman critics, and the *Treatise on the Sublime* eloquently proclaims how far true genius transcends mere correctness and propriety.

On the other hand, if we desire a definition of good style, where shall we find a better than that given by Aristotle himself in the *Poetics*: “The perfection of style is to be clear without being mean”? It is implied in these words that good style has virtues as well as graces, graces as well as virtues. Or, to adopt a distinction found in the later critics, there are in style not only necessary virtues (ἀρεται ἀναγκαίαι), but accessory virtues (ἀρεται ἐπίθετοι). Clearness (σαφήνεια) was included in the former category; and like its allied virtues of brevity (συντομία) and purity (Ἐλληνισμός), it was perhaps less systematically taught than those accessory arts (such as the heightening of style) which, according to Dionysius, best reveal an orator’s power. Clearness is, it may be, best inculcated through examples of its opposite, as when oracular ambiguities are illustrated by Aristotle (*Rhet.* iii. 5, 4), or as when Dionysius condemns the obscurity of Thucydides (*de Thucyd.*, cc. 50, 51). Some positive precepts of a useful kind are, however, given in the *De Elocutione*, §§ 196—198, with the curious addition (§ 203) that clearness must be studied most of all in the plain

---

1 Aristot. *Poet.* xxii. 1: λέξεως δὲ ἀρετὴ σαφὴ καὶ μὴ ταπεινὴν εἶναι (S. H. Butcher’s translation). That Aristotle intended the definition to apply substantially to prose as well as poetry is clear from *Rhet.* iii. 2, 1: ὥρισθω λέξεως ἀρετὴ σαφῆ εἶναι. οὐκ εἰσὶν γὰρ ὁτι οὐ λόγος, ἀν μὴ δηλοῖ, οὐ ποιήσῃ τὸ ἑαυτοῦ ἔργον· καὶ μὴ ταπεινὴν μὴ τῇ ἀξίωμα, ἀλλὰ πρέπονσαν· ἢ γὰρ ποιητικὴ ἐνώς οὐ ταπεινή, ἀλλ’ οὐ πρέπουσα λόγος.

2 A list of both kinds will be found in *D. H.* (*Dionysius of Halicarnassus: the Three Literary Letters*), p. 172.

or unadorned type of composition. As the more showy parts of style are so apt to engross attention, it was a great thing that Aristotle should have assigned to perspicuity the first place in his definition\(^1\). This gives that indispensable quality the emphasis which Quintilian laid upon it when he said that the speaker must look to it that his hearer shall not merely understand, but shall find it absolutely impossible to misunderstand\(^2\).

In the same passage Quintilian points out that a speaker gains little credit for mere correctness and clearness; if he employs no artistic embellishment, he seems rather to be free from faults than to show striking excellence\(^3\). Now Aristotle, in the second half of his definition, discountenances meanness of style; but his positive hints, in Rhet. iii. 6, with regard to the attainment of dignified expression seem meagre and mechanical, and are possibly to some extent ironical. He regards style in general as the popular part of rhetoric, and consequently treats it cursorily, concluding his account as follows: “The most literary style is the epideictic, which is in fact meant to be read; next to it comes the forensic. It is idle to make the further distinction that style must be attractive or elevated. Why should those qualities be attributed to it rather than self-control, or nobility, or any other moral excellence? The qualities already mentioned will manifestly make it attractive, unless our very definition of good style is at fault. This is the sole reason why it should be clear and not mean but appropriate. It fails in clearness both when it is prolix and when it is condensed. The middle path is clearly the fittest. And so attractiveness will result

---

1 And in the second half it is noteworthy that μὴ τατουρῆσαι is used: meanness is represented as a defect to be avoided, rather than elaboration as an excellence to be coveted. The danger of regarding elaboration as a positive virtue is the possible encouragement of fine writing—that vice of ‘écrire trop bien’ which, according to M. Anatole France, is the worst of all.

2 Quintil. viii. 2, 24: “quare non ut intellegere positur, sed ne omnino positur non intellegere, curandum.”

3 Quintil. viii. 3, 1: “venio nunc ad ornatum, in quo sine dubio plus quam in ceteris dicendi partibus sibi indulget orator. nam emendate quidem ac lucide dicentium tenue praemium est, magisque ut vitii carere quam ut aliquam magnam virtutem adeptus esse videaris.”
SUMMARY AND ASPECTS.

from the elements already mentioned,—a suitable combination of the familiar and the unusual, rhythm, and the persuasiveness which is the outcome of propriety.¹ There are several points of great interest in this passage. A hint is dropped (with the careless opulence of Aristotle) regarding the difference between ordinary oratorical or spoken prose on the one hand, and on the other hand literary prose such as that of Isocrates and his school of pamphleteers and historians. It is interesting, too, to see the doctrine of the mean (τὸ μέσον) imported from the ethical domain and applied to discourage prolixity and the opposite vice of undue condensation. And it is still more interesting to observe at the same time that Aristotle does not approve the use, in connexion with style, of terms denoting personal qualities such as ‘attractiveness’ and ‘elevation.’ Possibly he here alludes with disapproval to some early definition or classification of styles which was being mooted by Theophrastus or Theodectes². He points out that the elements of an attractive style have already been described. To this it might be replied that types of style will vary greatly according to the manner in which the various elements are combined; and this Aristotle would no doubt admit, though he might hold that on questions of tact positive instruction could only be moderately successful³. But on the whole, even in Aristotle, and still more in the later critics, the Greek attention to the

¹ Aristot. Rhet. iii. 12, 6: ἡ μὲν οὖν ἐπιδεικτικὴ λέξις 'γραφικωτάτη' τὸ γὰρ ἐργον αὐτῆς ἀνάγνωσις δευτέρα δὲ ἡ δικαικὴ. τὸ δὲ προσδιαρέσκα τὴν λέξιν, ὅτι ὤδειαν δὲ καὶ μεγαλοπρεπὴ, περεβροὺ τὶ γὰρ μᾶλλον ἡ σωφρονία καὶ ἐλευθέρων καὶ εἰ τις ἄλλη ἥθους ἀρετή; τὸ δὲ ὤδειαν εἶναι ποιήσει δῆλον ὅτι τὰ εἰρημένα, εἰπερ ὀρθῶς ὑρισται ἡ ἀρετὴ τῆς λέξεως. τίνος γὰρ ἑνεκά δὲ σαφῆ καὶ μὴ ταπεινῶν εἶναι ἀλλὰ πρέποντας, ἀν τε γὰρ ἀδολεσχῇ, οὐ σαφῆς, οὐδὲ ἂν σύντομοι. ἀλλὰ δῆλον ὅτι τὸ μέσον ἀρμάττει. καὶ τὸ ὤδειαν τὰ εἰρημένα ποιήσει, ἀν εὖ μιχθῇ, τὸ εἰωθὸς καὶ ξενικὸν, καὶ ὁ ῥυθμός, καὶ τὸ πιθανὸν ἐκ τοῦ πρέποντος.

² Quintil. iv. 2, 63: ‘illa quoque ut narrationi apta ita cum ceteris partibus communis est virtus, quam Theodectes huic uni proprie dedit; non enim magnificam modo vult esse verum etiam iucundam expositionem.’ Cr. π. ἐρμ. § 114.

³ Aristot. Rhet. iii. 7, 8: τὸ δ’ εὐκαίριον ἦ μὴ εὐκαίριον χρῆσαι κοινῶ ἀπάντων τῶν εἰδῶν ἔστιν. And he might have added how difficult it is to teach this tact by precept: cp. Dionys. Hal. de Comp. Verb. c. 12, καίροι δὲ οὐσὶ βργόρω οὔδεις οὔσει φιλόσοφος εἰς τὸ δε χρόνου τέχνην ὑμος. No matter how many rules may be given, much must depend on the individual’s sense of καιρὸσ, τὸ πρέπον, τὸ μέσον.
minutiae of expression is conspicuous, especially when contrasted with modern laxity.

The assiduous care devoted by Greek writers to the attainment of beautiful form is attested not only by the excellence of their writings themselves, but by the stories told in antiquity concerning the industry with which Plato, Isocrates, and Demosthenes polished and repolished their compositions. A like inference may also be drawn from the elaborate exposition of the laws of Greek artistic composition offered by the ancient critics, whose analysis, though sometimes pushed too far, is found on examination to have a solid basis of fact. For example, the long list of figures (σχήματα) attributed to Demosthenes shows, if it shows nothing else, with what various art a great master could play upon so perfect an instrument as the Greek language. The same impression is produced by the elaborate rules laid down for the structure of the period (περίοδος), with its members (κώλα) and phrases (κόμματα); and by the considerations which are said to determine the admission or avoidance of hiatus (σύγκρουσις φωνηντων). And it has been reserved for the scholarship of our own time to show in detail that the measured march of the prose of Demosthenes is largely due to the fact that as far as possible he avoids the occurrence of three or more consecutive short syllables, unless these form part of a single word, or of two words so closely connected as to be practically one.

The rhythmical prose of Demosthenes may be regarded as hitting the mean between the metrical restrictions of poetry and the untrammelled licence of ordinary conversation. The Greek theorists saw how sensitive even an ordinary audience was to the pleasure of musical sound; Dionysius gives some striking illustrations of the fact. They felt, therefore, that prose must not forego all the advantage thus possessed by poetry, and that, while it was bad art to write metrical prose, it was also bad art to write unrhythmical

---


SUMMARY AND ASPECTS.

prose. Most Greek prose, it must always be remembered, was originally intended for the ear rather than for the eye; and in later times, when he could no longer listen to the author's voice, the lover of literature employed a skilled anagnostes to read to him.

Modern scholars, distressed by the minute analysis to which the Graeco-Roman critics subjected the charms of literary style, have exclaimed that we would willingly, if we could, "attribute all the minute analysis of sentences in Greek orations to the barren subtility of the rhetors of Roman times, and believe that the old orators scorned to compose in gyves and fetters, and study the syllables of their periods, and the prosody of them, as if they were writing poetry." But, surely, we never feel, to take the case of poetry itself, that the genius of Shakespeare was straitened because he wrote in verse; nor do we find it easier to believe that the mastery (δεινότης) of Demosthenes was the less because it embraced at once form and substance, manner and matter. Sovereign artists find their best opportunity in the so-called restraints of form; they move most freely within the bounds of law. It may be, however, that the rhetoricians themselves are somewhat to blame for this prejudice; in their zeal to unlock the secrets of literary expression they sometimes seem to ignore the difference between the methods by which the artist composes and the analyst decomposes, between the method of life and the method of dissolution, between creative fire and cold criticism. They seem sometimes almost to suggest that a work of genius might be produced by the careful observance of their rules. They forget that a great writer passes rapidly and almost unconsciously through the stages of instinct, habit, and art. In a sense he absorbs all processes, and is modest enough to remember that there is withal an element of happy chance in composition,—that "skill is in love with luck, and luck with skill."

1 Mahaffy, Classical Greek Literature, ii. p. 192.
INTRODUCTION.

Granted, however, that the Graeco-Roman rhetoricians sometimes magnify their calling unduly, our debt remains great to such a writer as Dionysius for his attempt in the *De Compositione Verborum* to analyse the appeal made to the emotions by beautiful words harmoniously arranged. He discloses many beauties which would otherwise have been lost upon modern readers, and we cannot fail to endorse his assertion that care for the minutest details of eloquence could not be below the dignity even of a Demosthenes.

Dionysius himself had, no doubt, a constructive aim in his analysis of the great writings of the past. He was a believer in imitation (μιμησις), and holds up Demosthenes as a model, pointing out that Demosthenes in his turn had imitated Thucydides. No higher standard than the Demosthenic could have been chosen; and the effect of Dionysius' advocacy on the Greek writing of his own time cannot have been other than good. In contemporary Latin literature, imitation of Greek and early Roman writers was also much in vogue; and the Greek influence purified Roman taste, though

---

1 Dionys. Hal. de Comp. Verb. c. 25: cp. Cic. Orator, 140 ff.—The value of the kind of verbal analysis offered by Dionysius might be illustrated by a somewhat similar analysis of Virgil's line *tendebantque manus ripae ulterioris amore* in Mr A. C. Bradley's recent Inaugural Lecture on *Poetry for Poetry's Sake*, p. 25: "But I can see this much, that the translation (sc. 'and were stretching forth their hands in longing for the further bank') conveys a far less vivid picture of the outstretched hands and of their remaining outstretched, and a far less poignant sense of the shore and the longing of the souls. And it does so partly because this picture and this sense are conveyed not only by the obvious meaning of the words, but through the long-drawn sound of 'tendebantque,' through the time occupied by the five syllables and therefore by the idea of 'ulterioris,' and through the identity of the long sound 'or' in the penultimate syllables of 'ulterioris amore'—all this, and much more, apprehended not in this analytical fashion, nor as added to the beauty of mere sound and to the obvious meaning, but in unity with them and so as expressive of the poetical meaning of the whole." Such analysis as this will, in many minds, quicken the sense of beauty; and in so doing it will surely justify itself, even to those who least like to see the secrets of literary beauty investigated. It is in the best sense educative, and so is a similar analysis of other Virgilian lines in Mr Courthope's *Life in Poetry: Law in Taste*, p. 72. Cp. the chapter on the "Style of Milton: Metre and Diction" in Mr Walter Raleigh's essay on *Milton*.

2 Dionys. Hal. de Thucyd. c. 53.—The *De Eloquence* presupposes the habit of imitation, but it does not often refer directly to it, though in §§ 112, 113 the practice of Herodotus and Thucydides, as imitators, is contrasted.
SUMMARY AND ASPECTS.

43

it may have tended to stifle originality and to discourage independence. In the so-called ‘classical’ criticism of the sixteenth, seventeenth, and eighteenth centuries of our own era, it was perhaps from Horace more directly than from Dionysius that the idea of imitation was derived. And in our own generation R. L. Stevenson, who (with no direct knowledge of the Greek critic) has analysed style in a manner very similar to that of Dionysius, has left it on record that he “played the sedulous ape,” when training himself to write. The great use of the imitation of masterpieces is that it gives a young writer hints in craftsmanship and reveals to him hidden beauties in his models; if carried to excess and allowed to check spontaneity and impair sincerity, it is fatal to all true style.

The subject of English prose style has been treated in recent years not only by R. L. Stevenson, but by writers as various as Walter Pater (Appreciations, pp. 1—36), Walter Raleigh (Style), Herbert Spencer (Philosophy of Style), J. Earle (English Prose, pp. 334—368), G. Saintsbury (Specimens of English Prose Style, pp. xv.—xlv.), and J. A. Symonds (Essays Speculative and Suggestive, i. pp. 256—331 and ii. 1—29).

A glance at these English books on style, and still more at French manuals of composition such as that of Gérud and German treatises like Gerber’s Die Sprache als Kunst, will show how much of the old classification and terminology still remains,—‘figures of thought,’ ‘figures of speech,’ ‘period,’ and the like. Some ancient excesses, such as the application of the term figures of speech to words like ‘iamiam’ and

1 For Stevenson’s own description of his early habits of imitation, reference may be made to Graham Balfour’s Life of Robert Louis Stevenson, vol. i. p. 200. Stevenson’s essay on Some Technical Elements of Style in Literature will be found in his Miscellanies, iii. pp. 236—261 (Edinburgh edition): “it is a singularly suggestive inquiry into a subject which has always been considered too vague and difficult for analysis, at any rate since the days of the classical writers on rhetoric, whom Stevenson had never read” (Life, ii. p. 11).

2 To this list may be added the introductory notices in the five volumes of Craik’s English Prose Selections.

3 Period, colon, and comma with a change of meaning now do duty for terms of punctuation.
INTRODUCTION.

‘liberum,’ have—it is to be hoped—disappeared, leaving only what has been proved by experience to be of permanent utility. Thus restrained, the ancient doctrine of tropes and figures remains the basis of the modern. And the four Demetrian types of style seem to be regarded as a useful division for modern purposes, since in English poetry the elevated style can be freely illustrated from Milton, the graceful from Tennyson, the forcible from Shakespeare, the simple from Wordsworth. But though much of the ancient doctrine survives, there are (in almost every country except the United States of America) some signs of failing interest in the subject generally. In France, the country of great prose, rhetoric and style have always been carefully studied, thanks largely to the long tradition which linked the schools of Lyons and Bordeaux with the teaching of Quintilian. And yet, even in France, the study is said to be declining; and so rhetoric, which in ancient times was widely cultivated

1 Wilhelm Scherer (Poetik, p. 59): “Die (antike) Rhetorik hat ferner für die Lehre vom Ausdruck die Classification der Tropen und Figuren so reich ausgebildet, dass die ganze Folgezeit nichts hinzufügte.”—For ‘iamiam’ and ‘liberum’ as figures of speech, cp. Quintil. ix. 1, 16; and for ‘dead figures of speech,’ see J. P. Postgate’s Preface, p. xxx. to Mrs Cust’s translation of Bréal’s Essai de Sémanistique.

2 Cp. Abbott and Seeley’s English Lessons for English People, pp. 69–86, where these divisions are adopted and illustrations given from the poets mentioned above.—It might be interesting to ask what estimate an ancient Greek critic would have formed of such lines as Browning’s in Pippa Passes:

God’s in his heaven—
All’s right with the world!

He would probably have decided that they lacked μεγαλοπρέπεια (cp. π. ἔρμ. § 5), for an example of which he might point to Sophocles’ rendering of the same idea:

θάρσει μοι, θάρσει, τέκνον· έτι μέγας οὐρανῷ
Νεώς, δέ εφορά πάντα καὶ κρατίνει. (Soph. Êl. 174.)

Browning’s lines he would presumably refer to the χαρακτήρ ἀξιός and praise them if he regarded them as dramatically or otherwise appropriate (cp. Cassio’s “Well; God’s above all,” Othello, ii. 3). The author of the περὶ Ἐρμονειάς at all events, with his liking for familiar proverbs, would look with favour on a literary style that was in close touch with the spoken language.

3 Quintilian was of Spanish origin. His name, like that of the Gaul Marcus Aper in the Dialogus de Oratoribus, suggests the start which the Latin races, as compared with the Teutonic, were to have in the field of rhetoric or literary criticism.
and in the middle ages was one of the subjects of the trivium, is being threatened in her great modern stronghold. All the more reason that other countries, if they hold the view that to write one’s own language correctly and beautifully is no small part of a true patriotism, should be ready to learn from the lessons of the past.  

One of these lessons is the perennial nature of the anti-
thesis, Asianism and Atticism, a reference to which may fitly conclude this part of the Introduction. ‘Asianism’ and ‘Atticism’ are, it must be admitted, difficult expressions to define exactly. But certain passages of Cicero, Dionysius, and Quintilian, sufficiently indicate the historical origin of the term Asianism, and the general tendencies which it and Atticism embodied in the opinion of critics well qualified to judge. In the Brutus, Cicero describes eloquence (at the end of the Attic period) as setting sail from the Piraeus, and then passing through the islands of the Ægean and traversing the whole of Asia, sullying herself on the way with foreign fashions, losing her sound and wholesome Attic style, and almost unlearning her native language. In the same way Dionysius dates the decline of the ‘ancient and philosophic rhetoric’ from the death of Alexander of Macedon, and vividly depicts the scandalous ways of the meretricious rhetoric which had usurped its place. Quintilian, again,

1 Gerald of Wales, writing at the beginning of the thirteenth century and lamenting the low ebb to which letters had sunk in England, seems (as far as can be judged from his fragmentary text and from subsequent references to his views) to have laid stress on the importance of “recte lepide ornate loqui,” and to have recommended training “non solum in trivio, verum etiam in authoribus et philosophis” (Brewer, Giraldi Cambrensis Opera, iv. pp. 7, 8).

2 The difficulty is noticed by Wilamowitz-Moellendorff in his paper on Asianismus und Atticismus (Hermes, xxxv. 1 ff.). The recent literature of the subject is reviewed by Ammon in Bursian’s Jahrbücher über die Fortschritte der klassischen Altertumswissenschaft, xxviii. 2, pp. 206–211.

3 Cic. Brut. 51: “nam semel e Piraeo eloquentia evecta est, omnes peragravit insulas atque ita peregrinata tota Asia est, ut se externis oblineret moribus omnenque illam salubritatem Atticae dictionis et quasi sanitatem perderet ac loqui paene dedisceret.”

INTRODUCTION.

remarks that Asiatic oratory lacked judgment and restraint; that, whereas Attic taste and refinement could not endure an idle redundancy, the Asiatics carried their innate vanity and bombast into the domain of eloquence.

Atticism may, therefore, be regarded, from the standpoint of the Graeco-Roman critics, as a reversion to the classical models, and Asianism as a literary degeneracy showing itself chiefly, but not entirely, in the use of excessive ornament. It was, above all, in the want of the Attic sense of measure and fitness that Asianism declared itself. Among the Attic writers we find examples of the stately as well as of the plain style; among the Asiatic writers, emulators of the plain style as well as of the stately. But among the latter the Attic taste is wanting; and this makes all the difference. They made no attempt to preserve that taste through constant contact with the Attic masterpieces, or through the study of rhetoric as an art rather than as simple declamation.

In Latin literature of almost every period Asianism had its advocates and representatives. This is also true of Atticism, which readily commended itself to the severity of taste so characteristic of the Roman character. It is, indeed, to the ruling classes of Rome that Dionysius ascribes the

1 Quintil. Inst. Or. viii. prooem. 17: "his (sc. Asianis) iudicium in eloquendo ac modus (defuit)"; ibid. xii. 10, 17: "quod Attici limati quidam et emuncti nihil inane aut redundans ferebant, Asiana gens tumidior alioqui atque iactantior vaniore, etiam dicendi gloria inflata est."

2 Quintil. xii. 10, 20 has well marked the essential unity underlying the individual differences of the Attic writers: "nemo igitur dubitaverit, longe esse optimum genus Atticorum. in quo ut est aliquid inter ipso commune, id est iudicium acre tersumque: ita ingeniorum plurimae formae. quapropter mihi falli multum videntur, qui solos esse Atticos credunt tenues et lucidos et significantes et quadrum eloquentiae fragilitate contentos ac semper manum intra pallium continentes. nam quis erit hic Atticus? sit Lysias; hunc enim ampectuntur amatores istius nominis modum."—After mentioning in this way Isocrates, Antiphon, Isaeus and others, Quintilian proceeds: "quid denique Demosthenes? non cunctos illos tenues et circumspectos vi, sublimitate, impetu, cultu, compositione superavit? non insurget locis? non figuris guadet? non translationibus nitet? non oratione ficta dat taentibus vocem? non illud iusiusrandum per caesos in Marathone ac Salamine propugnatores rei publicae satis manifesto docet, praetextorem eis Platonem fuisse? quem ipsum num Asianum appellamus plerumque instinctis divino spiritu vatibus comparandum?"
triumph which Atticism seemed to have won in his own day. Cicero, whether through the influence of his Rhodian training or through his own instinctive perception of oratorical effect, was no extreme adherent of the Attic school. He cannot have failed, though he nowhere expressly assigns this reason, to recognise that the style of such a writer as Lysias would be out of harmony with the genius of Latin, a language in which (owing to its comparatively limited resources) simplicity is apt to end in baldness. It was rather in the rich periods of Isocrates that Cicero found his model for that Latin rhetoric which writers of modern Europe have so often imitated; and it is therefore not easy to exaggerate the influence of this Attic orator upon the development of artistic prose. And if this be true of Isocrates, it applies to his master Gorgias. There is, in truth, something strangely fascinating in the lasting and prolific energy of these two indomitable old men.

As was pointed out earlier in this introduction, Gorgias may well be considered the founder of artistic prose. It is true that his love of the figures, and of other ornaments of style, sometimes led him into extravagance and fine writing, and caused his name to be coupled in antiquity with that of Hegesias, the supposed founder of Asianism. Nevertheless it was a great achievement to establish the doctrine that prose no less than poetry should be artistic. Only at a comparatively recent stage of modern literary criticism was it recognised that the Iliad and the Odyssey are not 'natural' poetry but artificial in the highest degree. Gorgias no doubt saw this, as did Dionysius at a later time; and he would have perceived no less clearly that the simplicity of such prose as that of Lysias was not natural but the result of art,—was, in fact, a studied simplicity.

Personally Gorgias is an excellent type of that daring and exuberant vigour which languages no less than nations need if they are perpetually to renew their youth. He lived to a ripe old age, attributing (it is said) his longevity to the

1 D. H. pp. 34, 35.
2 See π. ii. iii. 2.
INTRODUCTION.

fact that he had never given the rein to the lower pleasures\(^1\). In his style he would seem to have remained always youthful, and thus to have incurred the reproach which later critics intended to convey by the terms *μειρακιεύεσθαι* and *νεανιεύεσθαι*.

His pupil Isocrates, on the other hand, illustrates the usual rule that with added years there comes a more subdued beauty of style\(^2\). Two great admirers of Isocrates in later days, a Roman master of style and a Greek critic, have recognised to the full the part played in the formation of style by the ardour of youth. *In the young orator I would welcome a luxuriant opulence,* says Cicero, when describing the early efforts of Sulpicius\(^3\). *Every youthful heart

\(^1\) Cp. T. G. Tucker (*Classical Review*, xiv. 247) on a ‘Saying of Gorgias,’ where the reference is to Plutarch *de Glor. Athen.* 5.

\(^2\) Cic. *Or.* 176: ‘Gorgias autem avidior est generis eius et his festivitatibus—sic enim ipse censeit—insolementius abutitur; quas Isocrates, cum tamen audivisset in Thessalia adulescens senem iam Gorgiam, moderatus etiam temperavit; quin etiam se ipse tantum, quantum aetate procedebat—prope enim centum confecti annos—relaxarat a nimia necessitate numerorum; quod declarat in eo libro, quem ad Philippum Macedonem scriptit, cum iam admodum esset senex; in quo dicit sese minus iam servire numeros quam solitus esset.’ The reference here is to Isocr. *Phil.* 27, οὐδὲ γὰρ ταῖς περὶ τὴν λέξιν εὐφῳρίας καὶ ποικιλίας κεκοιμηθὰς αὐτῷ, αἷς αὐτὸς τε νεώτερος ὤν ἐχρώμην καὶ τοῖς ἄλλοις ὑπεθεία, δὲ ὅν τούς λόγους ἑλίους ἕν ἄμα καὶ πιστοτέρους ποιοῦν. ὦν οὐδὲν ἐτί δύναμαι διὰ τὴν ἥλιαν. These words would be written when Isocrates was 90. In his *Panathenaicus* (act. 98) he writes: νεώτερος μὲν ὥς...περὶ ἔκεινους (τοὺς λόγους) ἐπαργυστεύομην τοὺς περὶ τῶν συμφερόν- των τῇ τῇ πόλει καὶ τοῖς ἄλλοις’ Ἐλληνες συμβουλεύονται, καὶ τολλῷ μὲν ἐνθυμημάτων γέμωσται, οὐκ ἄλγοι δὲ ἀντιθέσεως καὶ παρασώσεως καὶ τῶν ἄλλων ἰδεών τῶν ἐν τοῖς ρητορείαις διαλαμπτούσῳ καὶ τοῖς ἀκούοντας ἐπισημαίνεσθαι καὶ ὄρθωτοι ἀναγκαζοῦ- σων (Isocr. *Panath.* 1, 2). The ‘old man eloquent,’ therefore, like Milton himself, cultivated greater austerity in his later years (for Milton in this regard, cp. Seeley *Lectures and Essays* p. 144). Milton threw off, in particular, that ‘troublesome and modern bondage of riming,’ the connexion of which with the ‘figure’ ὁμοτε- λευτὸς has been so well traced in Norden’s *Kunstprosa* (ii. 810 ff.).

\(^3\) Cic. *de Orat.* ii. 21, 88 (Antonius loquitor), ‘atque ut a familiari nostro ex- ordiar, hunc ego, Catule, Sulpicium primum in causa parvula adulescentulum audivi, voce et forma et motu corporis et reliquis rebus aptis ad hoc munus, de quo quacerimus, oratione autem celeri et concitata, quod erat ingenii, et verbis effervesc- centibus et paulo nimium redundantibus, quod erat aetatis. Non sum asperratus; *volo enim se offerat in adulescente fecunditas; nam sicut facillius in vitibus revo- cantur ea, quae sese nimium profuderunt, quam, si nihil valet materies, nova sarmenta cultura excitatur, item volo esse in adulescente, unde aliquid amputem; non enim potest in eo esse sucus diuturnus, quod nimis celeriter est maturitatem
DATE AND AUTHORSHIP.

passionately pursues beauty of style, says Dionysius, when he offers his *Arrangement of Words* to the young Melitius Rufus as a birthday gift. Yet no two writers have shown more plainly, in their rhetorical teaching, how great is the need of discipline, if style is to be not only ardent, but simple, strong, and beautifully clear.

C. DATE AND AUTHORSHIP OF THE *De Elocutione*.

For more than one reason it has seemed best to give some account of the subject-matter of the *De Elocutione*, and of other similar treatises on prose style, before discussing the difficult question of its date and authorship. Where possible, it is as well not to start with that note of scepticism which is so characteristic of modern scholarship, but rather first of all to suggest, independently of disputed points, the literary value and permanent interest of the work in question. The course here taken has this further advantage that the internal evidence with regard to the date and authorship of the *De Elocutione* can now be considered in the light of the historical sketch already given. And in this, as in so many similar cases, it is the internal evidence that requires the most detailed treatment.

I. INTERNAL EVIDENCE.

Reserving for the present the discussion of the external evidence, which is of a precarious kind, we may ask what opinion we could have formed, on purely internal grounds, as to the date of the treatise, if it had come down to us *ad secutum*. *Cp. Brut.* 91, 316, 'quibus non contentus Rhodum veni meque ad eundem, quem Romae audiveram, Molonem applicavi cum actorem in veris causis scriptoremque praestantem, tum in notandis animadvertendisque vitiiis et instituendo docendoque prudentissimum. is dedit operam—si modo id consequi potuit—, ut nimis redundantes nos et superfluentes juvenili quadam dicendi impunitate et licentia reprimeter et quasi extra ripas diffuentes coerceret.' The words of Dionysius are *ἐπιθηται γὰρ ἄπασα νέου ψυχή περὶ τὸν τῆς ἐρμηνείας ὑφαίσυμων (de Comp. Verb. c. i).*

R. 4
without any external evidence bearing upon the point. To what century, and to what group of writers on style, should we have been inclined to assign it? The following table, which includes the principal writers mentioned earlier in this introduction, will show the character of the problem, though it may be very far from suggesting a definite solution of it. The names are of course arranged, and assigned to centuries, in a rough and approximate order only.

**CHRONOLOGICAL TABLE OF GREEK AND ROMAN EXPONENTS OF STYLE.**

<table>
<thead>
<tr>
<th></th>
<th>500—400 B.C.</th>
<th>400—300 B.C.</th>
<th>300—200 B.C.</th>
<th>200—100 B.C.</th>
<th>100 B.C.—I A.D.</th>
<th>I—100 A.D.</th>
<th>100—200 A.D.</th>
</tr>
</thead>
</table>

(1) **Sources of the Treatise, and its Prosopographia.** Whoever the author may have been, it is clear that he follows, to a great extent, the teaching of the Peripatetic school. As will be shown in the course of the Notes, references are made to Aristotle throughout the treatise. At first sight, indeed, the De Elocutione might seem to be simply

---

1 See §§ 11, 28, 29, 34, 38, 41, 81, 97, 116, 154, 157, 164, 225, 230, 233, 234.
a more comprehensive treatment of the subject of style on the lines laid down in the Third Book of the *Rhetoric*. The Peripatetics as a class are mentioned in § 181. Aristotle's immediate successor Theophrastus is quoted in §§ 41, 114, 173, 222, and is probably followed in many other places. The numerous references made to Aristotle in the course of one brief treatise seem the more noteworthy in contrast with the practice of other rhetoricians, such as Dionysius of Halicarnassus, who are inclined to dispute or ignore the authority of the philosophers and their followers. It is, accordingly, not surprising that Petrus Victorius who had studied both the *Rhetoric* and the *De Elocutione* so carefully should have upheld the tradition which ascribes it to Demetrius Phalereus. This is the view also adopted (probably from Victorius) by Milton when, towards the end of his *Tractate of Education*, he refers to "a graceful and ornate rhetoric, taught out of the rule of Plato, Aristotle, Phalereus, Cicero, Hermogenes, Longinus."

But though many important details are borrowed from Aristotle, the scheme of the book as a whole clearly implies the currency of a doctrine later than his. The treatise opens with an introductory account of the periodic structure of sentences; but its real subject is, as already indicated, the four types of style. Now this classification cannot be due to Aristotle, since in his extant works we find no more than the germs of such a division of style; and it is unlikely that Theophrastus recognised four types. Yet the fourfold division does not appear to have originated with the author of the *De Elocutione* (§ 36), though he claims to have treated a neglected aspect of one of the types (§ 179). It is even stated (§ 36) that some authorities recognised only two types, the plain and the elevated. A natural, though not an absolutely necessary, inference from all this is that the writer lived at a time, considerably later than that of Aristotle, when the doctrine of the types of style had undergone many

1 *D. H.* pp. 40, 41.—It will be remembered that the practical rhetoric of the Isocratic school was revived, at Rome, by Dionysius, who had for collaborator the Sicilian Caecilius. Though he more than once acknowledges his own obligations to Theophrastus, Dionysius rebukes (*Ep. ad Amm. I.*) the pretensions of certain Peripatetics of his day.
developments and modifications. The special point in which the *De Elocutione* differs from all other similar extant treatises is its recognition of δεινώτης as a separate type of style.

After this brief mention of Aristotle and Theophrastus as sources from whom parts, and parts only, of the *De Elocutione* are drawn, we may proceed to review any further personal names, occurring in the course of the treatise, which seem to bear on the question of date and authorship. The most important name from this point of view is that of Demetrius Phalereus himself, which is actually found in the treatise. In § 289 we read: "Often in addressing a despot, or any person otherwise ungovernable, we may be driven to employ a figure of language if we wish to censure him. Demetrius of Phalerum dealt in this way with the Macedonian Craterus, who was seated aloft on a golden couch, wearing a purple mantle, and receiving the Greek embassies with haughty pride. Making use of a figure, he said tauntingly: 'We ourselves once received these men as ambassadors together with yon Craterus.'" The existence of this section naturally raised doubts as to the authorship in the minds of the scholars of the Renaissance; and the *De Elocutione* thus passed, much earlier than the *De Sublimitate*, into that position of dispute and uncertainty which has been the lot of so many Greek rhetorical treatises. Victorius, however, saw in the section a proof of his own view with respect to the authorship. It is only natural, he remarks, that Demetrius Phalereus should desire to keep alive the memory of a deed which did him so much honour. Later believers in the Demetrian authorship have thought it safer to assume, on slender grounds, that the passage in question is a late addition.

1 Two circumstances make it specially difficult to infer date of authorship from the subject-matter of rhetorical treatises: (1) the dearth of extant documents in the period between Aristotle and Cicero; (2) the habit of unacknowledged compilation.

2 Petri Victorii Commentariorum in librum Demetrii Phalerei de Elocutione (Flor., 1594) p. 252: "...qui factum id suum honestum perire noluerit, ideoque monumentis litterarum prodiderit, quod exemplo multorum facere potuerit, praeertim cum mirifice conveniat huic loco."

3 H. Liers, *De Aetate et Scriptore libri qui fertur Demetrii Phalerei* p. 34.
DATE AND AUTHORSHIP.

No literary reference throughout the De Elocutione is so damaging to the traditional view as this. But the mention of other names, or the manner of their mention, may also be held to suggest a later time. No inference can perhaps be drawn, one way or the other, from the nature of the allusions to the orators Demosthenes and Demades. The supremacy of Demosthenes is, it is true, not acknowledged quite so explicitly in this as in other writings of its class; but the possession of a high reputation is implied in the large number of illustrations drawn from his speeches. Demades was an orator of some mark, but the relatively small number of quotations (§§ 282 ff.) from him shows that he is not considered to stand on anything like the same level as Demosthenes.

A more definite indication of late authorship may be sought in the references (§§ 153, 193, 194) to Menander and Philemon. Menander and Philemon were contemporaries of Demetrius Phalereus; but it seems to be the judgment of posterity that is conveyed in § 193: “This is the reason why, while Philemon is only read, Menander (whose style is for the most part broken) holds the boards.” The later standpoint seems also implied in the allusion (§ 204) to η νια κωμῳδία. It is hardly likely, either, that Demetrius Phalereus would have spoken collectively of οἱ Περιπατητικοὶ (§ 181) as possessing common characteristics of style, or would have quoted from Aristotle and Theophrastus as from authorities widely recognised in the rhetorical schools. The Greek classics seem, in the De Elocutione, to be designated as οἱ ἄρχαι (§§ 67, 244), as distinguished from the rhetoricians, styles, and movements of the author’s own time, which are represented by such expressions as οἱ νῦν ῥήτορες (§ 287), η νῦν κατέχουσα δεινότης (§ 245), ὡς νῦν ὄνομάζομεν (§ 237).

In connexion with these indications of a later period may be mentioned a non-literary reference which would seem to point to Roman times. The section in question runs as follows: “In general it may be said that the epiphoneme bears a likeness to the decorations in wealthy homes,—

1 These and other doubtful points will be more fully discussed in the Notes.
cornices, triglyphs, and broad purples. Indeed, it is in itself a mark of verbal opulence" (§ 108). If by πορφύραις πλατελαῖς in this passage is meant the laticlave of the Roman senator, then clearly the De Elucutione cannot be from the hand of Demetrius Phalereus. But unfortunately the expression is not altogether free from ambiguity. The same uncertainty attends the reference to the man of Gadara in § 237. If the rhetorician Theodorus of Gadara is really meant, then we have a reference to the time not only of Rome but of Augustan Rome.

The De Elucutione contains references to many other authors,—poets as well as prose-writers. But these references yield no definite evidence with regard to the date of the treatise. There is, however, some reason to think that Artemon (§ 223) and Archedemus (§ 34) were comparatively late authors, and their date is accordingly discussed in the Notes, to which reference may also be made for similar discussions concerning other writers.

As the references made in the De Elucutione to previous authors are so numerous, it might perhaps be thought to be a safe inference that a writer who, like Dionysius of Halicarnassus, is not mentioned was not known. But this does not by any means follow, especially if the author of the De Elucutione was contemporary with, or only slightly later than, Dionysius. In his rhetorical writings, extensive and miscellaneous as they are, Dionysius himself only once mentions his contemporary and fellow-worker Caecilius of Calacte. Nor ought we too readily to assume that two such authors as Dionysius and the writer of the De Elucutione would necessarily know of each other's work. It is forgotten how small the circulation of books in antiquity may have been, owing to the expense and labour of reproduction; and how many, various, and far removed (in time and place) from one another were the rhetorical schools. For these and other

---

1 See note on § 108.  
2 See note on § 237. P 1741 has Ἐδρηῖος.  
3 Sotades (§ 189), Dicaearchus (§ 182), Sophron (§ 126), Ctesias (§ 212), Philistus (§ 198), Cleitarchus (§ 304), Praxiphanes (§ 57), and the painter Nicias (§ 76).
reasons we shall look with distrust on that class of argument which would maintain that the De Elocutione must of necessity have come later than the works of Dionysius of Halicarnassus because the latter recognise only three, the former four types of style.

(2) **Language of the Treatise: Vocabulary, Grammar, etc.** Leaving the sources and the personal names of the De Elocutione, we may proceed to investigate its language,—terminology and vocabulary generally, accidence and syntax.

The very title-word ἐρμηνεία seems itself to imply a considerably later date than that of Aristotle and Theophrastus, with both of whom (as it has already been pointed out) the accepted term for 'style' is λέξις, while with Aristotle ἐρμηνεία is a logical or grammatical rather than a literary term. In the same way, a technical term so elaborate as ἐπιροκακοζηλία (§ 239), meaning 'affectation in thought and aridity in composition,' must surely belong to an advanced stage in the study of style. The term was, the writer tells us, in his own day a recent invention, like the simpler compound κακοζηλός: and certainly no such compound presents itself in classical times. Another rhetorical term which is specified as recent is λόγιος, used as equivalent to μεγαλοπρεπής. The phrase ἡ νῦν κατέχουσα δεινότης (§ 245) has already [p. 53 supra] been incidentally mentioned, and attention has been called [p. 52] to the recognition of δεινότης as a separate type of style.

Full details concerning the rhetorical, grammatical, and metrical terms found in the De Elocutione are given in the Notes and Glossary; and as far as possible, some indication is added as to the earliest known occurrence of comparatively late words. Scholars have sometimes attempted to ground an argument as to date upon the fact that certain expressions are missing from this rhetorical terminology, the chief of which perhaps is τρόπος in the sense of 'trope.' They have urged that, inasmuch as Cicero (Brut. xvii. 6) employs the term and as it probably was in use considerably before his time, the De Elocutione must have been written at a com-

---

1 § 38 ἄρξομαι δ' ἀπὸ τοῦ μεγαλοπρεποῦς, ἐντερ νῦν λόγιον ὑπομάζουσιν.
paratively early date. But apart from the possibility that the word is employed in this sense in § 120, no trustworthy argument can be founded on omissions of this kind. It is unsafe to infer ignorance from silence.

On the other hand, the **late words or forms** occurring in the *De Elocutione* are very numerous. The following belong to the post-classical age, none of them being found (in extant documents) earlier than Alexandrian, and some not earlier than Graeco-Roman times:

- ἀνθυπαλλαγή (§ 60)
- ἀνθυπαλλάσσειν (§ 59)
- ἀνυπόκριτος (§ 194)
- ἀπλοῖκος (§ 244)
- ἀποτομία (§ 292)
- ἀποφθεγματικός (§ 9)
- ἀρκτικός (§ 56)
- ἀσημείωτος (§ 202)
- ἀστείσμος (§§ 128, 130)
- ἀσφαλίζεσθαι (§§ 85, 193)
- αὐλητρία (§ 240)
- γινωμολογικός (§ 9)
- διαμόρφωσις (§ 195)
- διαστασίμος (§ 68)
- δύνημα (§§ 8, 137, etc.)
- δυσήκος (§ 48)
- δυσκατόρθωτος (§ 127)
- δύσρητος (§ 302)
- δύσφθογγος (§ 246)
- δυσφωνία (§§ 48, 105)
- δύσφωνος (§§ 69, 70, 105)
- ἐμφατικός (§ 51)
- ἐναφανίζειν (§ 39)
- ἐξαιρέτος (§ 125)
- ἐξαπλοῦν (§ 254)
- εὐήκειος (§§ 48, 258, 301)
- θαυμασμός (§ 291)

Similarly the treatise contains a number of words found
DATE AND AUTHORSHIP.

in classical times but here used in a post-classical sense,—
in a meaning not found before the Graeco-Roman or at all
events the Alexandrian age:—

\[\text{ἀπαγγελία (§ 114)}\] \[\text{ἡχώδης (§§ 42, 68)}\]

\[\text{αὐτόθεν (§ 122)}\] \[\text{λογικός (§§ 1, 42, 117)}\]

\[\text{βάσανος (§ 201)}\] \[\text{λοιπόν (§ 240)}\]

\[\text{διαπαίζειν (§ 147)}\] \[\text{παρέλκευν (§ 58)}\]

\[\text{δοκιμάζειν (§ 200)}\] \[\text{περισσοτεχνία (§ 247)}\]

\[\text{ἐκτίθεσθαι (§§ 35, 200)}\] \[\text{πρόσωπον (§§ 130, 134, etc.)}\]

\[\text{ἐπιφέρειν (§§ 34, 51, etc.)}\] \[\text{σημειώδης (§ 208)}\]

\[\text{ἐρμηνεύειν (§§ 46, 120, 121)}\] \[\text{ὑπερτίππειν (§ 42)}\]

On the other hand, a good many words or forms occur
which are specially Attic:—

\[\text{ἀγροίκος (§§ 167, 217)}\] \[\text{κωμῳδείν (§ 150)}\]

\[\text{άτεχνος (§§ 1, 5, etc.)}\] \[\text{κωμῳδοποιός (§ 126)}\]

\[\text{αστείζοσθαι (§ 149)}\] \[\text{ναυτίαν (§ 15)}\]

\[\text{αὐτοσχεδιάζειν (§ 224)}\] \[\text{σμικρός (§ 237)}\]

\[\text{ἐπερόφθαλμος (§ 293)}\] \[\text{τερβερία (§ 27)}\]

\[\text{κινδυνεύειν (§ 40)}\] \[\text{ψίαθος (§ 302)}\]

\[\text{κομψεία (§ 36)}\] \[\text{κομψία (§ 36)}\]

These Attic forms are of course consistent with either
classical or post-classical date,—with either Attic or Atticist
authorship. But the latter alternative is decisively recom-
mended by the simultaneous occurrence of so many words
and forms which are admittedly post-classical. The Atticism
is but the veneer.

It is worth notice that a considerable number of words
or forms occurring in the De Elocutione are ἀπαξ εἰρημένα. The
following list is, probably, fairly complete:—

\[\text{ἀδολεσχύτερος (§ 212)}\] \[\text{μετροειδής (§§ 181, 182)}\]

\[\text{ἀρχαιοειδής (§ 245)}\] \[\text{ξηροκακοξηλία (§ 239)}\]

\[\text{ἀτακτοτέρος (§ 53)}\] \[\text{παρίξυσμα (§ 55)}\]

\[\text{δυνάστες (§ 292)}\] \[\text{περισσοτεχνία (§ 247)}\]

\[\text{δύσφθογγος (§ 246)}\] \[\text{πολυνχία (§ 73)}\]

\[\text{ἐπιπληθύεσθαι (§ 156)}\] \[\text{προαναβοάν (§ 15)}\]

\[\text{εὐκαταστρόφως (§ 10)}\] \[\text{πρόσφυμα (§ 55)}\]

\[\text{μετασυντιθέναι (§§ 11, 59, etc.)}\] \[\text{συνειρμός (§ 180)}\]
INTRODUCTION.

Most of these words are probably late. But the very existence of words found only in the De Elocutione suggests caution in the use of the linguistic criterion. We are bound constantly to bear in mind the fact that we have but the scanty remains of a vast literature.

The extent to which the treatise, as it has come down to us, uses both older and later forms of the language is seen in its employment, at one and the same time, of σσ and ττ. In close conjunction we find ἀνθυπαλλάσσοντα and διαταττομένω (§ 59), ἐφυλάττετο and συμπλήσσει (§ 68). The Ionic form σσ was used by the older Attic writers such as Thucydides; ττ prevails in Attic inscriptions, as also in Xenophon, the Attic orators, Plato, Aristotle; σσ is favoured by the κοινή, ττ by the Atticists. If we are to accept the best manuscript testimony, the author of the De Elocutione used both forms1. The point is a small one in itself, but it illustrates forcibly the mixed character of the language of the De Elocutione.

We pass next to the grammar of the treatise. Here the chief point for remark is that the dual is repeatedly found, e.g. ὁσπερ ἀνθέστατον καὶ ἀντίκεισθον ἐναντιώτατον § 36, ἐκ δυοίν χαρακτήρων τούτων § 235, μετὰ δυοίν τούτων § 287. The first of these examples is the most striking, because it was in its verbal forms, and in the nominative and accusative cases of its nominal forms, that the dual began its decline. It would be hard to match this emphatic collocation of dual forms in any Greek author from the time of Aristotle to that of the Atticists2. The dual number, it is well known, had practically disappeared from Greek literature when it was revived by the Atticists, who were however unable to secure for it more than a brief existence. The neglect of the dual, shown in Biblical Greek and in later Greek generally, is shared by Modern Greek.

Traces of the κοινή, on the other hand, are found in the

1 In the same way both σμικρὸς and μικρὸς are found in P 1741,—sometimes side by side, as in § 122. So with γιγνεσθαι and γίνομαι. See also π. ὑψ. p. 179.

DATE AND AUTHORSHIP.

use of Ionic forms, such as the genitive νηός (§ 78); of adverbs formed from participles, e.g. λαυθανότως (§ 181) and λεληθότως (§ 297); and of such verbs as κρεμνᾶν (§ 216) and χωνεύειν (§ 281).

In regard to syntax the most noticeable feature of the treatise is, perhaps, the frequent use of the optative mood (which, like the dual, was affected by the Atticists), and the somewhat capricious insertion or omission of ἄν in connexion with it. Other points indicative of, or consistent with, a late date are: prepositions used in a strained sense (e.g. διά almost = ἐκ, § 12); rare verbal constructions (e.g. ζηλοτυπεῖν c. dat. § 292); interchange of pronouns (e.g. ὦδε with οὗτος, τοσόοδε with τοσοῦτος, §§ 59, 189); use of ἥπερ after comparatives (e.g. § 12); inversions of the natural order of words (e.g. ἐπὶ τῶν Περσῶν τῆς ἀπληστίας, § 126). Points of this kind will be discussed more fully in the Notes and Glossary.

A general review of the internal evidence—subject-matter and language alike—would seem to suggest that the De Elocutione, in the form in which we have it, belongs not to the age of Demetrius Phalereus, but either to the first century B.C. or to the first century A.D. The rhetorical standpoint appears to be that of the Graeco-Roman period earlier than Hermogenes and (possibly) later than Dionysius. The language, likewise, is post-classical. Marked by all the comprehensiveness of the κοινῆ, which drew freely from so many sources, it also exhibits the learned archaisms of the Atticists, but not of the stricter Atticists (including Hermogenes) of the second century A.D.—Such being the internal evidence as to the date of composition, we have now to ask what is the external evidence as to the name and identity of the author.

1 It is necessary always to insert the limitation, ‘in the form in which we have it.’ If we are at liberty to assume interpolations and accretions, an earlier date may be postulated. Thus the Rhetorica ad Alexandrum is commonly regarded as the work of Anaximenes, though it contains such forms or phrases as εἴνεκα, καθωςοντευθέντων, παλλαλογία, προγματάσματα, μήτε (for οὔτε), δράματα (for πράγματα), εἰδήσουν, ἀναλογηθέν, τὴν προτροπὴν πέρατι ὄρασι, οἷον δόσι τῶν θυρών καὶ δόσι ἦν βαδίζοντω, et μὲν τὰ πράγματα πιστὰ ἦ (Cope's Introduction to Aristotle's Rhetoric pp. 409—412, 438, 464).

2 Not simply paulo-post-classical, as that of Demetrius Phalereus, described on pp. 17, 18 supra.
II. EXTERNAL EVIDENCE.—CONCLUSION.

(1) Allusions to the "De Elocutione" in other writings. The supposed allusions to the De Elocutione in other writings are doubtful if early, and late if well-authenticated. The earliest writer thought to refer to the work is Philodemus, who, in his Rhetoric iv. 16, says πονηρὸν γὰρ εἰς ὑπόκρισιν αἱ μακρὰ περιόδου, καθάπερ καὶ παρὰ Δημητρίῳ κεῖται περὶ τῶν Ἰσοκράτους. It has been suggested that Philodemus here has in mind the De Elocutione § 303 καὶ αἱ περιόδοι δὲ αἱ συνεχεῖς καὶ μακρὰ καὶ ἀποτυγγοῦσαι τοὺς λέγοντας οὐ μόνον κατακρόης ἀλλὰ καὶ ἀτερτές. But it is improbable that the periods of Isocrates are specially meant in this passage, and consequently the supposed reference is doubtful. Further, it is to be noticed that Philodemus speaks vaguely of 'Demetrius' without any addition; and so may, or may not, have Demetrius Phalereus in mind. It may be added that Cicero, who was contemporary with Philodemus, often refers to Demetrius Phalereus but betrays no knowledge of the De Elocutione. Nor does Diogenes Laertius (150 A.D.) make any mention of the De Elocutione in the long list he gives of the works of Demetrius Phalereus. On the other hand, Ammonius (500 A.D.), the son of Hermeias, in his commentary on the Aristotelian περὶ Ἐρμηνείας, appears to mention the De Elocutione and to ascribe it to 'Demetrius' (without addition): οὐ γὰρ δὴ καὶ αὐτὸς (ὁ Ἀριστοτέλης) καθάπερ Δημήτριος τὸ περὶ λογογραφικῆς ἴδεας βιβλίων συγγράψας, καὶ οὗτος αὐτὸ ἐπηγράψας περὶ Ἐρμηνείας ἂξιοι καλεῖν ἐρμηνείαν τὴν λογογραφικὴν ἴδεαν ('prose style'), ὡς δὴ περὶ ταύτης ἐν τῷ προκειμένῳ βιβλίῳ διαλεξόμενος...... διὰ τούτο ἐπηγράψε τὸ βιβλίον περὶ Ἐρμηνείας, ὡς οὐδὲν διαφέρον ἢ οὔτως ἐπηγράφειν ἢ περὶ τοῦ ἀποφαντικοῦ λόγου. The remaining testimony of the same kind is of still later date. Theophylact (eleventh century), archbishop of Bul-

1 Berlin Aristotle iv. 96 b, 97 a.
DATE AND AUTHORSHIP.

garia, has ὤ δὲ Φαληρεὺς καὶ περὶ ἐρμηνείας λόγου συνταγμάτων σπουδαίων ἐξήνεγκεν (Epist. ad Rom. Theoph., viii. 981); and a scholiast on Tzetzes (who himself belongs to the twelfth century) has ὤ Φαληρεὺς δὲ χάριν ὄνομαξε τὸ ἀστείον (Cramer, Anecdota Graeca iii. 384). The scholiasts on Hermogenes often (e.g. Gregor. Cor. vii. 1215 W., Anon. vii. 846, viii. 623, Max. Plan. v. 435) refer to the De Elocutione, but without implying anything as to the author's name or date, except that he belonged to οἱ ἀρχαῖοι or οἱ παλαιοί. This designation, however, would not, with Byzantine scholiasts, necessarily imply the classical period, since late writers like Apsines and Hermogenes himself are so designated. And the scholiasts on Hermogenes belong, almost without exception, to Byzantine times, the best-known of them (Gregorius, the Metropolitan of Corinth) being not earlier than the twelfth century.

A passage from a writer of earlier date deserves separate mention. In his prolegomena to Hermogenes' De Ideis, Syrianus (fourth century) has the following remarks: εἰ δὲ καὶ διενοθήσαν τινς ἐπιγράψαί τους χαρακτήρας καὶ τὸ ποσὸν αὐτῶν συστήσαι, τηνάλλως ἐποίησαν· ὅς εἰς ἐστιν ὁ Διονύσιος· οὗτος γὰρ τρεῖς εἶναι χαρακτήρας φησι, τὸν ἵσχυν, τὸν μέσον, τὸν ἀδρόν· ὁ δὲ Ἱππάρχος προστίθησι τὸν τε γραφικὸν καὶ τὸν ἀυθυρόν· ὁ δὲ Δημήτριος ἐκβάλλει τὸν γραφικὸν τοῖς τετράσιν ἀρεσκόμενοι (Walz Rhet. Gr. vii. 93). It seems possible, notwithstanding discrepancies of terminology, that Dionysius of Halicarnassus and the author of the De Elocutione are here meant; and if so, a further natural inference is that the latter was regarded as considerably later in date than the former, and that between them had come a certain Hipparchus, who had played a part of his own in the development of the Greek doctrine of prose style.

(2) Manuscript Title. There still remains the evidence of P 1741,—evidence which is as old, and may be much older, than some of the testimony just mentioned. At the beginning of the treatise this manuscript gives Δημήτριον Φαληρέως περὶ ἐρμηνείας ὃ ἐστι περὶ φράσεως: at the end, simply Δημήτριον περὶ ἐρμηνείας.
INTRODUCTION.

The evidence of so excellent a manuscript as P 1741 is manifestly of the first importance and must be most carefully weighed. At the same time it must be remembered that the uncertainties presented by manuscript-titles in general are fully shared by those of this manuscript in particular. Considerable doubt attends the superscriptions it assigns to other works which it contains. One of its headings is τοῦτο τὸ μονόβιβλον, ὁμι, Διονύσιος ὁ Ἀλικαρνασσεύς συνέταξεν (the work thus designated being the Ars Rhetorica wrongly attributed to Dionysius of Halicarnassus), and another is Μενάνδρου ῥήτορος Γενεθλίων διαίρεσις τῶν ἐπιδεικτικῶν (where the letters added by the second hand indicate that the treatise in question may be the work either of Menander or of Genethlius). Moreover, the ascription to Demetrius Phalereus in particular is rendered doubtful by the fact that the name 'Demetrius' only is given in the subscription of the treatise, and by the consideration that the name of Demetrius Phalereus would be readily supplied by conjecture because of the reputation for literary productivity enjoyed by the consulting founder of the Alexandrian Library, to whom (among other things) even the promotion of the Septuagint translation of the Old Testament was sometimes attributed. Or a special ground for the attribution may have been that the treatise was clearly Peripatetic in origin. That, however, it cannot as a whole, and in its present form, be the work of Demetrius Phalereus was probably discerned by the copyist who wrote against § 289, σημειώσαι τί τὸ λεγόμενον, ποῖος Δημήτριος καὶ τίς ὁ τάδε γράφων?

It may be that the book was either originally issued anonymously, or by some accident in the course of its history lost its title, and that Demetrius is a mere conjecture designed to fill a vacant space. If so, Demetrius Phalereus is no doubt meant, both in the superscription and in the shorter subscription. But if Demetrius (without addition) is really the

1 Supporters of the claims of Demetrius Phalereus have been Victorius during the Renaissance, and during modern times Durassier (with reservations), Liers and Roshdestwenski.
original author and title, then (with so common a name) a possible claimant may be suggested in almost any century according to conceptions, formed on other grounds, as to the probable date of production. Before mentioning some of the conjectures made on this basis, we must first refer to the hypothesis that Dionysius of Halicarnassus is the author—the only positive suggestion (of any importance) which travels beyond the names Demetrius or Demetrius Phalereus.

Valesius (Henri de Valois) was the first to attribute the De Elocutione to Dionysius of Halicarnassus. He did so on the ground of a scholium on Aristophanes Clouds 401: καὶ χάρις ἐστὶν στίχου τοῦ ἄλλοτρίου, ὡς ἐφ' Διονύσιος ὁ Ἀλκαρνασσεύς ἐν τῷ περὶ ἐρμηνείας, where the reference clearly is to the De Elocutione § 150 καὶ ἀπὸ στίχου δὲ ἄλλοτριον γίνεται χάρις, ὡς ὁ Ἀριστοφάνης σκῶστων τοῦ τῶν Δία κτλ. But the scholium is probably no older than Musurus (fifteenth century), in whom it seems simply to be a slip of memory; and even if it were older, there is such a lack of confirmation for the statement from community of style or from any other quarter that the attribution would have to be classed with the similar ascription of the Ars Rhetorica and the De Sublinitate to Dionysius regarded as an eminent and voluminous writer on rhetoric.

The attribution of the treatise to Dionysius of Halicarnassus may, thus, be rejected as inherently improbable and as lacking altogether in external evidence. If any special name is to be attached to the treatise, it must be that of some Demetrius (other than Demetrius Phalereus). But Demetrius is a very common name (in the larger classical dictionaries some 130 persons bearing this name are thought worthy of mention); and consequently many Demetriuses have at various times been suggested as possible authors. Muretus first put forward the Demetrius, an Alexandrian sophist of uncertain date, who according to Diogenes Laertius (v. 84) was the author of τέχναι ῥητορικαὶ. Another suggestion is

---

1 This is the view adopted (after Muretus and Walz) by Saintsbury, History of Criticism, i. 89. There is much to be said for regarding Alexandria, rather than
that the author may be an otherwise unknown rhetorician or philosopher, Demetrius of Pergamus, who is supposed to have lived about 100 B.C. According to still another view, the Demetrius meant is Demetrius Syrus, whose rhetorical instruction Cicero enjoyed at Athens in the year 78 B.C. (Cic. Brut. 315).

Such suggestions as these serve only to show how far from a definite solution the problem still is; and (taken together with others not here mentioned) they may tend to throw doubt upon the validity of modern philological methods. But the real cause of uncertainty is the lack of sufficient evidence, and cautious statement is consequently the only safe course. As it stands, the evidence will hardly warrant any more precise conclusions as to the authorship and date of the De Elocutione than the following: (1) it is not, in its present form, the work of Demetrius Phalereus. whatever the weight of tradition in favour of this view; (2) it probably belongs either to the first century B.C. or the first century A.D., the latter period being on the whole the more likely; (3) its author may have borne the name Demetrius.

Rome, as the place where the book was produced. But for reasons already given the date is not likely to have been as late as the Age of the Antonines. Nor is it certain that the Alexandrian Demetrius belonged to so late a period.—Other references made by Mr Saintsbury to the De Elocutione will be found on pp. 71, 103, 104, 196 ibid.
DEMETRII PHALEREI QVI FERTVR

DE ELOCUTIONE LIBER

AD FIDEM POTISSIMVM CODICIS ANTIQVISSIMI

PARISINI 1741 (P)

EDITVS

ET IN SERMONEM ANGLICVM CONVERSVS.
ΔΗΜΗΤΡΙΟΥ
[ΦΑΛΗΡΕΩΣ]

ΠΕΡΙ ΕΡΜΗΝΕΙΑΣ
[Ο ΕΣΤΙ ΠΕΡΙ ΦΡΑΣΕΩΣ].

I.

1. Ὅσπερ ἡ ποίησις διαιρεῖται τοῖς μέτροις, ὁδὸν P. fol. ἢμιμέτρους ἡ ἔξαμέτρους ἢ τοῖς ἄλλοις, οὗτοι καὶ τὴν ἐρμηνείαν τὴν λογικὴν διαίρει καὶ διακρίνει τὰ καλοῦμενα κώλα, καθάπερ ἀναπαύοντα τὸν λέγοντα τε καὶ τὰ λεγόμενα αὐτά, καὶ ἐν πολλοῖς ὁροῖς ὀρίζοντα τὸν λόγον, ἐπεί τοι μακρὸς ἂν εἶπ καὶ ἀπειρος καὶ ἀτεχνώς πνίγων τὸν λέγοντα.

2. Βούλεται μέντοι διάνοιαν ἀπαρτίζων τὰ κώλα ταῦτα, ποτὲ μὲν ὀλην διάνοιαν, ὁδὸν ὅς Ἐκκαταῖος φησιν 15 ἐν τῇ ἀρχῇ τῆς ἱστορίας, Ἐκκαταῖος Μιλήσιος ὅδε μενθεταύν' συνείληπται γὰρ διάνοια τῷ κώλῳ ὅλῳ ὅλῃ, καὶ ἀμφω συγκαταλήγουσιν. ἐνίοτε μέντοι τὸ κόλων ὀλην μὲν οὐ συμπεραιοὶ διάνοιαι, μέρος δὲ ὀλης ὀλον ὅς γὰρ τῆς χειρὸς οὖσης ὀλον τῶς μέρη αὐτὴς ὅλα ὅλης ἐστίν, 20 οἷον δάκτυλοι καὶ πῆχυς: ἕδαι γὰρ περιγραφὴν ἑχει τούτων τῶν μερῶν ἐκαστον, καὶ ἑδαι μέρη: οὗτοι καὶ διανοίαι τῶς ὅλης οὖσης μεγάλης ἐμπεριλαμβάνοιτ' ἂν μέρη τινα αὐτῆς ὅλοκληρα ὅντα καὶ αὐτά.

9, 10 λέγοντα τε καὶ τὰ λεγόμενα] Finckhius, λόγον τά τε καταλεγόμενα P. 11 ὅσ supra versum scrispit P. 14 οἷον per compendium hic et plerumque, 15 οἷον P. 19 ὅλης] Victorius, ὅλη P. plena v. i scrispit P. 20 πῆχυς] Schneiderus, πῆχεις P.
DEMETRIUS ON STYLE.

CHAPTER I.

1. As verse is articulated by measures (such as the hemistich, the hexameter, and the like), so also is prose articulated and differentiated by what are called 'members.' These members give rest, one might say, to the speaker and his discourse; they set bounds to its various parts, since it would otherwise extend itself without limit and would simply run the speaker out of breath.

2. But the proper function of such members is to mark the conclusion of a thought or sentence. Sometimes a member forms a complete sentence in itself, as for example Hecataeus opens his 'History' with the words 'Hecataeus of Miletus thus relates,' where a complete member coincides with a complete sentence and both end together. Sometimes, however, the member constitutes not a complete sentence, but a part of it, yet a complete part. For just as the arm, which is a whole of a certain kind, has parts such as fingers and forearm which themselves again are wholes, inasmuch as each of them has its proper limits, and itself is made up of parts; so also a complete sentence, when it is extensive, may very well comprise within itself parts which themselves are integral.

3. "Ωσπερ εν τῇ ἀρχῇ τῆς Ἀναβάσεως τῆς Ξενοφόντος τὸ τοιοῦτον, 'Δαρείου καὶ Παρυσάτιδος' μέχρι τοῦ 'νεότερος δὲ Κῦρος,' συντετελεσμένη πάσα διάνοια ἑστών τὰ δ' ἐν αὐτῇ κόλα δύο μέρη μὲν αὐτῆς ἐκάτερον ἐστι, διάνοια δὲ ἐν ἐκατέρω πληροῦται τις, ἵδιον ἔχουσα πέρας, οἷον 'Δαρείου καὶ Παρυσάτιδος γίνονται παίδες.' ἔχει γὰρ τινὰ ὀλκηριαν ἡ διάνοια αὐτῆς καθ' αὐτὴν, ὅτι ἐγένοντο Δαρείῳ καὶ Παρυσάτιδι παίδες. καὶ ὡσαυτὸς τὸ ἔτερον κόλων, ὅτι 'προσβύτερος μὲν Ἀρταξέρξης, νεότερος δὲ Κῦρος.' ὥστε τὸ μὲν κόλων, ὡς φημι, διάνοιαν περιέχει τινὰ πάντη πάντως, ἦτοι ὅλην ἡ μέρος ὅλης ὅλων.

4. Δεὶ δὲ οὔτε πάνω μακρὰ ποιεῖν τὰ κόλα, ἐπεὶ τοὺς γίνεται ἁμετροὶ ἡ σύνθεσις ἡ δυσπαρακολούθητος· οὐδὲ γὰρ ἡ ποιητικὴ ὑπὲρ ἐξάμετρον ἤλθεν, εἰ μὴ ποὺ ἐν ὁλίγοις· γελοῖον γὰρ τὸ μέτρον ἁμετροὶ εἶναι, καὶ καταλήγοντος τοῦ μέτρου ἐπιπληθήσαται ἡμᾶς πότε ἦρξατο. οὔτε δὴ τὸ μῆκος τῶν κόλων πρέπουν τοῖς λόγοις διὰ τὴν ἁμετρίαν, οὔτε ἡ μικρότης, ἐπεὶ τοῦ γίνοντα ἀν ἡ λεγομένη ξηρὰ σύνθεσις, οἷον ἡ τοιάδε, ὁ μίος βραχύς, ἡ τέχνη μακρὰ, ὁ καύρος ὅξυς.' κατακεκομμένη γὰρ ἔσκει ἡ σύνθεσις καὶ κεκεραμισμένη, καὶ εὐκαταφρόνητος διὰ τὸ μικρὰ σύμπαντα ἔχειν.

5. Γίνεται μὲν οὖν ποτὲ καὶ μακρὸν κόλων καύρος, ὅτι οὐκ ἐν τοῖς μεγέθεσιν, ὅσ ὁ Πλάτων φησί, 'τὸ γὰρ δὴ πάν τοῦτο τοτὲ μὲν αὐτὸς ὁ θέος πορεύμονεν συμποδηγεῖ καὶ συγκυκλεῖ.' σχεδὸν γὰρ τὸ μεγέθει τοῦ κόλου συνεξῆρται καὶ ὁ λόγος. διὰ τοῦτο καὶ ἐξάμετρον ἡρῴδον τε ὀνομάζεται ύπὸ τοῦ μῆκους καὶ πρέπουν ἡ ὑρωσίν, καὶ

3. At the beginning of the 'Anabasis' of Xenophon an example will be found, in the words 'Darius and Parysatis' down to 'the younger Cyrus'. This is a fully completed sentence, of which the two members contained in it are parts; but each of these, within its own limits, conveys a meaning which is in a measure complete. Take the first words: 'Darius and Parysatis had sons.' The thought that sons were born to Darius and Parysatis has its own completeness. The second member, in the same way, conveys the complete thought that 'the elder was Artaxerxes, the younger Cyrus.' Accordingly, as I maintain, a 'member' must be understood to comprise a thought which either is a complete sentence or forms an integral part of one.

4. Members should not be made very long; otherwise the composition becomes unwieldy or hard to follow. With rare exceptions, poetry is not written in measures of greater length than six feet, since it would be absurd that measure should be without measure, and that by the time the line comes to an end we should have forgotten when it began. But if long members are out of place in discourse owing to their unwieldy character, so also are brief members for the reason that they produce the so-called 'arid' composition, exemplified in the words 'life is short, art long, opportunity fleeting'. The composition here seems to be minced fine, and may fail to impress because everything about it is so minute.

5. Occasionally a lengthened member is appropriate. For example, in elevated passages, as when Plato says: 'At times God himself guides this universe and helps to roll it in its course.' The elevation of the language corresponds, it may be said, to the length of the member. It is because its length fits it for heroic subjects that the hexameter is called

---

1 Xen. Anab. i. 1, ΔΛηνων και Παρωνάτιδος γίγνονται παίδες δύο, πρεσβύτερος μὲν Ἀρταξέρξης, νεώτερος δὲ Κύρος.
2 Hippocr., Aphorism. i. 1 (Littre, Œuvres complètes d'Hippocrate, iv. 458).
3 Plat. Politicus 269, τὸ γὰρ πάν τοτὲ μὲν αὐτὸς ὁ θεὸς ἑως ἡμιποτηγεῖτε πορευόμενον καὶ συγκυκλέει, τοτὲ δὲ ἀνήκει, ὅτε οἱ περίοδοι τὸν προσήκοντος αὐτῷ μέτρον εἰλήφωσιν ἡδὴ χρόνου, κτλ.
οὐκ ἂν τὴν Ὦμήρου Ἰλιάδα πρεπόντως τις γράψειεν τοῖς Ἀρχιλόχου βραχέσιν, οἶον ἀχυμένη σκυτάλη καὶ
tὸς σὰς παρήειρε φρένας;
οὐδὲ τοῖς Ἀνακρέοντος, <ὁς> τὸ
φέρ' ὑδωρ, φέρ' οἶνον, ὡς παῖ
μεθύοντος γάρ ὁ ῥυθμὸς ἀτεχνῶς γέροντος, οὐ μαχομένου ἥρωος.
6. Μακροῦ μὲν δὴ κόλου καιρὸς γίνοιτ' ἂν ποτε διὰ ταῦτα· γίνοιτο δ' ἂν ποτε καὶ βραχέος, οἶον ἦτοι μικρὸν τὶ ἡμῶν λεγόντων, ὡς ὁ Ἑλενοῦ θησιν, ὡτι ἄφικοντο οἱ Ἔλληνες ἐπὶ τὸν Τηλεβόαν ποταμὸν· 'οὔτος δὲ ἦν μέγας μὲν οὐ, καλὸς δὲ.' τῇ γάρ μικρότητι καὶ ἀποκοπῇ τοῦ ῥυθμοῦ συνανεφάνη καὶ ἡ μικρότης τοῦ ποταμοῦ καὶ χάρις· εἰ δὲ οὕτως ἐκτείνας αὐτὸ εἶπεν, 'οὔτος δὲ μεγέθει μὲν ἢν ἔλαττων τῶν πολλῶν, κάλλει δὲ ὑπερβαλλεῖ πάντας,' τοῦ πρεπόντος ἀπετύχχανεν ἃν, καὶ ἐγίνετο ὁ λεγόμενος ψυχρός· ἄλλα περὶ ψυχρότητος μὲν ύστερον λεκτέον.
7. Τῶν δὲ μικρῶν κόλων κἀν δεινότητι χρῆσίς ἔστι· δεινότερον γάρ τὸ ἐν ὀλίγῳ πολὺ ἐμφαινόμενον καὶ σφοδρότερον, διὸ καὶ οἱ Λάκωνες βραχυλόγου ὑπὸ δεινότητος· καὶ τὸ μὲν ἐπιτάσσειν σύντομον καὶ βραχύ, καὶ τὰς δεισπότης δούλῳ μονοσύλλαβος, τὸ δὲ ἰκετεύειν μακρὸν καὶ τὸ ὀδύρεσθαι. αἱ Λιταὶ καθ Ὄμηρον καὶ χωλαὶ καὶ ρυσαὶ ὑπὸ βραδυτῆτος, τούτοις ὑπὸ μακρολογίας, καὶ οἱ γέροντες μακρολογοῦν διὰ τὴν ἀθένειαν.
8. Παράδειγμα δὲ βραχείας συνθέσεως τὸ 'Λακέδαιμονοι Φιλίππωι· Διονύσιοι ἐν Κορίνθῳ.' πολὺ γὰρ δει-
DEMETRIUS ON STYLE

heroic verse. The 'Iliad' of Homer could not fittingly be written in the brief lines of Archilochus, e.g.

Staff sorrow-stricken;
or

Who made thy wits swerve from the track?
nor in the lines of Anacreon, e.g.:—

Bring water, bring wine too, page-boy.

That is just the rhythm for an old man drunk, but not for a hero in battle.

6. Sometimes, then, a long member may be appropriate for the reasons given; at other times a short one may be fitting, as when our subject is something small. Xenophon, for example, says of the river Teleboas, in the passage where he describes the arrival of the Greeks on its banks: 'it was not large; beautiful it was, though.' The slight and broken rhythm brings into relief both the smallness and the beauty of the river. If Xenophon had expanded the idea and said: 'this river was in size less than other rivers, but in beauty it surpassed them all,' he would have failed in propriety, and we should have had the so-called frigid writer. Concerning frigidity, however, we must speak later.

7. Short members may also be employed in vigorous passages. There is greater vigour and intensity when much meaning is conveyed in a few words. Accordingly it is just because of their vehemence that the Lacedaemonians are chary of speech. Orders are given concisely and briefly, every master being curt towards his slave. Supplication, on the other hand, and lamentation are lengthy. Homer represents the Prayers as wrinkled and lame in allusion to their tardiness, which is tantamount to saying their prolixity. Old men, too, are prolix owing to their feebleness.

8. As an instance of concise wording the following may be given, 'The Lacedaemonians to Philip: Dionysius at

---

1 Archil. Fragm. 89, Bergk P. L. G.—Here, and elsewhere, the verse renderings are from the hand of Mr A. S. Way.
2 Archil. Fragm. 94, Bergk.
3 Anacr. Fragm. 62, Bergk.
4 Xen. Anab. iv. 4. 3.
5 Hom. II. ix. 502,

καὶ γὰρ τε Λιστὰὶ εἶναι Δῶς κοῦραν μεγάλον,
χωλὰὶ τὲ ρυσὶ τὲ παραθώπεῖς τι' ὀφθαλμῷ.
νότερον φαίνεται ῥηθὲν οὗτῳ βραχέως, ἢ εἴπερ αὐτὸ μακρῶς ἐκτείναντες ἔπον, ὅτι οἱ Διονύσιος ποτὲ μέγας ἃν τύραννος ὦσπερ σὺ ὁμως νῦν ἰδωτεύων οἴκεις Κόρινθον. οὐ γὰρ ἐτὶ διὰ πολλῶν ῥηθὲν ἐπιπλῆξει ἐφ᾽ εἷς, ἀλλὰ δυνηματὶ, καὶ μᾶλλον των διδάσκοντι, οὐκ ἐκφοβοῦντι ὦστως ἐκτείνομενον ἐκλύεται τοῦ λόγου τὸ θυμικὸν καὶ σφοδρὸν. ὦσπερ τὰ θηρία συνστρέφαντα ἑαυτὰ μάχεται, τοιαύτῃ τις ἀν εἶχ συστροφῇ καὶ λόγου καθάπερ ἐσπειραμένου πρὸς δεινότητα.

9. Ἡ δὲ τοιαύτῃ βραχύτητι κατὰ τὴν σύνθεσιν κόμμα ὄνομάζεται. ὄριζονται δ᾽ αὐτὸ ὅδε, κόμμα ἐστὶν τὸ κώλου ἔλαττον, οἷον τὸ προερμένων, τὸ τε 'Διονύσιος ἐν Κορίνθῳ,' καὶ τὸ 'γυνὴθε σεαυτὸν,' καὶ τὸ 'ἐπον θείων,' τὰ τῶν σοφῶν. ἐστὶ γὰρ καὶ ἀποφθεγματικὸν ἡ βραχύτητι καὶ γνωμολογίκον, καὶ σοφότερον τὸ ἐν ὀλίγῳ πολλῆς διάνοιαν ἥθροισθαι, καθάπερ ἐν τοῖς στέρμασιν δένδρων ὅλων | δυνάμεις· εἰ δ᾽ ἐκτείνοιτο τις τὴν γνώμην ἐν μακρῷς, 227 διδασκαλία γίνεται τις καὶ ῥητορεία ἀντὶ γνώμης.

10. Τῶν μέντοι κάλων καὶ κομμάτων τοιοῦτον συν- τεθεμένων πρὸς ἄλληλα συνίστανται αἱ περίοδοι ὄνομαζό- μεναι. ἐστὶν γὰρ ἡ περίοδος σύστημα ἐκ κάλων ἡ κομ- μάτων εὐκαταστροφῶς εἰς τὴν διάνοιαν τὴν ὑποκειμένην ἀπηρτισμένων, οἷον 'μάλιστα μὲν ἐνεκα τοῦ νομίζειν συμφέρει τῇ πόλει λελύσθαι τῶν νόμων, εἰτα καὶ τοῦ 25 παιδὸς ἐνεκα τοῦ Χαβρίου, ὄμολογησα τούτους, ὅσ ἂν οἰός τε ὅ, συνερεῖν' αὐτὴ γὰρ ἡ περίοδος ἐκ τριῶν κάλων ὀψα καμπῆ τὲ τίνα καὶ συστροφὴν ἔχει κατὰ τὸ τέλος.

II. Ἀριστοτέλης δὲ ὀρίζεται τὴν περίοδον οὕτω, 'περίοδος ἐστὶ λέξις ἀρχὴν ἔχουσα καὶ τελευτὴν,' μάλα

8, 9 ἐσπειραμένον+++τρος (lac. et ras.) P. 11 ὄρος κόμματος in margine P. 16 ὄλλων P. 17 ε ἀληφέρ P. 19 περὶ περίοδου titulus in P. 21 τί ἐστὶ περίοδος in margine P. | +++ (fuit fort. καὶ) ἐστὶν γὰρ ἡ περίοδος ( yal ἐν supra versum scripto) P. 22 εὐκαταστροφῶς in εὐκαταστροφῶν corrig. m. rec. P. eis] Schenklius coll. Aristide 11. 507, 8 (Sp.), πρὸς in ras. et compend. m. rec. P. 28 ὄρος περιόδον κατὰ ἀριστοτέλην in margine P.
DEMETRIUS ON STYLE 73

Corinth.’ This brief expression is felt to be far more forcible than if the Lacedaemonians had said at full length that Dionysius, although once a mighty monarch like yourself, now resides at Corinth in a private station. Once the statement is given in full, it resembles not a rebuke but a narrative; it suggests the instructor rather than the intimidator. The passion and vehemence of the expression are enfeebled when thus extended. As a wild beast gathers itself together for the attack, so should discourse gather itself together as in a coil in order to increase its vigour.

9. From the point of view of composition such brevity is termed a ‘phrase.’ A ‘phrase’ is commonly defined as ‘that which is less than a member,’ for example the already quoted words ‘Dionysius at Corinth,’ and the two sayings of the sages ‘Know thyself’ and ‘Follow God.’ For brevity suits apophthegms and maxims; and it is a mark of superior skill to compress much thought in a little space, just as seeds contain potentially entire trees. Draw out the maxim at full length, and it becomes a homily or a piece of rhetoric rather than a maxim.

10. From the union of a number of these members and phrases are formed what are called ‘periods.’ Now the period is a collection of members or phrases, arranged dexterously to fit the thought to be expressed. For example: ‘Chiefly because I thought it was to the interest of the State that the law should be abrogated, but also for the sake of Chabrias’ boy, I have agreed to plead, to the best of my ability, my clients’ case.’ This period, consisting of three members, has a certain bend and concentration at the end.

11. Aristotle defines the period thus: ‘a period is a form of expression which has a beginning and an end.’

1 Dem. Lept. init.: Ἀνδρεὶς δικασταὶ, μᾶλιστα μὲν εἶνεκα τοῦ νομίζειν συμφέρειν τῇ πόλει λελεκταὶ τὸν νόμον, εἶτα καὶ τοῦ παιδὸς εἶνεκα τοῦ Χαβρίου, ὡμολόγησα τοῖτοις, ὦ ἂν οἶος τ' ὦ, συνερέων.

2 Aristot. Rhet. iii. 9, λέγω δὲ περιοδον λέγων ἐχοῦσαν ἀρχὴν καὶ τελευτὴν αὐτὴν καθ’ αὐτὴν καὶ μέγεθος εἰς ὁσποτον.
καλῶς καὶ πρεπόντως ὄρισάμενος· εὕθως γὰρ ὁ τὴν περίο-
δον λέγων ἐμφαίνει, ὃτι ἤρκταί ποθεν καὶ ἀποτελευτῆς-
τοι καὶ ἐπείγεται εἰς τι τέλος, ὡσπερ οἱ δρομεῖς ἀφεθέντες-
καὶ γὰρ ἐκεῖνων συνεμφαίνεται τῇ ἄρχῃ τοῦ δρόμου τὸ
5 τέλος. ἔνθεν καὶ περίοδος ὄνομασθῇ, ἀπεικασθείσα ταῖς
όδοις ταῖς κυκλοειδεῖς καὶ περιωδεμέναις. καθὸλον οὐδὲν
ἡ περίοδος ἔστι πλὴν ποιὰ σύνθεσις. εἰ γοῦν λυθεῖ
ἀυτῆς τὸ περιωδεμένον καὶ μετασυντεθεῖ, τὰ μὲν πράγ-
ματα μένει τὰ αὐτά, περίοδος δὲ οὐκ ἔσται, οἷον εἰ τὴν
10 προειρημένης τις τοῦ Δημοσθένους περίοδον ἀναστρέφας
εἶποι ὡδὲ πως, 'ἁπνεῶ τούτοις, ὦ ἄδρες 'Αθηναῖοι: φίλος
γάρ μοι ἐστίν ο νίδος Χαβρίων, πολὺ δὲ μᾶλλον τούτον
ἡ πόλις, ἡ συνεπεῖν με δίκαιον ἐστίν.' οὐ γὰρ ἔτι οὐ-
δαμοί ἡ περίοδος εὑρίσκεται.

12. Γένεις δ' αὐτῆς ἤδη. τῆς ἐρμηνείας ἡ μὲν ὄνο-
μάζεται κατεστραμμένη, οἰον ἡ κατὰ περίοδους ἔχουσα,
ός ἡ τῶν Ἰσοκρατείων ῥητορεῶν καὶ Γοργίου καὶ Ἀλκι-
δάμαντος. ὅλαι γὰρ διὰ περιώδων εἰσίν συνεχῶν οὐδέν τι
ἐλαττῶν ἦπερ ἡ 'Ομήρου ποίησις δι᾽ ἐξαιμέτρων. ἡ δὲ
15 τις διηρημένη ἐρμηνεία καλεῖται, ἡ εἰς κόλα λελιμένη
ὅπερ μάλα ἀλλήλοις συνυπηρτημένα, ὡς ἡ 'Εκαταίου, καὶ τὰ
πλεύστα τῶν Ἑρμοδοτοῦ, καὶ ὅλως ἡ ἀρχαία πάσα. παρά-
δειγμα αὐτῆς, ἡ 'Εκαταῖος Μιλήσιος ὅδε μυθεῖται τάδε
.gamma, ὡς μοι δοκεῖ ἀληθέα εἶναι: οἱ γὰρ Ἑλλήνων λόγοι
20 τολλοὶ τε καὶ γελοίοι, ὡς ἔμοι φαίνονται, εἰσίν.' ὡσπερ
γὰρ σεσωρυφικοῖς ἐπὶ ἀλλήλους τὰ κόλα έρικεν καὶ
ἐπερριμένους καὶ οὐκ ἔχουσιν σύνδεσιν οὐδὲ ἀντέρεισιν,
οὐδὲ βοηθῶντα ἀλλήλους ὡσπερ ἐν ταῖς περιόδοις.

13. Ἐνοικε γοῦν τὰ μὲν περιοδικὰ κόλα τοῖς λίθοις
τοῖς ἀντερείδουσι τὰς περιφερεῖς στέγας καὶ συνεχοῦσιν,
definition is good and fitting. The very use of the word 'period' implies that there has been a beginning at one point and will be an ending at another, and that we are hastening towards a definite goal as runners do when they leave the starting-place. For at the very beginning of their race the end of the course is manifest. Whence the name 'period,' the image being that of paths traversed in a circle. It may be said in general that a period is nothing more or less than a particular arrangement of words. If its circular form is destroyed and the arrangement changed, the subject-matter remains the same, but the period will have disappeared. This may be illustrated by some such alteration as the following in the period of Demosthenes already quoted: 'I will support the complainants, men of Athens. For Chabrias' son is dear to me, and much more so is the State, whose cause it is right for me to plead.' No longer is there any period to be seen.

12. The origin of the period is as follows. There are two kinds of style. The first is termed the 'compacted' style, as for example that which consists of periods. It is found in the discourses of Isocrates, Gorgias and Alcidamas, in which the periods succeed one another with no less regularity than the hexameters in the poetry of Homer. The second style bears the name of 'disconnected,' inasmuch as the members into which it is divided are not closely united. Hecataeus is an example; and so for the most part is Herodotus, and the older writers in general. Here is an instance: 'Hecataeus of Miletus thus relates. I write these things as they seem to me to be true. For the tales told by the Greeks are, as it appears to me, many and absurd.' Here the members seem thrown upon one another in a heap without the union or propping, and without the mutual support, which we find in periods.

13. The members in a periodic style may, in fact, be compared to the stones which support and hold together a

---

1 Cp. § 10 supra.  
2 Hecat. Fragn. 332 (cp. § 2 supra).
14. Διὸ καὶ περιεξεσμένον ἔχει τι ἡ ἐρμηνεία ἡ πρὶν καὶ εὐσταλές, ὅσπερ καὶ τὰ ἄρχαία ἀγάλματα, δὲν τέχνη ἐδόκει ἡ συστολή καὶ ἱσχύντης, ἡ δὲ τῶν μετὰ ταύτα ἐρμηνεία τοῖς Φείδιου ἔργοις ᾦδη ἐξικεν ἔχουσά τι καὶ μεγαλειόν καὶ ἀκριβές ᾗμα.

15. Δοκιμάζω γὰρ δὴ ἐγώγη μήτε περίοδοι ὄλων τῶν λόγων συνειρέσθαι, ὡς ὁ Γοργίου, μήτε διαδελύσθαι ὄλων, ὁς τὰ ἄρχαία, ἀλλὰ μεμίχθαι μᾶλλον δι’ ἀμφοτέρων· οὔτω γὰρ καὶ ἐγκατάσκευος ἔσται καὶ ἀπλοὺς ᾗμα, καὶ ἔξ ἀμφοῖν ἦδυς, καὶ οὔτε μάλα ἰδιωτικός, οὔτε μάλα σοφιστικός. τῶν δὲ τὰς πυκνὰς περίοδους λεγόντων οὐδ’ αἱ κεφαλαὶ ῥαδίως ἔστάσιν, ὡς ἐπὶ τῶν οἰνωμένων, οἱ 15 τε ἁκούοντες ναυτώσι διὰ τὸ ἀπίθανον, τοτε δὲ καὶ ἐκφωνοῦσί τὰ τέλη τῶν περίοδων προειδότες καὶ προαναβοῶσι.

16. Τῶν δὲ περίοδων αἱ μικρότεραι μὲν ἐκ δυὸν κὼλων συντίθενται, αἱ μέγισται δὲ ἐκ τεττάρων· τὸ δ’ ὑπὲρ τέταρα οὐκέτ’ ἄν ἐντὸς εἰς περιοδικὴς συμμετρίας.

17. Γίνονται δὲ καὶ τρίκωλοί τινες· καὶ μονόκωλοι δὲ, ὡς καλούσιν ἀπλὰς περίοδους. ὅταν γὰρ τὸ κὼλον μὴκός τε ἐξὶ καὶ καμπῆ κατὰ τὸ τέλος, τότε μονόκωλος περίοδος γίνεται, καθάπερ ἡ τουαδ’ Ἀρδοδτόν Ἀλικαρναςίδος ἱστορίης ἀπόδεξις ἦδε.’ καὶ πάλιν, ἡ γὰρ σαφῆς 25 φράσις πολὺ φῶς παρέχεται ταῖς τῶν ἁκούοντων διανοίας.’ ὲπ’ ἀμφοῖν μέντοι συνιστάται ἡ ἀπλή περίοδος, καὶ ὑπὸ τοῦ μήκους καὶ ὑπὸ τῆς καμπῆς τῆς περὶ τὸ τέλος, ὑπὸ δὲ βατέρων οὔτε τοτε.

18. Ἐν δὲ ταῖς συνθέτους περίοδοις τὸ τελευταῖον 30 κὼλον μικρότερον χρή εἶναι, καὶ ὅσπερ περιέχοι καὶ περιειληφὸς τάλλα. οὔτω γὰρ μεγαλοπρεπὴς ἔσται καὶ
vaulted roof. The members of the disconnected style resemble stones which are simply flung carelessly together and not built into a structure.

14. Consequently there is something polished and clean-cut in the older method of writing. It resembles ancient statues, the art of which was held to consist in their severe simplicity. The style of later writers is like the sculpture of Pheidias, since it already exhibits in some degree the union of elevation and finish.

15. My own view is that composition should neither, like that of Gorgias, consist wholly of a string of periods, nor be wholly disconnected like the ancient writings, but should rather combine the two methods. It will then be elaborate and simple at the same time, and possess the charm of both manners, being neither too untutored nor too artificial. Public speakers who employ accumulated periods are as giddy-pated as tipsy men, and their hearers are sickened by the idle trick; sometimes, indeed, they audibly anticipate the conclusions of the orator's periods and declaim them in advance.

16. The shorter periods consist of two members, the longest of four. Anything beyond four would trespass beyond the symmetry of the period.

17. There are also periods composed of three members; and others consisting of a single member, which are called 'simple' periods. Every member which possesses the requisite length and is rounded at the end forms a single-membered period. For example: 'Herodotus of Halicarnassus sets forth in this History the result of his inquiries.' Again: 'Clear expression floods with light the hearer's mind.' For the simple period these are the two essentials, the length of the member and its final rounding. If either of these conditions be wanting, there is no period.

18. In composite periods the last member should be longer than the rest, and should as it were contain and embrace them all. When the concluding member is long

1 Herod. i. 1 init. 2 Scr. Inc.
ΔΗΜΗΤΡΙΟΥ ΠΕΡΙ ΕΡΜΗΝΕΙΑΣ

σεμνή περίοδος, εἰς σεμνὸν καὶ μακρὸν λήγουσα κάλλων.
εἰ δὲ μή, ἀποκεκομμένη καὶ χωλῇ ὤμοια. παράδειγμα δ' αὐτῆς τὸ τοιοῦτον, 'οὐ γάρ τὸ εἰσεῖν καλῶς καλὸν, ἀλλὰ τὸ εἰσόντα δράσα τὰ εἰρημένα.'

5 19. Τρία δὲ γένη περιόδων ἐστίν, ἱστορική, διαλογικὴ, ρήτορική. ἱστορικὴ μὲν ἡ μῆτε περιηγήμενη, μῆτ' ἄνεμενή σφόδρα, ἀλλὰ μεταξὺ ἁμφοῖν, ὡς μήτε ρήτορικὴ δόξειν καὶ ἀπίθανοι διὰ τὴν περιαγωγήν, τὸ σεμνὸν τε ἐχοῦσα καὶ ἱστορικὸν ἐκ τῆς ἀπλότητος, οἶνον ἡ τοιάδε, ἵνα διαφέρῃ καὶ εἰσαγαγῆ ἐκεῖν ἀὐτῆς ἡ ἀπόθεσις.

20. Τῆς δὲ ρήτορικῆς περίοδου συνεστραμμένον τὸ εἴδος καὶ κυκλικὸν καὶ δεόμενον στρογγύλου στόματος καὶ χειρὸς συμπεριαγγείν ἑαυτῷ, οἶνον τῆς 'μάλιστα μὲν εἶνεκα τοῦ νομίζειν συμφέρειν τῇ πόλει λειύσθαι τὸν νόμον, εἰτα καὶ τοῦ παιδὸς εἶνεκα τοῦ Χαβρίου, ὡς ἀν ὁδὸς τοῦ, συνερεῖν.' σχεδὸν γὰρ εὐθὺς ἐκ τῆς ἀρχῆς ἡ περιόδος ἡ τοιάδε συνεστραμμένον τι ἐξει καὶ ἐμφαίνουν, ὅτι οὐκ ἂν ἀπολῆξειν εἰς ἀπλοῦν τέλος.

21. Διαλογικὴ δὲ ἐστί περιόδος ἡ ἐτὶ ἀνεμενή καὶ ἀπλουστέρα τῆς ἱστορικῆς, καὶ μόλις ἐμφαίνουσα, ὅτι περιόδος ἐστὶν, ὡςπερ ἡ τοιάδε, 'κατέβην χθές εἰς τὸν Πειραιαῖα' μέχρι τοῦ 'ἀτε νῦν πρῶτον ἄγοντες,' ἐπἐρρίπται γὰρ ἀλλήλους τὰ κόλα ἐφ' ἐτέρῳ ἐτερον, ὡςπερ ἐν τοῖς διαλελυμένοις λόγοις, καὶ ἀπολήξαντες μόλις ἂν ἐννοηθεῖ

3ο ὁμοίαν ἀμφοτέρους. περιοδῶν μὲν ἐδή τοιάδε.

DEMETRIUS ON STYLE

and stately, the period itself will be stately and impressive; otherwise it will be broken and as it were halting. The following is an instance of the period here recommended: ‘True grandeur consists not in saying grand things, but in doing things said, after saying them’.

19. There are three kinds of period: the historical, the conversational, the rhetorical. The historical period should be neither too rounded, nor yet too relaxed, but between the two; so framed that it does not seem rhetorical and unconvincing through its rounded form, but draws its dignity and power of exposition from its simplicity. An instance of such a period is furnished by the words ‘Darius and Parysatis’ down to ‘the younger Cyrus’. The cadence of the period here resembles a sure and well-based termination.

20. The form of the rhetorical period is close-knit and circular; it needs an ample utterance and a gesture which corresponds to the movements of the rhythm. For example: ‘Chiefly because I thought it was to the interest of the State that the law should be abrogated, but also for the sake of Chabrias’ boy, I have agreed to plead, to the best of my ability, my clients’ case.’ From the very outset such a period contains something compact—something which clearly intimates that it will not come to a simple ending.

21. The period of dialogue is one which remains lax, and is also simpler than the historical. It scarcely betrays the fact that it is a period. For instance: ‘I went down yesterday to the Peiraeus’ as far as the words ‘since they were now celebrating it for the first time’. The members are flung one upon another as in the disjointed style, and when we reach the end we can hardly realise that the words formed a period. For the period used in dialogue should be a form of writing midway between the resolved and the compacted style, and compound of both in equal measure.—Such are the different kinds of period.

---

1 Scr. Inc.
2 Xen. Anab. i. 1: cp. § 3 supra.
3 Dem. Lept., init.: cp. § 10 supra.
4 Plat. Rep. i, 1, κατέβην χθές εἰς Πειραιᾶ μετὰ Γαλάκωνος τοῦ Ἀριστωνος προσευχόμενος τῇ ἐν θεῷ καὶ ἁμα τῇ ἐφρα, βουλόμενος θεάσομαι τίνα τρόπου ποιήσομαι ἀτε νῦν πρώτον ἐγωντε."
22. Τίνονται δὲ καὶ εἰς ἀντικειμένων κόλων περίοδοι, ἀντικειμένων δὲ ἦτοι τοῖς πράγμασιν, οἷον 'πλέων μὲν διὰ τῆς ἥπειρος, πεζεύων δὲ διὰ τῆς θαλάσσης,' ἡ ἀμφοτέρως, τῇ τε λέξει καὶ τοῖς πράγμασιν, ὡσπερ ἦ αὐτῇ 5 περίοδος ὁδε ἔχει.

23. Κατὰ δὲ τὰ ὁνόματα μονὸν ἀντικείμενα κώλα τοιάδε ἐστίν, οἷον ὡς ὁ τὴν Ἐλένην παραβαλὼν τῷ Ἡρακλεὶ φησιν, ὅτι 'τῷ μὲν ἔπιπονον καὶ πολυκίνδυνον τὸν βίον ἐποίησεν, τῆς δὲ περίβλεπτον καὶ περιμάχητον τὴν 10 φύσιν κατέστησεν.' ἀντίκειται γὰρ καὶ ἄρθρον ἄρθρῳ, καὶ σύνδεσμος συνδέσμῳ, ὁμοια ὁμοίως, καὶ τάλλα δὲ κατὰ τὸν αὐτὸν τρόπον, τῷ μὲν 'ἐποίησεν' τὸ 'κατέστησεν,' τῷ δὲ 'ἐπίπονον' τὸ 'περίβλεπτον,' τῷ δὲ 'πολυκίνδυνον' τὸ 'περιμάχητον,' καὶ ὅλως ἐν πρὸς ἐν, ὁμοιον παρ' ὁμοιον, ἦ 15 ἀνταπόδοσις.

24. 'Εστι δὲ κώλα, ὃ μὴ ἀντικείμενα ἐμφαίνει τινά ἀντίθεσιν διὰ τὸ τῷ σχήματι ἀντιθέτως γεγραφθεί, καθά- 20 περ τὸ παρ' Ἐπιχάρμῳ τῷ ποιητῇ πεπαιγμένῳ, ὅτι 'τόκα μὲν ἐν τίνοις εἶχόν ἦν, τόκα δὲ παρὰ τίνοις εἶχόν.' τὸ 25 αὕτῳ μὲν γὰρ ἐξηρταί, καὶ οὔδὲν ἐναντίον ὁ δὲ τρόπος τῆς ἐρμηνείας μεμιμημένοις ἀντίθεσιν τινα πλανώντι ένοικεν. ἀλλ' οὗτος μὲν ἵνα γελωτοποιών οὗτος ἀντέθηκεν, καὶ ἀμα σκόπτων τοὺς ρήτορας.

25. 'Εστι δὲ καὶ παρόμοια κώλα, ᾣτινα παρόμοια δὴ 25 τοῖς ἐπ' ἀρχῆς, οἴον

δωρητοί τε πέλοντο, παράρτητοι τ' ἐπέέσσων

ἡ ὡς ἐπὶ τέλους, ὡς ἡ τοῦ Πανηγυρικοῦ ἀρχή, 'πολλάκις ἐθαύμασα τῶν τὰς πανηγύρεις συναγαγόντων καὶ τοὺς γυμνικοὺς ἁγώνας καταστησάντων.' εἰδὸς δὲ τοῦ παρο- 30 μοιον τὸ ἱσόκωλον, ἐπὶν ἰσας ἐξή τα κώλα τὰς συλλαβάς,

2, 3 πλείασα...πεξέβασαι codd. Isocratis. 11 άμοια ἄμοιοι ex ἄμοια ἄμοιος P. 12, 13 τὸ ubique, nusquam τῷ P. 19 παρηγνοὺς P. 19, 20 τὸ αὐτὸ apogr.: αὐτὸ P. 21 μεμιμημένοι] Muretus, μεμιμένοι P. 22 γελωτοῖς (τὸ supra versum addito) P. 24 περὶ παρομοίων κόλων titulus in P. 25 ὀμηρός in margin P.
22. Periods can also be formed of contrasted members. The antithesis may lie in the thought, e.g. 'sailing across the mainland and marching across the sea'. Or it may be twofold, of thought and of expression, as in this same period.

23. Members which are only verbally contrasted may be illustrated by the comparison drawn between Helen and Hercules: 'to the man he gave a laborious and perilous life, while he caused the woman's beauty to be admired and coveted.' Here article is opposed to article, connective to connective, like to like, from the beginning to the end: 'caused' to 'gave,' 'admired' to 'laborious,' 'coveted' to 'perilous.' The correspondence of one thing with another, of like with like, runs throughout.

24. There are some members which, although not really opposed to one another, are apparently antithetical owing to the antithetic form in which they are written. Such is the pleasantry of the poet Epicharmus: 'One time in their midst was I, another time beside them.' A single thought is here expressed, and there is no real opposition. But the turn of the phrase, which apes an antithesis, suggests a desire to mislead. Probably the poet employed the antithesis by way of jest, and also in mockery of the rhetoricians.

25. There are also symmetrical members. Among these the symmetry may be found at the beginning, e.g.

Yet might they by presents be won, and by pleadings be pacified:

or at the end, as in the opening passage of the 'Panegyric':

'I have often wondered at the conduct of the men who convened the assemblies and instituted the gymnastic contests.'

Under the heading of symmetry of members comes equality of members, which occurs when the members contain an

---

1 Isocr. Panegyr. 58 E, ὥστε τῷ στρατόπεδῳ πλεῦσαι μὲν διὰ τῆς ἡπείρου, πεζεύσαι δὲ διὰ τῆς θαλάττης, τῶν μὲν Ἑλλησποντῶν ἑξίςας, τῶν δ' Ἀθω διορίζας.
2 Isocr. Enc. Hel. 17.
3 Epich. Fragm. 147, G. Kaibel C. G. F.
4 Hom. Il. ix. 526.
5 Isocr. Panegyr. 1.
oker Thucyd., 0370 P. 40 peri orn. Thucyd. in P. 5 ta 70 P. 10 epite: a supra versum add. m. rec. P. 13 675 P. 16 67 in margin P. 19, 20 03 70 Thucyd. in margin P. 25 67 supra versum addidit P. 27 67 70 P. | μα τον Δια: 67 απεβαλον in margin P. 29 paromia in margin P.
equal number of syllables, as in the following sentence of Thucydides: 'This implies that neither those who are asked disown, nor those who care to know censure the occupation.' This is an instance of equality of members.

26. 'Homoeoteleuta' are members which have a similar termination. They may end with the same word, as in the sentence: 'You are the man who, when he was alive, spoke to his discredit, and now that he is dead write to his discredit'; or they may end with the same syllable, as in the passage already quoted from the 'Panegyric' of Isocrates.

27. The use of this kind of members is not free from risk. They are ill-suited for vigorous declamation, since the artifice and study which they involve impairs the energy of discourse. Theopompus proves our point when, in arraigning the friends of Philip, he exclaims: 'Men-slayers in nature, they were men-harlots in life; they were called comrades, but were concubines.' The similarity in the members, and the antithesis between them, impairs the vigour of the expression through the trick of art. For indignation needs no art; in such invectives the words should be simple and, in a manner, impromptu.

28. Such devices, as I have shown, do not contribute to vigour of style. They are not appropriate to outbursts of passion, or to delineations of character. Simplicity and naturalness is the mark alike of passion and of character-drawing. In the treatise of Aristotle 'On Justice,' for instance, a speaker laments the fate of Athens. If he asks 'what city had they taken from their enemies as great as their own city which they had destroyed,' he will have spoken with feeling and from the heart. But if he makes the members of the sentence symmetrical: 'what so great city from their enemies had they taken as their own city which they had forsaken,' you may depend upon it that he will not excite pity or compassion, but rather the so-called 'mirth amid tears.' For ill-judged ingenuity of this kind in emotional passages is no better than the proverbial 'jest at a funeral.'

1 Thucyd. i. 5.  
3 Theopomp. Fragm. 249, Müller, F. H. G. i. p. 320.  
29. Γίνεται μέντοι γε χρήσιμα ποτε, ὡς Ἀριστοτέλης φησίν, 'ἐγὼ ἐκ μὲν 'Διήνων εἰς Στάγειρα ἤλθον διὰ τὸν βασιλέα τὸν μέγαν, ἐκ δὲ Σταγείρων εἰς 'Αθήνας διὰ τὸν χειμώνα τὸν μέγαν' εἰ γοῦν ἀφέλοις τὸ ἔτερον 'μέγαν,

5 συναφαιρήσῃ καὶ τὴν χάριν τῇ γὰρ μεγαληγορίᾳ συνεργοῖ ἄν τὰ τοιαῦτα κόλα, ὅποια τῶν Γοργίου τὰ πολλὰ ἀντίθετα καὶ τῶν Ἰσοκράτους. περὶ μὲν δὴ τῶν παρομοίων ταύτα.

30. Διαφέρει δὲ ἐνθύμημα περιόδου τῇδε, ὅτι ἡ μὲν 10 περίοδος σύνθεσις τίς ἐστὶ περιηγμένη, ἀφ’ ἡς καὶ ὠνόμασται, τὸ δὲ ἐνθύμημα ἐν τῷ διανοήματι ἐχεῖ τὴν δύναμιν καὶ σύστασιν καὶ ἑστὶν ἡ μὲν περίοδος κύκλος τοῦ ἐνθύμηματος, ὡσπερ καὶ τῶν ἄλλων πραγμάτων, τὸ δὲ ἐνθύμημα διάνοια τίς ἦτοι ἐκ μάχης λεγομένη ἢ ἐν ἀκολουθίας 15 σχήματι.


32. Καὶ καθόλου δὲ τὸ μὲν ἐνθύμημα συνλογισμός τίς ἐστὶ ρήτορικός, ἡ περίοδος δὲ συνλογίζεται μὲν οὐδὲν, σύγκειται δὲ μόνον καὶ περίοδος μὲν ἐν παντὶ μέρει τοῦ λόγου τίθεμεν, οἶδ᾽ ἐν τοῖς προοίμιοις, ἐνθυμημάτα 30 δὲ οὐκ ἐν παντὶ καὶ τὸ μὲν ὡσπερ ἐπιλέγεται, τὸ ἐνθύ-

2 στάγγαρα P. εὐτροφίαν P. corr. codd. 5, 6 συνεργοὶ ἄν] Goellerus, συνεργοῖν P. 9 τίνι διαφέρει ἐνθύμημα περιόδου titulus in P. 10 στὶ διαφορὰν in margin P. 13, 14 τί ἐστιν ἐνθύμημα in margin P. | 14 ἢ addidit Finckhius. 23 ἀλώντος P.
29. There are, however, cases in which symmetry of members is useful, as in the following passage of Aristotle: ‘I went from Athens to Stageira because of the great king, and from Stageira to Athens because of the great storm.’ If you take away the word ‘great’ in either case, you will at the same time destroy the charm. The reason is that such members, like the many antithetical ones of Gorgias and Isocrates, tend to heighten expression.—Thus much, then, with regard to symmetrical members.

30. The ‘enthymeme’ differs from the period in the fact that the latter is a rounded structure, from which indeed it derives its name; while the former finds its meaning and existence in the thought. The period comprehends the enthymeme in the same way as other subject-matter. The enthymeme is a thought expressed either controversially or consequentially.

31. A word in proof. If you break up the structure of the enthymeme, you destroy the period, but the enthymeme remains intact. Suppose, for instance, the following enthymeme in Demosthenes to be broken up: ‘Just as you would not have made this proposal if any of the former parties had been convicted, so if you are convicted now no one will do so in future.’ Let the enthymeme run thus: ‘Show no indulgence to those who make illegal proposals; for if they were habitually checked, the defendant would not be making these proposals now, nor will anyone in future make them if he is convicted now.’ Here the round of the period has been destroyed, but the enthymeme remains where it was.

32. In general, the enthymeme is a kind of rhetorical syllogism, while the period is not reasoning at all, but simply a combination of words. Nor is this the only point of distinction. We use periods in every part of the discourse, for example in exordiums; but we do not so use enthymemes. The one—the enthymeme—is as it were an

μῆμα, ἡ περίοδος δὲ αὐτόθεν λέγεται· καὶ τὸ μὲν ὁπον συλλογισμός ἐστὶν ἀτελῆς, ἡ δὲ οὖν ὁπον τί οὐτε ἀτελῆς συλλογίζεται.

33. Συμβεβήκε μὲν οὖν τῷ ἐνθυμήματι καὶ περίδοφι εἶναι, διότι περιοδικῶς σύγκειται, περίοδος δ' οὖκ ἐστὶν, ὁσπερ τῷ οἰκοδομούμενῳ συμβεβήκε μὲν καὶ λευκῷ εἶναι, ἂν λευκὸν ἦ, τὸ οἰκοδομούμενον δ' οὐκ ἐστὶ λευκὸν. περὶ μὲν δὴ διαφορᾶς ἐνθυμήματος καὶ περίδοφι εἰρηταί.

34. Τὸ δὲ κύλων Ἀριστοτέλης οὕτως ὁρίζεται, 'κὼλὸν ἐστὶ τὸ ἐτερὸν μέρος περίδοφι' εἶτα ἐπιφέρει· 'γίνεται δὲ καὶ ἀπλῆ περίδοφι· οὕτως ὁρίσαμεν, 'τὸ ἐτερὸν μέρος,' δίκωλον ἐβούλετο εἶναι τὴν περίδοφι δηλονότι. ὁ δ' 'Ἀρχεδῆμος, συλλαβῶν τὸν ὅρον τοῦ 'Ἀριστοτέλους καὶ τὸ ἐπιφερόμενον τῷ ὅρῳ, σαφέστερον καὶ τελεώτερον οὕτως ἀρίστατο, 'κὼλὸν ἐστὶν ἡτοι ἀπλῆ περίδοφι, ἡ συνθέτου περίδοφι μέρος.'

35. Τὶ μὲν οὖν ἀπλῆ περίδοφι, εἰρηταί· συνθέτου δὲ φήσας αὐτὸ περίδοφι μέρος, οὐ δυσὶ κύλους τὴν περίδοφι ὁρίζειν ἔοικεν, ἀλλὰ καὶ τρισὶ καὶ πλείοσιν ἦμεῖς δὲ μέτρον μὲν περίδοφι ἐκτεθείμεθα, νῦν δὲ περὶ τῶν χαρακτήρων τῆς ἐρμηνείας λέγωμεν.

II.

36. Εἰσὶ δὲ τέτταρες οἱ ἀπλοὶ χαρακτήρες, ἵσχυν, μεγαλοστρεπῆς, γλαφυρός, δεινός, καὶ λοιπὸν οἱ ἐκ τούτων μυγώμενοι. μύγωμαι δὲ οὐ πᾶς παντί, ἀλλ' ὁ γλαφυρὸς μὲν καὶ τῷ ἵσχυν καὶ τῷ μεγαλοστρεπεῖ, καὶ ὁ δεινός δὲ ὀμοὶς ἀμφοτέροις· μόνος δὲ ὁ μεγαλοστρεπῆς τῷ ἵσχυν οὐ μύγωμαι, ἀλλ' ὁσπερ ἀνθέστατον καὶ ἀντίκεισθον.
DEMETRIUS ON STYLE

additional utterance, while the period is an independent utterance. The former may be called an incomplete syllogism, while the latter corresponds to no syllogism, whether perfect or incomplete.

33. It may, indeed, happen that an enthymeme is at the same time a period because its construction is periodic. Still it is not identical with the period. A building may be white if it so chance, but a building, as such, is not necessarily white. —So much for the distinction between enthymeme and period.

34. The ‘member’ is thus defined by Aristotle: ‘A member is one of the two parts of a period.’ He then adds: ‘A period is also occasionally simple1.’ The reference in his definition to ‘one of the two parts’ makes it clear that he preferred the period to have two members. Archedemus, combining the definition of Aristotle and its supplement, produced a clearer and fuller definition of his own: ‘A member is either a simple period, or part of a compound period2.’

35. The simple period has been already described. In saying that a member may be part of a compound period, Archedemus seems not to confine the period to two members, but to include three or a greater number.—We have given our views concerning the limits of the period; let us now describe the types of style.

CHAPTER II.

36. The simple types of style are four in number: the ‘plain,’ the ‘elevated,’ the ‘elegant,’ the ‘forcible.’ In addition there are the various combinations of these types. Not every style, however, can be combined with every other. The elegant is found united with the plain and the elevated, and the forcible with both alike. The elevated and the plain alone cannot be compounded. They are so irreconcilably

1 Aristot. Rhet. iii. 9, περίοδος δὲ ἡ μὲν ἐν κῶλοις ἡ δ’ ἀφελῆ...κῶλον δ’ ἐστὶν τὸ ἄλλον μόριον ταύτης. ἀφελὴ δὲ λέγω τὴν μονόκωλον.
2 Archedem. Fragm.
88

ΔΗΜΗΤΡΙΟΥ ΠΕΡΙ ΕΡΜΗΝΕΙΑΣ

ἐναντιώτατω. διὸ δὴ καὶ μόνους δύο χαρακτήρας τυχε ἁξιόσων εἶναι τούτους, τοὺς δὲ λοιπούς δύο μεταξὺ τούτων, τὸν μὲν γλαφυρὸν τῷ ἵσχυν προσνέμοντες μᾶλλον, τῷ δὲ μεγαλοπρεπεὶ τὸν δεινὸν, ὡς τοῦ γλαφυροῦ μὲν μικρὸ-

10 τητὰ τυποι καὶ κομψεῖαι ἔχοντος, τοῦ δεινοῦ δὲ ὄγκον καὶ μέγεθος.

37. Γελοίοις δ’ ὁ τοιοῦτος λόγος. ὅρωμεν γὰρ πληρ

15 τῶν εἰρημένων χαρακτηρῶν ἐναντίων, πάντας μεγενιένους

20 πάσιν, ίδον τὰ Ὄμηρον τε ἑπτα καὶ τοὺς Πλάτωνος λόγους καὶ Ἑννοφῶντος καὶ Ἡροδότου καὶ ἄλλων πολλῶν πολλήν

25 μὲν μεγαλοπρεπείαιν καταμεμηγμένην ἔχοντας, πολλῆν δὲ
dεινότητα τα καὶ χάρων, ώστε τὸ μὲν πλήθος τῶν χαρακ-
tήρων τοσοῦτον ἄν εἰη, ὅσον λέεκται. ἐρμηνεία δ’ ἐκάστῳ πρέπουσα γένοιτ’ ἄν τοιάδε τις.

38. Ἀρξομαι δὲ ἀπὸ τοῦ μεγαλοπρεποῦς, ὄντερ νῦν λόγιον ὄνομαζουσιν. ἐν τρισὶ δὴ τὸ μεγαλοπρεπές, δια

39. δεὶ δὲ ἐν τοῖς κόλων τοῦ μεγαλοπρεποῦς λόγον

τὸν προκαταρκτικὸν μὲν παίων ἄρχειν τῶν κόλων, τὸν καταληκτικὸν δὲ ἐπεσθαί. παραδειγμα δ’ αὐτῶν τὸ Ῥουκυ-
dιδειν γόνις, ἢ ἡρεξαίτο δὲ, τὸ δὲ καταληκτικὸν θατέρῳ ἀντίστροφον, οὗ τρεῖς μὲν βραχεῖαν ἄρχουσιν, λήγει δὲ μία μακρά

τῆς Ἀραβίας.”

40. Ὅποις τοῖς κόλων τοῦ μεγαλοπρεποῦς λόγοι

περὶ μεγαλοπρεποῦς τίτουλος in P. | μεγαλο-

πρεπῆς in margin P. 18 μεγαλοπρεποῦς P. 19 δ’ οἴδι παίων, παίων

α’ – – – –, παίων β’ – – – in margin P. 23 τὰ ἄραβειά P: corr. Walzius.

26 θυκυδίδιον P. 27 ἡρεξαίτο P syllaba longa non indicata.
opposed and contrasted that some maintain that there are no other types of style besides these two, the rest being intermediate. The elegant style is, thus, regarded as akin to the plain, and the forcible as akin to the elevated, as though the first contained something slight and dainty, and the second something massive and grand.

37. Such a view is absurd. We can see for ourselves that, with the exception of the two opposites just mentioned, any style may be combined with any other. In the poetry of Homer, for example, as well as in the prose of Plato, Xenophon, Herodotus and many other writers, great elevation is joined to great vigour and charm. The number of types of style is, therefore, that already indicated. The mode of expression appropriate to each will be found to be of the following kind.

38. I shall begin with the elevated style, to which to-day the title 'eloquent' is given. Elevation consists in three things: 'thought,' 'diction,' 'appropriate composition.' According to Aristotle, the paeanic rhythm is elevated. There are two kinds of paean, the 'procatarctic' (initial), beginning with a long syllable and ending with three short ones, e.g. ηρξατο δέ: and the 'catalectic' (final), the converse of the former, that is to say, beginning with three short syllables and ending with a single long one, e.g. Ἄραβία.

39. In the elevated style the members should begin with a procatarctic paean and end with a catalectic paean, as in this passage of Thucydides: 'Now it was from Aethiopia that the malady originally came.' What, now, is the reason why Aristotle advised this arrangement of syllables? Because the member should open and end impressively; and this will

---

1 Aristot. Rhet. iii. 8.  
2 Thucyd. ii. 48.
τούτο δ' ἐσται, ἐὰν ἀπὸ μακρᾶς ἀρχώμεθα καὶ εἰς μακρὰν λήγωμεν. φύσει γὰρ μεγαλείον ἡ μακρά, καὶ προλεγομένῃ τε πλήσσει εὐθὺς καὶ ἀπολήγουσα ἐν μεγάλῳ τωὶ καταλείπει τὸν ἀκούοντα. πάντες γοῦν ἰδίως τῶν τε πρῶτων μνημονεύομεν καὶ τῶν ὑστάτων, καὶ ὑπὸ τούτων κυώμεθα, ὑπὸ δὲ τῶν μεταξὺ ἐλαττὸν ὠσπερ ἐγκρυπτομένων ἡ ἐναφανιζομένων.

40. Δὴ λογίζοντα, ὃς ἵνα μὴ ἠκριβῶς δυνώμεθα τοὺς κόλασις περιτιθέναι τοὺς παῖνον ἐνθεν καὶ ἐνθεν ἄμφοτέρους, παιωνίκην γε πάντως ποιησόμεθα τὴν σύνθεσιν, οἴον ἐκ μακρῶν ἀρχώμενοι καὶ εἰς μακρὰς καταλήγοντες. τούτο γὰρ καὶ Ἀριστοτέλης παραγγέλλειν έοικεν. ἀλλάς δὲ τοῦ διττοῦ τοῦ παῖνος τετεχνολογηκέναι ἀκριβείας ἑνεκα. διόπερ Θεόφραστος παράδειγμα ἐκ-
10 τεθεῖται μεγαλοπρεπεῖς τὸ τοιοῦτον κόλον, 'τῶν μὲν περὶ τὰ μηδενὸς ἄξια φιλοσοφοῦντων' οὐ γὰρ ἐκ παιῶνων ἠκριβῶς, ἀλλὰ παιωνίκον τί ἐστι. παραλαβεῖν μέντοι τὸν παῖνα εἰς τοὺς λόγους, ἐπειδή μικτὸς τίς ἐστὶ καὶ ἀσφαλέστερος, τὸ μεγαλοπρεπὲς μὲν ἐκ τῆς μακρᾶς λαμ-
20 βάνων, τὸ λογικὸν δὲ ἐκ τῶν βραχεῖων.

41. Οἱ δ' ἄλλοι, ὃ μὲν ἢρμος σεμνὸς καὶ οὐ λογικός, ἀλλ' ἡχώδης· οὐδὲ εὐρυθμος, ἀλλ' ἀρυθμος. ὠσπερ ὁ τοιόσοδε, ἡ ἢκων ἢμῶν εἰς τὴν χώραν' ἢ γὰρ πυκνότης τῶν μακρῶν ὑπερτίπτει τοῦ λογικοῦ μέτρου.

2 ση ποταπὴν ἔχει δύναμιν ἡ μακρὰ in margine P. 11 ἡ (accentu supra ἡ a m. rec. additio) μάλιστα P. 12 περιποιεῖ P, ν supra versus addidit m. rec. P. 13 ἀκριβῶ-
15 μεθα] Schneiderus, δυνάμεθα P. 15 ποιησόμεθα P. 18 τεχνολογηκέναι P. 22 παραλαβεῖν] Steinbergerus, παραλαβῶν (ha supra versus scripto) P. 25 βρα-
27 χείων P. 27 ἀρυθμοῖς P. | αλλ' ἀρυθμοῖς] Victorius, ἀλλ' ἀνάρυθμοι P. 28 ἐκεῖ ἢκων P, ἐκεῖ ἢκων m. rec. P.
be so if we begin with a long syllable and end with a long one. The long syllable has in itself something grand, and its use at the beginning is striking, while as a conclusion it leaves the hearer with a sense of elevation. Anyhow, all of us remember in a special degree, and are stirred by, the words that come first and the words that come last, whereas those that come between them have less effect upon us, as though they were obscured or hidden among the others.

40. This is clearly seen in Thucydides, whose dignity of style is almost in every instance due to the long syllables used in his rhythms. It may even be said that the pervading stateliness of that writer is attained altogether, or for the most part, by this arrangement of words.

41. We must, however, bear in mind that, even if we cannot exactly furnish the members with the two paeons at either end, we can at all events give a paeonic character to the arrangement by beginning and ending with long syllables. This is seemingly what Aristotle recommends, although for the sake of precision the two sorts of paeon are prescribed in his treatise. On the same principle Theophrastus has given as an instance of elevation the following member: 'Those who philosophize in matters that are worth nought.' This particular sentence is not precisely composed of paeons, yet it is paeonic in character. The paeon should be employed in discourse, since it is a mixed measure and so safer, and derives its elevation from the long syllable and its prose character from the short ones.

42. Among the other measures the heroic is solemn and ill-adapted for prose. It is sonorous; not full of rhythm, but without it. Take, for instance, the following words: 'This land, our land, reached now by me.' Here the reiteration of long syllables exceeds the bounds of prose.

1 Theophr. π. μητέρος.  
2 Scr. Inc.
43. Ὁ δὲ ἴαμβος εὐτελής καὶ τῇ τῶν πολλῶν λέξει ὁμοιός. πολλοὶ γοῦν μέτρα ἴαμβικὰ λαλοῦσιν οὐκ εἰδότες. ὁ δὲ παῖων ἁμφοῖν μέσος καὶ μέτριος, καὶ ὁποῖος συγκεκραμένος. ή μὲν δὴ παιωνικῇ ἐν τοῖς μεγαλοπρεπέσι 5 σύνθεσις ὅδ' ἂν ποις λαμβάνοιτο.

44. Ποιεῖ δὲ καὶ τὰ μήκη τῶν κόλων μέγεθος, οὖν 'Θουκυδίδης 'Ἀθηναῖος | ξυνέγραψε τὸν πόλεμον τῶν Πελο- 23ος πολυσιών καὶ 'Ἀθηναίων,' καὶ 'Ἡροδότον 'Ἀλικαρνασέως ἱστορίας ἀπόδειξις ὥδε.' τὸ γὰρ ταχέως ἀποσωτάν εἰς 10 κόλον βραχὺ κατασκιρύνει τὴν τοῦ λόγου σεμνότητα, κἂν ἡ ὑποκειμένη διάνοια μεγαλοπρεπῆς ἦ, κἂν τὰ ὀνόματα.

45. Μεγαλοπρέπες δὲ καὶ τὸ ἐκ περιαγωγῆς τῇ συνθεσεὶ λέγεω, οὖν ὡς Θουκυδίδης: 'ὁ γὰρ Ἀχελῶς 15 ποταμὸς ρέων ἐκ Πύνδου ὅρους διὰ Δολοπίας καὶ Ἀγριανῶν καὶ Ἀμφιλόχου, ἀνωθεν παρὰ Στράτων πόλιν ἐς θάλασσαν διεξεῖσ παρ' Οἰνιάδας, καὶ τὴν πόλιν αὐτοῖς περιλιμνάζων ἀπορον ποιεῖ ὑπὸ τοῦ ὕδατος ἐν χειμώνι στρατεύεσθαι.' σύμπτασα γὰρ ἡ τουαὐτῇ μεγαλοπρέπεια 20 ἐκ τῆς περιαγωγῆς γέγονεν, καὶ ἐκ τοῦ μόγις ἀναπαύσαι αὐτὸν τε καὶ τὸν ἀκούοιτα.

46. Εἰ δὲ οὕτω διαλύσας αὐτὸ εἴποι τις: 'ὁ γὰρ Ἀχελῶς ποταμὸς ὑπὲρ μὲν ἐκ Πύνδου ὅρους, ἐκβάλλει δὲ παρ' Οἰνιάδας ἐς θάλασσαν πρὸ δὲ τῆς ἐκβολῆς τὸ 25 Οἰνιάδων πεδίον λύμνην ποιεῖ, ὡστ' αὐτοῖς πρὸς τὰς χειμερινὰς ἐφόδους τῶν πολεμίων ἔρμα καὶ πρόβλημα γίνεσθαι τὸ ὕδωρ' εἰ δὴ τις οὕτω μεταβαλὼν ἐρμηνεύσει εἰς αὐτὸ, πολλὰς μὲν ἀναπαύσας παρέξει τῷ λόγῳ, τὸ μέγεθος δ' ἀφαιρήσεται.

30 47. Καθάπερ γὰρ τὰς μακρὰς ὁδοὺς αἱ συνεχεῖς καταγωγαὶ μικρὰς ποιοῦσιν, αἱ δ' ἐρημίαι κἂν ταῖς
43. The iambic measure lacks distinction and resembles ordinary conversation. Indeed, many people talk in iambics without knowing it. The paeon hits the happy mean between the two, and may be said to be composite. The paenonic structure may, accordingly, be employed in elevated passages after the manner thus described.

44. Long members also contribute to grandeur of style, e.g. 'Thucydides the Athenian wrote the history of the war between the Peloponnesians and the Athenians,' and 'Herodotus of Halicarnassus sets forth in this History the result of his inquiries.' A sudden drop into silence on a short member diminishes dignity of expression, elevated though the underlying thought and the words may be.

45. Elevation is also caused by a rounded form of composition, as in the following passage of Thucydides: 'For the river Achelous flowing from Mount Pindus through Dolopia and the land of the Agrianians and Amphilochnians, having passed the inland city Stratus and discharging itself into the sea near Oeniadae, and surrounding that town with a marsh, makes a winter expedition impossible owing to the floods.' All this impressiveness arises from the rounded period and from the fact that the historian hardly allows a pause to himself or to the reader.

46. If the sentence were broken up and made to run as follows: 'For the river Achelous flows from Mount Pindus and empties itself into the sea near Oeniadae; but before reaching the outlet it converts the plain of Oeniadae into a marsh, so that the water forms a defence and protection against the attacks of the enemy in winter,'—if the phrasing of the sentence were to be varied in this way, there would be many resting-places in the narrative but its stateliness would be destroyed.

47. Long journeys are shortened by a succession of inns, while desolate paths, even when the distances are short,
ΔΗΜΗΤΡΙΟΥ ΠΕΡΙ ΕΡΜΗΝΕΙΑΣ

μικράς ὁδοῖς ἐμφασίν τις ἔχουσι μῆκους, ταύτῳ δὴ κατὰ τῶν κώλων ἄν γίγνοιτο.

48. Ποιεῖ δὲ καὶ δυσφωνία συνθέσεως εν πολλοῖς μέγεθος, οἷον τὸ

5 Ἀλλὰς δ᾽ οἱ μέγας αἰείν ὥρα Ἐκτορι πανταχοῦ σχεδὸν φεύγει περὶ τὸ λείον καὶ ὁμαλὲς τῆς συνθέσεως, καὶ αἰεὶ μᾶλλον τι προσκρούντι εὖκεν, ὡσπερ οἱ τὰς τραχείας ὁδοὺς πορεύομεν, ἐπάν λέγη, ὅτι τὸ μὲν δὴ ἔτος, ὡς ὠμολογητό, ἀνοσοὺν ἐς τὰς ἁλλὰς ἀσθενείας ἐτύγχανεν ὁν. ῥῶν μὲν γὰρ καὶ ἥδιον ὥδ' ἄν τις ἐπιευ, ὅτι ἀνοσοῦν ἐς τὰς ἁλλὰς ἀσθενείας ὁν ἐτύγχανεν, ἀφήρητο δ' αὐτοῦ τὴν μεγαλοπρέπειαν.

49. Ὡσπερ γὰρ ὄνομα τραχὺ μέγεθος ἐργάζεται, οὕτω σύνθεσις. ὄνοματα δὲ τραχέα τὸ τε 'κεκραγώς' ἀντὶ τοῦ 'βοῶν,' καὶ τὸ 'ῥηγνύμενον' ἀντὶ τοῦ 'φερόμενον,' οἷος πάσιν ὁ Θουκυδίδης χρῆται, ὁμοία λαμβάνων τὰ τε ὄνοματα τῇ συνθέσει, τοῖς τε ὄνομασι τὴν σύνθεσιν.

50. Τάσσειν δὲ τὰ ὄνοματα χρὴ τόνδε τὸν τρόπον. πρῶτα μὲν τιθέναι τὰ μή μάλα ἐναργῆ, δεύτερα δὲ καὶ ύστετα τὰ ἑναργέστερα. οὕτω γὰρ καὶ τοῦ πρῶτου ἀκούσμεθα ὡς ἐναργοῦσ, καὶ τοῦ μετ' αὐτοῦ ὡς ἑναρ' γεστέρου. εἴ δὲ μή, δόξομεν ἐξησθενηκέναι, καὶ οἶον καταπετω-κέναι ἀπὸ ἰσχυροτέρου ἐπὶ ἀσθενεῖς.

51. Παράδειγμα δὲ τὸ παρὰ τῷ Πλάτωνι λεγόμενον, ὅτι ἐπαν μὲν τὶς μουσικὴ παρέχῃ καταυλεῖν καὶ κατα-

5 ἐκλογοποιητής Ρ.  7 ὑπερβολή: β in rasura add. m. rec. Ρ.  8 μεγαλο-

πρέπεια ("add. m. rec.) Ρ.  13 ὠμολογητό (sine spiritu) το (sine accentu) Ρ.  14 ὅδειον Ρ.  20 οἷοι πάσιν] Hammers, οἱ σπάσων Ρ.  ὥς bis scripsit P in 22 περὶ συνθέσεως λόγου titulus in P.  ὥς supra versus addidit m. rec. Ρ.  26 δόξομεν Ρ.  καὶ ποστ ἐξησθενηκέναι ins. edd. 29 ὅταν Platonis libr. | παρέχει Ρ. | καταχεῖν τῆς φυκῆς Plat.
DEMETRIUS ON STYLE

95

give the impression of length. Precisely the same principle will apply also in the case of members.

48. In many passages an impressive effect is produced by a harsh collocation of words, as for example in the line:—

And Aias the mighty at Hector the brazen-helmed evermore
Was aiming his lance

No doubt the clashing of letters is, as a rule, unpleasant to the ear, but here the very excess brings out the greatness of the hero, since in the elevated style smoothness and pleasant cadences have no place, except here and there. Thucydides almost invariably avoids smoothness and evenness of composition. He has rather the constant air of a man who is stumbling, like travellers on rough roads, as when he says that ‘from other maladies this year, by common consent, was free’.

It would have been easier and pleasanter to say that ‘by common consent, this year was free from other maladies. But this would have destroyed the effectiveness of the sentence.

49. Composition makes style impressive in the same way as a rugged word does. Instances of rugged words are ‘shrieking’ in place of ‘crying,’ and ‘bursting’ in place of ‘charging.’ Thucydides uses all expressions of this kind, assimilating the words to the composition and the composition to the words.

50. Words should be arranged in the following way. First should be placed those that are not specially vivid; in the second or last place should come those that are more so. In this way what comes first will strike the ear as vivid, and what follows as more vivid still. Failing this, we shall seem to have lost vigour, and (so to speak) to have lapsed from strength to weakness.

51. An illustration will be found in a passage of Plato: ‘when a man suffers music to play upon him and to flood his

1 Hom. II. xvi. 358,

Αἶας δ’ ὁ μέγας αἴνε ἐφ’ Ἐκτωρι χαλκοκορυστῇ

ter’ ἀκοντισσάι.

2 Thucyd. ii. 49.
χεῖν διὰ τῶν ὠτων' πολὺ γάρ τὸ δεῦτερον ἐναργέστερον τοῦ προτέρου. καὶ πάλιν προϊόν φήσιν, ὡς τῶν δὲ καταχεόντων μὴ ἀνή, ἀλλὰ κηλή, τὸ δὴ μετὰ τοῦτο ἤδη ἑκεῖ καὶ λείβει. τὸ γὰρ 'λείβει' τοῦ 'τῆκε' ἐμφατικότερον καὶ 5 ἐγγυτέρω πονήματος. εἰ δὲ προεξήγηκεν αὐτὸ, ἀσθενεστερὸν ἄν τὸ 'τῆκε' ἑπιφερόμενον ἐφανῇ.

52. Καὶ Ὀμηρὸς δὲ ἐπὶ τοῦ Κύκλωπος αἰεὶ ἐπαύξει τὴν ὑπερβολὴν, καὶ ἑπανότι ἐπ' αὐτής οὐκέκεν, οἷον ὥστε ἐφικέ.

αὐδρὶ γε σιτοφάγῳ, ἀλλὰ ρίοι υληντί, καὶ προσέτι υψηλοῦ ὄρους καὶ ὑπερφαινομένου τῶν ἄλλων ὄρων. αἰεὶ γὰρ καίτοι μεγάλα ὡντα τὰ πρότερον ἤτονα φάνεται, μειζόνων αὐτοῖς τῶν μετὰ ταῦτα ἑπιφερομένων.

53. Χρῆ δὲ καὶ τοὺς συνδέσμους μὴ μάλα ἀνταπο-15 δίδοσθαι ἀκριβῶς, οἴον τῷ 'μὲν' συνδέσμῳ τῶν 'δὲ' μικροτρεπτεῖς γὰρ ἢ ἀκρίβεια: ἀλλὰ καὶ ἀτακτοτέρως πως χρῆσθαι, καθάπερ που ὁ Ἀντιφῶν λέγει 'ἡ μὲν γὰρ νήσος ἢν ἔχομεν, δῆλη μὲν καὶ πορρωθέν ἐστιν, υψηλῇ καὶ τραχείᾳ: καὶ τὰ μὲν χρήσιμα καὶ ἑργάσιμα μικρὰ 20 αὐτῆς ἐστιν, τὰ δὲ ἀργὰ πολλὰ σμικρᾶς αὐτῆς οὐθές.' τρισὶ γὰρ τοῖς 'μὲν' συνδέσμωι εἰς ὧν 'δὲ' ἀνταποδίδοται.

54. Πολλάκις μὲντοι τεθέντες πως ἐφεξῆς σύνδεσμοι καὶ τὰ μικρὰ μεγάλα ποιοῦσιν, ὡς παρ' Ὀμήρῳ τῶν Βουωτιακῶν πόλεων τὰ ὑμόματα εὐτελῆ ὡντα καὶ μικρὰ 25 ὄγκον των ἕχει καὶ μέγεθος διὰ τοὺς συνδέσμους ἐφεξῆς τοσοῦτος τεθέντας, οἷον ἐν τῷ

Σχολῶν τε Σκιλλὸν τε, πολύκυκλων τ' Ἐτεοῦν.

55. Τοῖς δὲ παραπληρωματικοίς συνδέσμοις χρη-25 στέοιν, οὖν ὡς προσθήκαις κεναῖς καὶ οἷον προσφύγαις

punctis notata sunt. 11 ὁρὸς P. 12 ὀνταπρότερον P. 15 τὸν δὲ ἐκ τῶ 16 ὡς m. rec. P. 17 ὡς m. rec. P. 18 ἢν ἔχομεν δῆλη P. 20 αὐτῆς ex αὐτῆς m. rec. P. | ἀργαί (fort. ex ἀργαί) P. 27 σκιλλὸν ex σκιλλὸν (ut videtur) m. rec. P.
soul through his ears." Here the second expression is far more vivid than the first. And further on he says: 'but when he ceases not to flood it, nay throws a spell over it, he causes it to melt and waste away? The word 'waste' is stronger than the word 'melt,' and approaches more nearly to poetry. If Plato had reversed the order, the verb 'melt,' coming in the second place, would have appeared weaker.

52. Homer, also, in describing the Cyclops, augments continuously his hyperbole and seems to mount higher and higher on its steps:—

Not like to the sons of men, but seeming a forest-clad crest; and what is more, the crest of a lofty mountain and one that towers above its fellows. For great though they may be, the things which come first seem lesser, when greater things follow them.

53. Connectives, again, such as μὲν and δὲ, should not correspond too nicely. There is something trivial in excessive nicety. A certain negligence in the use of particles is desirable, just as Antiphon somewhere says: 'for the island we inhabit can be seen from a distance to be lofty and rugged. Those parts of it which are tilled and useful are insignificant, while the uncultivated portions are many, small though the island is.' There is here only one δὲ to answer to the repeated μὲν.

54. On the other hand, it often happens that connectives which follow one another in close succession make even small things great, as in Homer the names of the Boeotian towns, though ordinary and insignificant, possess a certain high-sounding pomp owing to the accumulated connectives, for example in the line:

And in Schoenus and Scolus, and midst Eteonus' hill-clefs deep.

55. Expletive particles must not be employed as pointless appendages and excrescences so to say or expansions, as

---

1 Plat. Rep. iii. 411 A. 2 Plat. Rep. iii. 411 B.
3 Hom. Od. ix. 190, οὐδὲ ἐφῄς ἀνδρὶ τε στηρόντος, ἄλλα μηρ ὑλήντω ἐνθηλῶν ὀρέων, δ οἱ φαινόμενοι οἷον ἀντὶ ἄλλων.

4 Antiphon, Fragm. 50 (Blass). 5 Hom. II. ii. 497.

R.
98 Η ΠΑΡΑΞΥΨΜΑΣΩΝ, ἃσπερ τινες τῷ 'Δῆ Χρόνται πρὸς οὖν καὶ τῷ 'νυ' καὶ τῷ 'πρότερον,' ἀλλ' ἄν συμβάλλωται τι τῷ μεγέθει τοῦ λόγου,

56. καθάπερ παρὰ Πλάτωνι, 'ό μὲν δὴ μέγας ἐν δ' οὐρανῷ Ζεὺς' καὶ παρ' 'Ομήρῳ,

ἀλλ' ὅτε δὴ πόρον ἔχων εἰρρείος ποταμόι.

ἀρκτικὸς γὰρ τεθεὶς οὐ περισσότερος τῶν προτέρων τὰ ἐκόμενα μεγαλείον τι εἰργάσατο. αἱ γὰρ πολλαὶ ἀρχαὶ σεμνὸτα ἐργάζονται. εἰ δὲ ὥδε εἶπεν,

10 ἀλλ' ὅτε ἐπὶ τὸν πόρον ἀφίκοντο τοῦ ποταμοῦ, μικρολογοῦντι ἐφ' ἐκεῖ καὶ ἐτί ὦς περὶ ἐνός πράγματος λέγοντι.

57. Δαμβάνεται δὲ καὶ παθητικῶς πολλάκις οὐ σύνδεσμος οὗτος, ἃσπερ ἐπὶ τῆς Καλυψοῦ πρὸς τὸν 'Οδυσσέα,

Διονεύοντας Λαερτίαν, πολυμήχαν' Ὀδυσσεῦ,

οὕτω δὴ ὁικόνιδα φίλην ἐς πατρίδα γαίαι;

εἰ γοῦν τὸν σύνδεσμον ἔξελοι, συνεξαιρήσεις καὶ τὸ πάθος. καθόλου γὰρ, ἃσπερ ὁ Πραξιφάνης φησίν, ἀντὶ μνημών | παρελαμβάνοντο οἱ τοιοῦτοι σύνδεσμοί καὶ στε- 231των γαμῶν, ἃσπερ τὸ 'αἰ αἰ,' καὶ τὸ 'φεῦ,' καὶ 'ποίον τί

20 ἐστιν;' ὡς αὐτὸς φησί, τὸ 'καὶ νῦ κ' ὀδυρομένους' ἐπερετὺ, ἐμφατίζει των ἔχων οἶκτροῦ ὀνόματος.

58. Οἱ δὲ πρὸς οὖν ἀναπληροῦντες, φησί, τὸν σύν-

dεσμὸν ἐοίκασιν τοὺς ὑποκρίτας τοῖς τὸ καὶ τὸ πρὸς

25 οὖν ἐποὺς λέγουσιν, οἷον εἰ τις ὥδε λέγοι,

Καλυπτῶν μὲν ἤδε γαία Πελοπείας χθονὸς,

φεῦ.

ἐν αὐτοπόρθμοι πεδί' ἐχουσ' εὐδαίμονα,

20 ὡς γὰρ παρέλλει τὸ αἰ αἰ καὶ τὸ φεῦ ἐνθάδε, οὕτω καὶ

30 ὁ πανταχοῦ μάτην ἐμβαλλόμενοι σύνδεσμοι.

DEMETRIUS ON STYLE

δή and νν and πρῶτερον are sometimes aimlessly used. They must be introduced only if they contribute to elevation of expression,

56. as in Plato ‘lo mighty Zeus in his heaven’; and in Homer

But lo when they came to the ford of the fair-flowing river. The particle placed thus at the beginning of the sentence and separating what follows from what precedes, creates the impression of elevation. Amplified beginnings have an imposing effect. If the poet had said ‘but when they arrived at the ford of the river,’ he would have seemed to be using trivial language and to be describing a single occurrence.

57. The particle δή is also often used with a touch of feeling, as in the words which Calypso addresses to Odysseus:—

O Zeus’ seed, son of Laertes, Odysseus of many an art, Is it so, that home to thine own dear land thou art fain to depart?

Remove the particle, and you will at the same time remove the feeling conveyed by the line. In general, as Praxiphanes says, such particles used to be employed in place of moanings and laments. Instances are ‘ah me!’ and ‘ alas!’ and ‘oh, what is it?’ As he himself says, the words καὶ νῦ κε were fittingly applied to men who are ‘lamenting,’ since they suggest in some degree a word of mourning.

58. But those who use expletive particles aimlessly resemble, he says, actors who employ this exclamation and that casually, as though one were to say

Calydonian soil is this, whose fertile plains
(Alas!)
Look o’er the narrow seas to Pelops’ land
(Ah me!) 6.

For as in this passage the ‘ah me!’ and the ‘ alas!’ are merely dragged in, so is the connective when it is inserted causelessly and indiscriminately.

1 Plat. Phaedr. 246 E. 2 Hom. II. xiv. 433, xxi. 1.
3 Hom. Odyss. v. 203. 4 Hom. II. xxiii. 154, καὶ νῦ κ’ ὀνομένουσιν ἔδν φῶς ἡλίου: also Odyss. xvi. 220, xxi. 226.
59. Οἱ μὲν δὴ σύνδεσμοι τὴν σύνθεσιν μεγαλοπρεπῆ ποιοῦσιν, ὡς εὑρηταὶ, τὰ δὲ σχήματα τῆς λέξεως ἔστι μὲν καὶ αὐτὰ συνθεσιώς τι εἴδος· τὸ γὰρ δὴ τὰ αὐτὰ λέγειν δις ἐννοοῦν ἣ ἐπαναφέροντα ἣ ἀνθυπαλλάχουσα δια-
τομένῳ καὶ μετασυντιθέντι έοικεν. Διατακτέον δὲ τὰ πρόσφορα αὐτῶν χαρακτήρι ἐκάστῳ, οὗν τῷ μεγαλο-
πρεπὲι μὲν περὶ οὗ πρόκειται, ταῦτα·
60. πρῶτον μὲν τὴν ἀνθυπαλλαγήν, ὡς ὁμορος,
οἱ δὲ δύο σκοπελοὶ ο μὲν οὐρανὸν εὐρύν ἰκάνειν
10 πολὺ γὰρ οὕτω μεγαλειότερον ἐναλλαγείσης πτώσεως, ἢ
eипερ οὕτως ἐφῆ,
τῶν δὲ δύο σκοπέλων ο μὲν οὐρανὸν εὐρύν
συνῆθως γὰρ ἐλέγετο. πάν δὲ τὸ σύνηθες μικροπρεπὲς,
dio καὶ ἀθαύμαστον.
15 61. Τὸν δὲ Νιρέα, αὐτὸν τε ὄντα μικρὸν καὶ τὰ
πράγματα αὐτοῦ μικρότερα, τρεῖς νὰῦς καὶ ὁλίγους ἀνδρας,
mέγαν καὶ μεγάλα ἐποίησεν καὶ πολλὰ ἀντὶ ὁλίγων, τῷ
σχῆματι διπλῷ καὶ μικτῷ χρησάμενος ἐξ ἐπαναφορᾶς τε
καὶ διαλύσεως. 'Νιρεύς γὰρ,' φησι, 'τρεῖς νηὰς ἀγεν,
20 Νιρεύς Ἀγλαίθης νίος, Νιρεύς, ὃς κάλλιστος ἀντήρ' ἢ τε
gὰρ ἐπαναφορά τῆς λέξεως ἐπὶ τὸ αὐτὸ ὄνομα τὸν Νιρέα,
cαὶ ή διάλυσις, πληθὸς τι ἐμφαίνει πραγμάτων, καίτοι δύο
η τριῶν οὕτων.
62. Καὶ σχεδὸν ἀπάξ τοῦ Νιρέως ὄνομασθέντος ἐν
25 τῷ δράματι μεμνήμεθα οὐδὲν ἤττον ἢ τοῦ 'Ἀχιλλέως καὶ
τοῦ 'Οδυσσέως, καίτοι κατ' ἐποὺς ἐκαστὸν λαλουμένων
σχεδόν. αἰτία δὲ ἢ τοῦ σχηματος δύναμις· εἰ δὲ οὕτως
εἶπεν, 'Νιρεύς ὁ Ἀγλαίας νίος ἐκ Σύμπς τρεῖς νηὰς ἤγεν,
pαρασεσωπηκότι ἐξει τῶν Νιρέα· ὥσπερ γὰρ ἐν τοῖς
1 περὶ σχηματος λέξεως titulus in P. 3 τὸ] Victorius, τῶν P. 5 μετα-
sυνθεσις P., μετασυντιθέντι (τι...τι supra versum scripto) m. rec. P. 8 ὑμερος
in marg. P. 15 νεύρεια P. 16 ὑμερος in marg. P. 17 μέγα καὶ μεγάλα
P: μεγάλουs Greg. Cor. 19, 20 νηεῦς ubique P. 20 νιός τε P. ως P.
21 νεύρεια P. 24 νηεῦς P. 26 κατὰ τῶν (ut videtur) P.: κατὰ Gregorius
Cor. | εκάστων P. 28 νηεῦς P. 29 νηεᾶ P.
59. Now while the connectives, as has been said, elevate the composition, the figures of speech are themselves a form of composition, since it is practically a matter of arrangement and distribution when you say the same thing twice, whether through repeating it, or through echoing it, or through changing its terms. The appropriate figures must be assigned to each several style. To the elevated style, our present subject, must be assigned first of all:

60. ‘Anthypallage,’ as in Homer’s line,

And the twin rocks—one of the twain with its peak towers up to the skies¹.

With the grammatical case thus assimilated, the line is far more stately than if the poet had written:

And of the twin rocks one with its peak towers up to the skies.

That would have been the ordinary way of putting it. But everything ordinary is trivial, and so fails to win admiration.

61. Again, take Nireus—he is personally mean, and his share is meaner still, three ships and a handful of men. But Homer has made him great, and multiplied his following, through using in combination the two figures of ‘repetition’ and ‘disjunction.’ ‘Nireus,’ he says, ‘brought three ships, Nireus Aglaea’s son, Nireus the goodliest man².’ The recurrence to one and the same name ‘Nireus,’ and the disjunction, give an impression of multiplied power, though it is composed of but two or three items.

62. Thus, though Nireus is hardly once mentioned in the course of the action, we remember him no less than Achilles and Odysseus, who are spoken of in almost every line. The influence of the figure is the cause. If Homer had simply said ‘Nireus the son of Aglaea brought three ships from Syme,’ this would have been tantamount to passing over Nireus in silence. It is with writing as with ban-

¹ Hom. Odys. xii. 73.
² Hom. II. ii. 671,
ἐστιάσει τὰ ὀλίγα διαταχθέντα πως πολλὰ φαίνεται, οὔτω καὶ τοὺς λόγους.

63. Πολλαχοῦ μέντοι τὸ ἐναντίον τῇ λύσει, ἢ συνά-
φεια, μεγέθους αὐτίοι γίνεται μᾶλλον, οἷον ὅτι 'ἐστρατεύ-
οντο Ἕλληνες τε καὶ Κᾶρες καὶ Λύκιοι καὶ Πάμφυλοι
cαι Ἐρύγες.' ἦ γὰρ τοῦ αὐτοῦ συνδέσμου θέσις εὑμφαίνει
ti αἵπερον πλήθος.

64. Ὑπὸ δὲ τοιοῦτο 'κυρτὰ, φαληριόωντα,' τῇ ἐξαι-
ρέσει τοῦ 'καὶ' συνδέσμου μεγαλειότερον ἀπέβη μᾶλλον,
10 ἢ εἰ εἶπεν, 'κυρτά καὶ φαληριώντα.'

65. [Τὸ] μεγαλείον μέντοι ἐν τοῖς σχήμασι τὸ μηδὲ |
ἐπὶ τῆς αὐτῆς μένειν πτώσεως, ὡς Θουκυδίδης, 'καὶ πρὸτος 231' |
ἀποβαίνων ἐπὶ τὴν ἀποβάθραν ἐλειποψύχησε τε, καὶ |
πεσόντος αὐτοῦ ἐς τὴν παρεξειρεσίαν' πολὺ γὰρ οὕτως |
15 μεγαλειότερον, ἢ εἶπεν ἐπὶ τῆς αὐτῆς πτώσεως οὕτως |
ἐφή, ὅτι 'ἐπεσεν ἐς τὴν παρεξειρεσίαν καὶ ἀπέβαλε τὴν |
ἀσπίδα.'

66. Καὶ ἀναδιπλώσεις δ' ἔποιει εἰργάσατο μέγεθος, |
ὡς Ἡρόδotos ἄρακοντες δὲ που,' φησίν, ἢσαν ἐν τῷ |
20 Καυκάσῳ μέγεθος, καὶ μέγεθος καὶ πλῆθος.' διὸς ῥηθέν |
τὸ 'μέγεθος' ὅγκον τινα τῇ ἐρμηνείᾳ παρέσχεν.

67. Χρησθαί μέντοι τοῖς σχήμασι μη πυκνοῖς: |
ἀπειρόκαλον γὰρ καὶ παρεμφαιῶν τινα τοῦ λόγου ἀνω-
25 μαλὶαν. οἱ γοῦν ἀρχαίοι πολλὰ σχήματα ἐν τοῖς λόγοις |
tιθέντες συνθεστεροῦ τῶν ἀσχηματίστων εἰσίν, διὰ τὸ |
ἐντεύχως τιθέναι.

68. Περὶ δὲ συγκρούσεως φωνητῶν ὑπέλαβον ἄλλοι |
ἄλλος. Ἰσοκράτης μὲν γὰρ ἐφυλάττετο συμπλησσεῖν |
αὐτά, καὶ οἱ ἀπ’ αὐτοῦ, ἄλλοι δὲ τινές ὡς ἔτυχε συνε-

9 μεγαλειότερον P. 10 εἰ ante εἶπεν add. Victorius. 11 τὸ seclusi.
15 μεγαλειότερον P. 16 παρεξειρεσίας P. 18 ἀναδιπλώσας δ’ ἐπος P, ἀνα-
dιπλώσεις δ’ ἔποιει m. rec. P. 27 περὶ συγκρούσεως titulus in P. 28 συνπλήσσειν P.
quetes, where a few dishes may be so arranged as to seem many.

63. In many passages, however, the opposite figure to separation, viz. combination, tends to elevation of style: e.g. 'To the war flocked both Greeks and Carians and Lycians and Pamphylians and Phrygians.' The repeated use of the same conjunction gives the impression of an innumerable host.

64. But in such a phrase as 'high-arched, foam-crested the omission of the conjunction 'and' lends an air of greater distinction to the discourse than its insertion would have done: 'high-arched and foam-crested.'

65. In constructing a sentence it is well, in order to attain elevation, not to keep to the same case, but to follow the example of Thucydides, when he writes: 'And being the first to step on to the gangway he swooned, and when he had fallen upon the forepart of the ship his shield dropped into the sea.' This is far more striking than if he had retained the same construction, and had said that 'he fell upon the forepart of the ship and lost his shield.'

66. The repetition of a word also conduces to elevation, as in the following passage of Herodotus: 'There were huge serpents in the Caucasus, huge and many.' The reiteration of the word 'huge' imparts a certain impressiveness to the style.

67. Overloading with figures should, however, be avoided, as betokening lack of taste and producing a certain inequality of style. The ancient writers, it is true, employ a number of figures in their works, but they employ them so artistically that their writing is more natural than that of those who eschew them entirely.

68. With regard to hiatus different opinions have been held by different persons. Isocrates and his followers avoided hiatus, while others have admitted it whenever it chanced to

1 Scr. Inc.
2 Hom. II. xiii. 798, év δὲ τε πολλά
κώματα παφλάξωτα πολυφλοδόπουθα βαλάσσεις,
κυρτὰ φαληρίωντα, πρὸ μὲν τ’ ἄλλα, αὐτὸρ ἐπ’ ἄλλα.
3 Thucyd. iv. 12, καὶ πειρώμενος ἀποβαίνειν ἀνεκάτω ὑπὸ τῶν Ἀθηναίων, καὶ τραυματισθεὶς πολλὰ εἰλιπόβιχος τε καὶ πεσόντος αὐτοῦ εἰς τὴν παρέξειρειαν ἡ ἀσπίς περερρή ἐς τὴν βαλάσσαν, κτλ.
4 Vid. Herod. i. 203.
κρούσαν καὶ παντάπασιν. δεῖ δὲ οὖτε ἡχώδη ποιεῖν τὴν σύνθεσιν, ἀτέχνως αὐτὰ συμπλήσσοντα καὶ ὁς ἐνυχεῖ διασπασμῷ γὰρ τοῦ λόγου τὸ τουότον καὶ διαρρίφει ἐοικεν. οὔτε μὴν παντελῶς φυλάσσεσθαι τὴν συνέχειαν 5 τῶν γραμμάτων λειστέρα μὲν γὰρ οὔτως ἐσται ἵσως ἡ σύνθεσις, ἀμοιβοτέρα δὲ καὶ κωφὴ ἀτεχνώς, πολλὴν εὐφωνίαν ἀφαιρεθεῖσα τὴν γινομένην ἐκ τῆς συγκρούσεως.

69. Σκέπτεόν δὲ πρῶτον μὲν, ὅτι καὶ ἡ συνήθεια αὐτὴ συμπλήττει τὰ γράμματα ταῦτα τοὺς ὀνόμασιν, καίτοι στοχαζομένη μάλιστα εὐφωνίας, οἶον ἐν τῷ Λικαῖο καὶ χιών. πολλὰ δὲ καὶ διὰ μόνων τῶν φωνητῶν συντίθησιν ὀνόματα, οἶον Αἰαῖ καὶ Εὔιος, οὐδὲν τε δυσφωνότερα τῶν ἄλλων ἐστὶ ταῦτα, ἀλλὰ ἵσως καὶ μονοκότερα.

70. Τὰ γε μὴν ποιητικά, οἶον τὸ Ἑλλος, διηρημένον καὶ συγκρούμενον ἐπίτηδες, εὐφωνότερον ἐστὶ τοῦ Ηλίου καὶ τὸ ὄρεων τοῦ ὄρῳν. ἐχει γὰρ τών ἡ λύσις καὶ ἡ σύγκρουσις οἴον ὑπῆρη ἐπιγνωμομένην. πολλὰ δὲ καὶ ἄλλα ἐν συναλοιφῇ μὲν λεγόμενα δύσφορα ἦν, διαιρεθέντα δὲ καὶ συγκρουσθέντα εὐφωνότερα, ὡς τὸ 'πάντα μὲν τὰ νέα καὶ καλὰ ἐστών.' εἰ δὲ συναλείψας εἶποι 'καλὰ ἰστών,' δυσφωνότερον ἐσται τὸ λεγόμενον καὶ εὐτελέστερον.

71. 'Εν Αὐγῶπτῳ δὲ καὶ τοὺς θεοὺς ύμνούσι διὰ τῶν ἐπτὰ φωνητῶν οἱ ἱερεῖς, ἐφεξῆς ἵνα οὐκ ἔργα, καὶ άντι ἀυλοῦ καὶ άντι κιθάρας τῶν γραμμάτων τούτων ὁ ἡχος ἀκούεται ὑπ' εὐφωνίας, ὥστε τοῦ ἐξαιρῶν τὴν συγκρουσιν οὐδὲν ἄλλο ἡ μέλος ἀτεχνώς ἐξαιρεῖ τοῦ λόγου καὶ μούσαν. ἀλλὰ περὶ τούτων μὲν οὐ καίρος μηκύνει ἵσως.

72. 'Εν δὲ τῷ μεγαλοπρεπεῖ πρακτήρι πράγματι υποχρεοῦσι 30 παραλαμβάνοντ' ἀν πρέπουσα ἦτοι διὰ μακρῶν, ὡς τὸ 5 γραμμάτων (π ετ γ, η. ε. πραγμάτων, supra versum scripsit m. rec.) P. 6 ἀμοιβοτέρα P. 9 αὕτη P. 13 τῶν supra versum ante ἄλλων add. P. 17 ὁρῶν P. 19 συναλείφη in συναλοιφῆ corr. m. rec. P. 21 'εἰ δὲ συναλείψας εἰτὸς καλὰ 'στων in margine P. 25 κιθάρας (η punctis notato) P. 26 εξαιροῦν P. 27 ἀτέχνως ἐξαιρεῖ P.
occur. The true course lies between the two extremes. The composition should not be noisy, as it will be if the vowels are allowed inartistically to collide just as they fall together, producing the impression of a jerky and disjointed style. On the other hand, the direct contact of such letters should not be shunned altogether. The composition will perhaps be smoother in this way, but it will be less tasteful and fall altogether flat, when robbed of all the music which results from the concurrence of vowels.

69. It is worthy of remark, in the first place, that common parlance itself, though it aims at euphony above all things, brings these letters into contact in such words as Αλκός and χιών. It also forms many words of vowels and of vowels only, e.g. Αλαίη and Εὔος, and these, so far from being less pleasant to the ear than others, possibly seem even more harmonious.

70. Poetical forms such as ἕλαιος, where the resolution and the concurrence are designed, have a better sound than ἕλιος, and the same is true of ὀρέων as compared with ὀρῶν. The resolution and the concurrence have the effect of actually making the words sing themselves. Many other words would be disagreeable if run together, but are pleasanter when they are separated and chime, e.g. πάντα μὲν τὰ νέα καὶ καλὰ ἐστιν. If you were to fuse the vowels into καλὰ ἕστιν, the expression would be less euphonious and more commonplace.

71. In Egypt the priests, when singing hymns in praise of the gods, employ the seven vowels, which they utter in due succession; and the sound of these letters is so euphonious that men listen to it in preference to flute and lyre. To do away with this concurrence, therefore, is simply to do away entirely with the music and harmony of speech.—But perhaps this is not the right time to enlarge on these matters.

72. It is the concurrence of long vowels which is most appropriately employed in the elevated style, as in the

---

1 Scr. Inc. Cp. § 207 infra.
'λᾶν ἀνώ ἀθέσκει' καὶ γὰρ ὁ στίχος μηκὸς τι ἐσχέν ἐκ τῆς συγκρούσεως, καὶ μεμίμηται τοῦ λίθου τὴν ἀναφορὰν καὶ βιαν. ἡ σαῦρως καὶ τὸ 'μὴ ἥπετος εἶναι' τὸ Θουκυδίδειον. συγκρούονται καὶ διάφθοροι διάφθοροι γοι, 'ταύτην κατάφηκαν μὲν Κερκυραίοιν' οἰκιστής δὲ ἐγένετο.'

73. Ποιεῖ μὲν οὖν καὶ τὰ αὐτὰ μακρὰ συγκρούόμενα μέγεθος, καὶ αἱ αὐταὶ διάφθοροι. αἱ δὲ ἐκ διαφερόντων συγκρούσεως ὁμοῦ καὶ μέγεθος ποιοῦσιν καὶ ποικιλιάν ἐκ τῆς πολυνηχίας, οἷον 'ἡώς,' ἐν δὲ τῷ 'οἶνῳ' οὐ μόνον διαφέροντα τὰ γράμματα ἐστίν, ἀλλὰ καὶ οἱ ἥχοι ο μὲν ἰδιός, ὁ δὲ ψιλός, ὡστε πολλὰ ἀνόμοια εἶναι.

74. Καὶ ἐν φῶδαις δὲ τὰ μελίσματα ἐπὶ τοῦ ἐνδός γίνεται τοῦ αὐτοῦ μακροῦ γράμματος, οἷον φῶδων ἐπεμβάλλομένων ψιλότικον, ὡστε ἡ τῶν ὁμοίων σύγκρουσις μικρὸν ἐσται τι φῶδης μέρος καὶ μέλισμα. περὶ μὲν δὴ συγκρούσεως, καὶ ὡς γίνοιτ' ἄν μεγαλοπρεπῆς σύνθεσις, λεύχω τοσαύτα.

75. 'Εστι δὲ καὶ ἐν πράγμασι τὸ μεγαλοπρεπὲς, ἀν μεγάλη καὶ διαπρεπὴς πεζομαχία ἡ ναυμαχία, ἡ περὶ υἱοῦ του γῆς λόγος· ὁ γὰρ τοῦ μεγάλου ἀκούσαν πράγματος εὐθὺς καὶ τὸν λέγοντα οἶει τοὺς μεγάλους λέγειν πλανώμενοι· δὲι γὰρ ὁ τὰ λέγομέναι σκοπεῖν, ἀλλὰ πώς λέγεται· ἐστι γὰρ καὶ μεγάλα μικρῶς λέγοντα ἀπρεπῆς ποιεῖν τῷ πράγματι. διὸ καὶ δεινοὺς τινὰς φασιν, ὡσπερ καὶ Θεόσπομπον, δεινὰ οὖ δεινῶς λέγοντας.

1 λάν P. 4 Θουκυδίδειον P. 8 καὶ...διάφθοροι in rasura P. 10 τῆς οὐ πολυνηχίας P: οὐ om. Victorius. 19 μεγάλ P: fortasse μέγαλη ἢ legendum. 21 καὶ λέγοντα P: τῶν add. edd. 25 λέγοντας] Hammerus, λέγοντα P.
words: ‘that rock heaved uphillward’ (ἀνω ὤθεσε). The line, it may be said, is longer through the hiatus, and has actually reproduced the mighty heaving of the stone. The words of Thucydides ‘that it may not be attached to the mainland’ (μὴ ἥπειρος) furnish a similar example. Diphthongs also may clash with diphthongs, e.g. ‘the place was colonised from Corecyra; of Corinth, however, was its founder’ (Κερκυραίοι· οἰκιστὴς).

73. Well then, the concurrence of the same long vowels, and of the same diphthongs, contributes to elevation of style. On the other hand, the concurrence of different vowels produces, through the number of sounds employed, variety as well as elevation, an instance being the word ἔνως. In the word ὠνὴ not only are the letters different but also the breathings, one being rough and the other smooth, so that there are here many points of unlikeness.

74. In songs, too, trills can be made on one and the same long letter, songs being piled (so to say) on songs, so that the concurrence of like vowels may be regarded as a small part of a song and as a trill.—These remarks must suffice on the question of hiatus and of the kind of composition appropriate to the elevated style.

75. Elevation resides also in the nature of the subject-matter, when (for instance) the subject is a great and famous battle on land or sea, or when earth or heaven is the theme. The man who listens to a great subject is promptly beguiled into thinking that the discourse itself is great. ‘Beguiled,’ I say: for we must consider not so much the things narrated as the method of their narration, since great topics may be handled in a manner that is mean and below the dignity of the subject-matter. Whence the saying that there are forcible writers, like Theopompus, who give feeble utterance to forcible conceptions.

1 Hom. Οδυσ. xi. 598,

2 Thucyd. vi. 1, διειρύγηται τὸ μὴ ἥπειρος εἶναι.

3 Thucyd. i. 24, ταύτην ἀφίκουσιν μὲν Κερκυραίοι, οἰκιστὴς δ' ἐγένετο Φάλλιος Κορίθθος γένος τῶν ὁφ' Ἡρακλέους.
76. Νικίας δ' ο ζωγράφος καὶ τοῦτο εὐθὺς ἐλεγεν εἶναι τῆς γραφικῆς τέχνης οὐ μικρὸν μέρος τὸ λαβόντα ὑλὴν εὑμεγέθη γράφειν, καὶ μὴ κατακερματίσειν τὴν τέχνην εἰς μικρά, οἷον ὀρνίθια ἢ ἀνθή, ἀλλ' ἵππομαχίας καὶ ναυμαχίας, ἐνθα πολλὰ μὲν σχῆματα δείξειν ἀν τὶς ἱππῶν τῶν μὲν θεότων, τῶν δὲ ἀνθισταμένων ὀρθῶν, ἀλλὰς δὲ ὀκλαζόντων, πολλοὺς δὲ ἀκοντίζοντας, πολλοὺς δὲ καταπίπτοντας τῶν ἱππῶν· ἵππο τῷ καὶ τῇ ὕπόθεσιν αὐτὴν μέρος εἶναι τῆς ζωγραφικῆς τέχνης, ὥσπερ τοὺς μύθους τῶν ποιητῶν. οὐδὲν οὐν θαυμαστῶν, εἰ καὶ ἐν τοῖς λόγοις [καὶ] ἐκ πραγμάτων μεγάλων μεγαλοπρέπεια γέννηται.

77. Τὴν δὲ λέξιν ἐν τῷ χαρακτῆρι τοῦτω περιττήν εἶναι δεῖ καὶ ἐξηλλαγμένην καὶ ἀσυνήθη μᾶλλον οὕτω γὰρ ἐξεῖ τὸν ὄγκον, ἢ δὲ κυρία καὶ συνήθης σαφῆς μὲν, λειτὴ δὲ καὶ εὐκαταφρόνητος.

78. Πρῶτα μὲν οὐν μεταφοραῖς χρηστεύον· αὐταὶ γὰρ μάλιστα καὶ ἤδονὴν συμβάλλουσα τοῖς λόγοις καὶ μέγεθος, μὴ μέντοι πυκναῖς, ἐπεὶ τοι διθύραμβον ἀντὶ λόγου γράφομεν· μὴτε μὴν πόρρωθεν μετεπηνεγμέναις, ἀλλ' αὐτόθεν καὶ ἐκ τοῦ ὅμοιου, οἷον ἑσκὲν ἄλληλοι στρατηγός, κυβερνήτης, ὄνοχος: πάντες γὰρ οὗτοι ἄρχοντές εἰσιν. ἀρσφάλως οὖν ἐρεῖ καὶ ὁ τὸν στρατηγὸν κυβερνήτην λέγων τῆς πόλεως, καὶ ἀνάπαλιν ο ὁ τὸν κυβερνήτην ἄρχοντα τῆς νησός.

79. Οὐ πάσαι μέντοι αὐταποδίδονται, ὥσπερ αἱ προερημέναι, ἐπεὶ τὴν ὑπάρειαν μὲν τῆς 'Ιδης | πόδα ἐξῆν 33' εἰπέων τῶν ποιητῶν, τῶν δὲ τοῦ ἄνθρωπον πόδα ὑπάρειαν εἰπέων.

---

76. The painter Nicias used to maintain that no small part of the artistic faculty was shown in the painter's choosing at the outset a subject of some amplitude, instead of dwarfing his art to small subjects, little birds (for example) or flowers. The right subjects, he said, were such as naval battles and cavalry engagements, which give an opportunity of introducing many figures of horses running or rearing or sinking to the ground, and of horsemen falling earthward or discharging javelins. His view was that the subject itself was a part of the painter's art, just as the ancient legends were a part of the art of poetry. So it need awaken no surprise that, in the province of style also, elevation results from the choice of a great subject.

77. The diction used in this style should be grandiose, elaborate, and distinctly out of the ordinary. It will thus possess the needed gravity, whereas usual and current words, though clear, are unimpressive and liable to be held cheap.

78. In the first place, then, metaphors must be used; for they impart a special charm and grandeur to style. They should not be numerous, however; or we find ourselves writing dithyrambic poetry in place of prose. Nor yet should they be far-fetched, but natural and based on a true analogy. There is a resemblance, for instance, between a general, a pilot, and a charioteer; they are all in command. Accordingly it can correctly be said that a general pilots the State, and conversely that a pilot commands the ship.

79. Not all metaphors can, however, be used convertibly like the above. Homer could call the lower slope of Ida its 'foot,' but he could never have called a man's foot his 'slope'1.

1 Hom. Il. xx. 218, ἄλλ' ἐθ' ὑπωρείας ὅκεον πολυτίδακος Ἰθης.
80. Ἐπάν μέντοι κινδυνώδης ἡ μεταφορά δοκῇ, μετα-
λαμβανέσθω εἰς εἰκασίαν· οὕτω γὰρ ἀσφαλεστέρα γίγνοντ']
ἀν. εἰκασία δ' ἐστὶ μεταφορὰ πλεονάζουσα, οἴον εἰ 
τῷ 'τότε τῷ Πύθωνι τῷ ρήτορι ρέοντι καθ' ὄμων' προσ-
5 θείς εἴποι, 'ώσπερ ρέοντι καθ' ὄμων.' οὕτω μὲν γὰρ 
eἰκασία γέγονεν και ἀσφαλεστέρος ὁ λόγος, ἐκεῖνος δὲ 
μεταφορὰ καὶ κινδυνοδέστερος. διὸ καὶ Πλάτων ἐπι-
σφαλές τι δοκεῖ ποιεῖν μεταφοράς μᾶλλον χρώμενος ἡ 
eἰκασίας, ὁ μέντοι Ξενοφῶν εἰκασίας μᾶλλον.

81. 'Ἀρίστη δὲ δοκεῖ μεταφορὰ τῷ 'Ἀριστοτέλει ἡ 
κατὰ ἐνέργειαν καλουμένη, ὅταν τὰ ἄψιν ἐνεργοῦντα 
eἰσάγηται καθάπερ ἐμψυχα, ὡς τὸ ἐπὶ τοῦ βέλους·

δὲ βελῆς καθ' ὄμων ἐπίπτεσθαι μενεαίνων, 
καὶ τὸ

κυρτὰ φαληρίωντα.

πάντα γὰρ ταῦτα, τὸ 'φαληριώντα' καὶ τὸ 'μενεαίνων,'
ζωτικὰς ἐνεργείας ἐοικεν.

82. Ἐνια μέντοι σαφέστερον ἐν ταῖς μεταφοραῖς 
λέγεται καὶ κυριώτερον, ἦπερ ἐν αὐτοῖς τοῖς κυρίοις, ὡς 
20 τὸ ἐφριζέν δὲ μάχη. οὐ γὰρ ἂν τοῖς αὐτὸς μεταβαλλό 
διὰ κυρίων οὕτῳ ἀληθέστερον εἴποι οὕτε σαφέστερον. τὸν 
γὰρ ἐκ τῶν δοράτων κλόνων καὶ τὸν γινόμενον τοῦτοι 
ἡρᾶμα ἥχον συνεχῶς φρίσσουσαν μάχην προσηγόρευσεν, 
καὶ ἄμα ἐπειλεῖται πως τῆς κατ' ἐνέργειαν μεταφορᾶς 
25 τῆς προερημένης, τῆν μάχην φρίσσειν εἰπὼν ὥσπερ 
ξώνων.

83. Δεῖ μεντοὶ μὴ λανθάνειν, ὅτι ἐνιαὶ μεταφοραὶ 
μικροπρέπειαν ποιοῦσι μᾶλλον ἢ μέγεθος, καίτοι τῆς 
20 μεταφορᾶς πρὸς ὅγκον λαμβανομένης, ὡς τὸ 

ἀμφὶ δ' ἐσάλπιγξεν μέγας οὐρανός:

3 δ'] Victorius, ἀλλ' Π. 4 τῷ ante τὸ τέρε add. Galeus. | Πῶθωνι τῷ supra 
versum add. Π. 13 ἐπιπτέσθαι ex ἐπιπταλοῖ αὐτ (ut videtur) Π. 19 εἶπερ Π. 
20 στὶ φησι περὶ τοῦ ἐφριζέν δὲ μάχη in margin P. | μεταβαλῶν Π. 22 καὶ 
tῶν ins. Spengelius. 23 ἡρᾶμα Π. 24 ἐπιληπται Π.
80. When the metaphor seems daring, let it for greater security be converted into a simile. A simile is an expanded metaphor, as when, instead of saying ‘the orator Python was then rushing upon you in full flood,’ we add a word of comparison and say ‘was like a flood rushing upon you.’ In this way we obtain a simile and a less risky expression, in the other way metaphor and greater danger. Plato’s employment of metaphors rather than similes is, therefore, to be regarded as a risky feature of his style. Xenophon, on the other hand, prefers the simile.

81. In Aristotle’s judgment the so-called ‘active’ metaphor is the best, wherein inanimate things are introduced in a state of activity as though they were animate, as in the passage describing the shaft:

Leapt on the foemen the arrow keen-whetted with eager wing,
and in the words:

High-arched foam-crested.

All such expressions as ‘foam-crested’ and ‘eager wing’ suggest the activities of living creatures.

82. Some things are, however, expressed with greater clearness and precision by means of metaphors than by means of the precise terms themselves: e.g. ‘the battle shuddered.’ No change of phrase could, by the employment of precise terms, give the meaning with greater truth and clearness. The poet has given the designation of ‘shuddering battle’ to the clash of spears and the low and continuous sound which these make. In so doing he has seized upon the aforesaid ‘active’ metaphor and has represented the battle as ‘shuddering’ like a living thing.

83. We must, however, not lose sight of the fact that some metaphors conduce to triviality rather than to grandeur, even though the metaphor be employed in order to enhance the effect. An instance is the line:

And with thunder-trumpet pealing the boundless heaven rang round.

1 Demosth. de Cor. 136.
2 Aristot. Rhet. iii. 11.
3 Hom. II. iv. 126.
4 Hom. II. xiii. 798.
5 Hom. II. xiii. 339.
6 Hom. II. xxi. 388.
οὐρανὸν γὰρ ὅλον ἡχοῦντα οὐκ ἔχοντι προσεικάσαι ἡχοῦση σάλπιγγι, πλὴν εἰ μή τις ἄρα ἀπολογοῖτο ὑπὲρ τοῦ Ὄμηρον λέγων, ὡς οὔτως ἡχῆσεν μέγας οὐρανὸς, ὡς ἄν ἡχῆσεν σαλπίζων ὅλος οὐρανὸς.

84. 'Ετέραν οὖν ἐπινοησώμεν μεταφορὰν μικρότητος αἰτιάν γυνομένην μᾶλλον ἡ μεγέθους: δεῖ γὰρ ἐκ τῶν μειζόνων μεταφέρειν εἰς τὰ μικρά, οὐ τὸ ἐναντίον, οἷον ὡς ὁ Ἑνοφῶν φησιν, ἑπεὶ δὲ πορευομένων ἐξεκύμνην τι τῆς φάλαγγος.' τῆς γὰρ τῆς τάξεως παρεκτροπῆς ἐκκυμαίνονης θαλάσσῃ εἰκασεν καὶ προσωπόμασεν. εἰ δὲ τις μεταβαλὼν εὑποι ἐκφαλαγγίζοισαν τὴν θάλασσαν, τάχα μὲν οὐδὲ οἰκεῖως μετοίσει, πάντη δὲ πάντως μικροπρεπῶς.

85. 'Ενιοὶ δὲ καὶ ἀσφαλίζονται ταῖς μεταφοράς ἐπιθέτους ἐπιφερομένους, ὅταν αὐτοῖς κινδυνώδεις δοκῶσιν, ὡς ὁ Θεόγνις παρατίθεται τῷ τόξῳ 'φόρμιγγα ἄχορδον' ἐπὶ τοῦ τῷ τόξῳ βάλλοντος· ἡ μὲν γὰρ φόρμιγγες κινδυνώδεις ἐπὶ τοῦ τόξου, τῷ δὲ ἄχορδῳ ἡσφάλισται.

86. Πάντων δὲ καὶ τῶν ἄλλων ἡ συνήθεια καὶ μάλιστα μεταφορῶν διδάσκαλος· μικρὸν γὰρ σχεδὸν πάντα μεταφέρουσα λανθάνει διὰ τὸ ἀσφαλῶς μεταφέρειν, λευκὴν τε φωνὴν λέγουσα· καὶ δὲν ἀνθρώπων καὶ τραχύν 233' ἢθος καὶ μακρὸν ρήτορα καὶ τάλλα, οὕτα οὔτω μεταφέρεται μουσικῶς, ὥστε ὅμοια δοκεῖ τοῖς κυρίοις.

87. Τοῦτον ἐγὼ κανόνα τίθεμαι τῆς ἐν λόγοις μεταφορᾶς, τῆς τῆς συνήθειας τέχνην εἰτε φύσιν. οὔτω γοῦν ἐνια μετήνεγκεν ἡ συνήθεια καλῶς, ὥστε οὐδὲ κυρίως ἐτί ἐδεήθημεν, ἀλλὰ μεμένηκεν ἡ μεταφορὰ κατέχουσα τοῦ τοῦ κυρίου τότον, ὡς ὁ τῆς ἀμπελόνου ὀφθαλμὸς· καὶ 30 εἰ τι ἐτέρους τοιούτουν.

The entire firmament when resounding ought not to have been likened to a resounding trumpet, unless on Homer’s behalf the defence be advanced that high heaven resounded in the way in which the entire heaven would resound were it trumpeting.

84. Let us, therefore, consider a different kind of metaphor, one which leads to pettiness rather than to grandeur. Metaphors should be applied from the greater to the less, not the other way about. Xenophon, for example, says: ‘on the march a part of the line surged out.’ He thus likens a swerving from the ranks to a surging of the sea, and applies this term to it. If, however, it were conversely to be said that the sea swerved from ‘line,’ the metaphor would possibly not be even appropriate; in any case it would be utterly trivial.

85. Some writers endeavour by the addition of epithets to safeguard metaphors which they consider risky. In this way Theognis applies to the bow the expression ‘lyre without chords’ when describing an archer in the act of shooting. It is a bold thing to apply the term ‘lyre’ to a bow, but the metaphor is guarded by the qualification ‘without chords.’

86. Usage, which is our teacher everywhere, is so particularly in regard to metaphors. Usage, in fact, clothes almost all conceptions in metaphor, and that with such a sure touch that we are hardly conscious of it. It calls a voice ‘silvery,’ a man ‘keen,’ a character ‘rugged,’ a speaker ‘long,’ and so on with metaphors in general, which are applied so tastefully that they pass for literal description.

87. My own rule for the use of metaphor in composition is the art—or nature—found in usage. Metaphors have in some cases been so well established by usage that we no longer require the literal expressions, but the metaphor has definitely usurped the place of the literal term. For instance, ‘the eye of the vine,’ and so forth.

1 Xen. Anab. i. 8, 18, ὃς δὲ πορευομένων ἐξεκύμανε τι τῆς φάλαγγος.
2 Theog. trag., Nauck, p. 769.
88. Σφόνδυλος μέντοι καὶ κλείς τὰ ἐπὶ τοῦ σώματος, καὶ κτένες, οὐ κατὰ μεταφορὰν ὄνομασται, ἀλλὰ καθ’ ὀμοιότητα διὰ τὸ ἐοικέναι τὸ μὲν κτενὶ μέρος, τὸ δὲ κλειδί, τὸ δὲ σφονδύλῳ.

89. 'Εσθάν μέντοι εἰκασίαν ποιῶμεν τὴν μεταφορὰν, ὡς προλελεκται, στοχαστῶν τοῦ συντόμου, καὶ τοῦ μηδὲν πλέον τοῦ ἄσπερ’ προτιθέναι, ἐπεὶ τοῖς ἀντ’ εἰκασίας παραβολή ἑσται ποιητικῆ, οἰον τὸ τοῦ Ξενοφώντος, ἄσπερ δὲ κύων γενναῖος ἀπρονότως ἐπὶ κάπρον φέρεται,’ καὶ ἄσπερ ἔπος λυθεὶς διὰ πεδίου γαυριῶν καὶ ἀπολακτίζων’ ταῦτα γὰρ οὐκ εἰκασίας ἑτὶ έοικεν, ἀλλὰ παραβολάς ποιητικαῖς.

90. Τὰς δὲ παραβολὰς ταῦτας οὔτε ῥάδιως ἐν τοῖς πεζοῖς λόγοις τιθέναι δεῖ, οὔτε ἄνευ πλείστης φυλάκῆς. καὶ περὶ μεταφορᾶς μὲν τοσαῦτα ὡς τύπῳ εἰπτέων.

91. Δηπτέον δὲ καὶ σύνθετα ὄνοματα, οὐ τὰ διθυραμβικῶς συγκείμενα, οἰον ‘θεοστάτους πλάνας,’ οὐδὲ ‘ἄστρων δορύτυρον στρατόν,’ ἀλλ’ ἐοικότα τοῖς ὑπὸ τῆς συνθήκειας συγκειμένοις: καθὸλου γὰρ ταῦτῃ κανόνα ποιοῦμαι πάσης ὄνομασίας, νομοθέτας λέγονσαν καὶ ἀρχιτεκτονας, καὶ τοιάδε πολλὰ ἐτέρα ἀσφαλῶς συντιθέσαν.

92. Ἐξει μέντοι τὸ σύνθετον ὄνομα ὁμοίοι καὶ ποικιλίαν τυά ἐκ τῆς συνθήκῃς καὶ μέγεθος, καὶ ᾣμα καὶ συντομίαν τυά. ὄνομα γὰρ τεθίστηκαν ἀντὶ ὅλου τοῦ λόγου, οἶον ἄν τὴν τοῦ σίτου κομιδὴν σιτοπομπίαν λέγης: πολός γὰρ οὕτω μείζον. τάχα δ’ ἄν καὶ λυθέντος ὄνοματος εἰς λόγον ἔτερον τρόπον μείζον γένοιτο, οἶον σίτου πομπῆ ἀντὶ σιτοπομπίας.

93. Ὅνομα δ’ ἀντὶ λόγου τίθεται, οἴον ὡς ὁ Ξενοφῶν φυγόσον ὅτι οὐκ ἦν λαβὼν ὅνον ἄγριον, εἰ μὴ οἱ ἢπεις διαστάντες θερόν διαδεχόμενον: ὄνοματι, οἴον ὅτι οἱ μὲν

88. The parts of the body, however, which are called 'vertebra' (σφανδυλος), 'collar-bone' (κλεις), and 'ribs' (κτένες), derive their names not from metaphor but from their resemblance to a spindle-whorl, a key, and a comb respectively.

89. When we turn a metaphor into a simile in the way above described, we must aim at conciseness. We must do no more than prefix some such word as 'like,' or we shall have a poetical image in place of a simile. Take, for example, the following passage of Xenophon: 'like as a gallant hound charges a boar recklessly,' and 'like as a horse when untethered bounds proudly prancing over the plain.' Such descriptions have the appearance not of simile but of poetical imagery.

90. These images should not be used in prose lightly nor without the greatest caution.—This concludes our sketch of the subject of metaphor.

91. Compound words should also be used. They should not, however, be formed after the manner of the dithyrambic poets, e.g. 'heaven-prodigied wanderings' or 'the fiery-speared battalions of the stars.' They should resemble the compounds made in ordinary speech. In all word-formation I regard usage as the universal arbiter, usage which speaks of 'law-givers' and 'master-builders,' and with sure touch frames many other compounds of the kind.

92. A compound word will usually, from the very fact that it is composite, derive a certain decorative quality and grandeur, and a certain pith as well. One word will stand for an entire phrase. For instance, you might speak of the transport of corn as 'corn-convoy,' thus using a much more striking expression. Still, it may sometimes happen that the same strengthened effect will be obtained by the converse process of resolving a word into a phrase—'corn-convoy,' for instance, into 'convoy of corn.'

93. An example of a word used instead of a phrase is Xenophon's sentence: 'it was not possible to capture a wild-ass unless the horsemen posted themselves at intervals and gave chase in relays.' The single word (διαδεχομενοι) is

---

1 Xen. Cyrop. 1. 4, 21.  
3 Xen. Anab. 1. 5, 2.
94. Τὰ δὲ πεποιημένα ὄνοματα ὁρίζονται μὲν τὰ κατὰ μύμησιν ἐκφρόμενα πάθους ἢ πράγματος, οἰον ὡς τὸ 'σίζε' | καὶ τὸ 'λάπτόντες,' (95) ποιεῖ δὲ μάλιστα μεγαλο-233' πρέπειαν διὰ τὸ οἷον ψόφοις ἐσοκεῦαι, καὶ μάλιστα τὸ ἔξενω οὐ γὰρ ὄντα ὄνοματα λέγει, ἀλλὰ τότε γινόμενα, καὶ ἁμα σοφὸν τι φαίνεται ὄνοματος καίνου γένεσις, οἰον συνηθεῖα: ἐοικεν γονὸν ὄνοματουργῶν τοῖς πρῶτοι θε-μένους τὰ ὄνοματα.

96. Στοχαστεόν πρῶτον μὲν τοῦ σαφοῦς ἐν τῷ ποιου-μένῳ ὄνοματι καὶ συννήθους, ἔπειτα τῆς ὁμοιότητος πρὸς τὰ κείμενα ὄνοματα, ὡς μὴ φρυγίζειν ἢ σκυθίζειν τις δόξει μεταξὺ Ἑλληνικῶν ὄνομάτων.

97. Ποιητέου μέντοι ᾧτοι τὰ μὴ ὄνομασμένα, οἰον ὡς τὰ τύμπανα καὶ τάλλα τῶν μαλθακῶν ὀργανά κυναίδας εἰπὼν καὶ 'Ἀριστοτέλης τὸν ἐλεφαντιστήν· ἢ παρὰ τὰ κείμενα παρονομαζόντα αὐτῶν, οἰον ὡς τὸν σκαφίτην τις ἔφη τὸν τὴν σκάφην ἐρέσσοντα, καὶ 'Ἀριστοτέλης τὸν αὐτίτην οἰον τὸν μόνον αὐτῶν ὄντα.

98. Ξενοφόν ὅς 'ἡλελιξέ' φησιν ὃ στρατός, τὴν τοῦ ἐλελεύ ἀναβόησιν ἦν ἄνεβοι ὁ στρατός συνεχῶς παρα-25 ποηῆσα ὄνοματι. ἐπισφαλὲς μέντοι τούργον, ὡς ἔφην, καὶ αὐτοῖς τοῖς ποιηταῖς. καὶ τὸ διπλῶν μέντοι ὄνομα εἴδος ἄν εἰ ζε πεποιημένον ὄνοματος: πάν γὰρ τὸ συντε-θέμενον ἐκ τινῶν γέγονεν δηλοῦτι.

equivalent to saying that those in the rear were pursuing, while the others rode forward to meet them, so that the wild ass was intercepted. The compounding of words already compounded should, however, be avoided. Such double composition oversteps the limits of prose-writing.

94. Our authorities define 'onomatopoeic' words as those which are uttered in imitation of an emotion or an action, as 'hissed' and 'lapping'.

95. Homer impresses his hearers greatly by the employment of words descriptive of inarticulate sounds, and by their novelty above all. He is not making use of existing words, but of words which were then coming into existence. Moreover, the creation of a fresh word analogous to words already in use is regarded as a kind of poetic gift. As a word-maker, Homer seems, in fact, to resemble those who first gave things their names.

96. The foremost aim in the formation of words should be clearness and naturalness; the next, due analogy with established words. A writer should not have the appearance of introducing Phrygian or Scythian words among those of Greece.

97. Words should be formed either to denote things which have as yet not been named, as was done by the person who described the kettledrums and other instruments of effeminate devotees as 'lecheries,' or by Aristotle when he spoke of an 'elephanteer' (elephant-driver). Or again, a writer may independently fashion words from existing ones, as when someone gave the name of 'boatman' to one who rows a boat, or as when Aristotle called a man who lives by himself a 'solitary'.

98. Xenophon says that 'the army huzzaed,' denoting by this derivative the cry of 'huzza' which the troops kept raising continually. The practice is, however, as I said, full of risk even for the poets themselves. It may be added that a compound is a kind of manufactured word, everything which is put together springing manifestly from certain existing material.

1 Hom. Odyssey. ix. 394; Il. xvi. 161.
3 Cp. § 144 infra.
99. Μεγαλείον δὲ τὶ ἔστι καὶ ἡ ἀληγορία, καὶ μάλιστα ἐν ταῖς ἀπειλαῖς, οἷον ὡς ὁ Διονύσιος, ὅτι 'οἱ τέττυγες αὐτοῖς ἢσονται χαμόθεν.'

100. Εἴ δ' οὔτως ἀπλῶς ἐίπεν, ὅτι τεμεῖ τὴν Δοκρίδα 5 χώραν, καὶ ὁργιλώτερος ἀν ἐφάνη καὶ εὐτελέστερος. νῦν δὲ ὦσσερ συγκαλύμματι τοῦ λόγου τῆς ἀληγορία κέχρηται: πάν γὰρ τὸ ὑπονοούμενον φοβερότερον, καὶ ἄλλος εἰκάζει ἄλλο τι· δ' ἐδε σαφές καὶ φανερόν, καταφρονεῖσθαι εἰκός, ὦσσερ τοὺς ἀποδεδυμένους.

101. Δῶ καὶ τὰ μυστήρια ἐν ἀληγορίαις λέγεται πρὸς ἐκπληξίν καὶ φρίκην, ὦσσερ ἐν σκότῳ καὶ νυκτὶ. εἴοικε δὲ καὶ ἡ ἀληγορία τῷ σκότῳ καὶ τῇ νυκτὶ.

102. Φυλάττεσθαι μέντοι κατὶ ταύτης τὸ συννεχές, ὡς μη ἀινύγμα ὁ λόγος ἡμῖν γένηται, οἷον τὸ ἐπὶ τῆς 15 σικύας τῆς ἱστρικῆς:

ἀνδρ' εἶδον πυρὶ χαλκὸν ἐπ᾽ ἀνέρι κολλήσαντα.

καὶ οἱ Δάκωνες πολλὰ ἐν ἀληγορίαις ἔλεγον ἐκφοβοῦντες, οἷον τὸ 'Διονύσιος ἐν Κορίνθῳ' πρὸς Φίλιππον, καὶ ἄλλα τοιαῦτα οὐκ ὀλίγα.

103. 'Ἡ συντομία δὲ τῇ μὲν μεγαλοπρεπῆς, καὶ μάλιστα ἡ ἀποσιωπησίς: ἕνα γὰρ μη ῥηθέντα μεῖζονα φαίνεται καὶ ὑπονοηθέντα μᾶλλον. τῇ δὲ μικροπρεπῆς.

καὶ γὰρ ἐν διλογίας γίνεται μέγεθος, οἷον ὡς Ξενοφών, 'τὰ δὲ ἀρματα ἐφέρετο,' φησὶ, 'τὰ μὲν δὲ αὐτῶν τῶν 25 φιλίων, τὰ δὲ καὶ δι' αὐτῶν τῶν πολεμίων.' τολῷ γὰρ οὔτω μείζον, ἡ ἐίπερ ὁδ' ἐίπεν, 'καὶ διὰ τῶν φιλίων, καὶ διὰ τῶν πολεμίων αὐτῶν.'

104. | Πολλαχοῦ δὲ καὶ τὸ πλάγιον μεῖζον τοῦ εὐθέος, 234' οἷον 'ἡ δὲ γνώμη ἦν, ὡς εἰς τὰς τάξεις τῶν 'Ελλήνων

99. There is a kind of impressiveness also in allegorical language. This is particularly true of such menaces as that of Dionysius: 'their cicalas shall chirp from the ground.'

100. If Dionysius had expressed his meaning directly, saying that he would ravage the Locrian land, he would have shown at once more irritation and less dignity. In the phrase actually used the speaker has shrouded his words, as it were, in allegory. Any darkly-hinting expression is more terror-striking, and its import is variously conjectured by different hearers. On the other hand, things that are clear and plain are apt to be despised, just like men when stripped of their garments.

101. Hence the Mysteries are revealed in an allegorical form in order to inspire such shuddering and awe as are associated with darkness and night. Allegory also is not unlike darkness and night.

102. Here again excess must be avoided, lest language become a riddle in our hands, as in the description of the surgeon's cupping-glass:—

A man I beheld who with fire had welded brass to a man's flesh.

The Lacedaemonians conveyed many of their threats by means of allegory, as in the message 'Dionysius at Corinth' addressed to Philip, and in many similar expressions.

103. In certain cases conciseness, and especially apophasis, produce elevation, since some things seem to be more significant when not expressed but only hinted at. In other cases, however, triviality is the result. Impressiveness may result from repetitions such as those of Xenophon, who says: 'the chariots rushed, some of them right through the ranks of friends, others right through the ranks of foes.' Such a sentence is far more striking than if Xenophon had put it in this way: 'right through the ranks both of friends and foes.'

104. Often the indirect expression is more impressive than the direct: e.g. the intention was that they should charge

1 See note on Proverbs. 2 Cleobulina, fragm. 1, Bergk. 3 See note on Proverbs. 4 Xen. Anab. i. 8, 20.
120 ΔΗΜΗΤΡΙΟΥ ΠΕΡΙ ΕΡΜΗΝΕΙΑΣ

...έλωντων καὶ διακοψόντων' ἀντὶ τοῦ 'ἄπεσεν τὸ ἐλάσαι καὶ διακόπαι.'

105. Συμβέβληται δὲ καὶ ἡ ὁμοιότης τῶν ὀνομάτων καὶ ἡ δυσφωνία ἡ φαινομένη· καὶ γὰρ τὸ δύσφωον πολλαχῶν ὁγκηρόν, ὀστερ.

Αἰας δέ ὁ μέγας αἰέν ἐφ 'Εκτορι.

πολὺ γὰρ μᾶλλον τὸν Αἰαντα μέγαν ἐνέφηνεν ἡ τῶν δύο σύμπληγξις τῆς ἐπταβοείου ἀστίδος.

106. Τὸ δὲ ἐπιφάνημα καλούμενον ὁρίζοντο μὲν ἂν τις λέξων ἐπικοσμοῦσαν, ἐστι δὲ τὸ μεγαλοπρεπέστατον ἐν τοῖς λόγοις. τῆς γὰρ λέξεως ἡ μὲν ὑπηρετεῖ, ἡ δὲ ἐπικοσμεῖ. ὑπηρετεῖ μὲν ἡ τοιάδε,

οῖαν τὰν ύπόκινθον ἐν οὐρεσὶ ποιμένες ἄνδρες ποσι καταστείβουσιν,

15 ἐπικοσμεῖ δὲ τὸ ἐπιφερόμενον τὸ χαμαι δὲ τε πορφύρον ἄνθος:

ἐπενήνεκται γὰρ τούτο τοῖς προενήνεγμένοις κόσμοις σαφῶς καὶ κάλλος.

107. Μεστὴ δὲ τούτων καὶ ἡ Ὀμήρου ποιήσις, οἶνον

20 ἐκ καπνοῦ κατέθηκε', ἐπεὶ οὐκέτι τοῦσιν ἐφ' ἐκεῖ, οἷς τὸ πάρος Ῥωμύρας κατέλειψεν Ὀδύσσεύς. πρὸς δ' ἐτι καὶ τόδε μειζόν ἐπὶ φρεσιν ἐμβαλε δαίμων, μήτως οὐνοθέντες, ἔριν στήσαντες ἐν ὑμῖν, ἀλλήλους τρώσατε.

25 εἶτα ἐπιφωνεῖ,

αὐτὸς γὰρ ἐφέλκεται ἄνδρα σίδηρος.

108. Καὶ καθόλου τὸ ἐπιφάνημα τοῖς τῶν πλουσίων

1 ἐλώντων] Xen. libri, ἐλθόντων P. 9 ὅρος φωνήματος in marg. P.
13 οὐρεσὶν P. | ποιμένες supra versum add. P. 14 ποοί P. 21 στροφ.-
19 ἑπένδυς P. 25 ὠραίον in margine P.
the ranks of the Greeks and cut their way through them' rather than 'they intended to charge and cut their way through'.

105. Similarity of words and obvious harshness of sound may contribute to the same result. Harshness of sound is often effective, as in the words

And Aias the mighty at Hector the brazen-helmed evermore
Was aiming his lance.

The concurrence of the two words (Aías, aiév) gives a far more vivid impression of the greatness of Ajax than even his famous sevenfold buckler.

106. The so-called 'epiphoneme' may be defined as 'diction that adorns.' It produces elevation of style in the highest degree. Some parts of diction simply subserve the thought, while others embellish it. Of the former the following is an example:—

Like the hyacinth-flower, that shepherd folk 'mid the mountains tread Underfoot.
The embellishment comes with the added clause:—

and low on the earth her bloom dark-splendid is shed.

The addition thus made to the preceding lines clearly adorns and beautifies.

107. The poetry of Homer abounds in instances, e.g.

'I have taken them out of the smoke,' say thou, 'for they seem no more
Like those that Odysseus left when he sailed for the Trojan shore, But marred, wherever the wreaths of the fire-reek were wont to roll.

And another fear and a greater Cronion hath put in my soul,
Lest perchance ye be heated with wine, and ye break into strife and jar,

And ye wound one another, and shame the feast, and your wooing mar.

After this he adds as a finishing-touch:—

For the steel of itself hath a spell and it draweth men on unto war.'

108. In general it may be said that the epiphoneme

1 Xen. Anab. i. 8, 10. 2 Hom. Il. xvi. 358.
3 Sappho Fragm. 94, Bergk. 4 Hom. Odyss. xix. 7: cp. xvi. 288.
122

ΔΗΜΗΤΡΙΟΥ ΠΕΡΙ ΕΡΜΗΝΕΙΑΣ

εἰοικεν ἐπιδείγμασιν, γείσους λέγω καὶ τρυγλύφοις καὶ πορφύραις πλατείαις· οἶνον γάρ τι καὶ αὐτό τοῦ ἐν λόγοις πλούτου σημεῖον ἔστω.

109. Δόξειεν δ' ἀν καὶ τὸ ἐνθύμημα ἐπιφωνήματος εἶδος τι εἶναι, οὐκ ὃν μὲν ὁ γὰρ κόσμον ἠνεκεν, ἀλλὰ ἀποδείξεως παραλαμβάνεται, πλὴν ἐπιλεγόμενον γε ἐπι- φωνηματικῷ.

110. 'Οσαύτως δὲ καὶ ἡ γνώμη ἐπιφωνομένῳ των ἐοικεν ἐπὶ προειρημένοις, ἀλλ' οὐδ' αὐτὴ ἐπιφώνημα ἐστὶ· καὶ γὰρ προλέγεται πολλάκις, λαμβάνει μέντοι χῶραν ποτὲ ἐπιφωνήματος.

111. Τὸ δὲ,

νηπίως οὐδ' ἄρ' ἐμελλε κακὰς ὑπὸ κῆρας ἀλύειν, οὐδ' αὐτὸ ἐπιφώνημα ἀν εἰγ' οὓς γὰρ ἐπιλέγεται οὐδὲ ἐπικοσμεῖ, οὐδ' ὅλως ἐπιφωνήματι ἐοικεν, ἀλλὰ προσ- φωνήματι ἡ ἐπικερτομήματι.

112. Τὸ δὲ ποιητικὸν ἐν λόγοις ὃτι μὲν μεγαλοπρεπές, καὶ τυφλῷ δήλῳ φασι, πλὴν οἵ μὲν γυμνῆς πάνω χρόνται τῇ μιμήσει τῶν ποιητῶν, μᾶλλον δὲ οὐ μιμήσει, ἄλλα μεταθέσει, καθάπερ Ἰρόδοτος.

113. Θουκυδίδης μέντοι κάν λάβῃ παρὰ ποιητοῦ τι, ἰδίως αὐτῷ χρώμενος ἰδιον τὸ ληφθὲν ποιεῖ, οἶον ο μὲν ποιητῆς ἐπὶ τῆς Κρήτης ἔφη,

Κρήτη τις γαί' ἐστί μέσῳ ἐνι oὐνοπὶ πόντῳ, καλὴ καὶ πέιερα, περίρρυτος. 1

ὁ μὲν δὴ ἐπὶ τοῦ μεγέθους ἐχρήσατο τὰ 'περίρρυτοι,' ὁ δὲ Θουκυδίδης ὁμοοεῖν τοὺς Σικελιώτας καλὸν οἴεται εἶναι, γῆς ὄντας | μᾶς καὶ περίρρυτον, καὶ ταύτα πάντα 234 ἐπών, γῆν τε ἀντὶ νῆσον καὶ περίρρυτον ὁσαύτως, ὁμως 30 ἑτερα λέγειν δοκεῖ, διότι οὐχ ὅς πρὸς μέγεθος, ἄλλα πρὸς

1 γε ἔσοι (punctis superpositis) P. 2 οἱ P, or hic supra versum addito. 3 εὐσιν supra versum add. P. 4 περὶ ἐνθυμήματος in margine P. 22 αὐτῷ P accentu supra o eraso. | λειψθέν P. 23 κρήτης in κρήτης corr. P. | γαί' ἐστὶν codd. Homeri, γ' εστι P. 24 αὐνοπ.: 1 posterius in rasura P. 25 πέιερα P. 26 ἐχρήσατο τὸ P. 28 ταύτα P.
bears a likeness to the things on which the wealthy pride themselves,—cornices, triglyphs, and bands of purple. Indeed, it is in itself a mark of verbal opulence.

109. The enthymeme may be thought to be a kind of epiphoneme. But it is not so, since it is employed for purposes not of adornment but of proof. Though, to be sure, it may come last after the manner of an epiphoneme.

110. Similarly a maxim resembles in some points an epiphoneme added to a previous statement. Nevertheless a maxim is not an epiphoneme. Though at times it may come last like an epiphoneme, it often comes first.

111. Again, the line

Fool!—for it was not his weird from the blackness of doom to flee

will be no epiphoneme. For it is not additional nor is it ornamental. It has no likeness at all to an epiphoneme, but rather to an allocution or a taunt.

112. A touch of poetic diction adds to the elevation of prose. Even a blind man can see that, as the proverb has it. Still some writers imitate the poets quite crudely. Or rather, they do not imitate them, but transfer them to their pages as Herodotus has done.

113. Thucydides acts otherwise. Even if he does borrow something from a poet, he uses it in his own way and so makes it his own property. Homer, for instance, says of Crete:

A land there is, even Crete, in the midst of the dark sea-swell,
Fair, fertile, wave-encompassed.

Now Homer has used the word ‘wave-encompassed’ to indicate the great size of the island. Thucydides, on his part, holds the view that the Greek settlers in Sicily should be at one, as they belong to the same land and that a wave-encompassed one. Although he employs throughout the same terms as Homer—‘land’ and ‘wave-encompassed’ in place of ‘island’—he seems nevertheless to be saying something

1 Hom. II. xii. 113.  
3 Thucyd. iv. 64.
ομόνουαν αὐτοῖς ἐχρήσατο. περὶ μὲν δὴ μεγαλοπρεπείας τοσαῦτα.

II. "Ωσπερ δὲ παράκειται φαύλα τινα ἀστέιοις τισίν, οἷον θάρρει μὲν τὸ θράσος, ἡ δ’ αἰσχύνη τῇ αἰδοῖ, 5 τὸν αὐτὸν τρόπον καὶ τῆς ἐρμηνείας τοὺς χαρακτήροισιν παράκεινται διημαρτημένοι τινές. πρῶτο δὲ περὶ τού γειτνιῶντος τῷ μεγαλοπρεπεί λέξομεν. ὑνόμα μὲν οὖν αὐτῷ ψυχρόν, ὀρίζεται δὲ τὸ ψυχρὸν Θεόφραστος οὕτως, ψυχρόν ἐστι τὸ ὑπερβάλλον τὴν οἰκείαν ἀπαγγελίαν, 10 οἷον

ἀπυνδάκωτος οὐ τραπεζοῦται κύλιξ,
ἀντὶ τοῦ ἀπόθεμενος ἐπὶ τραπέζης κύλιξ οὐ τίθεται. τὸ γὰρ πράγμα σμικρὸν ὃν οὐ δέχεται ὄγκον τοσοῦτον λέξεως.

II. Γίνεται μέντοι καὶ τὸ ψυχρὸν ἐν τρισίν, ὦσπερ καὶ τὸ μεγαλοπρεπές. ἡ γὰρ ἐν διανοίᾳ, καθάπερ ἐπὶ τοῦ Κύκλωτος λιθοβολοῦντος τὴν ναῦν τοῦ Ὀδυσσέως ἔφη τις, 'φερομένου τοῦ λίθου ἄγγες ἐνέμοντο ἐν αὐτῇ,' ἐκ γὰρ τοῦ ὑπερβεβλημένου τῆς διανοίας καὶ ἀδυνάτου ἡ

20 ψυχρότης.

II. 'Εν δὲ λέξει ὁ Ἀριστοτέλης φησὶ γίνεσθαι τετραχῶς, * * όσὶ 'Αλκιδάμας 'ψυχρὸν ἱδρώτα.' ἡ ἐν συνθέσι, ὅταν διθυραμβώδης συντεθή ἡ δίπλωσις τοῦ ὀνόματος, όσὶ τὸ ἑρμοπλανοῦς ἔφη τις, καὶ εἰ τι ἄλλο 25 οὕτως ὑπέροχον. γίνεται δὲ καὶ ἐν μεταφορᾷ τὸ ψυχρὸν, 'τρέμοντα καὶ ὀχρὰ τὰ πράγματα.' τετραχῶς μὲν οὖν κατὰ τὴν λέξιν οὕτως ἀν γίγνοιτο.

II. Σύνθεσις δὲ ψυχρὰ ἡ μὴ ἐνυρθόμος, ἀλλὰ ἄρυθμος οὖσα καὶ διὰ πάντων μακράν ἔχουσα, ὦσπερ ἡ τοιάδε,

different. The reason is that he uses the words with reference not to size but to concord.—Thus much with regard to elevation of style.

114. As in the sphere of morals certain bad qualities exist side by side with certain attractive qualities (audacity, for example, corresponding to bravery, and shame to reverence), so also the leading types of style are matched by distorted varieties. We will first speak of the style which is next neighbour to the elevated. Its name is 'frigid,' and it is defined by Theophrastus as that which transcends the expression appropriate to the thought, e.g.

Chalice unbased is not intabulated.

Here the meaning is: 'a cup without a bottom is not placed upon a table.' The subject, being trivial, does not admit of such magniloquence.

115. Frigidity, like elevation, arises at three points. One of these is the thought itself, as when a writer once said, in describing how the Cyclops cast a boulder after the ship of Odysseus: 'when the boulder was in mid career goats were browsing on it.' The words are frigid because the conceit is extravagant and impossible.

116. In diction Aristotle says that frigidity is of fourfold origin, arising from [(1) 'strange terms'; (2) 'epithets']...as when Alcidamas speaks of 'moist sweat'; (3) 'composites,' when words are compounded in a dithyrambic manner, as with the expression 'desert-wandering' which someone uses, and with other pompous expressions of the kind; (4) 'metaphors,' e.g. 'a crisis pale and trembling.' Frigidity of diction may, therefore, arise in four ways.

117. Composition is frigid when it lacks good rhythm, or lacks all rhythm, having long syllables from beginning to

---

1 Theophr. π. Μξ. 2 Soph. Triptol. fragm., Nauck 2 p. 265.
3 Scr. Inc. 4 Alcid. 5 Scr. Inc.
118. Ψυχρόν δὲ καὶ τὸ μέτρα τιθέναι συνεχῇ, καθάπερ 5 τινές, καὶ μὴ κλεπτόμενα ὑπὸ τῆς συνεχείας: ποιήμα γὰρ ἀκαίρων ψυχρῶν, διὸ καὶ τὸ ύπέρμετρον.

119. Καὶ καθόλου ὁποῖον τί ἔστων ἡ ἀλαζονεία, τοιοῦτον καὶ ἡ ψυχρότης: ο timeval ἀλαζῶν τὰ μὴ προσόντα αὐτῷ αὐχεί ὅμως ὡς προσόντα, ο τα μικροῖς πράγμασιν 10 περιβάλλων ὄγκον, καὶ αὐτὸς ἐν μικροῖς ἀλαζονευμένω ἐοικεν. καὶ ὁποῖον τι τὸ ἐν τῇ παρομία κοσμούμενον ὑπέρον, τοιούτων τί ἔστι καὶ τὸ ἐν τῇ ἐρμηνείᾳ ἐξηρμένον ἐν μικροῖς πράγμασιν.

120. Καίτοι τινές φασὶ δεῖν τὰ μικρὰ μεγάλως λέγειν, 15 καὶ σημείων τούτῳ ἥγουνται ὑπερβαλλοῦσης δυνάμεως. ἔγω δὲ Πολυκράτει μὲν τῷ βῆτορι συγχωρὸ ἐγκωμίαζοντι * * ὡς 'Ἀγαμέμνονα ἐν ἀντιθέτοις καὶ μεταφοραῖς καὶ πάσι τοῖς ἐγκωμιαστικοῖς τρόποις: ἐπαίξεν γάρ, οὐκ ἐπιστού- δαξεν, καὶ αὐτὸς τῆς γραφῆς ὁ ὄγκος παῖγνιον ἔστι. 20 παίξεω μὲν δὲ ἐξέστω, ὡς φημι, τὸ δὲ πρέπον ἐν παντὶ πράγματι φυλακτέον, τούτ' ἔστι προσφόρας ἐρμηνευτέον, τὰ μὲν μικρὰ μικρῶς, τὰ μέγαλα δὲ μεγάλως.

121. Καθάπερ Ξενοφῶν ἔπi τοῦ Τηλεβόα ποταμοῦ 25 μικροῦ ὄντος καὶ καλοῦ φησιν, 'ὑώς δὲ ποταμὸς ἦν μέγας μὲν οὐ, καλὸς δὲ: τῇ γὰρ βραχύτητι τῆς συνθέσεως καὶ τῇ ἀπολήξει τῇ εἰς τὸ 'δὲ' μόνον οὐκ ἐπέδειξεν ήμῖν μικρὸν ποταμὸν. ἔτερος δὲ τις ἐρμηνεύων ὁμοίως τῷ Τηλεβόα ποταμῷ ἔφη, ὡς ἀπὸ τῶν Λαυρικῶν ὁρέων ὀρμώμενος ἐκδιδοὶ ἐς ἡλάσσον, καθάπερ τὸν Νείλον ἐρμηνευόν ἐκατακρημνιζόμενον ἢ τὸν Ἡσθρον ἐκβάλλοντα. πάντα οὖν τὰ τοιαῦτα ψυχρότης καλεῖται.

end, e.g. 'This land, our land, which I now reach, which I find all upstirred!' On account of the succession of long syllables, this sentence is highly questionable and entirely lacking in prose rhythm.

118. It is also a mark of frigidity to introduce, as some do, one metrical phrase after another in prose, the close succession of which thrusts them on the attention. A bit of verse out of place is just as inartistic as the disregard of metrical rules in poetry.

119. There is a sort of general analogy between imposture and frigidity. The impostor boasts, facts notwithstanding, that qualities belong to him which do not. In like manner, also, the writer who invests trifles with pomp resembles one who gives himself airs about trifles. A heightened style used in connexion with a trivial subject recalls the 'ornamented pestle' of the proverb.

120. There are, however, people who hold that we ought to use grand language of little things. They regard this as a proof of surpassing power. For my own part, I can forgive the rhetorician Polycrates who eulogised......like (another) Agamemnon with antitheses, metaphors, and every trick of eulogy. He was jesting and not in earnest; the very inflation of his writing is but pleasantry. I have no objection to jesting, as I say. But fitness must be observed, whatever the subject; or in other words the style must be appropriate,—subdued for humble topics, lofty for high themes.

121. Xenophon obeys this rule when he says of the small and beautiful river Teleboas: 'this was not a large river; beautiful it was, though.' Through the conciseness of the construction, and through placing the 'though' at the end of the sentence, he has almost brought before our very eyes a small river. Another writer, on the contrary, when describing a river like the Teleboas, said that 'it rushed from the hills of Laurium and disembogued into the sea,' as though he were describing the cataracts of the Nile or the mouth of the Danube. All expressions of this kind are called 'frigid.'

1 Scr. Inc. 2 Xen. Anab. iv. 4, 3: cf. § 6 supra. 3 Scr. Inc.
122. Γίνεται μέντοι τὰ μικρὰ μεγάλα ἐτερον τρόπον, οὐ διὰ τοῦ ἀπρεποῦς, ἀλλ` ἐνίοτε ὑπ` ἀνάγκης. οὔν ὅταν μικρὰ κατορθωσαντά τινα στρατηγὸν ἐξαίρειν βουλωμέθα ὡς μεγάλα κατωρθωκότα, ἂν ὅτι ἑφορός ἐν Δακε-σ δαίμον τῶν περιέργως καὶ οὐκ ἐπιχωρίως σφαιρίζαντα ἐμαστίγωσεν τούτῳ γὰρ αὐτόθεν μικρῷ ἀκουσθήναι ὅτι ἐπιτραγῳδοῦμεν, ὡς οἱ τὰ μικρὰ πονηρὰ ἔθη ἔωντε ὅδον τοῖς μείζοσι πονηροῖς ἀνουγνύουσι, καὶ ὅτι ἐπὶ τοῖς μικροῖς παρανομήμασιν ἰχθν κολάζειν μᾶλλον, οὐκ ἐπὶ τοῖς μεγάλοις. καὶ τὴν παρομίαν ἐποίσομεν, ἀρχὴ δὲ τοι ἡμισυ παντός, ἡ ἐσοκυίαν τοῦτῳ τῷ σμικρῷ κακῷ, ἥ καὶ ὅτι οὐδὲν κακὸν μικρὸν ἐστιν.

123. Οὔτως μὲν δὴ ἐξέστω καὶ τὸ μικρὸν κατόρθωμα ἐξαίρειν μέγα, οὐ μὴν ὡστε ἀπρεπές τι ποιεῖν, ἀλλ` ὅσπερ καὶ τὸ μέγα κατασμικρύνεται χρησίμως πολλάκις, οὔτως ἀν καὶ τὸ μικρὸν ἐξαίροντο.

124. Μάλιστα δὲ ἡ ὑπερβολὴ ψυχρότατον πάντων. τριτῇ δὲ ἐστιν. ἡ γὰρ καθ' ὁμοίτητα ἐκφέρεται, ὡς τὸ 'θεέν 8' ἀνέμοισιν ὁμοίοι, ἡ καθ' ὑπεροχήν, ὡς τὸ 'λευκότεροι χιόνος, ἡ κατά τὸ ἀδύνατον, ὡς τὸ 'οὐρανῷ ἐστήριξε κάρη.'

125. Πάσα μὲν οὖν ὑπερβολὴ ἀδύνατος ἐστὶν οὔτε γὰρ ἀν χιόνοις λευκότερον γένοιτο, οὔτ' ἀν ἀνέμῳ θεέν ὁμοίοι. αὐτὴ μέντοι ἡ ὑπερβολὴ, ἡ εἰρημένη, ἐξαιρέτως ὅνομαζεται ἀδύνατος. διὸ δὴ καὶ μάλιστα ψυχρὰ δοκεῖ πᾶσα ὑπερβολὴ, διότι ἀδυνάτω οὐκείκεν.

126. Διὰ τοῦτο δὲ μάλιστα καὶ οἱ κωμόδοποιοί χρωνται αὐτῇ, ὅτι ἐκ τοῦ ἀδύνατον ἐφέλκουσαν τὸ γελοῖον, ὥσπερ ἐπὶ τῶν Περσῶν τῆς ἀπληστίας ὑπερβαλλόμενος

3 θουλόμεθα Ρ. 4 ἦ inserui. 6 τοῦτο Ρ. | ὑφαῖν ἐν margine Ρ. 8 ἀνεμό- οισιν Ρ. 9 παρακομίσαις Ρ. 10 παροιμία in margine Ρ. | ἐποίσομεν] Hemster- husius, ἐπανάγραμεν Ρ. 11 τοῦτο Ρ., τοῦτο τῷ m. rec. Ρ. 12 καὶ Ρ., ἡ supra versum add. m. rec. Ρ. 13 δει Ρ. 17 σι ἄ η γ' ἡ ὑπερβολη ψυχρότατον in margine Ρ. 19 ἀνέμοιοιν ex ἀνέμοισιν Ρ. 20 σι τί φησιν περὶ τοῦ λευκότεροι χιόνος in margine Ρ. 24 μέντοι ἄ η η ὑπερβολὴ ἡ εἰρημένη Ρ.
122. Small things, however, may be magnified in another way, and that not an unbecoming but sometimes a necessary way, for instance when we wish to exalt a general who has succeeded in some small enterprises as though he had actually won great triumphs. Or we may have to justify the ephor at Lacedaemon for scourging a man who played ball with a studied disregard of the custom of the country. The offence at first strikes the ear as a trivial one. Consequently we solemnly descant upon its gravity, pointing out that men who permit small malpractices open the way to more serious ones, and that we ought to punish for small transgressions rather than for great. We shall, further, adduce the proverb 'the thin end of the wedge'; showing how it bears upon this trifling offence; or we shall go so far as to maintain that no offence is trifling.

123. In this way, then, we may magnify a small success, though not at the cost of propriety. As what is great can often be depreciated with advantage, so can what is lowly be exalted.

124. The most frigid of all figures is hyperbole, which is of three kinds, being expressed either in the form of likeness, as 'a match for the winds in speed'; or of superiority, as 'whiter than snow'; or of impossibility, as 'with her head she has smitten the sky.'

125. Indeed, every hyperbole transcends the possible. There could be nothing 'whiter than snow,' nor anything 'a match for the winds in speed.' However, the particular hyperbole already mentioned is specially called 'impossible.' And so the very reason why every hyperbole seems, above all things, frigid, is that it suggests something impossible.

126. This is the chief reason also why the comic poets employ this figure. From the impossible they evolve the laughable, as when someone said hyperbolically of the vor-

2 Hom. II. x. 436, τοῦ δὴ καλλιτοὺς ἵππους ἵδον ἡδὲ μεγατοὺς.
3 Hom. II. iv. 443, οὐρανὸς ἐστήριξε κάρη, καὶ ἐπὶ χθόνι βαλεῖ.
130 ΔΗΜΗΤΡΙΟΥ ΠΕΡΙ ΕΡΜΗΝΕΙΑΣ

tis ἔφη, ὅτι 'πεδία ἐξέχειζον ὀλα,' καὶ ὅτι 'βοῦς ἐν ταῖς γνάθοις ἐφέρον.'

127. Τοῦ δὲ αὐτοῦ εἴδους ἐστὶ καὶ τὸ 'φαλακρότερος εὐδίας,' καὶ τὸ 'κολοκώτης ὑγιέστερος.' τὸ δὲ 'χρυσώχι χρυσότερα' τὸ Σαπφικὸν ἐν ὑπερβολῇ λέγεται καὶ αὐτὸ καὶ ἀδυνάτως, πλὴν αὐτῶ γε τῷ ἀδυνάτῳ χάριν ἔχει, οὐ ψυχρότητα. δὲ δὴ καὶ μάλιστα θαυμάσειν ἂν τις Σαπφοῦς τῆς θείας, ὅτι φύσει κινδυνώδει πράγματι καὶ δυσκατορθώτω ἐχρήσατο ἐπιχαράτως. καὶ περὶ μὲν ψυχρό-10τητος καὶ ὑπερβολῆς τοσαῦτα. νῦν δὲ περὶ τοῦ γλαφυροῦ χαρακτήρος λέξομεν.

III.

128. 'Ο γλαφυρὸς λόγος χαριντισμὸς καὶ ἰλαρὸς

129. Τὸ δὲ

τῇ δὲ θ' ἄμα Νύμφαι

παίξουσι γέγηθε δὲ τε φρένα Δητῶ.

καὶ

25 ἰεία δ' ἀργυρώτητον πέλεται· καλαὶ δὲ τε πᾶσαι·

3 παρομία in margine P. 5 αὐτῷ ex αὐτῷ P. 8 πράγματι in margine add. P. 9 ἐπὶ χαρίτως, accentu supra a eraso P. 12 περὶ γλαφυροῦ titulus in P, rel partitio in margine quoque indicata. | χαριντισμὸς ἐστὶ λόγος ἰλαρὸς Π. ὁ γλαφυρὸς λόγος χαριντισμὸς καὶ ἰλαρὸς λόγος in margine P. 16 χάτιτες Π. 19 δραγματι χρήσις P. 20 ὠραῖον in margine P. 23 γέγηθε τε sine δὲ P.
city of the Persians that 'they voided entire plains,' and that 'they carried bullocks in their jaws.'

127. Of the same character are the expressions 'baldier than the cloudless blue' and 'lustier than a pumpkin.' Sappho's words 'more golden than all gold' are themselves hyperbolical and impossible, though from their very impossi-
bility they derive charm, not frigidity. Indeed, one cannot sufficiently admire this in the divine Sappho, that by sheer genius she so handles a risky and seemingly unmanageable business as to invest it with charm. These observations on the subject of frigidity and hyperbole must suffice. We shall next consider the elegant style.

CHAPTER III.

128. Elegance of expression includes grace and geniality. Some pleasantry—those of the poets—are loftier and more dignified, while others are more commonplace and jocular, resembling banter, as is the case with those of Aristotle and Sophron and Lysias. Such witticisms as 'whose teeth could sooner be counted than her fingers' (of an old woman) and 'as many blows as he deserved to win, so many drachmas has he won;' differ in no way from gibes, nor are they far removed from buffoonery.

129. Again, take the lines:

While the daughters of him whose shield is the Aegis sport at her side,
The beautiful nymphs of the field, and Letô beholds her with pride,
And by face and by radiant head above the rest is she tall,
And, where lovely is every one, they are all by her outshine:
So did the maid unwed outshine her handmaids all.¹

¹ Scr. Inc.
² Sophron, Fragnm. 108, 34, Kaibel C. G. F.
³ Sappho, Fragnm. 123, Bergk.
⁴ Lysias, Fragnm. 5, 275, Baiter-Sauppe.
⁵ Hom. Odys. vi. 105,

τῇ δὲ θ' ἀμα νύμφαι, κοῦραι Δίως αὐγίχωοι, ἀγροῦμοι παίζοντες· γέγηθε δὲ τε φρένα Δητώ· παράων δ' ὑπὲρ ἤ γε κάρη ἔχει ἥδε μέτωπα, μεῖά τ' ἀργυρώτη πέλεται, καλαί δὲ τε πάσων· ὤς ἤ γ' ἀμφιπόλουις μετέπρετε παρθένος ἀδμής.

9—2
[καὶ] αὕτα ἐσον αἱ λεγόμεναι σεμναὶ χάριτες καὶ μεγάλαι.

130. Χρήται δὲ αὕταῖς Ὄμηρος καὶ πρὸς δεύνωσιν ἐνίοτε καὶ ἐμφασιν, καὶ παῖζων φοβερέωτερος ἔστι, πρῶτος τε εὐρηκεῖαι δοκεῖ φοβερὰς χάριτας, ὥσπερ τὸ ἐπὶ τοῦ ἀχαριστώτατον προσώπου, τὸ ἐπὶ τοῦ Κύκλωπος, τὸ [οὖν] 'Οὕτων ἐγὼ πῦματον ἔδομαι, τοὺς δὲ λοιποὺς πρῶτους,' τὸ τοῦ Κύκλωπος ξένιον οὐ γὰρ οὔτως αὐτὸν ἐνέφηνεν δεινὸν ἔκ τῶν ἄλλων, ὡταν δύο δεινὴ ἑταῖροι, οὐδὲ ἀπὸ τοῦ θυρεοῦ ἢ ἐκ τοῦ ῥοπάλου, ὡς ἐκ τοῦτον τοῦ ἀστείουμοι.

131. Χρήται δὲ τῷ τοιούτῳ εἴδε καὶ Ξενοφῶν, καὶ αὐτὸς δεινότατας εἰσάγει ἐκ χαρίτων, οἷον ἐπὶ τῆς ἐνότου ὀρχηστρίδος, 'ἐρωτηθεὶς ὑπὸ τοῦ Παφλαγόνος, εἰ καὶ αἱ γυναῖκες αὐτοῖς συνεπολέμουν, ἐφὶ αὕται γὰρ καὶ ἐτρέφαν τὸν Βασιλέα.' διτὴ γὰρ ἐμφαίνεται ἡ δεινότης ἐκ τῆς χάριτος, ἡ μὲν ὅτι οὐ γυναῖκες αὐτοῖς εἰπόντο, ἀλλ' 'Αμαζόνες, ἢ δὲ κατὰ βασιλέως, εἰ οὕτως ἡν ἀσθενής, ὡς ὑπὸ γυναικῶν φυγεῖν.

132. Τὰ μὲν οὖν εἰδὴ τῶν χαρίτων τοσάδε καὶ 20 τοιάδε. εἰσὶν δὲ αἱ μὲν ἐν τοῖς πράγμασι χάριτες, οἷον νυμφαῖοι κήποι, ὑμέναιοι, ἔρωτες, δὴ ἡ Σαπφός ποίησις. τὰ γὰρ τοιαύτα, κάν ὑπὸ Ἐπάνωκτος λέγειν, χαριεῖται ἐστὶ, καὶ αὐτὸ ἱλαρὸν τὸ πράγμα ἐξ ἑαυτοῦ· οὔδεις γὰρ ἂν ὑμέναιον ἄριτο ὀργυλόμενος, οὔδὲ τὸν Ἐρωτα Ἐρων 25 ποιήσειν τῇ ἐμπνεία ἡ γίγαντα, οὔδὲ τὸ γελαῖν κλαίειν.

133. Ὡστε ἡ μὲν τις ἐν πράγμασι χάρις ἐστί, τὰ δὲ καὶ ἡ λέεις ποιεὶ ἐπιχαριστώτερα, οἶνον ὡς δ' ὅτε Πανδαρέος κούρη, χαλορῆς ἀπὸν, καλὸν ἀείδησιν, ἔαρος νέον ἱσταμένου·

The so-called dignified and noble graces are of this kind.

130. Homer sometimes uses such means in order to make a scene more intense and telling. Even when he is jesting he is somewhat awe-inspiring, and he seems to have been the first to devise grim pleasantries, as in the passage describing that most repulsive personage the Cyclops: 'Noman will I eat last, but the rest before him,'—that guest-gift of the Cyclops¹. No other circumstance reveals so clearly the grimness of the monster—not his supper made from two of the comrades of Odysseus, nor his crag-door, nor his club—as this single jest.

131. Xenophon also is familiar with this department of style, and can (like Homer) turn a pleasantry into a sarcasm, as in the passage describing the armed dancing-girl. "A Greek was asked by the Paphlagonian, whether their women accompanied them to the wars. 'Yes,' he replied, 'for they routed the Great King².'" This pleasantry clearly has a double point, implying in the first place that it was not mere women who accompanied them, but Amazons; and the other hit is at the Great King, who is taunted with being such a poor creature as to be worsted by women.

132. Grace of style has, therefore, a certain number of forms and characteristics. The grace may reside in the subject-matter, if it is the gardens of the Nymphs, marriage-lays, love-stories, or the poetry of Sappho generally. Such themes, even in the mouth of a Hipponax, possess grace, the subject-matter having a winsomeness of its own. No one would think of singing a bridal song in an angry mood; no contortions of style can change Love into a Fury or a Giant, or transmute laughter into tears.

133. While grace is sometimes inherent in the theme itself, at other times diction can lend an added charm, as in the lines:

As Pandareus' daughter, the wan-brown nightingale,
Trilleth her lovely song in the flush of the new-born Spring³.

ἔνταῦθα γὰρ καὶ ἡ ἁγιῶν χάριν  ὑρνίθιον, καὶ τὸ ἔαρ φύσει χάριν, πολὺ δὲ ἑπικεκόσμηται τῇ ἐρμηνείᾳ, καὶ ἐστὶ χαριστέρα τῷ τε 'χλωρησί' καὶ τῷ 'Πανδαρέου κοῦρη' εἰπεῖν ἐπὶ ὄρυκθος, ἀπέρ τοῦ ποιητοῦ ἤδια ἐστὶ.

134. Πολλάκις δὲ καὶ τὰ μὲν πράγματα ἀτερπή ἐστὶ φύσει καὶ στυγνά, ὅποι δὲ τοῦ λέγοντος γίνεται ἱλαρά. τούτο δὲ παρὰ Ξενοφώντι δοκεῖ πρῶτῳ εὐρήσθαι λαβῶν γὰρ ἀγέλαστον πρόσωπον καὶ στυγνόν, τὸν Ἀγλαϊτάδαν, τὸν Πέρσην, γέλωτα εὑρεν εξ αὐτοῦ χαριέντα, ὅτι 'βξόνων ἐστὶ πῦρ | ἐκτρίψαι ἀπὸ σοῦ ἡ γέλωτα.'

135. Αὕτη δὲ ἐστὶ καὶ ἡ δυνατωτάτη χάρις, καὶ μάλιστα ἐν τῷ λέγοντι. τὸ μὲν γὰρ πράγμα καὶ φύσει στυγνὸν ἦν καὶ πολέμιον χάριν, ὥσπερ καὶ Ἀγλαϊτάδας. οὗ δ' ὥσπερ ἐνδείκνυται, ὅτι καὶ ἀπὸ τῶν τοιούτων παῖζειν ἐστιν, ὥσπερει καὶ ὑπὸ θερμοῦ ψύχεσθαι, θερμαίνεσθαι δὲ ὑπὸ τῶν ψυχρῶν.

136. Ἐπεὶ δὲ τὰ ἐδή τῶν χαρίτων δέδεικται, τίνα ἐστὶ καὶ ἐν τίσιν, νῦν καὶ τοὺς τόπους παραδείσομεν, ἀφ' ὅνιν αἱ χαρίτες. ἦσαν δὲ ἠμῖν αἱ μεν ἐν τῇ λέξει, αἱ δὲ ἐν τοῖς πράγμασιν. παραδείσομεν οὖν καὶ τοὺς τόπους καθ' ἐκάτερα· πρώτους δὲ τοὺς τῆς λέξεως.

137. Ἔνθεον οὖν πρώτῃ ἐστὶ χάρις ἢ ἕκ συντομίας, ὅταν τὸ αὐτῷ μηκυνόμενον ἁχαρί γενηται, ὅποι δὲ τάχους χάριν, ὥσπερ παρὰ Ξενοφώντι, 'τῷ ὡς τούτῳ σύνδεστι τῆς Ἐλλάδος, ἐπεὶ ἐγώ αὐτῶν εἴδον, ὥσπερ εἶναι Λυδόν, ἀμφότερα τὰ ὅτα τετρυπημένων καὶ εἰχέν οὖν ὁσίῳ τὸ γὰρ ἐπιλεγόμενον τὸ εἰχέν οὖσώς ὑπὸ τῆς συντομίας τῆς χάριν ποιεῖ, εἰ δὲ εἰμηκύνη διὰ πλειόνων, ὅτι 'ἐλεγεν ταύτα ἀληθῆ, σαφῶς γὰρ ἐτετρύπητο, δυῆγημα ἀν ψιλῶν ἐγένετο ἀντὶ χάριτος.

1χαρίεν P. 236 3 τῷ τε...καὶ τῷ Finckhius, τῷ τε...καὶ τῷ P. | Παν- 1 δαρέν P: cp. p. 132 v. 28 supra. 23 μέσητο τῆς Ἐλλάδος, ἐπεὶ ἐγώ αὐτῶν εἴδον, ὥσπερ εἶναι Λυδόν, ἀμφότερα τὰ ὅτα τετρυπημένων καὶ εἰχέν οὖν ὁσίῳ τὸ γὰρ ἐπιλεγόμενον τὸ εἰχέν οὖσώς ὑπὸ τῆς συντομίας τῆς χάριν ποιεῖ, εἰ δὲ εἰμηκύνη διὰ πλειόνων, ὅτι 'ἐλεγεν ταύτα ἀληθῆ, σαφῶς γὰρ ἐτετρύπητο, δυῆγημα ἀν ψιλῶν ἐγένετο ἀντὶ χάριτος.
This passage refers to the nightingale which is a delightful songstress, and to the Spring which is a delightful season of the year. But the wording has greatly embellished the idea, and the picture is the more delightful because the epithets 'wan-brown' and 'daughter of Pandareus' are applied to the bird. Now these touches are the poet's own.

134. It often happens that, unattractive and sombre as the subject-matter in itself may be, it sparkles in the writer's hands. This secret seems to have been first discovered by Xenophon. Having for his subject so grave and gloomy a personage as the Persian Aglaitadas, Xenophon makes at his expense the pleasant jest, 'One could sooner strike fire from your skull than laughter'.

135. This is the most effective kind of charm, and that which most depends upon the writer. The subject-matter may in itself be sombre and hostile to charm, as with Aglaitadas. But the writer shows that, even with such material, one can jest; there is the possibility, so to speak, of being cooled even by what is hot, or warmed with things cold.

136. Now that the varieties of graceful style, and its elements, have been indicated, we will next indicate its sources. As we have already said, it consists partly in expression and partly in subject. So we will present the sources severally, beginning with those of expression.

137. The very first grace of style is that which results from compression, when a thought which would have been spoiled by dwelling on it is made graceful by a light and rapid touch. Xenophon will furnish an example: "This man has really no part or lot in Greece, for he has (as I have myself seen) both his ears pierced like a Lydian; and so it was". The clinching stroke 'and so it was' has all the charm of brevity. If the thought had been developed at greater length, under some such form as 'what he said was true since the man had evidently had his ears pierced,' we should have had a bald narrative in place of a flash of grace.

1 Xen. Cyrop. xi. 2, 15.  
2 Xen. Anab. iii. 1, 31.
138. Πολλάκις δὲ καὶ δύο φράζεται δι’ ἑνὸς πρὸς τὸ χάριεν, οἶνον ἐπὶ τῆς ’Αμαξόνος καθευδούσης ἐφή τις, ὥστε τὸ τόξον ἐντεταμένον ἐκεῖτο, καὶ ἡ φαρέτρα πλήρης, τὸ γέρρον ἐπὶ τῇ κεφαλῇ τούς δὲ ζωστηράς οὐ λύονται.

139. Δεύτερος δὲ τόπος ἐστὶν ἀπὸ τῆς τάξεως. τὸ γλαύρ αὐτὸ πρώτον μὲν τεθὲν ἢ μέσον ἄχαρι γίνεται: ἐπὶ δὲ τοῦ τέλους χάριεν, οἶνον ὡς ὁ Ξενοφῶν φησιν ἐπὶ τοῦ Κύρου, ’διδώσι δὲ αὐτῷ καὶ δῶρα, ἱππόν καὶ στολὴν καὶ στρεπτόν, καὶ τὴν χώραν μηκέτι ἀρπάζεσθαι.’ ἐν γάρ τούτοις τὸ μὲν τελευταίον ἐστὶ τὸ τὴν χάριν ποιοῦν τὸ τὴν χώραν μηκέτι ἀρπάζεσθαι’ διὰ τὸ ξένον τοῦ δῶρου καὶ τὴν ἱδιότητα. αὐτὸς δὲ ὁ τόπος τῆς χάριτος: εἰ γοῦν πρῶτον έτάχθη, ἄχαριτότερον ἢν, οἶνον ὅτι ’διδωσιν αὐτῷ δῶρα, τὴν τε χώραν μηκέτι ἀρπάζεσθαι, καὶ ἱππόν καὶ στολὴν καὶ στρεπτόν.’ νῦν δὲ προειπὼν τὰ εἰθισμένα δῶρα, τελευταίον ἐπήνεγκεν τὸ ξένον καὶ ἄγηθες, εξ ὧν ἀπάντων συνήκται ἡ χάρις.

140. Αἱ δὲ ἀπὸ τῶν σχημάτων χάριτες δῆλαι εἰσὶν καὶ πλείσται παρὰ Σαπφοῖ, οἶνον ἐκ τῆς ἀναδιπλώσεως, ὅπου νύμφη πρὸς τὴν παρθενίαν φησί, ’παρθενία, παρθενία, ποὺ με λιπόνοσα ῥέσῃ,’ ἡ δὲ ἀποκρίνεται πρὸς αὐτὴν τῷ αὐτῷ σχήματι, ’οὐκέτι ἤξω πρὸς σέ, οὐκέτι

5 ζωστήρας: w in rasura P. 19 inter καὶ et στολὴn litura in P. 24 δὲν εἰσὶν: νοῦ P. 24, 25 παρθενία alterum supra versum atram. evan. add. P.
138. The conveyance of two ideas in one sentence often gives a graceful effect. A writer once said of a sleeping Amazon: 'Her bow lay strung, her quiver full, her buckler by her head; their girdles they never loose.' At one and the same time the custom concerning the girdle is indicated and its observance in the present case,—the two facts by means of one expression. And from this conciseness a certain elegance results.

139. Grace of style comes, in the second place, from arrangement. The very thought which, if placed at the beginning or middle of a sentence, would have no charm, is often full of grace when it comes at the end. This is the case with a passage of Xenophon relating to Cyrus: 'as presents he gives him a horse, a robe, a linked collar, and the assurance that his country should be no longer plundered.' It is the last clause in this sentence (viz. 'the assurance that his country should be no longer plundered') which constitutes its charm, the gift being so strange and unique. And the charm is due to the position of the clause. Had it been placed first, the anticlimax would have spoiled it: as (for example) 'he gives him as presents the assurance that his country should be no longer plundered, and also a horse, robe, and linked collar.' As it is, he has put first the accustomed presents, and added in conclusion the novel and unusual gift. It is the total effect that constitutes the charm.

140. The graces that spring from the employment of figures are manifest, and abound most of all in Sappho. An instance in point is the figure 'reduplication,' as when the bride addressing her Maidenhood says

Maidenhood, Maidenhood, whither away,
Forsaking me?

And her Maidenhood makes reply to her in the same figure:—

Not again unto thee shall I come for aye,
Not again unto thee!\(^1^\)

---

\(^1^\) Scr. Inc.
\(^2^\) Xen. *Anab.* i. 2, 27.
\(^3^\) Sappho, *Fragm.* 109, Bergk\(^4^\).
138 ΔΗΜΗΤΡΙΟΥ ΠΕΡΙ ΕΡΜΗΝΕΙΑΣ

ηξω' πλείων γὰρ χάρις ἐμφαίνεται, ἢ εἴπερ ἀπαξ ἐλέχθη καὶ ἀνευ τοῦ σχῆματος. καίτοι ἡ ἀναδιπλωσις πρὸς δεινότητας μᾶλλον δοκεῖ εὐρήσθαι, ἡ δὲ καὶ τοῖς δεινο-
τάτοις καταχρηται ἐπιχαρίτως.

5 141. Χαριεντίζεται δὲ ποτὲ καὶ ἐξ ἀναφορᾶς, ὡς ἐπὶ τοῦ 'Εσπέρου, 'Εσπερε, πάντα φέρεις, φησί, 'φέρεις ὁιν, φέρεις αἶγα, φέρεις ματέρι παίδα.' καὶ γὰρ ἐνταῦθα ἡ χάρις ἐστίν ἐκ τῆς λέξεως τῆς 'φέρεις' ἐπὶ τὸ αὐτὸ ἀναφερομένης.

10 142. | Πολλὰς δ' ἀν τις καὶ ἄλλας ἐκφέροι χάριτας. γίγνονται δὲ καὶ ἀπὸ λέξεως χάριτες ἡ ἐκ μεταφορᾶς, ὡς ἐπὶ τοῦ τέττυγος, 'πτερύγων δ' ὑποκακχεῖε λυγυρὰν ἀοιδάν, ὃ τι ποτ' ἀν φλόγιον καθέταν ἐπιπτάμενον καταυλεῖ.'

15 143. ἡ ἐκ συνθέτου [τοῦ] ὄνόματος καὶ διθυραμβικοῦ, 'δέσποτα Πλούτων μελανοπτερύγων, τούτῃ δεινῷ πρὸ πτερύγων αὐτὸ ποίησον.' ἀ μάλιστα δὴ κωμωδικὰ παίγνια ἐστὶ καὶ σατυρικά.

144. Καὶ ἐξ ἰδιωτικοῦ δὲ ὄνόματος γίγνεται, ὡς ὁ Ἀριστοτέλης, 'ὁσῳ γὰρ,' φησί, 'μονώτης εἰμὶ, φιλο-

20 μυθότερος γέγονα.' καὶ ἐκ πεποιημένου, ὡς ὁ αὐτὸς ἐν τῷ αὐτῷ, 'ὁσῳ γὰρ αὐτότης καὶ μονώτης εἰμὶ, φιλομυ-

θότερος γέγονα.' τὸ μὲν γὰρ 'μονώτης' ἰδιωτικωτέρου ἔθους ἥδη ἐστί, τὸ δὲ 'αὐτότης' πεποιημένον ἐκ τοῦ

25 αὐτός.

145. Πολλὰ δὲ ὄνόματα καὶ παρὰ τὴν θέσιν τὴν ἐπὶ τινος χαριεντά ἐστιν, οἴον ὁ γὰρ ὀρισι οὕτως κόλαξ ἐστὶ


P. 18 σατυρικά] Galeus, σατύρια Ρ.
The thought, thus presented, has more grace than if it had been expressed once only and without the figure. 'Reduplication,' it is true, seems to have been devised more particularly with a view to giving energy to style. But in Sappho's hands even the most passionate energy is transfigured with grace.

141. Sometimes also Sappho makes graceful use of the figure 'anaphora,' as in the lines on the Evening Star:—

O Evening Star, thou bringest all that's best:
The sheep, the goat, thou bringest home, to rest:
The child thou bringest to the mother's breast.

Here the charm lies in the repetition of the verb 'thou bringest,' which has the same reference throughout.

142. Many other examples of graceful language might easily be cited. It is attained, for instance, by choice of words or by metaphor, as in the passage about the cicala:—

From 'neath his wings he pours
A strain of piercing notes:
Far up that fiery vapour-veil it soars
Which o'er the landscape floats.

143. Another source is dithyrambic compounds such as:—

O Pluto, lord of sable-pinioned things,
This do thou—'twere more dread than all their wings!

Such freaks of language are best suited for comic and satyric poetry.

144. Yet another source is unique expressions, as when Aristotle says 'the more self-centered I am, the more myth-enamoured I become.' Coined words, again, are another source, as in the same author and passage: 'the more solitary and self-centered I am, the more myth-enamoured I become.' The word 'self-centered' is of a more unique character than the word 'solitary' which is formed from 'sole.'

145. Many words owe their charm to their application to a special object. For example: 'why, this bird is a flatterer

Sappho, Fragm. 95, Bergk.
Alcaeus, Fragm. 39, Bergk.
Lyric. Fragm. Adesp. 126, Bergk.
καὶ κόμαλος. ἔνταυθα ἡ χάρις ἀπὸ τοῦ σκώψαι τὸν ὄρνυν καθάπερ ἄνθρωπον, καὶ ὅτι τὰ μὴ συνήθη ἔθετο ὀνόματα τῷ ὄρνιθι. αἳ μὲν οὖν τοιαύταν χάριτες παρὰ αὐτὰς τὰς λέξεις.  

5 146. 'Εκ δὲ παραβολῆς καὶ ἐπὶ τοῦ ἐξέχοντος ἄνδρος ἡ Σαπφῶ φήσιν,

πέρροχος ὡς ὅτι ἀοιδὸς ὁ Δέσβιος ἀλλοδαποῖν.

ἐνταύθα γὰρ χάριν ἐποίησεν ἡ παραβολὴ μάλλον ἡ μέγεθος, καὶ τοῖς ἐξήν εἰπεῖν πέρροχον ὡσπερ ἡ σελήνη τῶν ἄλλων ἀστρων, ἡ ὁ ἡλιος ὁ λαμπρότερος, ἡ ὁσα ἄλλα ἑστὶ ποιητικώτερα.

147. Σώφρων δὲ καὶ αὐτὸς ἐπὶ τοῦ ὁμοίου εἶδους φήσι, 'θάσαι, ὡς ἡ φύλλα καὶ κάρφεα τοῦ παῖδος τοὺς ἄνδρας βαλλόμενι, οἷον περ φαντί, φίλα, τοὺς Τρῶας τὸν Ἀιαντα τῷ παλώ. καὶ γὰρ ἐνταύθα ἐπίχαρις ἡ παραβολὴ ἑστὶ, καὶ τοὺς Τρῶας διαπαίζοντα ὡσπερ παῖδας.

148. 'Εστι δὲ τις ἰδίως χάρις Σαπφική ἐκ μεταβολῆς, ὅταν τι εἰποῦσα μεταβάλληται καὶ ὡσπερ μετανοήσῃ, οἷον 'ὑψον δῆ, φήσι, 'τὸ μέλαθρον ἄερατε τεκτονεῖς γαμπρὸς εἰσέρχεται ἵσος Ἄρη, ἄνδρος μεγάλου πολλῷ μείζων, ὡσπερ ἐπελαμβανομένη ἑαυτῆς, ὅτι ἀδυνάτῳ ἐχρήσατο ὑπερβολη, καὶ ὅτι οὕδεις τῷ Ἄρη ἵσος ἑστίν.

149. Τοῦ δὲ αὐτοῦ εἰδους καὶ τὸ παρὰ Τηλεμάχῳ, ὅτι 'δύο κύνες δεδέατο πρὸ τῆς αἰλῆς, καὶ δύναμαι καὶ τὰ ὀνόματα εἰπεῖν τῶν κυνῶν. ἀλλὰ τὴν μοι βουλοῖτο

---

1 κόμαλος] Wilamowitzius, κόλακος P. 15 πλω, a supra versum addito P. 18 μεταβάλλεται et metanôsei, η bis supra versum scripto P. 19 ὑψον] edd., νῖψο P.
and a rogue! Here the charm is due to the fact that the bird is upbraided as though it were a person, and that the writer has called the bird by unusual names. Such graces as these are due to the language pure and simple.

146. Grace may also spring from the use of imagery. Thus Sappho says of the man that stands out among his fellows:

Pre-eminent, as mid alien men is Lesbos' bard.

In this line charm rather than grandeur is the outcome of the comparison. It would have been possible, had the aim been different, to speak of a superiority such as the moon or the sun possesses in brightness over the other orbs, or to use some still more poetical image.

147. The same point is illustrated by Sophron, who writes:

See, dear, what rain of leaf and spray
The boys upon the men are showering,
Thick as flew Trojan darts, they say,
At Aias huge in battle towering.

Here again there is charm in the comparison, which makes game of the Trojans as though they were boys.

148. There is a peculiarly Sapphic grace due to recantation. Sometimes Sappho will say a thing and then recant, as though she had a fit of repentance. For example:

High uprear the raftered hall,
Builders, of the bridal dwelling!
The bridegroom comes, as Ares tall—
A tall man's stature far excelling.

She checks herself, as it were, feeling that she has used an impossible hyperbole, since no one is as tall as Ares.

149. The same feature appears in the story of Telemachus: 'Two hounds were fastened in front of the court. I can tell you the very names of the hounds. But what use would it be for me to tell you their names? ' The narrator,

1 Scr. Inc.
2 Sappho, Fragm. 92, Bergk.
3 Sophron, Fragm. 32, Kaibel C. G. F.
4 Sappho, Fragm. 91, Bergk.
5 Scr. Inc.
142 ΗΔΗΜΗΤΡΙΟΥ ΠΕΡΙ ΕΡΜΗΝΕΙΑΣ

tα δομάτα ταύτα;’ καὶ γὰρ οὕτως μεταβαλλόμενος μεταξὺ ἡστείσατο καὶ ἀποσυγῆσας τὰ δομάτα.

150. Καὶ ἀπὸ στίχου δὲ ἄλλοτρίου γίνεται χάρις, ὡς ὁ ’Αριστοφάνης σκόπτων ποὺ τὸν Δία, ὅτι οὐ κεραυνοὶ τοὺς πουροῦς, φησίν,

ἄλλα τὸν έαυτοῦ νεῶ βάλλει, καὶ Σούνιον ἄκρον ’Αθηνῶν.

151. Ἐχουσι δὲ τί στωμύλον καὶ ἄλληγορίαι τυνές, ὦσπερ τό, ‘Δελφοὶ, παιδίον ὦμων ἀ κύων φέρει.’ καὶ τὰ Σώφρονος δὲ τὰ ἐπὶ τῶν γερόντων, ‘ἐνθάδε ὦν | κῆγγω παρ’ ἱμιτίγματι πολύτιτιν | ἀρτέαι γὰρ ἁδὴ τοὺς ταλικοῦσε ταῖς ἀκουραῖ’ ὁσα τε ἐπὶ τῶν γυναικῶν ἄλληγορεῖ, οἰον ἐπὶ ἵχθυών, ἑσωλήνες, γλυκύκρεον κογχύλιον, χηρὰν γυναικῶν λίχνευμα.’ καὶ μμικώτερα τὰ τοιαύτα ἐστὶ καὶ αἰσχρά.

152. ‘Εστι δὲ τις καὶ ἡ παρὰ τὴν προσδοκίαν χάρις, ὡς ὁ τοῦ Κύκλωπος, ὅτι ‘ὑστατον ἔδομαι Οὕτων.’ οὐ γὰρ προσεδόκα τουοῦτο ξένιον οὐτε Ὀδυσσεὺς οὔτε ὁ ἀναγινώσκων. καὶ ὁ ’Αριστοφάνης ἐπὶ τοῦ Σωκράτους, ‘χηρὸν διατήξας,’ φησίν, ‘ἐίτα διαβῆτην λαβῶν, ἐκ τῆς παλαίστρας ἰμάτιον ὑφείλετο.’

153. ‘Ηδη μέντοι ἐκ δύο τόπων ἐνταῦθα ἐγένετο ἡ χάρις. οὐ γὰρ παρὰ προσδοκίαν μόνον ἐπηνέχθη, ἀλλ’

with this sudden turn, puts you off by means of a jest, and fails to disclose the names.

150. Charm may also spring from a reference to the verses of another writer. Aristophanes somewhere, when mocking at Zeus because he does not smite sinners with his thunderbolt, says:—

Nay, his own fane he smites, and his thunderbolt lights upon 'Sunium, Attica's headland'.

In the end it seems as though it were not Zeus that is burlesqued, but Homer and the Homeric line; and this fact increases the charm.

151. Certain veiled meanings, too, have a kind of piquancy about them, as in the words: 'Delphians, that bitch of yours bears a child.' Another example will be found in the words of Sophron with regard to the old men: 'Here I too in your midst, whose hair like mine is white as snow, Wait, ready to put out to sea, until the fair wind blow, Yea for the old the word is still, 'The anchor's weighed,' I trow.' Similar allegories refer to women, as the following in which fish are in question: 'razor-fish, and oysters sweet, The widow-woman's dainty meat.' Such jests are gross and suited only to the lower varieties of drama.

152. There is also some charm in the unexpected, as in the Cyclops' words: 'Noman will I eat last.' A guest-gift of this kind was as little expected by Odysseus as it is by the reader. So Aristophanes says of Socrates that he first melted some wax, and

A pair of compasses the sage then grabbed,
And from the wrestling-ground—a coat he nabbed.

153. The charm in these instances is derived from two sources. Such pleasantry is not only added unexpectedly,
οὐδ’ ἦκολούθει τοῖς πρωτέροις: ἡ δὲ τοιαύτη ἀνακολούθη ἀκαλεῖται γράφος, ὡσπερ ὁ παρὰ Σώφρον ῖτορεινῶν Βουλίας. οὔδὲν γὰρ ἀκόλουθον αὐτῷ λέγει: καὶ παρὰ Μενάνδρῳ δὲ ὁ πρόλογος τῆς Μεσσηνίας.

5 154. Πολλάκις δὲ καὶ κόλα ὁμοία ἐποίησεν χάριν, ὡς ὁ Ἀριστοτέλης, ἡκ μὲν Ἀθηνῶν,' φησίν, ἡγὼ εἰς Στάγειρα ἕλθον διὰ τὸν βασιλέα τὸν μέγαν· ἐκ δὲ Σταγεῖρων εἰς Ἀθήνας διὰ τὸν χειμῶνα τὸν μέγαν.' καταλήξας γὰρ ἐν ἀμφοτέρους τοὺς κώλους εἰς τὸ αὐτὸ ὁνομα ἐποίησεν τὴν χάριν. εὖν δ’ οὖν ἀποκόψῃ τοῦ ἐτέρου κόλου τὸ 'μέγαν,' συναφαιρεῖται καὶ ἡ χάρις.

155. Καὶ κατηγορία δὲ ἀποκεκρυμμέναν ἐνίοτε ὁμοιοῦνται χάρισιν, ὡσπερ παρὰ Ξενοφῶντι ὁ Ἱρακλείδης ὁ παρὰ τῷ Σένθει προσιόν τῶν συνδείτων ἐκάστῳ, καὶ 15 πείθων δωρείωθαι Σένθει ὁ τι ἔχου· ταῦτα γὰρ καὶ χάριν τυν ἐμφαίνει, καὶ κατηγορίᾳ εἰσὶν ἀποκεκρυμμέναι.

156. Αἱ μὲν οὖν κατὰ τὴν ἐρμηνείαν χάριτες τοσάυτα καὶ οἱ τόποι, ἐν δὲ τοῖς πράγμασι λαμβάνονται χάριτες ἐκ παροιμίας. φῶς τι γὰρ χάριν πράγμα ἐστὶ παροιμία, 20 ὡς ὁ Σώφρων μὲν, Ἡπιόλης,' ἐφη, ἡκ τὸν πατέρα πνεύμων.' καὶ ἀλλαχόθι ποὺ φησίν, ἡκ τοῦ ὄνυχος γὰρ τὸν λέοντα ἐγγραφεῖν· τορύναν ἐξεσεν· κύμιον ἐπηρεσ. καὶ γὰρ δυσὶ παροιμίαις καὶ τρισὶ ἐπαλλήλους χρήται, ὡς ἐπιπληθύνωνται αὐτῷ αἱ χάριτες: σχεδόν τε πάσας ἐκ τῶν 25 δραμάτων αὐτοῦ τὰς παροιμίας ἐκλέξαι εἰσίν.

157. Καὶ μύθοι δὲ λαμβανόμενοι καιρίως εὐχαρίς ἐστιν, ἦτοι ὁ κεῖμενος, ὡς ὁ Ἀριστοτέλης ἐπὶ τοῦ ἀετοῦ φησιν, ὅτι λιμῷ θυνήσκει ἐπικάμπτων τὸ ράμφος· πάσχει δὲ αὐτῷ, ὅτι ἄνθρωπος ὁν τοτε ἦδικησεν ἔξων. ὁ μὲν 30 οὖν τῷ κειμένῳ μύθῳ κέχρηται καὶ κωνοῦ.
but they have no sort of connexion with what precedes them. Such want of sequence is called 'griphus'; and an example of it is furnished by Boulias in Sophron's mime, who delivers an utterly incoherent speech. Another instance is the prologue of Menander's 'Woman of Messenia.'

154. Again, a similarity in the members of a sentence often produces a graceful effect, as when Aristotle says: 'I went from Athens to Stageira because of the great king, and from Stageira to Athens because of the great storm.' It is through ending both members with the same word (μέγας) that he produces this pleasant effect. If from either member you strike out the word 'great,' the charm thereupon vanishes.

155. Persiflage can sometimes be made to resemble urbanity. In Xenophon, for example, Heracleides who is with Seuthes approaches each of the guests at table and urges him to give whatever he can to Seuthes. There is a certain urbanity in this, and persiflage at the same time.

156. Such are the graces which appertain to style, and such the sources from which they are derived. Among the graces which relate to subject-matter we must reckon those which spring from the use of proverbs. By its very nature there is a certain piquancy in a proverb. Sophron, for instance, speaks of 'Epioles who throttled his sire.' And elsewhere: 'He has painted the lion from the claw; he has polished a ladle; he has skinned a flint.' Sophron employs two or three proverbs in succession, so as to load his style with elegances. Almost all the proverbs in existence might be collected out of his plays.

157. A fable also, when neatly introduced, is very piquant. The fable may be a long-established one, as when Aristotle says of the eagle: 'It perishes of hunger, when its beak grows more and more bent. This fate it suffers because once when it was human it broke the laws of hospitality.' He thus makes use of a familiar fable which is common property.

3 Sophron, Fragm. 68, Kaibel. 4 Sophron, Fragm. 110, Kaibel.
158. Polloœs δὲ καὶ προσπλάσομεν προσφόρους καὶ οἰκείους τοὺς πράγμασιν, ὡσπερ τις περὶ αἰλουροῦ λέγων, ὅτι συμφθύει τῇ σελήνῃ [καὶ] ὁ αἰλουρος καὶ συμπαχύνεται, προσέπλασεν, ὧτι 'ἔρθεν καὶ ὁ μῦθος τῇ σελήνῃ ἔστω, ὡς 'ἡ σελήνη ἐτεκεν τὸν αἰλουρον' οὐ γὰρ μόνον καὶ αὐτὴν τὴν πλάσιν ἔσται ἡ χάρις, ἀλλὰ καὶ ὁ μῦθος ἐμφαίνει χάριν τι, αἰλουρον ποιῶν σελήνης παίδα.

159. Πολλάκις δὲ καὶ ἐκ φοβοῦ ἀλλασσομένου γίνεται χάρις, ὅταν | διακεισὶς τις φοβηθῇ, οἴον τὸν ἰμάντα 237' 10 ὡς οὖν ἥ τὸν κρίβανον ὡς χάσμα τῆς γῆς, ἀπέρ καὶ αὐτὰ κωμῳδικάτερα ἔστων.

160. Καὶ εἰκασίαν ἐτέοις εὐχάριτες, ἄν τὸν ἀληκτρώνα Μήδοι εἰκάσῃς, ὅτι τὴν κυρβασίαν ὅρθην φέρει· βασιλεῖ δὲ, ὅτι πορφύρος ἔστων, ὧτι βοήσαντος ἀλεκτρόνος ἀναπηδῶμεν, ὡσπερ καὶ βασιλέως βοήσαντος, καὶ φοβοῦμεθα.

161. Ἐκ δὲ ὑπερβολῶν χάριτες μάλιστα αἱ ἐν ταῖς κωμῳδίαις, πᾶσα δὲ ὑπερβολὴ ἀδύνατος, ὡς Ἀριστοφάνης ἐπὶ τῆς ἀπληστίας τῶν Περσῶν φησιν, ὁτι 'ὡποτοι βοὺς κρίβανατας ἀντὶ ἄρτων.' ἐπὶ δὲ τῶν Θρακῶν ἔτερος, ὡτι 'Μηδόκης ὁ βασιλεύς βοῦν ἐφερεν ὅλον ἐν γυναῖ.'

162. Τοῦ δὲ αὐτοῦ εἴδους καὶ τὰ τοιαῦτα ἔστων, 'ὑγιεστέρος κολοκύντης,' καὶ 'φαλακρότερος εὐδίας,' καὶ τὰ Σαπφικά 'πολὺ πακτίδος ἀδυμελεστέρα, χρυσοῦ χρυσοῦ σοτέρα.' πᾶσα γὰρ αἱ τοιαύτα χάριτες ἐκ τῶν ὑπερβολῶν εὐρήνται. [καὶ τι διαφέρουσι]

163. Διαφέρουσι δὲ τὸ γελοῖον καὶ εὐχαρί πρῶτα μὲν τῇ υλῇ χαρίτων μὲν γὰρ υλῆ νυμφαίοι κῆποι, ἑρωτεῖ, ἀπερ οὐ γελάται· γέλωτος δὲ Ἰρος καὶ Θερσίθης. τοσοῦτω 30 τον οὖν διοίσουσιν, ὡςον ὁ Θερσίθης τοῦ Ἐρωτος.

158. We can often invent fables of our own apposite to the matter in hand. A writer once referred to the belief that cats thrive or pine according as the moon waxes or wanes, and then added of his own invention 'whence the fable that the moon gave birth to the cat'. The charm does not simply depend on the actual trick of invention, but the fable itself sparkles with a certain charm, making the cat the child of the moon.

159. Charm is often the result of a revulsion from fear, as when a man groundlessly fears a strap mistaking it for a snake, or a pan mistaking it for an opening in the ground. Such mistakes are rather comic in themselves.

160. Comparisons, also, are full of charm—if (for instance) you compare a cock to a Persian because of its stiff-upstanding crest, or to the Persian king because of its brilliant plumage or because when the cock crows we start with fear as though we heard the loud call of the monarch.

161. The charms of comedy arise specially from hyperboles, and every hyperbole is of an impossible character, as when Aristophanes says of the voracity of the Persians that

For loaves, they roasted oxen whole in pipkins;
and of the Thracians another writer says 'Medoces their king was bearing a bullock whole between his teeth'.

162. Of the same kind are such expressions as 'lustier than a pumpkin' and 'balder than the cloudless blue'; and the lines of Sappho

Far sweeter-singing than a lute,
More golden than all gold.

All these ornaments, different as they are from one another, have their source in hyperbole.

163. The humorous and the charming must not be confused. They differ, first of all, in their material. The materials of charm are the Gardens of the Nymphs, Loves, things not meant for laughter; while laughter is provoked by Irus or Thersites. They will differ, therefore, as much as Thersites differs from the God of Love.

1 Scr. Inc. 2 Aristoph. Ach. 86.
3 Scr. Inc. 4 Sappho, Fragm. 122, 123 (Bergk).

10—2
164. Διαφέρουσι δὲ καὶ τῇ λέξει αὐτή. τὸ μὲν γὰρ εὔχαρι μετὰ κόσμου ἐκφέρεται καὶ δι' ὄνομάτων καλῶν, ἃ μάλιστα ποιεῖ τὰς χάριτας, οἷον τὸ 'ποικύλλεταί μὲν γαία πολυστεφάνος' καὶ τὸ 'χλωρῆς ἀγδών' τὸ δὲ 5 γελοῖον καὶ ὄνομάτων ἐστὶν εὐτελῶν καὶ κοινωτέρων, ὥστε ἔχει 'ὁσον γὰρ αὐτύτης καὶ μονώτης εἰμὶ, φιλο-μυθότερος γέγονα.'

165. Ἐπειτα ἀφανίζεται ὑπὸ τοῦ κόσμου τῆς ἔρμη-νείας, καὶ ἀντὶ γελοίου θαύμα γίνεται. αἱ μέντοι χάριτες 10 εἰσι μετὰ σωφροσύνης, τὸ δὲ ἐκφράζει τὰ γέλια ὁμοίων ἐστὶ καὶ καλλωπίζει πήθηκον.

166. Διὸ καὶ ἡ Σαπφώ περὶ μὲν κάλλους ἄδουσα καλλιεπτὴς ἐστὶ καὶ ἡδεία, καὶ περὶ ἐρώτων δὲ καὶ ἔρως καὶ περὶ ἀλκυόνος, καὶ ἀπαν καλὸν ὄνομα ἐνύφανται 15 αὐτής τῇ ποιήσει, τὰ δὲ καὶ αὐτὴ ἐιργάσατο.

167. Ἀλλος δὲ σκόπτετε τὸν ἄγροικον νυμφίον, καὶ τὸν ψυρῳρῷ τὸν ἐν τοῖς γάμοις, εὐτελέστατα καὶ ἐν πεξίοις ὄνόμασι μᾶλλον ἢ ἐν ποιητικῷ, ὡστε αὐτής μᾶλλον ἐστὶ τὰ ποιήματα ταύτα διαλέγεσθαι ἡ ἄδεια, οὐδὲ ἀν ἁρμόσαι 20 πρὸς τὸν χορὸν ἢ πρὸς τὴν λύραν, εἰ μὴ τις εἰς χόρος διαλεκτικός.

168. Μάλιστα δὲ διαφέρουσι καὶ ἐκ τῆς προαιρέσεως· οὐ γὰρ ὁμοία προαιρεῖται ὁ εὐχάριστος καὶ ὁ γελωτό- ποιῶν, ἀλλ' ὁ μὲν εὐφραίνει, ὁ δὲ γελασθῆναι. καὶ ἀπὸ 25 τῶν ἐπακολουθοῦντων δὲ τοῖς μὲν γὰρ γέλως, τοῖς δὲ ἐπαινοῖς.

169. Καὶ ἐκ τόπου. ἐνθά μὲν γὰρ γέλωτος τέχναι καὶ χαρίτων, ἐν σατύρῳ καὶ ἐν κομῳδίας. τραγῳδία δὲ χάριτας μὲν παραλαμβάνει ἐν πολλοῖς, ὁ δὲ γέλως ἔχθρος 30 τραγῳδίας· οὐδὲ γὰρ ἐπινοήσειεν ἃν τις τραγῳδίαν παύ- ξουσαν, ἑπεὶ σατύρον γράψει αὐτὶ τραγῳδίας.

15 πήθηκον 16 Ἀγρός 17 Σαπφώ 18 γελωτσποιῶν 19 αὐτής τῇ ποιήσει 20 πρὸς τὴν λύραν 21 αὐτής μᾶλλον 22 ποιητικός 23 μᾶλλον 24 ἐν ποιητικῷ 25 ἐστὶ 26 ἔρως 27 καὶ 28 ἐρώτων 29 ἀλκυόνος 30 διαλέγεσθαι
DEMETRIUS ON STYLE

164. They differ, further, in actual expression. The idea of charm is evolved as an accompaniment to ornament and by means of beautiful words, which conduce most of all to charm. For instance: ‘Earth myriad-garlanded is rainbow-hued,’ and ‘the paley-olive nightingale.’ Humour, on the other hand, employs common and ordinary words, as in the sentence: ‘the more solitary and self-centered I am, the more myth-enamoured I become.’

165. Moreover, a pleasantry loses its character and becomes incongruous when adorned by style. Graces of style must be employed with discretion. To utter a mere jest ornately is like beautifying an ape.

166. When Sappho celebrates the charms of beauty, she does so in lines that are themselves beautiful and sweet. So too when she sings of love, and springtime, and the halcyon. Every lovely word is inwoven with the texture of her poetry. And some are of her own invention.

167. It is in a different key that she mocks the clumsy bridegroom, and the porter at the wedding. Her language is then most ordinary, and couched in terms of prose rather than of poetry. These poems of hers are, in consequence, better suited for use in conversation than for singing. They are by no means adapted for a chorus or a lyre,—unless indeed there is such a thing as a conversational chorus.

168. The two kinds of style under consideration differ most of all in their purpose, the aims of the wit and the buffoon being different. The one desires to give pleasure, the other to be laughed at. The results, likewise, are different,—mirth in the one case, commendation in the other.

169. Again, the provinces of the two kinds do not coincide. There is, indeed, one place in which the arts of mirth and of charm are found together, in the satyrical drama and in comedy. It is different, however, with tragedy, which everywhere welcomes elegances, but finds in mirth a sworn foe. A man could hardly conceive the idea of composing a sportive tragedy; if he did so, he would be writing a satyrical play rather than a tragedy.

1 Cp. § 133 supra.    2 Cp. § 144 supra.
170. Χρήσονται δὲ ποτε καὶ οἱ φρόνιμοι γελοίοις πρὸς τε τούς καιρούς, οἳν ἐν ἑορταῖς καὶ ἐν συμποσίοις, καὶ ἐν ἐπιπλήξεσιν δὲ πρὸς τούς τρυφερωτέρους, ὡς ὁ τηλαγνής θύλακος, καὶ ἡ Κράτητος ποιητικῆ, | καὶ ϕακής 238ος ἐγκώμιον ἀν ἀναγνώ τις ἐν τοῖς ἀσώτοις· τοιούτοις δὲ ὡς ἂ τὸ πλέον καὶ ὁ Κυνικὸς τρόπος· τὰ γὰρ τοιαῦτα γελοία χρείας λαμβάνει τάξιν καὶ γνώμης.

171. Ἐστὶ δὲ καὶ τοῦ ἰθοὺς τις ἐμφασις ἐκ τῶν γελοίων καὶ ἡ παιγνίας ἡ ἀκολασία, ὡς καὶ τὸν οἶνον 10 τὸν προχυθέντα ἐπισχόν τις 'Πηλεά ἀντὶ Οἰνέως. ἡ γὰρ ἀντίθεσις ἡ περὶ τὰ ὀνόματα καὶ ἡ φρονίς ἐμφαίνει τινὰ ψυχρότητα ἰθοὺς καὶ ἀναγωγίαν.

172. Περὶ δὲ σκωμμάτων μὲν, οἳν εἰκασία τις ἐστιν· ἡ γὰρ ἀντίθεσις εὐτράπελος. χρήσονται τε ταῖς τοιαύταις 15 εἰκασίαις, ὡς 'Ἀἴγυπτια κληματίς,’ μακρὸν καὶ μέλανα, καὶ τὸ 'θαλάσσιον πρόβατον,’ τὸν μῶρον τὸν ἐν τῇ θαλάσσῃ. τοῖς μὲν τοιούτοις χρήσονται εἰ δὲ μή, φευξόμεθα τὰ σκώμματα ὀσπερ λουδορίας.

173. Ποιεῖ δὲ εὐχαρίν τὴν ἐρμηνείαν καὶ τὰ λεγόμενα καλὰ ὀνόματα. ὁρίσατο δ’ αὐτὰ Θεόφραστος οὕτως, κάλλος ὀνόματος ἐστὶ τὸ πρὸς τὴν ἀκοήν ἢ πρὸς τὴν ὄψιν ἡδύ, ἢ τῷ τῇ διανοίᾳ ἐντιμον.

174. Πρὸς μὲν τὴν ὄψιν ἤδεα τὰ τοιαῦτα, ὅδοις, ὅ ἀνθοφόροι χρόας. ὃσα γὰρ ὅραται ἤδεοι, ταύτα 25 καὶ λεγόμενα καλὰ ἐστὶ. πρὸς δὲ τὴν ἀκοήν 'Καλλιστράτος, Ἀννοῶν.' ἡ τα γὰρ τῶν λάμβδα σύγκρουσις ἡχώδες τί ἔχει, καὶ ἡ τῶν νῦ γραμμάτων.

175. Καὶ ὅλως τὸ νῦ δ’ εὐφωνίαν ἐφέλκονται οἱ

170. Even sensible persons will indulge in jests on such occasions as feasts and carousals, or when they are addressing a word of warning to men inclined to good living. A reference to 'the far-gleaming meal-bag' may then be found salutary. The same may be said of the poetry of Crates; and it would be well if you were to read the 'Praise of the Lentil' in a party of free-livers. The Cynic humour is, for the most part, of this character. Such jests, in fact, play the part of maxims and admonitions.

171. There is some indication of a man's character in his jokes—in their playfulness, for instance, or their extravagance. Somebody once dammed the flow of wine which had been spilt on the ground and muttered words about 'Oeneus (öivos) turned into Peleus (πηλός).' The play on the proper names, and the laboured thought, betray a want of taste and breeding.

172. In nicknames a sort of comparison is implied, there being wit in a play on words. Writers may use such comparisons as 'Egyptian clematis' of a tall and swarthy man, or 'sea-wether' of a fool on the water. They may, I say, indulge in harmless jokes such as these, but if we cannot stop there, we had better avoid nicknames as we would scurrility.

173. The so-called 'beautiful words' also conduce to grace of diction. According to the definition given by Theophrastus, beauty in a word is that which appeals to the ear or the eye, or has noble associations of its own.

174. Among expressions which call up pleasing images may be mentioned 'roseate-glowing' and 'of blossom-laden hue.' Everything that is seen with pleasure is also beautiful when uttered. Pleasing in sound are such names as 'Callistratus' and 'Annoon,' in which the double 'l,' and the double 'n,' have a sort of resonance.

175. In general, it is out of regard for euphony that the

1 Theophrastus περὶ λέξεως.
ΔΗΜΗΤΡΙΟΥ ΠΕΡΙ ΕΡΜΗΝΕΙΑΣ

'Αττικός 'Δημοσθένης' λέγοντες καὶ 'Σωκράτην.' τῇ διανοίᾳ δὲ ἐντιμα τὰ τοιαύτα ἐστιν, οἷον τὸ 'ἀρχαῖοι' ἀντὶ τοῦ 'παλαιοῦ' ἐντιμότερον ὦ γὰρ ἀρχαῖοι ἄνδρες ἐντι-μότεροι.

5 176. Παρὰ δὲ τοῖς μουσικοῖς λέγεται τι ὅνομα λείον, καὶ ἔτερον τὸ τραχύ, καὶ ἄλλο εὐπαγές, καὶ ἄλλ' ὄγκηρον. λείον μὲν οὖν ἐστιν ὅνομα τὸ διὰ φωνηύτων ἢ πάντων ἢ διὰ πλειώνων, οἷον Διας, τραχῦ δὲ οἷον βέβρωκεν καὶ αὐτὸ δὲ τοῦτο τὸ τραχύ ὅνομα κατὰ μύμησιν εξενήνεκται 10 ἐαυτοῦ. εὐπαγές δὲ ἐπαμφοτερίζοι καὶ μεμυγμένον ἵσως τοῖς γράμμασιν.

177. Τὸ δὲ ὄγκηρον ἐν τρυσί, πλάτει, μήκει, πλά-σματι, οἷον βροντὰ ἀντὶ τοῦ βροντῆ' καὶ γὰρ τραχύτητα ἐκ τῆς προτέρας συλλαβῆς ἔχει, καὶ ἐκ τῆς δευτέρας 15 μήκος μὲν διὰ τὴν μακρῶν, πλατύτητα δὲ διὰ τῶν Δωρυ-σμῶν· πλατέα λαλοῦσι γὰρ πάντα οἱ Δωριεῖς. διόπερ οὐδὲ ἐκκωμίδουν δωρίζουτε, ἀλλὰ πικρᾶς ἡπτίκιζον· ἢ γὰρ Ἀττικὴ γλῶσσα συνεστραμμένοι τι ἔχει καὶ δημοτικὸν καὶ ταῖς τοιαύταις εὔπρατελίαις πρέπον.

178. Ταύτα μὲν δὴ παρατεχνολογεῖσθω ἄλλως. τῶν δὲ εἰρημένων ὅνομάτων τὰ λεία μόνα ληπτέον ὡς γλαφυρὸν τι ἔχοντα.

179. Γίνεται δὲ καὶ ἐκ συνθέσεως τὸ γλαφυρὸν· ἔστι μὲν οὖν οὐ ράδιον περὶ τοῦ τρόπου τοῦ τοιούτου εἰπέν· 25 οὕτω γὰρ τῶν πρὶν εἰρηταὶ τινὶ περὶ γλαφύρας συνθέσεως, κἀτὰ τὸ δυνατὸν δὲ ὄμως πειρατέον λέγειν.

180. Τάχα γὰρ δὴ ἐσται τις ἡδονῇ καὶ χάρις, ἐὰν ἀρμόξωμεν ἐκ μέτρων τὴν σύνθεσιν ἢ οἷον ἢ ἡμίσεων οὐ μὴν ὡστε φαίνεσθαι αὐτὰ μέτρα ἐν τῷ συνειρμῷ τῶν 30 λόγων, ἢ ἄλλα, εἰ διαχωρίζοι τις καθ' ἐν ἐκαστὸν καὶ δια− 238' κρίνοι, τότε δὴ ὑπ' ἡμῶν αὐτῶν φωράσθαι μέτρα ὑπνα.
Attic writers append an ‘н,’ and speak of Δημοσθένη and Σωκράτης (instead of Δημοσθένη and Σωκράτης). Among words with noble associations is ἀρχαῖοι (‘men of the olden time’), which is superior to παλαιόι (‘ancients’), since it implies greater respect.

176. Musicians are accustomed to speak of words as ‘smooth,’ ‘rough,’ ‘well-proportioned,’ ‘weighty.’ A smooth word is one which consists exclusively, or mainly, of vowels: e.g. Αἰας. Βέβρακε is an instance of a rough word; and the very roughness of its formation is designed to imitate the action it describes. A well-proportioned word is one which partakes of both characters and shows a happy blending of various letters.

177. Weight consists in three things: breadth, length, formation. Βροντὰ (the Doric equivalent of Βροντῇ) may serve as an example. This word derives roughness from the first syllable; and from the second it derives length owing to the long vowel, and breadth owing to the Doric form, the Dorians being accustomed to broaden all their words. This is the reason why comedies were not written in Doric, but in the pungent Attic. The Attic dialect has about it something terse and popular, and so lends itself naturally to the pleasurabilities of the stage.

178. But this is a mere digression in our treatise. Of all the words indicated, the smooth alone must be employed as possessing any elegance.

179. Elegance may also be produced by composition, though it is to be sure not easy to describe the process. Yet, although no previous writer has treated of elegant composition, I must endeavour to do so to the best of my ability.

180. Well, a certain charm and grace will perhaps be attained if we frame the composition by measures—in whole measures or half-measures. The actual measures must not, however, force themselves on the attention, if the words be read connectedly, but if the sentence is divided and analyzed part by part, then and only then ought the presence of measures to be detected by us.
181. Καὶ μετροειδὴ δὲ ἦ, τὴν αὐτὴν ποιήσει χάρυν·
λανθανόντως δὲ τοι παραδύτει ἡ ἐκ τῆς τοιαύτης ἥδων
νῆς χάριν, καὶ πλείστον μὲν τὸ τοιοῦτον εἶδός ἐστὶ παρὰ
τοῖς Περιπατητικοῖς καὶ παρὰ Πλάτωνι καὶ παρὰ Ξενο-
3 φῶντι καὶ Ἡροδότῳ, τάχα δὲ καὶ παρὰ Δημοσθένει πολλαχοῦ· Ἐουκυδίδης μέντοι πέφευγε τὸ εἶδος.

182. Παραδείγματα δὲ αὐτοῦ λάβοι τις ἀν τοιάδε,  οἶον ὡς ὁ Δικαίαρχος: 'ἐν Ἐλεά,' φησι, 'τῆς Ἰταλίας πρεσβύτην ἤδη τὴν ἥλικιάν οὖντα.' τῶν γὰρ κόλων
10 ἀμφοτέρων αἱ ἀπολήξεις μετροειδὲς τι ἐχουσίν, ὅπο δὲ τοῦ εἴρμοῦ καὶ τῆς συναφείας κλέπτεται μὲν τὸ μετρικόν, ἤδονὴ δ' οὖν ὀλίγη ἐπέστη.

183. Πλάτων μέντοι ἐν πολλοῖς αὐτῷ τῷ ρυθμῷ γλα-
φυρός ἐστιν ἐκτεταμένῳ πως, καὶ οὔτε ἔδραν ἔχουσιν οὔτε
15 μῆκος: τὸ μὲν γὰρ ἵσχυν καὶ δεινόν, τὸ δὲ μῆκος με-
gαλοπριστές. ἄλλα οἷον ὀλίσθω τινὶ ἔοικε τὰ κόλα, καὶ οὔτ' ἐμέτρους παντάπασιν οὔτ' ἀμέτρους, οἴον ἐν τῷ περὶ
μουσικῆς λόγῳ ἐπὰν φὴ 'νῦν δὴ ἐλέγουμεν.'

184. Καὶ πάλιν, 'μμυρίζων τε καὶ γεγανωμένοις ὑπὸ
20 τῆς ὑδῆς διατελεῖ τὸν βίον ὅλον.' καὶ πάλιν, 'τὸ μὲν
πρῶτον, ἐὰν τι θυμοειδὲς ἔχεις, ὡσπερ σίδηρον ἐμάλαξες.'
οὔτως μὲν γὰρ ἰαλφυρόν καὶ θυδικὸν σαφῶς: ἐὰν δ' ἀνα-
στρέφασιν εἴποις, 'ἐμάλαξεν ὡσπερ σίδηρον,' ἡ 'διατελεῖ
ὁλον τὸν βίον,' ἐκχεῖς τοῦ λόγου τῆς χάρυν ἐν αὐτῷ τῷ
25 ρύθμῳ οὕσαν' οὐ γὰρ δὴ ἐν τῇ διανοίᾳ, οὐδ' ἐν ταῖς
λέξεωι.

185. Καὶ περὶ τῶν μουσικῶν δὲ ὄργανων πάλιν
χαρέντως ἤρμοσεν, ἐν οἷς δὴ φησιν, 'λύρα δὴ σοι λει-
petai κατὰ πόλιν' εἰ γὰρ ἀναστρέψας εἴποις 'κατὰ πόλιν
30 λειπεται,' μεθαρμοσαμένως ποιήσεις ὰμοιον. τούτο δὲ
2 παραδοίεται Ρ. 8 εἰδαί Ρ. 9 ὡντι Ρ. 11 σφειας κλέπται
181. Even a general metrical character will produce the same effect. The charm of this pleasing device steals on us before we are aware. The trait is a favourite one with the Peripatetics as well as with Plato, Xenophon and Herodotus; and it is found in many passages of Demosthenes. Thucydides, on the other hand, shuns it.

182. An illustration of such writing may be quoted from Dicaearchus, who says: 'At Elia in Italy sojourning, an old man now, and stricken in years.' The close of each member has something of a metrical cadence, but the fact is disguised through the linking of the words in one series; and great charm results.

183. Now Plato in many passages owes his elegance directly to the rhythm, which is, so to speak, long drawn out, and without basement or amplitude, of which the former suits the plain and forcible, the latter the elevated style. His members seem to glide along and to be neither altogether metrical nor unmetrical, as in the passage about music, beginning 'as we were saying a moment ago.'

184. And again: 'in warbling and revelling in song he passes his life wholly.' And once more: 'should he see any symptom of passion, like steel would he temper it.' Thus framed, the sentences are manifestly elegant and harmonious. But if you invert the order and say 'he would temper it like steel' or 'he passes all his life,' you will rob the language of its charm, which resides simply in the rhythm. Certainly it is not to be found in the thought, nor in the choice of words.

185. Plato employs a delightful cadence, again, when saying with regard to musical instruments: 'the lyre for you is left, then, in the town.' Invert the order and say 'in the town is left for you,' and you will be doing what is tantamount to changing the melody. He adds: 'yea, and in the fields

---

2 Plat. *Rep.* iii. 411 A.
3 Plat. *Rep.*, iii. 411 B.
4 Plat. *Rep.* iii 399 D.
έπιφέρει, 'καὶ αὐτὴ ἁγίους τοὺς ποιμέσων σύριγξ ἀν τις εἶπ' τῇ γὰρ ἐκτάσει καὶ τῷ μῆκει πάνυ χαριέντως μεμίμηται τρόπον τυπα ἤχου σύριγγος. ἔσται δὲ δὴλον, εἰ τις μετασυνθεῖς λέγοι καὶ τοῦτο.

186. Περὶ μὲν δὴ τοῦ κατὰ σύνθεσιν γλαφυροῦ ἐπι-


dαιμονείου τοσαύτα, ὡς ἐν δυσκόλοις. εἰρήται δὲ καὶ περὶ τοῦ χαρακτήρος τοῦ γλαφυροῦ, ἐν ὦσοι καὶ ὦτως γίνεται. καθάπερ δὲ τῷ μεγαλοπρεπεὶ παρέκειτο ὁ ψυχρὸς χαρακτήρ, οὕτως τῷ γλαφυρῷ παράκειται τὰς διημαρτή-

νομαζω δὲ αὐτῶν τῷ κοινῷ ὄνοματι κακόζηλον. γίνοτο δ' ἂν καὶ οὕτως ἐν τρισίν, ὥσπερ καὶ οἵ λοιποί πάντες.

187. 'Εν διανοίᾳ μὲν, ὡς ὁ εἰπὼν 'Κένταυρος ἔαυτὸν ἱππεύον,' καὶ ἐπὶ τοῦ Βουλευμένου 'Αλέξάνδρου δρόμων ἀγωνίσασθαι 'Ολυμπιάσιν ἐφή τις οὕτως: 'Ἀλέξανδρε, δράμε σοῦ τῆς μητρὸς τὸ ὄνομα.'

188. 'Εν δὲ ὄνομασιν γίγνοιτ' ἂν οὕτως, ὦν 'ἐγέλα ποὺ ῥόδον ἠδύχροον' ἢ τε γὰρ μεταφορά ἢ 'ἐγέλα' πάνω μετάκειται ἀπρεπῶς, καὶ τὸ σύνθετον τὸ ἠδύχροον οὐδὲν ἐν ποιήματι θείη ἂν τις ἀκριβῶς σωφρονῶν. ἢ ὃς τις εἴπεν, 'ὅτι λεπταῖς ὑπεσύριζε πίτυς αὐραίς.' περὶ μὲν δὴ τὴν λέξιν οὕτως.

189. Σύνθεσις δὲ ἀναπαιστικὴ | καὶ μάλιστα ἐοικυῖα τοῖς κεκλαμμένοις καὶ ἀσέμνως μέτροις, οἷα μάλιστα τὰ Σωτάδεια διὰ τὸ μαλακότερον, 'σκηλᾶς καύματι κάλυψον,' καὶ σείων μελίνην Πηλιάδα δεξίων κατ' ὄμοιον ἀντὶ τοῦ σείων Πηλιάδα μελίνην κατὰ δεξίων ὄμοιον

---

5 perὶ κακοζήλων titulus in P.  10 ὄνομάζω] Galeus, ὄνομαζει P.
for the shepherds some manner of pipe shall be. By this long unbroken clause he has, in a manner, quite charmingly imitated the sound of the pipe. This will be clear to anyone who changes the arrangement of this sentence also.

186. With regard to elegance as depending on the arrangement of words these observations must suffice, the subject being difficult. We have also treated of the essential features of the elegant style, and have shown where and how it originates. We have seen that the frigid style is nearly allied to the elevated. In the same way there is a defective style perilously near to the elegant; and to this I give the current name of 'affected.' This, like all the rest, falls under three heads.

187. The affectation may reside in the thought, as when a writer speaks of 'a Centaur riding himself,' or as when somebody exclaimed on hearing that Alexander meant to enter for the races at Olympia, 'Alexander, race along your own mother's name.'

188. It may also be found in the words, as 'smiled the dulcet-coloured rose.' The metaphor 'smiled' is sadly out of place, and not even in poetry could the compound 'dulcet-coloured' be employed by any man of correct judgment. This is true also of the words: 'the pine was piping low to the gentle gales.'—Thus much with respect to expression.

189. The structure of clauses is affected, when it is anapaestic and resembles most nearly such broken and undignified measures, as are particularly the Sotadean, with their effeminate gait, e.g. 'having dried in the sun, cover up'; and

Upswinging the ash-beam Pelian his rightward shoulder above in place of

Swinging the Pelian ash-beam over his rightward shoulder.

---

1 Plat. Rep. iii. 399 D.
2 Scr. Inc.
3 Sotad. Fragn.
4 Hom. Il. xxii. 133.
158 ΔΗΜΗΤΡΙΟΥ ΠΕΡΙ ΕΡΜΗΝΕΙΑΣ

όποια γὰρ μεταμεμορφωμένως ἔοικεν ὁ στίχος, ὡσπερ οἱ μυθεύμενοι ἐξ ἀρρένων μεταβάλλειν εἰς θηλείας. τοσ-άδε μὲν καὶ περὶ κακοζηλίας.

IV.

190. 'Επὶ δὲ τοῦ ἵσχυνον χαρακτήρος ἔχομεν ἀν καὶ πράγματα ἵσως τινὰ μικρὰ καὶ τῷ χαρακτῆρι πρόσφορα, οἶον τὸ παρὰ Δυσία, ‘οικίδιον ἔστι μοι διπλοῦν, ἵσα ἔχουν τὰ ἄνω τοῖς κάτω.’ τὴν δὲ λέξιν εἶναι πάσαν χρὴ κυριαν καὶ συνήθην. μικρότερον γὰρ τὸ συνηθέστερον πάντων, τὸ δὲ ἀσύνηθες καὶ μετεννεμεμένον μεγαλοπρέπεις.

191. Καὶ μηδὲ διπλὰ ὅνωμα τιθέναι τοῦ γὰρ ἐναντίον χαρακτήρος καὶ τάυτα, μηδὲ μὴν πεποιημένα, μηδ’ ὅσα ἄλλα μεγαλοπρέπειαν ποιεῖ, μάλιστα δὲ σαφῆ χρῆ τὴν λέξιν εἶναι. τὸ δὲ σαφῆς ἐν πλείσσων.

192. Πρῶτα μὲν ἐν τοῖς κυρίοις, ἕπειτα ἐν τοῖς συνδε-15 δεμένοις. τὸ δὲ ἀσύνδετον καὶ διαλειμμένον ὅλον ἀσαφὲς πάν’ ἀδηλος γὰρ ἡ ἐκάστου κώλου ἀρχὴ διὰ τὴν λύσιν, ὥσπερ τὰ 'Πρακλείτων᾿ καὶ γὰρ τάυτα σκοτεινὰ ποιεῖ τὸ πλείστον ἡ λύσις.

193. Ἑναγώνιοι μὲν οὖν ἵσως μᾶλλον ἡ διαλειμμένη 20 λέξις, ἡ δ’ αὐτὴ καὶ ὑποκριτικὴ καλεῖται· κινεῖ γὰρ ὑπό-κρισιν ἡ λύσις. γραφικὴ δὲ λέξις ἡ εὐναγάγωστος. αὐτὴ δ’ ἐστὶν ἡ συνηρτημένη καὶ ὅλον ἡσφαλισμένη τοῖς συν-δέσμοις. διὰ τοῦτο δὲ καὶ Μένανδρον ὑποκρινόμενον λευ-μένον ἐν τοῖς πλείστοις, Φιλήμονα δὲ ἀναγινώσκουσιν.

194. Ὄτι δὲ ὑποκριτικὸν ἡ λύσις, παράδειγμα ἕγ-κεϊσθω τόδε,

ἐδεξάμεν, ἐτικτον, ἐκτρέφω, φίλε.

The line seems transmuted as it were, like those who (so the fables tell us) are changed from males to females.—So much for the subject of affectation.

CHAPTER IV.

190. In the case of the plain style, we can no doubt point to subject-matter which is homely and appropriate to the style itself, e.g. the passage in Lysias, 'I have a cottage with two storeys, the one above corresponding exactly to that below.' The diction throughout should be current and familiar. An expression is homelier the more familiar it is, while the unusual and metaphorical is elevated.

191. Compound words should not be admitted (since they are appropriate to the opposite variety of style), nor yet newly-coined words, nor any other words which contribute to elevation. Above all, the style should be lucid. Now lucidity involves a number of things.

192. First of all it involves the employment of current words, and next of words bound together. Writing which is wholly disjointed and unconnected is entirely lacking in clearness. It is impossible to discern the beginning of each member owing to the looseness of the structure. This is illustrated by the writings of Heracleitus, the obscurity of which is due mainly to their loose structure.

193. No doubt the disjointed style lends itself better to debate. It likewise bears the name of 'histrionic,' since a broken structure stimulates acting. On the other hand, the best 'literary' style is that which is pleasant to read; and this is the style which is compacted and (as it were) consolidated by the conjunctions. This is the reason why, while Menander (whose style is for the most part broken) is popular with the actor, Philemon is the reader's favourite.

194. To show that the broken style suits the stage, take the following line as an instance:—

Thee I received, I bare, I nurse, O dear one.

1 Lys. Eratosth. ad init.
οὔτως γὰρ λευμένου ἀναγκάσει καὶ τὸν μὴ θέλοντα ύποκρίνεσθαι διὰ τὴν λύσιν εἰ δὲ συνδήσας εἰποὺς, 'ἐδεξάμην καὶ ἐτικτον καὶ ἐκτρέφω,' πολλὴν ἀπάθειαν τοῖς συνδέσμοις συνεμβαλεῖς. πάνυ δὲ τὸ ἀπαθές ἀνυποκρίτων.

195. Ἑστὶ δὲ καὶ ἀλλὰ θεωρήματα ὑποκριτικά, οἶνον καὶ ὁ παρὰ τῷ Ἐυριπίδει Ἰων ὁ τόξα ἄρπάζων καὶ τῷ κύκνῳ ἀπειλῶν τῷ ὄρνιθι, ἀποταπαύει κατὰ τῶν ἀγαλμάτων καὶ γὰρ κινήσεις πολλὰς παρέχει τῷ ὑποκριτῷ ὁ ἐπὶ τὰ τόξα δρόμοι καὶ ἢ πρὸς τὸν ἄερα ἀνάβλεψις τοῦ προσώπου διαλεγομένου τῷ κύκνῳ, καὶ ἡ λοιπὴ πάσα διαμόρφωσις πρὸς τὸν ὑποκριτὴν πεποιημένη. ἀλλ' οὖν περὶ ὑποκρίσεως ἡμῖν τὰ κὰ τὸν λόγον.

196. Φευγέω δὲ ἡ σαφής γραφή καὶ τὰς ἀμφιβολίας, σχήματι δὲ χρήσθω τῇ ἐπαναλήψει καλουμένη. ἐπανάληψις δὲ ἐστὶ συνδέσμου ἐπιφορά τοῦ αὐτοῦ ἐν τοῖς διὰ μακρὸν ἐπιφερομένοις λόγοις, οἶνον ὃσα μὲν ἔπραξε Φιλιππος, καὶ ὡς τὴν Θράκην κατεστρέφατο, καὶ Χερόνησον εἶλεν, καὶ Βυζάντιον ἐπολιορκησεν, καὶ Ἀμφίπολιν οὐκ ἀπέδωκεν, ταῦτα μὲν παραλείψαν' χεδον γὰρ ὃ μὲν συνδέσμους ἐπενεχθεῖς ἀνέμυνεν ἡμᾶς τῆς προθέσεως, καὶ ἀπεκατεστησαν ἐπὶ τῆν ἀρχήν.

197. Σαφήνειας δὲ ἐνεκεν | καὶ διλογισμένοι πολλάκις. ἦδιον γὰρ πῶς τὸ συντομότερον ἢ σαφέστερον ὡς γὰρ οἱ παρατρέχοντες παρορῶνται ἐνίοτε, οὔτως καὶ ἡ λέξις παρακούεται διὰ τὸ τάχος.

198. Φεύγειν δὲ καὶ τὰς πλαγιότητας καὶ γὰρ τοῦτο ἀσαφεῖς, ὥσπερ ἢ Φιλίστου λέξις. συντομότερον δὲ πα—
Thus disjointed, the words will of themselves force a man to be dramatic even in his own despite. But if you employ conjunctions and say 'I received and bare and nurse,' you will at the same time make the line quite lifeless. And what is unemotional is essentially undramatic.

195. Other aspects of the actor's art deserve attention. Take, for instance, the case of Ion in Euripides, who seizes his bow and threatens the swan which is letting fall its droppings upon the statues\(^1\). Many opportunities of movement are offered to the actor by Ion's rush for his bow and arrows, by his face upturned to the sky as he addresses the swan, and by the rest of the detail contrived to aid the actor. Still, the subject of stage-craft is not at present before us.

196. Clear writing should also shun ambiguities and make use of the figure termed 'epanalepsis.' 'Epanalepsis' is the repetition of the same particle in the course of a long-sustained outburst: e.g. 'all Philip's achievements indeed—how he subjugated Thrace, and seized the Chersonese, and besieged Byzantium, and neglected to restore Amphipolis,—these things, indeed, I shall pass over\(^2\).' It may be said that the repetition of the particle 'indeed' reminds us of the prelude and sets us again at the beginning of the sentence.

197. For the sake of clearness the same thing must often be said twice over. There is somehow more charm than clearness in conciseness. For as men who race past us are sometimes indistinctly seen, so also the meaning of a sentence may, owing to its hurried movement, be only imperfectly caught.

198. The use of dependent cases must also be avoided, since this leads to obscurity, as Philistus' style shows. A

---

1 Eurip. Ion, 161 seqq.
2 Scr. Inc.
ράδειγμα πλαγίας λέξεως καὶ διὰ τούτο ἁσαφῶς τὸ παρὰ Ξενοφωτι, οἶον 'καὶ ὅτι τριήρεις ἤκουν ἡπειρ- πλεούσας ἀπ' Ἰωνίας εἰς Κιλικίαν Τάμον ἔχοντα τὰς Δακεδαιμονιῶν καὶ αὐτὸν Κύρου.' τούτῳ γὰρ ἐξ εὐθείας μὲν ὀδε πως λέγοιτο: 'τριήρεις προσεδοκῶστε εἰς Κιλικίαν πολλαὶ μὲν Δάκαιναι, πολλαὶ δὲ Περσίδες, Κύρῳ ναυπη- γηθεὶσαι ἐπ' αὐτῷ τούτῳ. ἐπλεον δ' ἀπ' Ἰωνίας ναύαρχος δ' αὐταῖς ἐπεστάτει Τάμος Αὐγάπτιος.' μακρότερον μὲν οὖσις ἐγένετο ἵσως, σαφέστερον δέ.

10 199. Καὶ ὅλως τῇ φυσικῇ τάξει τῶν ὄνομάτων χρηστέον, ὡς τὸ 'Ἐπιδαμνός ἐστι πόλις ἐν δεξιᾷ ἐσπλέ- οντι εἰς τὸν Ἰόνιον κόλπον' πρῶτον μὲν γὰρ ἁνόμασται τὸ περὶ οὗ, δεύτερον δὲ τοῦτο ἐστὶν, ὅτι πόλις, καὶ τὰ ἄλλα ἐφεξῆς.

15 200. Γέγονοι μὲν οὖν ἀν καὶ τὸ ἐμπαλιν, ὡς τὸ 'Εστὶ πόλις Ἐφύρῃ,' οὐ γὰρ πάντη ταύτῃ δοκιμάζομεν τὴν τάξιν, οὐδὲ τὴν ἐτέραν ἀποδοκιμάζομεν, καθὰ ἐκ- τιθέμεθα μόνον τὸ φυσικὸν εἶδος τῆς τάξεως.

201. 'Εν δὲ τοῖς διηγήμασιν ἦτοι ἀπὸ τῆς ὀρθῆς ἄρκτεον, 'Ἐπιδαμνός ἐστι πόλις,' ἦ ἀπὸ τῆς αἰτιατικῆς, ὡς τὸ 'λέγεται Ἐπιδαμνὸν τὴν πόλιν.' αἱ δὲ ἄλλαι πτώσεις ἁσαφειὰν τῶν παρεξούσι καὶ βάσανον τῷ τε λέγοντι αὐτῷ καὶ τῷ ἀκούοντι.

202. Πειρᾶσθαι δὲ μὴ εἰς μήκος ἐκτείνειν τὰς περὶ- 25 αγωγᾶς: 'ὁ γὰρ Ἀχελώος ῥέων ἐκ Πίνδου ὅρους ἀνωθὲν μὲν παρὰ Στράτον πόλιν ἐπὶ θάλασσαν διεξεῖσθαι' ἀλλὰ αὐτόθεν ἀπολύγειν καὶ ἀναπαύειν τὸν ἀκούοντα οὖτως: 'ὁ γὰρ Ἀχελώος ῥέω μὲν ἐκ Πίνδου ὅρους, ἐξεισίων δὲ εἰς θάλασσαν' πολὺ γὰρ οὖτως σαφέστερον, ὦσπερ ἄν αι

1, 2 τῷ παρὰ P. 3 σικελίαν P. | inter σικελίαν et τάμον litura maior in P. 5 προσεδοκοῦστο P. | σικελίαν P. 6 λάκειαν P. 8 αὐτοῖς P. 9 οὕτως P. 10 φυσικῇ] Victorius, φύσει καὶ P. 12 Ἰώνιον P. | ἰδὼστι, μα supra versum add. P. 13 δ' τοῦ τὸ P. 16 παντὶ P. 20 πόλις P. 21 inter μ et ν rasura exigua in P. 22 τὸ τε P. 26 στρατὸν πάλιν P.
short example of clearness sacrificed to dependent constructions is to be found in Xenophon: ‘He was informed that triremes belonging to the Lacedaemonians and to Cyrus himself were coasting round with Tamos on board from Ionia to Cilicia.’ This sentence might be written in a straightforward construction somewhat as follows: ‘In Cilicia there were expected many Lacedaemonian, and many Persian ships, the latter built for Cyrus with this very purpose. They were sailing from Ionia, and the admiral in command of them was the Egyptian Tamos.’ The sentence might thus have been longer: it would certainly have been clearer.

199. In general, the natural order of the words should be followed, as in the sentence ‘Epidamnus is a town on your right hand as you sail into the Ionian gulf.’ First of all is mentioned the subject, which is then defined to be a town, and next come the other words in due succession.

200. No doubt the order might be reversed, as in the words ‘There is a town Ephyra.’ We do not absolutely approve the one order nor condemn the other, when simply setting forth the natural method of arranging the words.

201. In narrative passages we should begin with the nominative case, as in ‘Epidamnus (Ἐπίδαμνος) is a town’; or with the accusative, as in ‘it is said of the town of Epidamnus (Ἐπίδαμνον).’ The other cases will cause some obscurity and will put both speaker and hearer on tenterhooks.

202. An attempt must be made to keep the amplifications within due bounds. Take this sentence: ‘For the Achelous flowing from Mount Pindus, near the inland city Stratus discharges itself into the sea.’ We ought to break off and give the hearer a rest thus: ‘For the Achelous flows from Mount Pindus, and discharges itself into the sea.’ This is far clearer than the other. It is with sentences as with roads.

1 Xen. Anab. i. 2, 21. 2 Thucyd. i. 24.
3 Hom. Ill. vi. 152. 4 Thucyd. ii. 102. Cp. § 45 supra.
πολλὰ σημεία ἔχουσαι ὁδὸι καὶ πολλὰς ἀναπαύλας: ἡγεμόσι γὰρ τὰ σημεία έσικεν, ἡ δὲ ἀσημείωτος καὶ μονοείδης, κἂν μικρὰ ἦ, ἀδήλος δοκεῖ.

203. Περὶ μὲν δὴ σαφΗνείας τοσαύτα, ός ὀλίγα ἐκ 5 πολλῶν, καὶ μάλιστα ἐν τοῖς ἱσχυόις αὐτῇ λόγοις χρηστέον.

204. Φεύγειν δὲ ἐν τῇ συνθέσει τοῦ χαρακτήρου τούτου πρῶτον μὲν τὰ μῆκη τῶν κόλων μεγαλοπρεπῶν γὰρ τὰν μῆκος, ὦσπερ καὶ ἐπὶ τῶν [ἡρώικῶν] μέτρων τὸ ἐξάμετρον ἡρωικὸν [ὁν] καλεῖται ὑπὸ μεγέθους καὶ πρέ-10 πον ἡρωσίν, ἡ κωμῳδία δὲ συνενετάλται εἰς τὸ τρίμετρον ἢ νέα.

205. Τὰ πολλὰ οὖν κόλων τριμέτρων χρησόμεθα καὶ ἐνίοτε κόμμασιν, ὦσπερ ὁ μὲν Πλάτων φησί, 'κατέ-15 βην χθὲς εἰς Πειραιᾶ μετὰ Γλαύκωνος' τυχεῖ γὰρ αἱ ἀνάπαυλαι καὶ ἀποθέσεις. Λισχύνης δὲ 'ἐκάθημεν μὲν,' φησίν, 'ἐπὶ τῶν θάκων ἐν Λυκείῳ, οὐ δὲ ἀθλοθέται τὸν ἀγώνα διατιθέων.'

206. Ἐχέτω δὲ καὶ ἔδραν ἀσφαλῆ τῶν κόλων τὰ τέλη καὶ βάσιν, ὡς τὰ εἰρημένα: αἱ γὰρ κατὰ τὰ 20 τελευταία ἐκτάσεις μεγαλοπρεπεῖς, ὡς τὰ Θουκυδίδου, 'Ἀχέλωνος ποταμὸς ῥέων ἐκ Πίνδου ὅρους' καὶ τὰ ἔξης.

207. Φευκτόνι οὖν καὶ τὰς τῶν μακρῶν στοιχείων συμπλήξεις ἐν τῷ χαρακτῆρι τούτῳ καὶ τῶν διφθόγγων ὀγκηρῶν γὰρ πᾶσα ἐκτασις. καὶ εἰ που βραχέα συνγ-25 κρουστέον | βραχέσων, ὡς 'πάντα μὲν τὰ νέα καλά ἑστιν,' 240' ἡ βραχέα μακροῖς, ὡς 'ἡλιοῖς,' ἡ ἁμῶς γέ πως διὰ βραχέων καὶ ὅλως ἐμφαίνεται εὐκαταφρόνητος ὁ τοιοῦτος τρόπος τῆς λέξεως καὶ ἱδιωτικός, κατ' αὐτὰ ταύτα πεποιη-26 μένος.

Some roads have many resting-places and many sign-posts; and the sign-posts may be compared to guides. But a dreary road with never a sign-post seems hard to track, however short it may be.

203. These are a few remarks, out of a possible many, on the subject of clearness. Clearness must be studied most of all in the plain style.

204. Long members must be particularly avoided in composition of this type. Length always tends to elevation. Thus, among metres, the hexameter is called 'heroic' owing to its amplitude which fits it for heroes. The New Comedy, on the other hand, is compressed into the tri-meter.

205. Accordingly we shall for the most part employ trimeter members and sometimes phrases, as when Plato says: 'I went down yesterday to the Peiraeus together with Glaucon.' Here the rests and cadences are many. So with a sentence of Aeschines: 'We sat upon the benches in the Lyceum, where the stewards of the games order the contests.'

206. In the plain style the members should end with precision, and rest on a sure foundation, as in the examples just quoted. Prolonged endings belong rather to the elevated style, as in the words of Thucydides: 'the river Achelous flowing from Mount Pindus, etc.'

207. In this style we must also shun the concurrence of long vowel-sounds and of diphthongs, since lengthening invariably suggests elaboration. If concurrence be admitted, let it be of short letters with short (as in 'πάντα μὲν τὰ νέα καλά ἑστιν'); or of short with long (as in 'the orb of day: ἡξέλιος'); or of short vowels in some shape or form. In general, this variety of style has little dignity or distinction, being in fact fashioned with that very end in view.

1 Plat. Rep. i. 1 init. 2 Aeschines Socr. fragm.
3 Cp. §§ 45, 202. 4 Cp. § 70.
208. Φευγέτω δὴ καὶ τὰ σημειώθη σχῆματα· πάν γὰρ τὸ παράσημον ἁσύνηθες καὶ οὐκ ἰδιωτικόν. τὴν δὲ ἐνάργειαν καὶ τὸ πιθανὸν μάλιστα ὁ χαρακτήρ οὔτος ἐπιδεξεται. περὶ ἐναργείας οὖν καὶ περὶ πιθανότητος λεκτέων.

209. Πρῶτον δὲ περὶ ἐναργείας γίνεται δὴ ἡ ἐνάργεια πρώτα μὲν ἐξ ἀκριβολογίας καὶ τοῦ παραλείπεσι μηδὲν μὴν ἑκτέμενω, οἷον ἴνα δ' ἤτοί ἁνήρ ὄχετηγὸς καὶ πᾶσα αὐτὴ ἡ παραβολή· τὸ γὰρ ἐναργεῖς ἐχει ἐκ τοῦ πάντα εἰρηθῶ ἡ τὰ συμβαίνοντα, καὶ μὴ παραλειφθαι μηδέν.

210. Καὶ ἡ ἰπποδρομία δὲ ἡ ἐπὶ Πατρόκλῳ, ἐν οἷς λέγει, πνοιῇ δ' Εὐμήλιοι μετάφρενον, καὶ ἀεὶ γὰρ δύφρον ἐπιβησομένουσιν ἐκτην. πάντα ταῦτα ἐναργῆ ἔστων ἐκ τοῦ μηδὲν παραλειφθαί τῶν τε συμβαίνοντων καὶ συμβαίνων.

211. "Οστε πολλάκις καὶ ἡ διλογία ἐναργεῖαν ποιεῖ μᾶλλον, ἡ τὸ ἄπαξ λέγειν, ὦσπερ τὸ 'συν δ' αὐτὸν καὶ 20 ζῶντα ἐλεγες κακῶς, καὶ νῦν ἀποθανόντα γράφεις κακῶς.' διὸς γὰρ κείμενον τὸ 'κακῶς' ἐναργεστέραν σημαίνει τὴν βλασφημίαν.

212. "Οσπερ δὲ τῷ Κτησίᾳ ἐγκαλοῦσιν ως ἀδολεσχο-τέρῳ διὰ τὰς διλογίας, πολλαχῇ μὲν ἵσως ἐγκαλοῦσιν 25 ὀρθῶς, πολλαχῇ δὲ οὐκ αἰσθάνονται τῆς ἐναργείας τοῦ ἀνδρός· τίθεται γὰρ ταύτῳ διὰ τὸ πολλάκις ποιεῖν ἐμφασίς πλείονα.

213. Ολα τὰ τοιαῦτα, 'Στρυναγγαῖος τις, ἀνὴρ Μῆδος, γυναῖκα Σακίδα καταβαλὼν ἀπὸ τοῦ ἱππον' μάχονται 30 γὰρ δὴ αἱ γυναῖκες ἐν Σάκαις ὦσπερ αἱ Ἀμαζόνες·
208. Peculiar figures should also be avoided, since all eccentricity is unfamiliar and extraordinary. As, however, the plain style will welcome vivid representation and persuasiveness in an especial degree, we must next speak of these two qualities.

209. We shall treat first of vividness, which arises from an exact narration overlooking no detail and cutting out nothing. An instance is the Homeric simile which begins ‘As when a man draws off water by a runnel'¹. The comparison owes its vividness to the fact that all the accompanying circumstances are mentioned and nothing is omitted.

210. Another example is the horse-race in honour of Patroclus, as described by Homer:—

For ever they seemed as though they would mount the chariot-floor Of Eumèlus, and hot on his back did the breath of their nostrils pour, And his shoulders broad, for their heads overhung him as onward they flew².

The entire description is vivid owing to the fact that no detail which usually occurs and then occurred is omitted.

211. From this it follows that repetition often gives the effect of vividness more than a single statement: e.g. ‘You are the man who, when he was alive, spoke to his discredit, and now that he is dead write to his discredit'³. The repeated use of the words ‘to his discredit' adds to the vividness of the invective.

212. The charge of garrulity often brought against Ctesias on the ground of his repetitions can perhaps in many passages be established, but in many instances it is his critics who fail to appreciate the writer's vividness. The same word is repeated because this often makes a greater impression.

213. Here is an example: “Stryangaeus, a Mede, having unhorsed a Sacian woman (for the women of the Sacaes join in battle like Amazons), was struck with the youth and beauty

¹ Hom. II. xxi. 257.
² Hom. II. xxiii. 379
³ Cp. § 26.
θεασάμενος δή τὴν Σακίδα εὕπρεπῇ καὶ ὤραιᾷ μεθήκεν ἀποσώζεσθαι. μετὰ δὲ τούτῳ σπονδῶν γενομένων, ἔρασθεὶς τῆς γυναικὸς ἀπετύγχανεν ἔδεδοκτο μὲν αὐτῷ ἀποκατερέσσει γράφει δὲ πρότερον ἐπιστολὴν τῇ γυναικὶ 5 μεμφόμενος τοιάδε: Ἐγὼ μὲν σὲ ἔσωσα, καὶ σὺ μὲν δὴ ἐμὲ ἔσωθ᾽ς; ἐγὼ δὲ διὰ σὲ ἀπωλόμην.

214. Ἐνταῦθα ἐπίτιμήσεις ἄν ἵσως τις βραχυλόγος οὐόμενος εἶναι, ὅτι δὴς ἐτέθη πρὸς οὐδὲν τὸ ἔσωσα καὶ δὴ ἐμὲ ἔσωθ᾽ς. ταῦταν γὰρ σημαίνει ἀμφότερα. ἀλλὰ 10 εἰ ἀφέλοις θάτερον, συναφαίρησεις καὶ τὴν ἐνάργειαν καὶ τὸ ἐκ τῆς ἐναργείας πάθος. καὶ τὸ ἐπιφερόμενον δὲ, τὸ ἀπωλόμην ἀντὶ τοῦ ἀπόλλυμαι, ἐναργέστερον αὐτῇ τῇ συντελείᾳ ἐστὶν τὸ γὰρ δὴ γεγονός δεινότερον τοῦ μέλλοντος ἡ γυμνόμενον ἔτι.

215. Καὶ ὅλος δὲ ὁ ποιητὴς οὔτος (ποιητὴν γὰρ αὐτὸν καλοῦν τις εἰκότως) ἐναργείας δημιουργός ἔστων ἐν τῇ γραφῇ συμπάσχῃ.

216. Οἶδον καὶ ἐν τοῖς τοιοῦτοις δεῖ τὰ γενόμενα οὐκ εὑθὺς λέγειν, ὅτι ἐγένετο, ἀλλὰ κατὰ μικρὸν, κρεμνῶντα 20 τὸν ἄκροατὴν καὶ ἀναγκάζοντα συναγωνιᾶν. τοῦτο ὁ Κτησίας ἐν τῇ ἀγγελίᾳ τῇ περὶ Κύρου τεθνεῶτος ποιεῖ. ἐλθὼν γὰρ ὁ ἀγγελός οὐκ εὑθὺς λέγει ὅτι ἀπήθανεν Κύρος παρὰ τὴν Παρυσάτινι τοῦτο γὰρ ἡ λεγομένη ἀπὸ Σκυθῶν ῥήσις ἐστιν ἀλλὰ πρῶτον μὲν ἡγεμελεῖν, ὅτι νικᾷ, 25 ἡ δὲ ἡσθῆ καὶ ἡγούμεισεν μετὰ | δὲ τούτῳ ἐρωτᾶ, βασιλεὺς 240 ποὺς πράττει, ὃ δὲ πέφευγε φησιν καὶ ἡ ὑπολαβοῦσα: Τυσσαφέρνης γὰρ αὐτῷ τούτων αἰτίως καὶ πάλιν ἔπαινε ῥωτᾶ: Κύρος δὲ ποῦ νῦν; ὃ δὲ ἀγγελός ἀμείβεται ἐνθα χρή τοὺς ἁγαθοὺς ἄνδρας αὐλίζεσθαι. κατὰ μικρὸν καὶ 30 κατὰ βραχὺ προϊῶν μόλις τὸ δὴ λεγόμενον, ἀπέρρηξεν αὐτό, μᾶλα ἥθικώς καὶ ἐναργῶς τὸν τε ἄγγελον ἐμφήνας

3 ἔδεδοκτώ Π. 9 inter τ et αὐτῶν litura in Π fuit fort. το, αὐτῶν. 11 ἐκ τῆς supra versum add. Π. 18 γεγομένα] eadd., γνώμενα Π. 21 περὶ βασιλέως Κύρου in margine Π. 30 ἀπέρρηξεν Π.
of the Sacian and allowed her to escape. Afterwards, when peace was declared, he became enamoured of her and failed in his suit. He resolved to starve himself to death. But first he wrote a letter upbraiding the woman thus: 'I saved you, ay you were saved through me; and now I have perished through you.'

214. Here a critic who prided himself on his brevity might say that there is a useless repetition in 'I saved you' and 'you were saved through me,' the two statements conveying the same idea. But if you take away one of the two, you will also take away the vividness and the emotional effect of vividness. Furthermore, the expression which follows ('I have perished' in place of 'I perish') is more vivid just because the past tense is used. There is something more impressive in the suggestion that all is over, than in the intimation that it is about to happen or is still happening.

215. Altogether this poet (for a poet Ctesias may well be called) is an artist in vividness throughout his writings.

216. An example may be added here. When a misfortune has happened, we should not state the fact at once, but unfold it gradually, thus keeping the reader in suspense and forcing him to share our distress. This is what Ctesias does in his narrative of the death of Cyrus. The messenger, out of consideration for Parysatis, does not immediately on his arrival announce that Cyrus is dead, for such a proceeding would be (to use the common expression) a brutal one. First of all he reports the victory of Cyrus. Parysatis is all joy and excitement. Then she asks, 'And how fares the king?' The reply is, 'He is fled.' She rejoins: 'Yes, he owes this to Tissaphernes.' And she asks further, 'But where is Cyrus now?' The messenger replies, 'In the bivouac of the brave.' Thus warily does Ctesias advance little by little, step by step, till at last he 'breaks the news,' as the phrase goes, and indicates very naturally and vividly the messenger's reluctance to

1 Ctesias, Fragm. 20, 21 (Ctesiae Persica, ed. J. Gilmore).
Άκουσίως ἀγγελοῦντα τὴν συμφοράν, καὶ τὴν μητέρα εἰς ἀγωνίαν ἐμβαλὼν καὶ τὸν ἀκούοντα.

217. Γίνεται δὲ καὶ ἐκ τοῦ τὰ παρεπόμενα τοῖς πράγμασι λέγειν ἑνάργεια, οἶνον ως ἐπὶ τοῦ ἀγροίκου βαδίζοντος ἐφι τις, ὅτι 'πρὸσωθεὶν ἱκουστο αὐτοῦ τῶν ποδῶν οἱ κτύπων προσιόντος,' ὡς οὐδὲ βαδίζοντος, ἀλλ' οἶνον γε λακτίζοντος τὴν γῆν.


219. Κακοφωνία δὲ πολλάκις, ως τὸ 'κόπτε', ἐκ δ' 15 ἐγκέφαλος,' καὶ 'πολλὰ δ' ἀνάντα, κάταντα' μεμήηται γάρ τῇ κακοφωνίᾳ τὴν ἀνωμαλίαν πᾶσα δὲ μῆμησις ἑναργεῖς τι ἐχει.

220. Καὶ τὰ πεπουμένα δὲ ὄνοματα ἑνάργειαν ποιεῖ διὰ τὸ κατὰ μίμησιν ἑξενιπρέκαί, ὢσπερ τὸ 'λάπτοντες.' 20 εἰ δὲ 'πίνοντες' εἶπεν, οὔτ' ἐμιμεῖτο πίνοντας τοὺς κύνας, οὔτε ἑνάργεια ἄν τις ἐγίνετο. καὶ τὸ 'γλώσσημι' δὲ τῷ λάπτοντες προσκείμενον ἐτι ἑναργεότερον ποιεῖ τῶν λόγων. καὶ περὶ ἑναργείας μὲν ως ἐν τῷ ὁ πίπεω ὁσ- αὐτα.

221. Τὸ πιθανὸν δὲ ἐν δυοῖν, ἐν τῷ σαφεὶ καὶ συνῆθεν τὸ γάρ ἀσαφὲς καὶ ἀσύνηθες ἀπίθανον λέειν

2 ἐμβαλὼν Ρ. 9 ἡδη τη νυκτι seclusit Schneiderus. 10 εἰς τὸ Ρ: ὡστε Plat. 14 κακοφωνία: a supra versum scrispit Ρ. κόπτεν δ' Ρ. 16 ἀνωμαλίαν ex ἀνωμαλίαν Ρ. 19 λάπτοντες Ρ. 20 ἐμμητο Ρ. 22 τῷ λάπτοντες Ρ. 25 περὶ πιθανότητος in margine Ρ. 26 ἀσύνηθες ex ἀσύνηθες m. rec. Ρ.
announce the calamity, while he himself causes the reader to join in the mother's grief.  

217. Vividness may also be produced by mentioning the accompanying circumstances of any action. It was, for instance, once said of a countryman's walk that 'the noise of his feet had been heard from afar as he approached,' the suggestion being that he was not walking at all, but stamping the ground, so to say.

218. Plato also provides an example when referring to Hippocrates: 'He was blushing, for the first glimmer of dawn now came to betray him.' The extreme vividness of this description is clear to everybody. It is the result of the care shown in the narrative, which brings to mind the fact that it was night when Hippocrates visited Socrates.

219. Cacophony is often vivid, as in the lines:—
And together laid hold on twain, and dashed them against the ground
Like whelps: down gushed the brain, and bespattered the rock-
flour round.

Or,
And upward and downward and thwartward and slantward they tramped evermore.

Homer intends the cacophony to suggest the broken ground, all imitation having an element of vividness.

220. Onomatopoeic words produce a vivid effect, because their formation is imitative. The participle 'lapping' is an instance in point. If Homer had said 'drinking,' he would not have imitated the sound of dogs drinking, nor would there have been any vividness. The word 'tongues' (γλώσσαι) added to the word 'lapping' makes the narrative still more vivid.—But on the subject of vividness this outline sketch must suffice.

221. The power of convincing depends on two things, lucidity and naturalness. In other words, what is not lucid

1 Ctesias, Fragn. 36 (ed. Gilmore).  
2 Scr. Inc.  
3 Plat. Protag. 312 A.  
4 Hom. Odys. ix. 289  
5 Hom. Il. xxiii. 116  
6 Hom. Il. xvi. 161
172 ΔΗΜΗΤΡΙΟΥ ΠΕΡΙ ΕΡΜΗΝΕΙΑΣ

te οὐν οὗ τῆς περιτήν οὖθε ὑπέροχον διωκτέον εὖ τῇ πιθανότητα, καὶ ὦσαύτως σύνθεσιν βεβαιοῦσαν καὶ μηδὲν ἐξουσιαν ῥυθμοειδές.

222. Ἐν τούτοις τε οὖν τὸ πιθανόν, καὶ ἐν ὧν Θεό-5 φραστοῖς φησιν, ὅτι οὐ πάντα ἐπὶ ἀκριβεῖας δεῖ μακρὴ-
γορεῖν, ἅλλ ἐνα καταλύειν καὶ τῷ ἀκροατῇ συνιέναι, καὶ λογίζεσθαι εἰς αὐτῶν συνεῖς γὰρ τὸ ἐλλειπθὲν ὑπὸ τοῦ οὐκ ἀκροατῆς μόνον, ἀλλὰ καὶ μάρτυς σον γίνεται, καὶ ἀμα εὐμενέστερος. συνεῖς γὰρ ἕαυτῷ δοκεῖ διὰ τὸ τόν ἀφορμήν παρεσχήκοτα αὐτῷ τοῦ συνιέναι, τὸ δὲ πάντα ὡς ἀνοητῷ λέγειν καταγυώσκοντι έουκεν τοῦ ἀκροατοῦ.

223. Ἐπεὶ δὲ καὶ ὁ ἐπιστολικὸς χαρακτήρ δεῖται ἥχυντττοτος, καὶ περὶ αὐτοῦ λέξομεν. Ἀρτέμων μὲν οὖν 15 ὁ τάς 'Αριστοτέλους ἀναγράφει ἐπιστολάς φησιν, ὅτι δεῖ ἐν τῷ αὐτῷ τρόπῳ διάλογον τοὺς γράφειν καὶ ἐπιστολάς· εἶναι γὰρ τὴν ἐπιστολὴν οὖν τὸ ἔτερον μέρος τοῦ δια-
λόγου.

224. Καὶ λέγει μὲν τι ὅσως, οὗ μὴν ἀπαν' δεῖ γὰρ 20 ὑποκατεσκευάζει πως μᾶλλον τοῦ διαλόγου τὴν ἐπιστο-
λὴν· οὗ μὲν γὰρ μιμεῖται αὐτοσχεδιάζοντα, ἡ δὲ γράφεται καὶ δῶρον πέμπεται τρόπον τινά.

225. Τὸς γοῦν οὖτως ἀν διαλεχθεῖν πρὸς φίλον, ὥσπερ ὁ 'Αριστοτέλης πρὸς Ἀντιπατρον ὑπὲρ τοῦ φυγάδου 25 γράφων τοῦ γέροντος φησιν· 'εἰ δὲ πρὸς ἀπάσας οἴχεται | γάς φυγάς οὖτος, ὡστε μὴ κατάγειν, δὴλον ὦς τοῖσοι εἰς 241 | 'Αιδον κατελθεῖν Βουλομένους οὖδεις φθόνος· ὁ γὰρ οὖτως διαλεγόμενος ἐπιδεικνυμένω ἑοικεν μᾶλλον, οὐ λαλοῦντε.

nor natural is not convincing. Accordingly exuberant and inflated language must not be sought after in a style meant to carry conviction. The composition, likewise, in such a style, must be steady-going and void of formal rhythm.

222. These, then, are the main essentials of persuasiveness; to which may be added that indicated by Theophrastus when he says that all possible points should not be punctiliously and tediously elaborated, but some should be left to the comprehension and inference of the hearer\(^1\), who when he perceives what you have omitted becomes not only your hearer but your witness, and a very friendly witness too. For he thinks himself intelligent because you have afforded him the means of showing his intelligence. It seems like a slur on your hearer to tell him everything as though he were a simpleton.

223. We will next treat of the epistolary style, since it too should be plain. Artemon, the editor of Aristotle's *Letters*, says that a letter ought to be written in the same manner as a dialogue, a letter being regarded by him as one of the two sides of a dialogue\(^2\).

224. There is perhaps some truth in what he says, but not the whole truth. The letter should be a little more studied than the dialogue, since the latter reproduces an extemporary utterance, while the former is committed to writing and is (in a way) sent as a gift.

225. Who (one may ask) would, in conversation with a friend, so express himself as does Aristotle when writing to Antipater on the subject of the aged exile? 'If he is doomed to wander to the uttermost parts of the earth, an exile hopeless of return, it is clear that we cannot blame such men should they wish to descend to Hades' hall\(^3\)'. A man who conversed in that fashion would seem not to be talking but to be making a display.

226. Frequent breaks in a sentence such as.............. are not appropriate in letters. Such breaks cause obscurity in

---

\(^1\) Theophrastus πεπληξεως.  
\(^2\) Cp. n. 3 infra.  
ἐπιστολαῖς: ἀσαφές γὰρ ἐν γραφῇ ἢ λύσις, καὶ τὸ μυθικὸν οὐ γραφῆς οὕτως οἰκεῖον, ὡς ἀγώνοις, οἴον ὡς ἐν τῷ Εὐθυδήμῳ: 'τίς ἦν, ὃ Σώκρατες, ὃ χθές ἐν Λυκείῳ διελέγου; ή πολὺς ὑμᾶς ὁχλος περιεστήκει:' καὶ μικρὸν προελθὼν ἐπιφέρει, 'ἀλλὰ μοι ξένος τις φαίνεται εἶναι, ὃ διελέγου τίς ἦν;' ἡ γὰρ τοιαύτῃ πᾶσα ἐρμηνεία καὶ μίμησις ύποκριτὴ πρέπει μᾶλλον, οὐ γραφομέναι ἐπιστολαῖς.

227. Πλείστον δὲ ἐξέτω τὸ ἡθικὸν ἢ ἐπιστολή, ὥσπερ καὶ ὁ διάλογος: σχεδὸν γὰρ εἰκόνα ἐκαστὸς τῆς ἑαυτοῦ ψυχῆς γράφει τὴν ἐπιστολήν. καὶ ἐστὶ μὲν καὶ εὖ ἄλλου λόγου παντὸς ἰδεῖν τὸ θὸσ τοῦ γράφοντος, εὖ οὕδενός δὲ οὕτως, ὡς ἐπιστολῆς.

228. Τὸ δὲ μέγεθος συνεστάλθω τῆς ἐπιστολῆς, ὥσπερ καὶ ἡ λέξις. αἱ δὲ ἅγιας κακραί, καὶ προσέτι κατὰ τὴν ἐρμηνείαν οὐκιδέστεραι, οὐ μὰ τῇ ἀληθείᾳ ἐπιστολαί γένοντο ἀν, ἀλλὰ συγγράφαμα, τὸ χαίρειν ἔχουτα προσγεγραμμένον, καθάπερ τοῦ Πλάτωνος πολλαὶ καὶ ἡ Θουκυδίδου.

229. Καὶ τῇ συντάξει μέντοι λελύσθω μᾶλλον γελοίων γὰρ περιοδεύειν, ὥσπερ οὐκ ἐπιστολήν, ἀλλὰ δίκην γράφοντα: καὶ οὐδὲ γελοίων μόνον, ἀλλ' οὐδὲ φιλικῶν (τὸ γὰρ δὴ κατὰ τὴν παρομίαν 'τὰ σῦκα σῦκα' λεγόμενον) ἐπιστολαῖς ταῦτα ἐπιτίθενειν.

230. Εἰδέναι δὲ χρῆ, ὅτι οὖν ἐρμηνεία μόνον, ἀλλὰ καὶ πράγματα τινα ἐπιστολικά ἐστιν. 'Ἀμυντητικὴς γοῦν ὃς μάλιστα ἐπιστευχέναι δοκεῖ τοῦ [αὐτοῦ] ἐπιστολικοῦ, 'τοῦτο δὲ οὐ γράφω σοι,' φησὶν. 'οὐ γὰρ ἦν ἐπιστολικῶν.'

231. Εἰ γὰρ τὸς ἐν ἐπιστολῇ σοφίσματα γράφοι καὶ

writing, and the gift of imitating conversation is a better aid to debate than to writing. Consider the opening of the *Euthydemus*: 'Who was it, Socrates, with whom you were conversing yesterday in the Lyceum? Quite a large crowd was surrounding your party.' And a little further on Plato adds: 'Nay, he seems to me to be some stranger, the man with whom you were conversing. Who was he, pray?' All such imitative style better suits an actor; it does not suit written letters.

227. The letter, like the dialogue, should abound in glimpses of character. It may be said that everybody reveals his own soul in his letters. In every other form of composition it is possible to discern the writer's character, but in none so clearly as in the epistolary.

228. The length of a letter, no less than its style, must be carefully regulated. Those that are too long, and further are rather stilted in expression, are not in sober truth letters but treatises with the heading 'My dear So-and-So.' This is true of many of Plato's, and of that of Thucydides.

229. There should be a certain degree of freedom in the structure of a letter. It is absurd to build up periods, as if you were writing not a letter but a speech for the law-courts. And such laboured letter-writing is not merely absurd; it does not even obey the laws of friendship, which demand that we should 'call a spade a spade,' as the proverb has it.

230. We must also remember that there are epistolary topics, as well as an epistolary style. Aristotle, who is thought to have been exceptionally successful in attaining the epistolary manner, says: 'I have not written to you on this subject, since it was not fitted for a letter.'

231. If anybody should write of logical subtleties or

---

1 Plat. *Euthyd.* 271 A.
2 Plat. *Euthyd.* 271 A.
3 Aristot. *Fragm.* 620 (ed. Berol.).
φυσιολογίας, γράφει μέν, οὐ μὴν ἐπιστολὴν γράφει. Φιλοφρόνησις γάρ τις βούλεται εἶναι ἡ ἐπιστολὴ σύντομος, καὶ περὶ ἀπλοῦ πράγματος ἐκθεσις καὶ ἐν ὄνομασιν ἀπλοῖς.

232. Κάλλος μέντοι αὐτῆς αἰ τε φιλικαὶ φιλοφρόνησις καὶ πυκναὶ παροιμίαι ἐνοῦσαι καὶ τοῦτο γάρ μόνον ἐνέστω ἀυτῇ σοφὸν, διότι δημοτικὸν τί ἐστιν ἡ παροιμία καὶ κοινόν, ὁ δὲ γνωμολογῶν καὶ προτρεπόμενος οὐ δὲ ἐπιστολῆς ἐτι λαλοῦντι ἐοικεί, ἀλλὰ μηχανῆς.

233. Ἀριστοτέλης μέντοι καὶ ἀποδείξεσι ποιν χρήται ἐπιστολικῶς, οἷον διδάξαί βουλόμενος, ὡτὶ ὅμοιός ἐστὶν καὶ κατὰ ἐνεργεῖν τὰς μεγάλας πόλεις καὶ τὰς μικρὰς, φησίν, 'οἱ γὰρ θεοὶ ἐν ἀμφοτέραις ἱσοί, ὡστ' ἐπεὶ οἱ χάριτες θείαι, ἵσαι ἀποκείσονται σοι παρ' ἀμφοτέραις.’ καὶ γὰρ τὸ ἀποδεικνύμενον αὐτῷ ἐπιστολικὸν καὶ ἡ ἀποδείξεις αὐτής.

234. Ἐπεὶ δὲ καὶ πόλεσίν ποτε καὶ βασιλεῦσιν γράφομεν, ἐστωσαν τοιαῦτα [αἰ] ἐπιστολαὶ μικρῶν ἐξηρέμευσι ποιεῖν. στοχαστέων γὰρ καὶ τοῦ προσώπου

20 ὁ γράφεται: ἐξηράνησέ μέντοι [καὶ] οὐχ ὡστε σύγγραμμα εἶναι αὐτ' ἐπιστολῆς, ὡστε αἱ ἦν Ἀριστοτέλεως πρὸς Ἀλέξανδρον, καὶ πρὸς τοὺς Δίωνος οἰκείους ἢ Πλάτωνος.

235. Καθόλου δὲ μεμίχθω ἡ ἐπιστολὴ κατὰ τὴν ἐρμηνείαν ἐκ δυοὶς χαρακτήριων τούτων, τοῦ τε χαράειντος καὶ τοῦ ἱσχυνοῦ. καὶ περὶ ἐπιστολῆς μὲν τοσαῦτα, καὶ ἀμα περὶ τοῦ χαρακτήρος τοῦ ἱσχυνοῦ.

236. Παράκειται δὲ καὶ τῷ ἱσχυνῷ διημαρτημένος χαρακτήρ, ὅ ξηρὸς καλούμενος. γίνεται δὲ καὶ οὕτως ἐν τριστὶν ἐν διανοίᾳ μὲν, ὡστε τοῖς ἔπὶ Ξέρξου ἥπα, ὥστε 'κατέβασεν ὁ Ξέρξης μετὰ πάντων τῶν ἑαυτοῦ.' μάλα

2 επιστολ Π. 6 ἐρμηνεύσα: οὖν supra versum scripsit P. 8 γνωμολογῶν P. 18 al secl. Spengelius. 20 καὶ del. Goellerus. 28 περὶ ξηροῦ in margine P.
questions of natural history in a letter, he writes indeed, but
not a letter. A letter is designed to be the heart's good
wishes in brief; it is the exposition of a simple subject in
simple terms.

232. Its beauty consists in the expressions of friendship
and the many proverbs which it contains. This last is the
only philosophy admissible in it, the proverb being common
property and popular in character. But the man who
utters sententious maxims and exhortations seems to be no
longer talking familiarly in a letter but to be speaking 'ex
cathedra.'

233. Aristotle, however, sometimes uses certain forms
of demonstration fitly in a letter. For instance, wishing to
show that large towns and small have an equal claim to be
well treated, he says: 'The gods are as great in one as in
the other; and since the Graces are gods, they will be placed
by you in one no less than in the other.' The point he
wishes to prove is fitted for a letter, and so is the proof itself.

234. Since occasionally we write to States or royal
personages, such letters must be composed in a slightly
heightened tone. It is right to have regard to the person to
whom the letter is addressed. The heightening should not,
however, be carried so far that we have a treatise in place of a
letter, as is the case with those of Aristotle to Alexander and
with that of Plato to Dion's friends.

235. In general it may be remarked that, from the
point of view of expression, the letter should be a com-
pound of two styles, viz. the graceful and the plain.—So
much with regard to letter-writing and the plain style.

236. Side by side with the plain style is found a de-
fective counterpart, the so-called 'arid' style. This, again,
has three sources, the first of which is the thought, as when
someone says of Xerxes that 'he was coming down to the coast

1 Aristot. Fragm. 609 (ed. Berol.).
γὰρ ἐσμίκρυνεν τὸ πράγμα, ἀντὶ τοῦ 'μετὰ τῆς Ἀσίας ἀπάσης' εἰπέν τιναν ἤαιτονος 7 δὲ τὴν λέξιν γίνεται τὸ ξηρὸν, ὅταν πράγμα μέγα σμικροὶς δύσμασιν ἀπαγγέλλη, οἷον ὡς ὁ Γαδαρεὺς ἤ ἦν ἐν Σαλαμίνι ναυμαχίας ὕψοις καὶ τοῦ Φαλάριδος τοῦ τυράννου ἐφή τις, 'ἀττα γὰρ ὁ Φάλαρις ἰνώχλει τοὺς Ἀκραγαντίνους.' ναυμαχίαν γὰρ τοσαύτην καὶ τυράννων ὀμότητα οὐχὶ τῷ 'ἀττα' ὑνώματι οὐδὲ τῷ 'ἰνώχλει' ἔχρην λέγειν, ἀλλ' ἐν μεγάλοις καὶ πρέπουσιν τῷ ὑποκειμένῳ πράγματι.

237. Ἐν δὲ συνθῆσει γίνεται τὸ ξηρὸν, ἦτοι ὅταν πυκνὰ ἢ τὰ κόμματα, ὡςπερ ἐν τοῖς Ἀφορισμοῖς ἔχει ὁ Βίος βραχύς, ἢ δὲ τέχνη μακρά, ὃ δὲ καίρος ὑπό, ἢ δὲ πείρα σφαλερά. ἢ ὅταν ἐν μεγάλῳ πράγματι ἀποκομίσων ὡς τὸ κῶλον καὶ μὴ ἐκπλεών, ὡςπερ τις Ἀριστείδου κατηγορῶν, ὅτι οὐκ ἀφίκετο εἰς τὴν ἐν Σαλαμίνι ναυμαχίαν, ἀλλὰ αὐτόκλητος, ἐφή, ὅτι ἡ μὲν Δημήτηρ ἦλθεν καὶ συνεναιμάχει, Ἀριστείδης δὲ οὐ, ἡ γὰρ ἀποκοπή καὶ ἀπρεπὴς καὶ ἄκαιρος. ταῦτα μὲν τοιαύτας ἀποκοπαίς ἐν ἐτέρῳς χρηστεύει.

238. Πολλάκις μέντοι τὸ μὲν διανόημα αὐτὸ ψυχρόν τί ἐστι, καὶ ὃς νῦν ὄνομάζομεν κακόζηλον, ἡ σύνθεσις δ' ἀποκομιμένη καὶ κλέπτουσα τοῦ διανοημάτος τὴν ἀδειαν, ὡςπερ ἐπὶ τοῦ νεκρᾶ τῇ γυναικὶ μιχθέντος ἐφή τις, ὅτι 'οὐ μίγνυται αὐτῇ τῇ ἀνθρώπῳ' τὸ μὲν γὰρ διανόημα καὶ τυφλὸ δήλον φασιν, ἡ σύνθεσις δὲ συνταλείπα ἀδελπεῖ μὲν πῶς τὴν ἀδειαν τοῦ πράγματος, ποιεὶ δὲ τὴν νῦν ὄνομα ἔχουσαν ξηροκακοζηλίαν συγκεκεπείνην ἐκ δυοὶ κακῶν, ἐκ μὲν τῆς κακοζηλίας διὰ τὸ πράγμα, ἐκ δὲ τοῦ ἤξιον. 10 διὰ τὴν σύνθεσιν.

1 2 των add. e ddl. 3 πράγμα P. 4 ἀπαγγέλη P. | Γα-δαρεύς] e ddl. ταῦτα P. 6 ἰνώχλει P. 7 τυράννων, οὐ supra versum scripto, P. 8 ἰνώχλει P. 14, 15 ἀποκομίμων ἢ τῷ κόλῳ P. 18 συνεναι- μάχει ex συνεναιμάχη P. 25 αὐ τῇ ἀνθρώπῳ conicio: αὐτῆς ἡν P.
with all his following.' He has quite belittled the event by saying 'with all his following' in place of 'with the whole of Asia.'

237. In expression aridity is found when a writer describes a great event in terms as trivial as those applied by the Gadarene to the battle of Salamis. And someone said of the despot Phalaris that 'Phalaris inflicted certain annoyances on the people of Acragas.' So momentous a sea-fight and so cruel a despot ought not to have been described by the word 'certain' nor by the word 'annoyances,' but in impressive terms appropriate to the subject.

238. Aridity may also be due to composition. This is so when the detached clauses are many, as in the Aphorisms: 'Life is short, art long, opportunity fleeting, experience deceptive.' It is so, again, when in dealing with an important matter, the member is broken and not completed. Someone, for example, when accusing Aristeides for not being present at the battle of Salamis, said: 'Why, Demeter came unbidden and fought on our side; but Aristeides, no.' Here the abrupt ending is inappropriate and ill-timed. Abrupt endings of this kind should be reserved for other occasions.

239. Often the thought is in itself frigid, or what we now term 'tasteless,' while the composition is abrupt and tries to disguise the licence of the thought. Someone says of a man who embraced his wife when dead: 'he does not embrace the creature again.' The meaning even a blind man can see, as the saying goes; but the compression of the phrasing hides to some extent the licence of the thing, and produces what is now called by the name of 'tasteless aridity,' being made up of two defects, tastelessness of subject-matter and aridity of style.

---

1 Scr. Inc.  
2 Hippocr. Aphor.: cp. § 4 supra.
240. Quia tā perī τῆς δευνότητος δὲ δῆλα ἂν εἴη λοιπὸν ἐκ τῶν προειρημένων, ὅτι καὶ αὐτῇ γένοιτ' ἂν ἐν τρισίν, ἐν ὦστεροι πρὸ αὐτῆς χαρακτῆρες· καὶ γὰρ πράγματα τινα ἐξ ἐαυτῶν ἔστι δεινά, ὡστε τοὺς λέγοντας αὐτὰ δεινοὺς δοκεῖν, κἂν μὴ δεινὸς λέγωσιν, καθάπερ ὁ Θεόπομπος τὰς ἐν τῷ Πειραίει αὐλητρίας καὶ τὰ πορνεία καὶ τοὺς αὐλοῦντας καὶ ἄδουντας καὶ ὀρχουμένους, ταῦτα πάντα δεινὰ ὀνόματα ὄντα καίτοι ἁσθενῶς εἰπὼν δεινὸς δοκεῖ.

241. Κατὰ δὲ τὴν σύνθεσιν ὁ χαρακτὴρ οὕτως γίνετ' ἂν πρῶτον μὲν εἰ κόμματα ἔχει ἄντι κόλων· τὸ γὰρ μὴκος ἐκλύεται τὴν σφοδρότητα, τὸ δὲ ἐν ὀλίγῳ πολὺ ἐμ- φανώμενον δεινότερον· παράδειγμα τὸ Δακεδαμιώτων πρὸς Φιλίππων, 'Διονύσιος ἐν Κορίνθῳ' εἴ δὲ ἐξέδειναν αὐτό, 'Διονύσιος ἐκπέσων τῆς ἀρχῆς πτωχεύει ἐν Κορίνθῳ διδάσκων γράμματα,' διήγημα σχεδὸν ἂν ἦν μᾶλλον ἄντι λοιδορίας.

242. Κάν τοὺς ἄλλους δὲ φύσει ἐβραχύλογοι οἱ Λάκωνες· δεινότερον γάρ τὸ βραχὺ καὶ ἐπιτακτικόν, τὸ 20 μακρηγορεῖν δὲ τῷ ἱκετεύει πρέπει καὶ αἰτεῖν.

243. Διὸ καὶ τὰ σύμβολα ἔχει δεινότητας, ὅτι ἐμφερὴ 2428 ταῖς βραχυλογίαις· καὶ γάρ ἐκ τοῦ βραχέως ῥηθέντος ὑπονοήσαι τὰ πλείστα δεῖ, καθάπερ ἐκ τῶν συμβόλων· οὕτως καὶ τὸ 'χαμόθεν οἱ τέττιγες ύμῖν ᾧσονται' δεινό- 25 τερον ἀλληγορικῶς ῥηθέν, ἢ εἴπερ ἀπλῶς ἐρρῆθη, 'τὰ δένδρα ὑμῶν ἐκκοπῆσεται.'

244. Τάς γε μὴν περιόδους ἐσφίγχθαι μάλα δεῖ κατὰ τὸ τέλος· ἡ γὰρ περιαγωγὴ δεινῶν, ἢ δὲ λύσις ἀπλοῦστε-
We now come to the quality of force. It is clear, from what has already been said, that force also, like the styles previously described, may have three sources. Some things are forcible in themselves, so that those who give utterance to them seem to be forcible, even if they do not speak forcibly. Theopompus, for instance, in a certain passage describes the flute-girls in the Peiraeus, the stews, and the sailors who pipe and sing and dance; and through employing all this strong language he seems to be forcible, although his style is really feeble.

In respect of composition this type of style requires, first of all, phrases in place of members. Prolixity paralyses vigour, while much meaning conveyed in a brief form is the more forcible. An example is the message of the Lacedaemonians to Philip: 'Dionysius at Corinth.' If they had expanded the thought at full length, saying 'Dionysius has been deposed from his sovereignty and is now a beggarly schoolmaster at Corinth,' the result would have been a bit of narrative rather than a taunt.

The Lacedaemonians had a natural turn for brevity of speech under all circumstances. Brevity is, indeed, more forcible and peremptory, while prolixity is suited for begging and praying.

For this reason symbolic expressions are forcible, as resembling brief utterances. We are left to infer the chief of the meaning from a short statement, as though it were a sort of riddle. Thus the saying 'your cicalas shall chirp from the ground' is more forcible in this figurative form than if the sentence had simply run 'your trees shall be hewed down.'

In this style the periods should be brought to a definite point at the end. The periodic form is forcible, while looseness of structure is more naïve and betokens an innocent
182 ΔΗΜΗΤΡΙΟΥ ΠΕΡΙ ΕΡΜΗΝΕΙΑΣ

ρον καὶ χρηστοθείας σημεῖον, καθάπερ ἡ ἀρχαία πᾶσα ἐρμηνεία: ἀπλοῖκοι γὰρ οἱ ἀρχαῖοι.

245. Ὡστε ἐν δεινότητι φεῦγειν δεῖ τὸ ἀρχαιοειδές καὶ τοῦ ήθους καὶ τοῦ ρυθμοῦ, καὶ καταφεύγειν μάλιστα ἐπὶ τὴν νῦν κατέχουσαν δεινότητα. τῶν οὐν καλῶν αἱ τοιαύται ἀποθέσεις, ἡ ὁμολόγησα τούτοις, ὡς ἄν οἶδος τε ὁ, συνερεῖν, ἔχονται μάλιστα οὐ εἴρηκα ρυθμοῦ.

246. Ποιεῖ δὲ τίνα καὶ ἡ βία κατὰ τὴν σύνθεσιν δεινότητα: δεινὸν γὰρ πολλαχοῦ καὶ τὸ δύσφθογγον, ὁ ὀστερ αἰ οἰκόμαλοι οἴδοι. παράδειγμα τὸ Δημοσθενικὸν τὸ ἦμᾶς τὸ δοῦναι ὑμῖν ἔξειναι.'

247. Τὰ δὲ αντίθετα καὶ παρόμοια ἐν ταῖς περιόδοις φευκτέοιν ὁγκὸν γὰρ ποιοῦσιν, οὐ δεινότητα, πολλαχοῦ δὲ καὶ ψυχρότητα ἀντὶ δεινότητος, οἴον ώς ὁ Θεόπομπος κατὰ τῶν ἐταίρων τῶν Φιλίππου λέγων ἐλυσεν τῇ ἀντιθέσει τὴν δεινότητα, ἀνδροφόνου δὲ τὴν φύσιν ὄντες, λέγων, ἀνδροπόρου τῶν τρόπων ἴσαν' τῇ γὰρ περισσοτεχνίᾳ, μᾶλλον δὲ κακοτεχνίᾳ, προσέχων ὁ ἀκροατὴς ἔξω γίνεται θυμοῦ παντὸς.

20 248. Πολλὰ μέντοι ὑπ’ αὐτῶν τῶν πραγμάτων ὀστερ ἀναγκασθησόμεθα συνθέσαι στρογγύλως καὶ δεινός, οἴον τὸ Δημοσθενικὸν τὸ τοιοῦτον, ὀστερ γὰρ εἰ τις ἔκεινων ἔαλω, σὺ ταῦτα ὃν ἄραις ὅστως ἄν σὺ νῦν ἄλως, ἄλλος οὐ γράφει' αὐτὸ γὰρ τὸ πράγμα καὶ ἡ τάξις αὐτοῦ συμπεφυκών σαφῶς ἐσχεν τὴν σύνθεσιν, καὶ οὐδὲ βιασάμενος ἄν τις ράδιως ἐτέρωσι συνεθήκειν αὐτὸ. ἐν γὰρ πολλοῖς πράγμασι συντιθέμεν, ὀστερ οἱ τὰς καταβάσεις τρέχουσες, ὑπ’ αὐτῶν ἐλκόμενοι τῶν πραγμάτων.

30 249. Ποιητικὸν δὲ δεινότητος ἐστὶ καὶ τὸ ἐπὶ τέλει

nature. This is true of all old-fashioned style, the ancients being distinguished by naivété.

245. It follows that, in the forcible style, we must avoid old-fashioned traits both of character and of rhythm, and regard the forcible style at present in vogue as our special goal. Now, for the members, cadences of the following kind, 'I have agreed to plead, to the best of my ability, my clients' case!', keep closest to the rhythm I have mentioned.

246. Even violence conveys a certain impression of energy in composition. Yes, in many passages harshness gives all the effect of vehemence; as though we were jolted on rough roads. Demosthenes' words are a case in point: '(he has deprived) you of the bestowal—you of the prerogative'.

247. We should avoid antitheses and exact parallelisms of words in the period, since in place of force they render the style laboured and often frigid. Theopompus, for example, when inveighing against the intimates of Philip, enfeebled his invective by the following antithesis: 'men-slayers in nature, they were men-harlots in life.' The hearer, having his attention fixed on this elaboration, or rather affectation, forgets to be angry.

248. We shall often find ourselves constrained by the very nature of the subject-matter to construct sentences which are rounded, indeed, but forcible too, as in the following passage of Demosthenes: 'Just as you would not have made this proposal if any of the former parties had been convicted, so if you are convicted now no one will do so in future.' This particular arrangement obviously grew naturally out of the subject and the order of words evoked by it. Not even by violent perversion could a writer easily have framed the sentence otherwise. There are many topics in handling which we are swept along by the subject itself, just as though we were running down a slope.

249. It also conduces to force to place the most forcible

1 Cp. §§ 10, 20, 31 supra.
2 Demosth. Lept. init.
3 Theopomp. Fragm. 249: cp. § 27 supra.
τιθέναι τὸ δεινότατον' περιλαμβανόμενον γὰρ ἐν μέσῳ ἄμβλυνται, καθάπερ τὸ Ἀντισθένους, 'σχεδὸν γὰρ ὄδυνήσει ἄνθρωπος ἐκ φρυγάνων ἀναστάς· εἰ γὰρ μετασυνθεῖ τις οὕτως αὐτῷ, 'σχεδὸν γὰρ ἐκ φρυγανόν ἀναστάς ἄνθρωπος ὀδυνήσει,' καίτοι ταύτων εἰπὼν ὦ ταύτων ἐτὶ νομισθήσεται λέγειν.

250. Ἡ δὲ ἀντίθεσις, ἦν ἐπὶ τοῦ Θεοπόμπου ἐφην, οὐδὲ ἐν τοῖς Δημοσθενικοῖς ἤρμοσεν, ἐνθα διησίν, 'ἐτέλεις, ἐγὼ δὲ ἐτελούμην ἐδίδασκες, ἐγὼ δὲ ἐφοίτων ἑτριταγωνίστει, ἐγὼ δὲ ἐθεώμην ἐξεπίττες, ἐγὼ δὲ ἐσύριττον· κακοτεχνοῦντι γὰρ ἐοικεν διὰ τὴν ἀνταπόδοσιν, μάλλον δὲ παίζοντι, οὐκ ἀγανακτοῦντι.

251. Πρέπει δὲ τῇ δεινότητι καὶ τῶν περιόδων ἡ πυκνότης, καίτοι ἐν τοῖς λοιποῖς χαρακτήρισιν οὐκ ἐπιτή-15 δεια οὕσα. συνεχῶς γὰρ τιθεμένη μέτρῳ εἰκασθήσεται λε-γομένων ἐφεξῆς, καὶ τούτῳ δεινῷ méτρῳ, ὄσπερ οἱ χωλιαμβοί.

252. Ἀμα μέντοι πυκναὶ ἐστώσαν καὶ σύντομοι, λέγω δὲ δίκωλοί τινες, ἐπεὶ τοῖς πολύκολοι γε οὕσαι κάλλος μᾶλλον παρέξουσιν, οὐ δεινότητα.

253. Οὕτω δὲ ἡ συντομία τῷ χαρακτήρι χρήσιμων, ὡστε καὶ ἀποσιωπήσασι πολλαχοῖ Εἰωντέρον, καθάπερ ὅ Ἰδμοσθενῆς: ἄλλ’ ἐγὼ μέν, οὐ βουλομαι δὲ δυσχερές οὐδὲν εἰπέων, οὕτως δὲ ἐκ περιουσίας καθηγορεῖ. ἡ σχεδὸν ὅ συσκήσας ἐνταῦθα δεινότερος παντὸς τοῦ εἰπότος ἂν.

254. Καὶ νῦν τοὺς θεοὺς σχεδὸν ἄν καὶ ἡ ἀσάφεια πολλαχοῦ δεινότης ἐστί· δεινότερον γὰρ τὸ ὑπονοοῦμενον, τὸ δὲ εξαπλωθεῖν καταφρονεῖται.

255. Ἕστι δὲ ὅπῃ κακοφωνία δεινότητα ποιεῖ, καὶ μάλιστα, ἐὰν τὸ ὑποκείμενον πράγμα δέχῃ τοιαύτης, ὄσπερ 30 τὸ Ὁμηρικόν, τὸ

expression at the end. If this be surrounded and enveloped, its point is blunted. Let the following sentence of Antisthenes serve as an example: 'almost torment will be caused by a man from brushwood started!' If a writer were to change the order thus, 'almost will a man from brushwood started cause torment,' he will be saying the same thing but will no longer be believed to be saying the same.

250. Excessive antithesis, already condemned in the case of Theopompus, is out of place even in Demosthenes, as in the following passage: 'You were initiating, I was initiated; you taught, I attended classes; you took minor parts in the theatre, I was a spectator; you broke down, I hissed?' The elaborate parallelism of clauses produces the impression of false artifice; of trifling, rather than of honest indignation.

251. An uninterrupted series of periods, although inappropriate in other styles, is favourable to force. Its crowded succession will convey the impression of line recited after line,—forcible lines like the choliambic.

252. These massed periods should, however, be short (of two members, say), since many-membered periods will produce the feeling of beauty rather than of force.

253. Conciseness is so favourable to this style that a sudden lapse into silence is often yet more forcible, as when Demosthenes says: 'I could on my part...but I do not desire to say anything offensive; only, my opponent accuses at a great advantage?' The orator's reserve is here more effective than any possible retort could have been.

254. And (strange though it may seem) obscurity often produces force, since what is distantly hinted is more forcible, while what is plainly stated is held cheap.

255. Occasionally cacophony produces vigour, especially if the subject requires harshness of sound, as in Homer's line:—

1 Antisth. fragm. 67, Mullach F. Ph. G. ii. p. 286.
2 Demosth. de Cor. 265.
3 Demosth. de Cor. 3, ἀλλὰ ἐμοὶ μὲν—οὐ βουλόμαι δυσχερές εἰπεῖν οὐδὲν ἄρχομεν τοῦ λόγου, οὐτός δὲ ἐκ περιουσίας μοι κατηγορεῖ.
Τράες δ' ἐρρίγησαν, ὅπως ἵδον αἴλον ὄφιν· ἢν μὲν γὰρ καὶ εὐφωνοτέρως εἰπόντα σῶσαι τὸ μέτρον,
Τράες δ' ἐρρίγησαν, ὅπως ὄφιν αἴλον εἶδον· ἀλλ' οὔτ' ἀν ὁ λέγων δεινὸς οὔτως ἔδοξεν, οὔτε ὁ ὄφις 5 αὐτὸς.

256. Τοῦτο ὦν ἐπόμενοι τῷ παραδείγματι καὶ τὰ ἄλλα προστοχασόμεθα τὰ ὅμια, οἷον ἀντὶ μὲν τοῦ 'πάντα ἄν ἐγραφεῖν' 'ἐγραφεῖν ἂν,' ἀντὶ δὲ τοῦ 'οὗ παρεγένετο' 'παρεγένετο οὐχὶ.'

257. Ἀπολήγγοντες δὲ ποτε καὶ εἰς συνδέσμους τοῦ 'δὲ' ἢ τοῦ 'τέ' καίτοι παραγγέλλεται φυγεῖν τὴν ἀπολῆξιν τὴν τουαίτην· ἀλλά πολλαχοῦ χρήσιμος τουαίτη ἄν γένοιτο, οἷον 'οὐκ ἐυφήμησε μὲν, ἂξοιν ὄντα, ἡτύμασε δὲ, ἡ ὡς τὸ 'Σχοίνον τε Σκωλόν τε,' ἀλλ' ἐν μὲν τοῖς 'Ομηρικοῖς 15 μέγεθος ἐποίησεν ἢ εἰς τοὺς συνδέσμους τελευτή.

258. Ποιήσεις δὴ ἦν ποτε καὶ δεινότητα, εἰ τις ὥθε ἐποίησεν 'ἀνέτρεψεν δὲ ὑπὸ τῆς ἀφροσύνης τε ὑπὸ τῆς ἄσβεσίας τε τὰ ἱερά τε τὰ ὅσιά τε' ὅλως γὰρ ἡ λειτουργία καὶ τὸ εὐήκοον γλαφυρότητος ὤδα, οὐ δεινότητός ἐστίν, οὗτοι 20 δ' οἱ χαρακτῆρες ἑαυτῶται δοκοῦσιν.

259. Καίτοι ἐστὶ πολλαχοῦ ἐκ παιδιάς παραμεμμενένης δεινότητος ἐμφαινομένη τις, οἷον ἐν ταῖς κομμῳδίαις, καὶ πᾶς ὁ Κυνικὸς τρόπος, ὡς τὰ Κράτητος πίρη τις γαί 'ἐστι μέσο ἐνί οὖντο τύφφι.

260. Καὶ τὸ Διογένους τὸ ἐν 'Ολυμπίᾳ, ὅτε τοῦ ὀπλίτου δραμόντος ἐπιτρέξων αὐτὸς ἐκήρυττεν ἐαυτὸν νικῶν τὰ Ὀλυμπία πάντας ἀνθρώπους καλοκάγαθα. καὶ γὰρ γελᾶται τὸ εἰρήμενον ἁμα καὶ θαυμάζεται, καὶ ἡρέμα καὶ ὑποδάκιει ποις λεγόμενον.

DEMETRIUS ON STYLE

Then shuddered the Trojans, beholding the writhing serpent.

It would have been possible to construct the line more euphoniously, without violating the metre, thus:—

Then shuddered the Trojans, the writhing serpent beholding.

But there would then have seemed to be nothing terrific whether in the speaker or in the serpent itself.

256. On this model we may venture other similar experiments, such as the order ἔγραψεν ἄν in place of (πάντα) ἄν ἔγραψεν or παρεγένετο οὐχί in place of οὐ παρεγένετο.

257. In this style we shall, also, sometimes end with the conjunctions δέ or τέ, notwithstanding the instructions we have received to avoid terminations of the kind. Such endings are often useful, as in the words 'He did not praise him, though he deserved it; he insulted him, on the contrary (ἡτίμασε δέ)'; or as in 'Schoenus too, Scolus too.' In Homer elevation is the result of ending thus with conjunctions.

258. Force of style will also mark a sentence of this kind: 'He turned upside down, in his folly and his impiety too, things sacred and things holy too.' As a general rule, smoothness and a pleasant cadence are characteristic of the elegant rather than the forcible style; and these two styles seem to be direct opposites.

259. In many passages there is an air of vigour due to a dash of fun. This is so in comedies; and all the Cynic manner is of this character. Crates' words are an instance in Comedy:—

There lieth a dim land under a lurid smoke-pall smothered.

260. So with a saying of Diogenes at Olympia, when (at the conclusion of the race between the men in armour) he ran up and proceeded to proclaim himself victor at the Olympic games over all mankind—in high personal character. This exclamation excites mingled laughter and applause, and there is a light touch of mordant wit about it too.

1 Hom. II. xii. 208. 2 Scr. Inc. 3 Hom. II. ii. 497.
4 Cratetis, fragm. 7, Bergk.
261. Καὶ τὸ πρὸς τὸν καλὸν ῥήθεν αὐτῷ: προσπαλαίων γὰρ καλὸ παιδὶ Διογένης διεκυήθη πῶς τὸ αἰδοῖν, τοῦ δὲ παιδὸς φοβηθέντος καὶ ἀποφηδήσαντος, 'θάρρει, ὦ παιδίῳ' οὐκ εἰμὶ ταύτη ὰμοιος,' γελοῖον γὰρ τὸ πρόχειρον τοῦ λόγου, δεινὴ δ' ἡ κευθομένη ἐμφασίς. καὶ ὅλως, συνελώτι φράσαι, πᾶν τὸ εἴδος τοῦ Κυνικοῦ λόγου σαύνοντι ἀμα ἐοικε τῷ καὶ δάκρυντι.

262. Χρῆσονται δ' αὐτῷ καὶ οἱ ἰητορὲς ποτε, καὶ ἐχρῆσαντο, Λυσίας μὲν πρὸς τὸν ἔρωτα τῆς γραδός λέγων, ὅτι 'ἡ ῶτον ἦν ἀριθμήσαι τοὺς ὄντος τῇ τοὺς δακτύλους' καὶ γὰρ δεινότατα ἀμα καὶ γελοῖοτατα ἐνέφηνεν τὴν γραδών. 'Ομηρος δὲ τὸ 'Οὐτίν ἐγὼ πῦματον ἐδομαί, ὦς προγεγραπται.

263. 'Ὡς δ' ἀν καὶ ἐκ σχημάτων γύγνοιτο δεινότης, λέξομεν. ἐκ μὲν οὖν τῶν τῆς διανοίας σχημάτων, ἐκ μὲν τῆς παραλείψεως ὀνομαζομένης οὕτως: 'Ολυνθὸν μὲν δὴ καὶ Μεθώνην καὶ Ἀπολλώνιαν καὶ δύο καὶ τριάκοντα πόλεις τὰς ἐπὶ Θράκης ἔως' ἐν γὰρ τούτοις καὶ ἐγρήκεν πάντα, ὅσα ἔβουλετο, καὶ παραλείπειν αὐτὰ φησιν, ὡς 243 

20 δεινότερα εἰπεῖν ἔχων ἔτερα.

264. Καὶ ἡ προειρήμενη δ' ἀποσιώπησις τοῦ αὐτοῦ ἡθοὺς εχομένη δεινότερον ποιήσει τὸν λόγον.

265. Παραλαμβάνοιτο δ' ἀν σχῆμα διανοίας πρὸς δεινότητα ἡ προσωποποιία καλουμένη, οὖν 'δοξατε υμῖν τῶν προγόνων ονειδίζειν καὶ λέγειν τάδε τινὰ ἡ τὴν Ἑλλάδα ἡ τῆς πατρίδα, λαβούσαν γυναικὸς σχῆμα.'

266. 'Ὥσπερ ἐν τῷ ἐπιταφίῳ Πλάτων τὸ 'ὡ παῖδες, ὅτι μὲν ἐστε πατέρων ἀγαθῶν,' καὶ οὐκ ἐκ τοῦ ἰδίου προσώπου λέγειν, ἀλλὰ ἐκ τῶν τῶν πατέρων πολὺ γὰρ

---

7 σαύνοντι: i prius in ras P. 10 ῶάδον P. 11 δεινότατον...γελοῖοτατον P., δεινότατα...γελοῖοτατα (a...a supra versum pallid. atram. scripto) m. rec. P. 12 οὕτων P. 14, 15 γύγνα...σχημάτων in margine P. 16 παραλέψεως P. 17 μοθώνην P. | ἀπολλώνιαν P. 21 καὶ ἡ προειρήμενη] Finckhius, καὶ πρ' ἡ ειρημένη P. 22 ἡθοὺς] Victorius, ἡθοὺς P. 24 ἡ ins. Hammerus.
261. So also with his words to the handsome youth, when wrestling with whom Diogenes unawares assumed an unseemly position. The lad was frightened and started back. 'Never fear, my dear boy,' he exclaimed, 'I am not your match in that way.' There is wit in the ready reply and point in the hidden meaning. And it may be said in general that every variety of Cynic speech reminds you of a dog that is ready to bite even while he fawns.

262. Orators will always employ, as they always have employed, this weapon of sarcasm. Witness Lysias and his remark to an old woman's lover that 'it was easier to count her teeth than her fingers.' He has represented the grandam in a most repulsive and a most ridiculous light. So, too, Homer with his already quoted words 'Noman will I eat last.'

263. We shall next show how force can be secured by rhetorical figures. It can be secured by figures conveying the speaker's thought. Take, for instance, that which is called 'praetermission,' e.g. 'I pass over Olynthus, Methone, Apollonia, and the two-and-thirty towns on the confines of Thrace.' In these words the orator has said everything he wished, while professing to have passed everything over in his desire to proceed to weightier matters.

264. The figure 'aposiopesis' already mentioned, which partakes of the same character, will also make expression more forcible.

265. Another figure of thought—the so-called 'prosopopoeia'—may be employed to produce energy of style, as in the words: 'Imagine that your ancestors, or Hellas, or your native land, assuming a woman's form, should address such and such reproaches to you.'

266. Plato uses the figure in his Funeral Oration: 'Children, that you are sprung from noble sires, etc.' He does not speak in his own name, but in that of their ances-

---

267. Τὰ μὲν εἶδη τῆς διανοίας καὶ σχήματα λαμβάνοντ’ ἂν, ὡς εἰρήταν: καὶ γὰρ τοσάτα τὰ εἰρημένα 5 παραδείγματος ἐνεκα, τὰ δὲ τῆς λέξεως σχήματα ποικιλότερον ἐκλέγοντα ἐστὶ δεινότερον ποιεῖν τὸν λόγον, ἐκ τε τῆς ἀναδιπλώσεως, ὡς ‘Θηβαῖ γέ, Θηβαῖ, πόλις ἀστυγεῖτων, ἐκ μέσης τῆς ‘Ελλάδος ἀνύρπασται’ διλογιζέν γὰρ τὸ ὅνομα δεινότητα ποιεῖ.

268. Καὶ ἐκ τῆς ἀναφορᾶς καλουμένης, ὡς τὸ ἑπὶ σαυτὸν καλεῖς, ἑπὶ τοὺς νόμους καλεῖς, ἑπὶ τὴν δημοκρατίαν καλεῖς’ τὸ δὲ σχῆμα τὸ εἰρημένον τούτο τριπλῶν καὶ γὰρ ἐπαναφορά ἑστιν, ὡς εἰρήταν, διὰ τὸ τὴν αὐτὴν λέξιν ἐπαναφέρεσθαι ἑπὶ τὴν αὐτὴν ἀρχὴν, καὶ ἀσυνήθετον διὰ χάρι συνδέσμων λέξεθαι, καὶ ὀμοιότελευτον διὰ τὴν ἄποληξιν τοῦ ‘καλεῖς’ πολλάκις. καὶ δεινότης ἦθροιστα ἐκ τῶν τριῶν, 15 εἰ δ’ εἶποι τις οὔτως, ‘ἐπὶ σαυτὸν καὶ τοὺς νόμους καὶ τὴν δημοκρατίαν καλεῖς,’ ἀμα τοῖς σχῆμασι ἔξαρθσει καὶ τὴν δεινότητα.

269. Μάλιστα δὲ πάντων ἑστέον τὴν διάλυσιν δεινότητος ἔργατον, οἷον ‘πορεύεται διὰ τῆς ἀγορᾶς τὰς γνάθους φυσών, τὰς ὁφρύς ἔπηρκος, ἵσα βαίνων Πυθοκλεῖ’ ἐν γὰρ συναφθῇ ταύτῃ συνδέσμωι, πρόοτερα ἐστιν.

270. Λαμβάνοντ’ ἂν καὶ ἥ κλίμαξ καλουμένη, ὀσπερ 25 δημοσθένει τὸ ὅπως εἶποι μὲν ταῦτα, ὅπως ἐγραψα δὲ ὅπως ἐγραψα μὲν, ὅπως ἐπρόσβεσα δὲ ὅπως ἐπρόσβεσσα μὲν, ὅπως ἐπεισά δὲ Θηβαῖοι’ σχέδου γὰρ ἐπαναβάνωντι ὁ λόγος ἔοικεν ἑπὶ μειζόνων μείζωνα: εἰ δὲ οὔτως εἶποι τις ταῦτα, ‘εἰπὼν ἑγὼ καὶ γράψασ ἐπρόσβεσσα

tors. The personification makes the passage much more vehement and forcible, or rather makes it quite dramatic.

267. The forms and figures of thought will, therefore, be employed in the way described; the instances cited may suffice to serve as a sample. As for the figures of language, the more ingeniously they are chosen, the more forcible can discourse be made. Take the figure 'reduplication,' as for example: 'Thebes, Thebes, our neighbour-state, has been torn from the heart of Greece.' The repetition of the proper name has a powerful effect.

268. The same thing is true of the figure 'anaphora,' as in the words: 'against yourself you summon him; against the laws you summon him; against the democracy you summon him.' Here the figure in question is threefold. It is, as has been already said, an 'epanaphora,' because of the repetition of the same word at the commencement of each clause; an 'asyndeton,' because of the absence of conjunctions; and a 'homoeoteleuton,' because of the recurring termination 'you summon him.' And force is the cumulative result of the three figures. Were we to write 'against yourself and the laws and the democracy you summon him,' the force would vanish together with the figures.

269. It should be observed that, above all figures, disjunction is the handmaid of force: e.g. 'he passes through the place of assembly, puffing out his cheeks, raising his eyebrows, walking in step with Pythocles.' If the words be coupled by conjunctions, the effect will be tamer.

270. The figure called 'climax' may also be employed. It is exemplified in the following sentence of Demosthenes: 'I did not speak thus, and then fail to move a resolution; I did not move a resolution, and then fail to act as an envoy: I did not act as an envoy, and then fail to convince the Thebans.' This sentence seems to climb ever higher and higher. If it were re-written thus, 'having expressed my views and moved a resolution, I acted as an envoy and

---

1 Aeschin. Ctes. 133.  
3 Demosth. de Falsa Leg. 442.  
4 Demosth. de Cor. 179.
τε καὶ ἐπείσα Θηβαίους, διήγημα ἐρεί μόνον, δεινὸν δὲ οὐδέν.

271. Καθόλου δὲ τῆς λέξεως τὰ σχῆματα καὶ ύπόκρισιν καὶ ἀγώνα παρέχει τῷ λέγοντι, μάλιστα τὸ διαλελυμένον, τούτ’ ἐστὶ δεινότητα. καὶ περὶ μὲν τῶν σχημάτων ἀμφοτέρων τοσάτα.

272. Δέξις δὲ λαμβανόμεθα πᾶσα, ὡς καὶ ἐν τῷ μεγαλοπρεπὲι χαρακτήρι, πλὴν οὐκ ἐπὶ τὸ αὐτὸ τέλος· καὶ γὰρ μεταφέροντά ἐστι δεινὰ ποιεῖν, ὡς τὸ ′τῷ Πύθωνι θρασυνομένῳ καὶ πολλῷ ῥέοντι καθ’ ὑμῶν.

273. Καὶ εἰκάσιας λέγοντα, ὡς τὸ Δημοσθένους, ′τούτῳ τὸ ψήφισμα τὸν τότ’ ἐπιώντα τῇ πόλει κύδωνον παρελθεῖν ἐποίησεν, ὦσπερ νέφος.

274. Αἱ παραβολαὶ δὲ τῇ δεινότητι οὐκ ἐπιτίθεναι διὰ τὸ μῆκος, οἷον τὸ ′ὡσπερ δὲ κύων γενναῖος, ἀπειρος, ἀπρονοήτης ἐπὶ κάπροιν φέρεται,’ κάλλος γὰρ | καὶ ἀκρι-243’ βειά τις ἐν τούτοις ἐμφαίνεται, ἥ δε δεινότης σφοδρὸν τι βούλεται καὶ σύντομον, καὶ ἐγγύθεν πλήπτουσιν ζουκεν.

275. Γίνεται δὲ καὶ ἐκ συνθέτου ὀνόματος δεινότης, ὡςπερ καὶ ἡ συννόησις συντίθεσιν δεινὰς πολλά, ′τῆν χαμαίτυπην’ καὶ ′τὸν παραπλήγα’ καὶ εἰ τι ἀλλὸ τοιοῦτον· καὶ παρὰ τοῖς ῥήτορις δὲ πολλὰ ἀν τις εὑροί τοιαῦτα.

276. Πειράσθαι δὲ τὰ ὀνόματα πρεπόντως λέγειν τοῖς πράγμασιν, οἶον ἐπὶ μὲν τοῦ βίᾳ καὶ πανουργίᾳ δρα-,25 σαντος ′διεβιάσατο,′ ἐπὶ δὲ τοῦ βίᾳ καὶ φανερῶς καὶ μετὰ ἀπονοίας ′ἐξέκοψεν, ἐξεῖλεν,′ ἐπὶ δὲ τοῦ δολίως καὶ λαθραίως ′ἐτρύπησεν′ ἢ ′διέφυγεν,′ ἢ εἰ τι τοιοῦτον πρόσ-φορον τοῖς πράγμασιν ὄνομα.

277. Τὸ δὲ ἐξαιρεθαὶ πῶς λαμβανόμενον οὐ μέγε-30 θος ποιεῖ μόνον, ἀλλὰ καὶ δεινότητα, ὡς τὸ ′οὐ λέγειν

DEMETRIUS ON STYLE

convinced the Thebans,' it would be a mere recital of events, with nothing forcible about it.

271. In a word, the figures of speech help the speaker in delivery and in debate; lending especially the effect of abruptness,—in other words, of energy.—With regard to both kinds of figures what has been said must suffice.

272. In the forcible style the same kinds of diction may be employed as in the elevated style, but not with the same end in view. By the use of metaphor force can be gained, as in the words: 'Python was blustering and rushing upon you in full flood.'

273. So, too, by the use of similes, as in Demosthenes' expression: 'this decree caused the danger which then threatened the city to pass by like a cloud.'

274. But poetical images do not suit the forcible style owing to their length: e.g. 'like as a gallant hound, ignorant of danger, charges a boar recklessly.' There is an air of beauty and finish about this sentence. But the forcible style demands a certain vehemence and terseness, and resembles combatants dealing blows at close quarters.

275. Compound words also lend vigour, as is seen in those which usage often forms so forcibly, e.g. 'earthward-hurled,' 'slant-shelving,' and the like. Many equally good examples may be found in the orators.

276. We should endeavour to use picturesque words. For example, we may say of a man who has acted violently and unscrupulously, that 'he has elbowed his way through'; of one who has used violence openly and recklessly, that 'he has hewed his way through, he has swept aside obstacles'; of one who has had recourse to guile and evasion, that 'he has wormed his way,' or 'slipped through,'—or whatever expression is equally appropriate to the subject.

277. A discreet use of elaborate language produces not only dignity but vigour of style. For instance: 'You

\[1\] Demosth. de Cor. 136: cp. § 80 supra.  \[2\] Demosth. de Cor. 188.  \[3\] Xenoph. Cyrop. i. 4, 21: cp. § 89 supra.
εἰσω τὴν χείρα ἔχοντα δεῖ, Αἰσχύνη, ἀλλὰ πρεσβεύειν εἰσω τὴν χείρα ἔχοντα.

278. Καὶ τὸ ἀλλ᾽ ὁ τὴν Ἐὐβοιαν ἐκείνος σφατεριζόμενος, οὐ γὰρ ὑπὲρ τοῦ μέγαν πουῆσαι τὸν λόγον ἢ ἐπανάστασις, ἀλλ᾽ ὑπὲρ τοῦ δεινῶν. γίνεται δὲ τούτο ἐπάν μεταξὺ ἐξαρθθέντες κατηγορομέν τυνὸς ἀσπερ γὰρ Αἰσχύνου κατηγορία, τὸ δὲ Φιλίππου ἔστιν.

279. Δεινὸν δὲ καὶ τὸ ἐρωτῶντα τοὺς ἀκούοντας ἐνια λέγειν, καὶ μὴ ἀποφανόμενον, ἀλλ᾽ ὁ τὴν Ἐὐβοιαν ἐκείνοις σφατεριζόμενος καὶ κατασκευάζων ἐπιτείχισμα ἐπὶ τὴν Ἀττικὴν, πότερον ταῦτα ποιῶν ἢδίκει, καὶ ἠλυεὶ τὴν εἰρήνην, ἢ οὖν; καθάπερ γὰρ εἰς ἀπορίαν ἀγεῖ τὸν ἀκούοντα ἐξελεγχομένων ἐνικῶτα καὶ μηδὲν ἀποκρίνασθαι ἔχοντι, εἰ δὲ ὡδὲ μεταβαλὼν ἐφή τις, ἢδίκει καὶ ἠλυεὶ τὴν εἰρήνην, σοφῶς διδάσκοντι ἐφέκει καὶ οὐκ ἐλέγχοντι.

280. Ἡ δὲ καλομεμένη ἐπιμονὴ ἐστὶ μὲν ἐρμηνεία πλεῖων τοῦ πράγματος, μεγίστα δὲ συμβάλοιτ' ἂν εἰς δεινότητα: παράδειγμα δὲ αὐτῆς τὸ Δημοσθένους, 'νόσημα γὰρ, ὁ ἄνδρες 'Αθηναίοι, δεινὸν ἐμπέπτωκεν εἰς τὴν 'Ελ-
λάδα.' * * οὐκ ἂν οὕτως ἦν δεινῶν.

281. Τάχα δὲ καὶ ὁ εὐφημισμὸς καλούμενος μετέχοι τῆς δεινότητος, καὶ ὁ τὰ δύσφημα εὐφημα ποιῶν, καὶ τὰ ἀσεβῆμα εὐσεβῆμα, οἷον ὡς ὁ τὰς Νίκας τὰς χρυσὰς χωνεύειν κελεύων καὶ καταχρῆσθαι τοῖς χρήσιμοι εἰς τὸν τόλμων οὐχ οὕτως εἶπεν προχείρως, ὅτι 'κατακόψωμεν τὰς Νίκας εἰς τὸν τόλμων,' δύσφημον γὰρ ἂν οὕτως καὶ λοιδοροῦντι ἑοίκος ἢν τὰς θεὰς, ἀλλ᾽ εὐφημότερον, ὅτι 'συγχρησάμεθα ταῖς Νίκας εἰς τὸν τόλμων' οὐ γὰρ κατακόπτοντι τὰς Νίκας ἐοίκεν οὕτως ῥηθὲν, ἀλλὰ συμ-
μάχους μεταποιοῦντι.

ought not, Aeschines, to refrain from holding out your palm as a speaker, but to refrain from holding out your palm as an ambassador.'

278. And similarly: 'Nay, he was appropriating Euboea.' The object of the rise in tone here is not to make the style dignified, but to make it forcible. This occurs when in mid-height of our exaltation we are denouncing some opponent. So here, Aeschines and Philip are respectively denounced.

279. In speaking it is sometimes forcible to address questions to the audience without disclosing one's own view. For instance: 'Nay, he was appropriating Euboea and establishing a fortress to command Attica; and in so doing was he wronging us and violating the peace, or was he not?' The orator forces his hearer into a sort of corner, so that he seems to be brought to task and to have no answer. If the positive statement 'he was wronging us and violating the peace' were substituted, the effect would be that of precise information rather than of cross-examination.

280. The figure called 'epimone,' which is a mode of expression going beyond the bare statement of fact, will contribute very greatly to vigour of style. An example of it may be quoted from Demosthenes: 'Men of Athens, a terrible malady has fallen upon Hellas...' [If thus changed], the sentence would have been less forcible.

281. An element of vigour may also be found in what is called 'euphemism,' whereby a man makes inauspicious things appear auspicious and impious acts appear pious. A speaker once urged that the golden Statues of Victory should be melted down, so that the proceeds might be used to prosecute the war. But he did not say outright, 'Let us cut up the Victories for the war.' Such a proposal would have seemed impious and like an insult to the goddesses. He put it in the more euphemistic form: 'We will seek the cooperation of the Victories for the war.' This expression seems to suggest not the cutting up of the Victories, but the conversion of them into allies.

1 Demosth. De Falsa Leg. 421. 2 Demosth. de Cor. 71. 3 Demosth. de Falsa Leg. 424.
282. Δεινά δὲ καὶ τὰ Δημαδεία, καίτοι ίδιον καὶ ἀτόπον τρόπον ἔχειν δοκοῦντα, ἑστὶ δὲ αὐτῶν ἡ δεινότης ἐκ τῶν ἐμφάσεων γυνομένη, καὶ εἶ ἀλληγορικοῦ τυχος παραλαμβανομένου, καὶ τρότον εἶ ὑπερβολῆς.

283. Οἶνον ἑστὶ τὸ 'οὐ τέθυηκεν Ἀλέξανδρος, ὥ ἄνδρες Ἀθηναίοι οἴκεν γὰρ ἄν ἡ οἰκουμένη τοῦ νεκροῦ.' τὸ μὲν γὰρ 'οἴκεν' ἀντὶ τοῦ 'ἡσθάνετο' ἀλληγορικοῦ καὶ ὑπερβολικοῦ ἀμα, τὸ δὲ τὴν οἰκουμένην αἰσθάνεσθαι ἐμφαντικὸν τῆς δυνάμεως τῆς Ἀλέξανδρου, καὶ ἀμα δὲ τι ἐκπληκτικὸν ἐχει ὁ λόγος ἧθροισμένον ἐκ τῶν τριῶν τάσα δὲ ἐκπληξῆς δεινῶν, ἐπειδὴ φοβερῶν.

284. Τοῦ δὲ αὐτοῦ εἰδοὺς καὶ τὸ ὑπό τούτο τὸ ψή- φισμα οὐκ ἐγὼ ἔγραψα, ἀλλ' ὁ πόλεμος τῷ Ἀλέξανδρον δόρατι γράφων,' καὶ τὸ ἐς οὸ γὰρ ἡ Μαδονικῆ δύναμις, ἀπολολέκυσα τὸν Ἀλέξανδρον, τῷ Κύκλωπτε τετυφλωμένῳ.

285. Καὶ ἀλλαχοῦ που, 'πόλιν, οὐ τὴν ἐς προ- γόνων τὴν ναύμαχον, ἀλλὰ γραῦν, σανδάλία ὑποδεδεμένην καὶ πτισάνην ῥοφώσαν' τὸ μὲν γὰρ γραῦν ἀλληγορικῶν ἀντὶ τοῦ ἀσθενῆ καὶ ἐξίπτυμον ἡδῆ, καὶ ἀμα ἐμφαίνουν τὴν ἀδρανίαν αὐτῆς ὑπερβολικῶς: τὸ δὲ πτισάνην ῥοφώσαν, ἐπεὶ ἐν κρεανομίας τότε καὶ πανδαισίαις διάγοουσαν ἀπολλύει τὰ στρατιωτικὰ χρῆματα.

286. Περὶ μὲν οὖν τῆς Δημαδείου δεινότητος ἀρκεῖ τοσάτα, καίτοι ἐχοῦσης τῇ ἐπισφαλεῖ καὶ οὐκ εὐμύμητον μάλα: ἐνεστὶ γὰρ τι καὶ ποιητικὸν τῷ εἶδει, εἰ γε ποιη- τικὸν ἡ ἀλληγορία καὶ ὑπερβολὴ καὶ ἐμφασις, ποιητικὸν δὲ μικτὸν κωμωδίας.

287. Τὸ δὲ καλούμενον ἑσχηματισμένον ἐν λόγῳ οἱ νῦν ῥήτορες γελοῖως ποιοῦσιν καὶ μετὰ ἐμφάσεως ἀγεν-
282. The sayings of Demades, also, though thought to have a peculiar, even eccentric character, possess a certain force, which they owe to innuendo, to the employment of an allegorical element, and (lastly) to hyperbole.

283. This is an example: 'Alexander is not dead, men of Athens; or the whole world would have scented the corpse!' The use of 'scented' in place of 'perceived,' is allegorical and hyperbolical alike; and the idea of the whole world perceiving it suggests the might of Alexander. Further, the words convey a thrilling effect, which is the joint result of the three causes. And every such sensation is forcible, since it inspires fear.

284. Of the same character are the words: 'It was not I that wrote this resolution, but the war wrote it with Alexander's spear'; and these; 'The might of Macedon, after losing Alexander, resembles the Cyclops with his blinded eye.'

285. And elsewhere: 'A State, no longer the sea-warrior of the days of our ancestors, but a lean and slippered crone supping her posset.' Here the expression 'crone' is used figuratively for a weak and declining State, whose impotence it indicates in an exaggerated way. The words 'supping her posset' imply that the city was occupied with feasts and banquets and was squandering the war-funds.

286. Enough has been said with respect to the Demadian vigour, which indeed has dangers of its own and is not easily copied. There is in its nature something poetical, if allegory and hyperbole and innuendo are poetical. But it is poetry with a dash of burlesque in it.

287. Next comes the so-called 'covert allusion.' This the orators of our day employ to a ridiculous extent, coupling

1 Demad. fragm., Baiter-Sauppe ii. p. 315.
νοῦς ἄμα καὶ οἶνον ἀναμνηστικῆς, ἀληθινὸν δὲ σχῆμα ἐστὶ λόγου μετὰ δυνών τούτων λεγόμενον, εὐπρεπείας καὶ ἀσφαλείας.

288. Εὐπρεπείας μὲν, οἴνον ὡς Πλάτων Ἀριστιππον καὶ Κλεόμβροτον λιοδόρησαι θελήσας, ἐν Αἰγίνῃ ψυφοφα- γοῦντας δεδεμένον Σωκράτους Ἀθηναίων ἐπὶ πολλὰς ἡμέρας, καὶ μὴ διαπλεύσαντας ὡς τὸν ἐταίρον καὶ διδάσκαλον, κατοίκην οὖν ὀλοκληρών ἄπειροντας διακοσσίως στάδιον τῶν Ἀθηνῶν. ταῦτα πάντα διαρρήκτην μὲν οὐκ εἴτεν λιοδόρια γὰρ ἦν ὁ λόγος: εὐπρεπῶς δὲ πως τόνδε τὸν τρόπον. ἐρωτηθεὶς γὰρ ὁ Φαίδων τοὺς παρὸντας Σωκράτης, καὶ καταλέξας ἔκαστον, ἐπανερωτηθείς, εἰ καὶ Ἀριστιππος καὶ Κλεόμβροτος παρῆσαν, 'οὐ,' φησίν, 'ἐν Αἰγίνῃ γὰρ ἦσαν' πάντα γὰρ τὰ προειρημένα ἐμ- 
φαίνεται τῷ 'ἐν Αἰγίνῃ ἦσαν' καὶ πολὺ δεινότερος ὁ λόγος δοκεῖ τοῦ πράγματος αὐτοῦ ἐμφαίνοντος τὸ δεινόν, οὐχὶ τοῦ λέγοντος. τοὺς μὲν οὖν ἀμφὶ τὸν Ἀριστιππον καὶ λιοδόρησαι ἵσως ἀκινδύνου ὄντος ἐν σχῆματι οἱ Πλάτων ἐλοιδόρησεν.

289. Πολλάκις δὲ ἦ πρὸς τῦραννὸν ἢ ἄλλως βιαίων τινα διαλεγόμενοι καὶ ὠνειδίσαι όρμώντες χρήζομεν ἐξ ἀνάγκης σχῆματος λόγου, ὡς Δημήτριος ὁ Φαληρεύς πρὸς Κρατερὸν τὸν Μακεδόνα ἔπι χρυσὴς κλήσης καθεξόμενον μετέωρον, καὶ ἐν πορφυρᾷ χλανίδι, καὶ ἑπερηφάνως ἀπο- 

deχόμενον τὰς προσβείας τῶν Ἐλλήνων, σχηματίζας εἰπεν ὠνειδιστικῶς, ὃτι 'ὑπεδεξάμεθα ποτὲ προσβεύοντας ἡμεῖς τούδε καὶ Κρατερὸν τούτον' ἐν γὰρ τῷ δεικτικῷ τῷ 'τούτων' ἐμφαίνεται ἡ ὑπερηφανία τοῦ Κρατεροῦ πάσα ὠνειδισμένη ἐν σχῆματι.

1 perì ἀληθείας in margine P. 7 διαλυόμενον τῶν ἔτερων, πλευ supra lν et al supra (ρ) scripto, P. | 8 ἀπέχοντα P. 13 ἀρι- στιππος P. 15 τὸ P. 17 ἀριστιππον P. 22 λόγον] Finckhius, διον P. | ση τι τὸ λεγόμενον τοῦ (h. e. τοῦ) Δημήτριος καὶ τίς ὁ τάδε γράφων (leg. γράφων) in margine P. 24 χλανίδι, μᾶ supra vi scripto P. 26 εἰπεῖν corr. in εἰπεῖν (accentu non mutato) P. 27 τόνδε P. 28 τὸ τούτων P.
it with low, and (so to say) suggestive, innuendo. The true 'covert allusion' depends on two conditions, good taste and circumspection.

288. Good taste is shown in the 'Phaedo,' where Plato desires to reproach Aristippus and Cleombrotus because they were feasting at Aegina when Socrates was lying for many days imprisoned at Athens, and did not cross to visit their friend and master, although they were less than thirty miles from Athens. He has not said all this in express terms (for that would have been an open reproach), but with fitting reserve as follows. Phaedo is asked who were with Socrates. He enumerates the men one by one. Next he is asked whether Aristippus and Cleombrotus were present. 'No,' he answers; 'they were in Aegina.' Everything that precedes owes its point to the words 'they were in Aegina.' The passage is all the more forcible because its point is conveyed by the fact itself and not by the speaker. So, although he might no doubt have reproached Aristippus and his companions without incurring any risk, Plato has done so under cover of a figure.

289. Often in addressing a despot, or any person other- wise ungovernable, we may be driven to employ a figure of language if we wish to censure him. Demetrius of Phalerum dealt in this way with the Macedonian Craterus who was seated aloft on a golden couch, wearing a purple mantle and receiving the Greek embassies with haughty pride. Making use of a figure, he said tauntingly: 'We ourselves once received these men as ambassadors together with yon Craterus.' By the use of the demonstrative yon all the pride of Craterus is indicated and rebuked in a figure.

1 Plat. Phaed. 59 c.
290. Τοῦ αὐτοῦ ἐδοὺς ἐστὶ καὶ τὸ Πλάτωνος πρὸς Διονύσιον ἰθεύσαμεν καὶ ἀρνησάμενον, ὅτι 'ἐγὼ σοι Πλάτων οὐδὲν ἀμολογήσα, σὺν μέντοι, νὴ τοὺς θεοὺς.' καὶ γὰρ ἐλήλεγκται ἐθευσμένος, καὶ ἔχει τι ὁ λόγος ἢ τὰ ἀνθυπάτητα ἂνμαι καὶ ἀσφαλέσ.

291. Πολλαχῇ μέντοι καὶ | ἐπαμφοτερίζουσιν' οἷς 244' ἐσκέναι εἰ τις ἔθελοι καὶ ψόγους εἰκασισφόγους εἶναι [θέλοι τις], παράδειγμα τὸ τοῦ Αἰσχίνου ἐπὶ τοῦ Τηλαυγοῦς· πᾶσα γὰρ σχεδόν ἡ περὶ τὸν Τηλαυγὴ διήγησις ἀπορίαν 10 παρέχει, εἰτε θανασσόμεστε εἰτε χλενασσόμεστε ἐστί. τὸ δὲ τοιοῦτον ἐδοὺς ἀμφίβολον, ἃ καὶ ώρονεία οὐκ ὁν ἔχει τινά ὄμοι καὶ εἰρωνείας ἐμφάσιν.

292. Δύνατο δ' ἂν τις καὶ ἐτέρως σχηματίζειν, οἶνον οὖντος· ἐπειδή ἁγίως ἀκούοντος οἱ δυνάσται καὶ δυνά- 15 στίς τὰ αὐτῶν ἀμαρτήματα, παρανόοντες αὐτοῖς μὴ ἀμαρτάνειν οὐκ ἢ εὔθειας ἐρόμενε, ἄλλῃ ήτοι ἐτέρους ψέξομεν τινας τὰ ὅμοια πεποικότας, οἶνον πρὸς Διονύσιον τὸν τυράννον κατὰ Φαλάριδος τοῦ τυράννου ἐρούμεν καὶ τῆς Φαλάριδος ἀποστομίας· ἡ ἐπαινεσσόμεθα τινας Διονυσίων
20 τὰ ἐναντία πεποικότας, οἶνον Γέλωνα ἢ 'Ιέρωνα, ὃτι πα- τράσιν ἐφέκεσαν τῆς Σικελίας καὶ διδασκάλους· καὶ γὰρ νοθετεῖται ἀκούων ἀμα καὶ οὐ λοιδορεῖται καὶ ξηλο- τυπεῖ τῷ Γέλωνι ἐπαινομένης καὶ ἐπαίνον ὀρέγεται καὶ οὕτως.

293. Πολλὰ δὲ τοιαῦτα παρὰ τὸς τυράννος, οἶνον Φιλίππος μὲν διὰ τὸ ἐτερόφθαλμος εἶναι ὄργίζετο, εἰ τις ὀνομάσειν ἐπὶ αὐτοῦ Κύκλωσα ἡ ὄφθαλμον ὅλως· 'Ερμείας δ' ὁ τοῦ Ἁταρνέως ἄρξας, καὶ ταλλα πρᾶσος,

290. Under the same heading comes the reply of Plato to Dionysius who had broken a promise and then denied having ever made it: 'It is not I, Plato, who have to you made any promise: it is you—by heaven, it is you!' Dionysius is thus convicted of falsehood, while the form of the words is at once dignified and circumspect.

291. Words are often used with an equivocal meaning. If anyone wishes to practise this art and to deal in censures which seem unintentional hits, he has an example ready to his hand in the passage of Aeschines about Telauges. Almost the entire account of Telauges will leave one puzzled as to whether it is eulogy or satire. This ambiguous way of speaking, although not irony, yet has a suggestion of irony.

292. The 'covert allusion' may be employed in yet another way as follows. Great lords and ladies dislike to hear their own faults mentioned. Accordingly, when counselling them to refrain from faults, we shall not speak in direct terms. We shall, rather, blame some other persons who have acted in the same way. For example, in addressing the tyrant Dionysius, we shall inveigh against the tyrant Phalaris and his cruelty. Or we shall praise individuals who have acted in the opposite way to Dionysius, saying of Gelo or Hiero (for example) that they were like fathers and educators of Sicily. The hearer is admonished without feeling himself censured; he emulates Gelo, the subject of these praises, and covets praise for himself.

293. One has often to exercise such caution in dealing with the great. Because he had only one eye, Philip would grow angry if anyone spoke of the Cyclops in his presence or used the word 'eye' at all. Hermeias, the ruler of Atarneus, though for the most part of a gentle nature

1 Cp. Plat. Epist. 7, p. 349 B.
202 ᎼΗΜΗΤΡΙΟΥ ΠΕΡΙ ΕΡΜΗΝΕΙΑΣ

ὡς λέγεται, οὐκ ἄν ἴνεσχετο ραδίως τινὸς μαχαίριον ὀνομαζόντος ἢ τομῆν ἢ ἐκτομῆν διὰ τὸ εἰνοῦχος εἶναι. ταῦτα δ’ εἰρήκα ἐμφήναι βουλόμενος μάλιστα τὸ ἱθὸς τὸ δυναστευτικόν, ὡς μάλιστα χρῆζον λόγον ἀσφαλούς, δ’ ὁ καλεῖται ἐσχήματισμένος.

294. Καίτοι πολλάκις καὶ οἱ δήμοι οἱ μεγάλοι καὶ ἴσχυροι δἐονται τοιούτου εἰδοὺς τῶν λόγων, ὡσπερ οἱ τύραννοι, καθάπερ ὁ Ἀθηναίων δήμος, ἄρχων τῆς Ἑλλάδος καὶ κόλασας τρέφων Κλέωνας καὶ Κλεοφάντας. τὸ μὲν 10 οὐν κολακεύειν αἰσχρόν, τὸ δὲ ἐπιτιμᾶν ἐπισφαλὲς, ἀριστον δὲ τὸ μεταξύ, τοῦτ’ ἔστι τὸ ἐσχήματισμένον.

295. Καὶ ποτὲ αὐτῶν τὸν ἀμαρτάνοντα ἐπαινέσωμεν, οὐκ ἕφ’ οίς ἤμαρτον, ἀλλ’ ἕφ’ οίς οὐχ ἤμαρτηκεν, οἰον τὸν ὀργιζόμενον, ὅτι χθὲς ἐπηνείτο πράσοι φανεὶς ἐπὶ τοῖς 15 τοῦ δείνος ἀμαρτήμασιν, καὶ ὅτι ζηλωτὸς τοῖς πολίταις σύνετιν ἢδεας γὰρ δὴ ἐκατός μιμεῖται ἐαυτὸν καὶ συνάψας βούλεται ἐπαίνος ἐπαίνον, μᾶλλον δ’ ἐνα ὀμαλὴ ἐπαίνον πονησά.

296. Καθόλου δὲ ὡσπερ τὸν αὐτὸν κηρὸν δ’ μὲν τις 20 κύνα ἐπλασεν, ὃ δε βοῦν, ὃ δε ἦππον, οὐτω καὶ πράγμα ταῦτον ὃ μὲν τις ἀποφαινόμενος καὶ κατηγορῶν φήσιν, ὅτι ‘οι ἀνθρωποι χρήματα μὲν ἀπολείποσι τοὺς παισίν, ἐπιστήμην δὲ ὁ συναπολείποσιν, τὴν χρησμομένην τοὺς ἀπολειφθείσων’ τούτο δὲ τὸ εἴδος τοῦ λόγου ’Αριστόπειν 25 λέγεται. ἔτερος δὲ ταὐτὸν ὑποθετικῶς προοίμεθα, καθάπερ Ἐυνοφῶντος τὰ πολλὰ, ὁ οἶνος τις ‘δεὶ γὰρ οὐ χρήματα 245 μόνον ἀπολιπέσι τοῖς ἐαυτῶν παισίν, ἀλλὰ καὶ ἐπιστήμην τὴν χρησμομένην αὐτοίς.’

297. Τὸ δὲ ἰδίως καλούμενον εἴδος Σωκρατικόν, 30 δ’ μάλιστα δοκοῦσιν ζηλῶσαι Αἰσχύνη καὶ Πλάτων,
as it is said, became furious (because he was a eunuch) at hearing anybody speak of a 'surgeon's knife,' of 'amputation,' or of 'excision.' I have mentioned these facts out of a desire to bring into relief the true character of great potentates, and to show that it specially calls for that wary form of language which bears the name of 'covert allusion.'

294. It must be observed, however, that great and powerful populaces no less than despots usually require these ceremonious forms of language. An instance in point is the Athenian republic, which in the hour of its ascendancy over Greece, harboured such flatterers as Cleon and Cleophon. Flattery no doubt is shameful, while adverse criticism is dangerous. It is best to pursue the middle course, that of the covert hint.

295. At times we shall compliment a man who has failings not on his failings but on his proved avoidance of them. We shall remind an irascible person that yesterday he was praised for the indulgence he showed to So-and-So's errors, and that he is a pattern to the citizens among whom he moves. Every man gladly takes himself as a model and is eager to add praise to praise, or rather to win one uniform record of praise.

296. In fine, it is with language as with a lump of wax, out of which one man fashions a dog, another an ox, another a horse. One will deal with his subject in the way of exposition and asseveration, saying (for example) that 'men leave property to their children, but they do not therewith leave the knowledge which will rightly use the legacy': a way of putting it which is called 'Aristippean.' Another will (as Xenophon commonly does) express the same thought in the way of suggestion, e.g. 'men ought to leave not only money to their children, but also the knowledge which will use the money rightly.'

297. What is specifically called the 'Socratic' manner—one which seems to have excited the emulation of Aeschines

1 Scr. Inc.
μεταρυθμίσεις, διέ πολλά, καὶ οὐκ εὐαριθμητα; πολλά, ὡς Ὀμορφατε. ἄρα οὖν καὶ ἐπιστήμην ἀπέλπιν
5 σοι τὴν χρησμομένην αὐτοῖς; ἀμα γάρ καὶ εἰς ἀπορίαν ἐβαλεν τὸν παίδα λεληθῶς, καὶ ἤμεμνήσετο ὅτι ἀνεπιστή-
μων ἠστι, καὶ παιδεύεσθαι προετρέψατο: ταῦτα πάντα ἦθικῶς καὶ ἐμμελῶς, καὶ οὖν Ἰὴ τὸ λεγόμενον τούτο ἀπὸ 
Σκυθῶν.

10 298. Εὐημέρησαν δὲ οἱ τοιοῦτοι λόγου τότε ἐξευρε-
θέντες τὸ πρῶτον, μᾶλλον δὲ ἐξεπλήξαν τῷ τε μμητικῷ καὶ 
tῷ ἑναρχεὶ καὶ τῷ μετὰ μεγαλοφροσύνης νουθετικῷ. περὶ 
μὲν δὴ πλάσματος λόγου καὶ σχηματισµῶν ἀρκεῖτω ταῦτα.

299. 'Ἡ δὲ λειτοχή ἡ περὶ τὴν σύνθεσιν, οἷα κέ-
15 χρηστευείται μάλιστα οἱ ἄπτ· Ἰσοκράτους, φυλαξάμενοι τὴν 
σύγκρουσιν τῶν φωνημένων γραμμάτων, οὐ μάλα ἐπιτηδεία 
ἐστι δεινῶς λόγως. πολλὰ γὰρ [τὰ] ἐκ τῆς συμπλήξεως ἀν 
ἀυτὴς γένουτο δεινότερα, οἷον 'τοῦ γὰρ Φωκικὸς συ-
ντάντος πολέμου, οὔ δὲ ἔμε, οὐ γὰρ ἔγωγε ἐπολιτευόμην 
20 πῶ τότε; εἰ δὲ μεταβαλὼν τις καὶ συνάφας ὡδ' εἰποῦ 
τοῦ πολέμου γὰρ οὔ δὲ ἔμε τοῦ Φωκικοῦ συντάντος 
οὔ γὰρ ἐπολιτεύομην ἔγωγε πῶ τότε, οὐκ ὀλίγον διεξαρθή-
σει τῆς δεινότητος, ἐπεὶ πολλαχοῦ καὶ τὸ ἡχώδες τῆς 
συγκρούσεως ἵσοι ἔσται δεινότερον.

25 300. Καὶ γὰρ τὸ ἀφρόντιστον αὐτὸ καὶ τὸ ὀσπερ 
αὐτοφυὲς δεινότητα παραστήσαι τινά, μάλιστα ἐπὶ ὀρ-
γιζομένους ἐμφαίνωμεν αὐτοὺς ἡ ἦδικημένους. ἢ δὲ περὶ 
tῆς λειτοχῆς καὶ ἀρμονίαν φροντὶς οὐκ ὀργιζομένου, ἀλλὰ 
παῖζοντός ἐστὶ καὶ ἐπιδεικνυόμενον μᾶλλον.

1 μεταρυθμίσεις ἀν] Schneiderus, μεταρυθμίσει τὸν P. | πράγμα P. 3 ἀπέ-
λειτυ P. | οὐκ supra versum scrip P. 10 εὐημέρησαν P. 11 μμητικῷ] 
Galæus, τιμήτω P. 14 περὶ λειτοτής titulus in P. | οἷα P. | κέχρηται, ν supra 
versum scripto, P. 15 Ἰσοκράτους P. 17 τὰ secl. Spengelius. 20 τῶ 
ἐξαιρέσει P. 25 αὐτὸν (i punctis notato) P. 27 αὐτὸν P.
and Plato in no common degree—would recast the foregoing proposition in an interrogative form, somewhat as follows. ‘My dear lad, how much property has your father left you? Is it considerable and not easily assessed? It is considerable, Socrates. Well now, has he also left you the knowledge which will use it rightly?’ In this way Socrates insensibly drives the lad into a corner; he reminds him that he is ignorant; he urges him to get instruction. And all this naturally and in perfect taste, and with an entire absence of what is proverbially known as ‘Gothic bluntness.’

298. Such dialogues met with great success in the days of their first invention, or rather they took society by storm through their verisimilitude, their vividness, their nobly didactic character.—With regard to artificial speech and the employment of figures, this treatment must suffice.

299. Smoothness of composition (such as is employed particularly by the followers of Isocrates, who avoid the concurrence of vowels) is not altogether suited to forcible language. In many cases greater force will result from an actual clashing, e.g. ‘when the Phocian war broke out originally, owing not to me, as I was not then engaged in public life.’ If you were to rearrange the words and fit them together thus: ‘when through no fault of mine the conflict began in the Phocian War, since I was not then engaged in public life,’ you would rob them of a good part of their force, since in many passages even the jingle of clashing vowels may be held to make a sentence more forcible.

300. The fact is that words which are actually unpremeditated, and are as it were a spontaneous growth, will give an impression of vigour, especially when we are venting our anger or our sense of injustice. Whereas anxious attention to niceties of smoothness and harmony does not betoken anger so much as elegant trifling and a desire to exhibit one’s powers.

1 Demosth. de Cor. 18.
2 Sc. in such a way as to remove the various instances of hiatus: πολέμου, ὦ—ἐμέ, ὦ—ἐγώγε ἐπολευτεύμην: imitated in the English version.
301. Καὶ ὥσπερ τὸ διαλελυμένον σχῆμα δεινότητα ποιεῖ, ὡς προλέλεκται, οὕτω ποιήσει ἡ διαλελυμένη ὤλως σύνθεσις. σημείον δὲ καὶ τὸ Ἰππώνακτος. λοιδορήσας γὰρ βουλόμενος τοὺς ἔχθρους ἔθρασεν τὸ μέτρων, καὶ ἐποίησεν χωλὸν ἀντὶ εὐθέος, καὶ ἀριθμοὺς, τούτους δεινότητι πρέπουν καὶ λοιδορίᾳ: τὸ γὰρ ἔρρυθμον καὶ εὑρίκου ἐγκώμιον ἂν πρέποι μᾶλλον ἡ ψόγοις. τοσαῦτα καὶ περὶ συγκρούσεως.

302. Παράκειται δὲ τις καὶ τῷ δεινῷ χαρακτήρι, ὡς τὸ εἰκός, διημαρτημένος καὶ αὐτός, καλεῖται δὲ ἄχαρις. γίνεται δὲ ἐν τοῖς πράγμασιν, ἐπάν τις αἰσχρὰ καὶ δύσρητα ἀναφανδὸν λέγη, καθάπερ ὁ τῆς Τιμάνδρας κατηγορῶν ὡς πεπορνευκώνας τὴν λεκανίδα καὶ τοὺς ὄβολοις καὶ τὴν ψίσθον καὶ πολλὴν τυχανήτης δυσφημίαν κατήρασεν 245 τοῦ δικαστηρίου.

303. Ἡ σύνθεσις δὲ φαίνεται ἄχαρις, εὰν διεσπασμένη ἐμφέρης ἡ, καθάπερ ὁ εἰπὼν, 'οὕτως δ' ἔχων τὸ καὶ τό, κτεῖναι.' καὶ ἐπάν τὰ κώλα μηδεμίαν ἔχῃ πρὸς ἀλληλα σύνθεσιν, ἀλλ' ὑμῶν διερρημένους. καὶ αἱ περίδοι δὲ αἱ συνεχεῖς καὶ μακραὶ καὶ ἀποτυπώνουσαν τοὺς λέγοντας οὐ μόνον κατακορές, ἀλλὰ καὶ ἀτερπές.

304. Τῇ δὲ ὄνομασίᾳ πολλάκις χαρίντα πράγματα οὕτα ἀπερτέστερα φαίνεται, καθάπερ ὁ Κλείαρχος περὶ τῆς τενθρηδόνος λέγων, ζώον μελίσσῃ ἐοικότος· 'κατανέμεται μὲν,' φησί, 'τὴν ὅρεινήν, ἐφιππάται δὲ εἰς τὰς κοίλας δρῦς.' ὥσπερ περὶ βοὸς ἀγρίου ἡ τοῦ Ἐρυμανθίου κάπροι λέγων, ἀλλ' οὐχὶ περὶ μελίσσης τινός, ὡστε καὶ ἄχαριν τὸν λόγον ἁμα καὶ ψυχρόν γενέσθαι. παράκειται δὲ πως ἀλλήλοις ταῦτα ἀμφότερα.


Δημητρίου περὶ ἐρμηνείας subscriptio in P.
301. It has already been said that the figure of disconnected speech has a forcible effect. The same may now be said of disconnected composition generally. Hipponax is a case in point. In his desire to assail his enemies, he shattered his verse, and caused it to limp instead of walking erect. By destroying the rhythm, he made the measure suitable for energetic invective, since correct and melodious rhythm would be fitter for eulogy than for satire.—Thus much with regard to the collision of vowels.

302. Side by side with the forcible style there is found, as might be expected, a corresponding faulty style, called 'the repulsive.' It occurs in the subject-matter when a speaker mentions publicly things which are disgusting and defile the lips. The man, for instance, who accused Timandra of having lived a wanton life, bespattered the court with a description of her basin, her obols, her mat, and many other such unsavoury details.

303. Composition has a repellent effect, if it seems disjointed, as (for example) 'this and that being thus, death.' So, too, when the members are in no way linked to one another, but resemble fragmentary pieces. And long, continuous periods which run the speaker out of breath cause not only satiety but also disgust.

304. Often objects which are themselves full of charm lose their attractiveness owing to the choice of words. Cleitarchus, for instance, when describing the wasp, an insect like a bee, says: 'It lays waste the hill-country, and dashes into the hollow oaks.' This might have served for a description of some wild ox, or of the Erymanthian boar, rather than of a species of bee. The result is that the passage is both repellent and frigid. And in a way these two defects are close neighbours.

---

1 Scr. Inc.
2 Clitarch. *Fragm.*
τισοςοννοοκατηταονυπηρεσίαναλωσανοντατούδι
καθισιονυγινώνοντανδιαμερίσονται
διαδισποροντομηνονομολογο
πολλαπλασιωνοντομηνονομολογο
τελευταυναμηνονομολογο
καιαυτονοδιαεικαναχοσοδιαεικανα
οσοδιαεικανααεικανα
ονομασανανωνυμονκαθισιονυγινώνονταν
dιαδισποροντομηνονομολογο
πολλαπλασιωνοντομηνονομολογο
τελευταυναμηνονομολογο
καιαυτονοδιαεικαναχοσοδιαεικανα
οσοδιαεικανααεικανα

P. 1741, fol. 245v.
TEXT.

The text of this edition is based on a new collation, made by the editor, of the folia (226r–245v) of P 1741 which contain the De Elocutione. This famous codex (preserved in the Bibliothèque Nationale) is well known to be a veritable treasure-house of Greek literary criticism, containing as it does, not only the De Elocutione and several works of minor rhetoricians, but also

- Aristotle's Rhetoric;
- Aristotle's Poetics;
- Dionys. Halic. de Compositione Verborum;

The date of P 1741 is given by M. Henri Omont as the 10th or the 11th century (Notice sur le manuscrit grec 1741 de la Bibliothèque Nationale p. vii: prefixed to the facsimile of the Poetics published in L. Clédat's Collection de reproductions de manuscrits). While Omont has the Poetics principally in mind when describing the manuscript, Roemer (Aristotelis Ars Rhetorica, pp. v ff.) views it with special reference to the Rhetoric, and Usener (De Dionysii Halicarnassensis Libris Manuscriptis pp. iv ff., and Usener-Radermacher Dionysii Halicarnasei Opuscula 1 pp. vii ff.: cp. also L. Cohn in Philologus xlix pp. 390 ff., Handschriftliches zu Dionys von Halikarnass) with special reference to the works of Dionysius. No separate study of the part of P 1741 which contains the De Elocutione has recently appeared, with the exception of H. Schenkl's very valuable paper entitled Zur Kritik der Schrift des Demetrios περὶ Ἄρμανθου (in Wiener Studien iv pp. 55–76). Spengel in his text (Rhetores Graeci vol. iii: Leipzig, 1856) used the collation made long before by Victorius. Wonderfully well as this, like all his work, was accomplished by Victorius, a fuller record of the readings of so important a manuscript seems desirable. The almost exhaustive catalogue here
given of the errors, and corrections, found in P tends only to confirm the respect generally felt for the manuscript, and to show the causes (e.g. itacism, absence of ι subscr. and rarity of ι adscr., confusion of o and ω) of many easily remediable mistakes. And occasionally an important form not hitherto observed (e.g. ἀπεκατέστησεν § 196, ἐνέμυησεν § 297) emerges to prove that some things recently learnt from papyri might also have been learnt from existing mss. The marginalia, likewise, are of considerable interest. The headings also are interesting; but they are better printed in the critical footnotes than in the body of the text, since they are often inappropriate, misplaced, or inadequate, and cannot be regarded as the work of the author himself.

Schenkl’s paper raises the important question of the value of the numerous corrections or alterations found in P. The great majority of these are written either in the original hand or in one almost equally early and not easily to be distinguished from it; and it seems, therefore, better to indicate them by some formula (e.g. the convenient ex) which simply calls attention to the change, than by any precarious attempt systematically to distinguish between different hands, except indeed in the comparatively rare cases where a clearly later hand appears and has to be denoted by man. rec. or by a reference to the character of the ink. The corrections seem to depend partly on a more accurate re-reading of the original manuscript, partly on the use of an equally valuable one representing a somewhat different tradition; and a general review shows that the text is usually altered for the better. Many obvious blunders (such as those afterwards rectified by Victorius) are, indeed, left untouched; but this fact seems to render it the more probable that the corrections actually made have manuscript authority behind them and are not due to the mere conjecture of some revising scribe.

The remaining manuscripts (fifteen, or more, in number) of the De Elocutione are of late date, belonging chiefly to the 15th century; a list of them will be found in the Praefatio prefixed by Usener to Dionysii Halicarnasei Opuscula i pp. viii, ix (cp. Walz, Rhetores Graeci, vol. i x pp. ix—xi). They are all derived from P 1741, the better readings they present pointing rather to individual emendation than to difference of descent. To Usener’s list should be added a 15th or 16th century ms. containing the π. ἐπίμ. which is preserved at Queens’ College, Cambridge, and on which the Librarian of the College, Mr F. G. Plaistowe, has kindly sent a report at my request.
The manuscript in question belonged, in 1583, to Henry Hastings, Earl of Huntingdon, whose autograph appears on the first leaf, and who appears to have given it to his tutor Thomas Church. Church left it to Queens' College at his death, in or about 1606. Besides the π. ἐρμ., it contains the Ars Rhetorica attributed to Dionysius of Halicarnassus, Alexander περὶ σχημάτων, Menandri Rhetoris Διαίρεσις, Aristides περὶ τεχνῶν ῥήτορικῶν, Apsinis τέχνη ῥήτορικῆ and περὶ προομίων. Though the identification is not free from difficulty, it would seem, from the readings communicated to me, that this manuscript is the same as Thomas Gale's 'Codex Cantabrigiensis.' On pp. 254, 255 of his edition Gale transcribes an Ordo ('Ordo capitum libelli de Interpretatione, sive de Elocutione, ex Codice ms. Col. Reginalis apud Cantabrigienses') which tallies with that of the Queens' ms., except that in the latter, between 1 and 2 of Gale's list, the heading περὶ ὀμοιοτελεύτων is found. It may be added that there appears to be no ms. of the π. ἐρμ. in the Gale Collection in the Library of Trinity College, Cambridge; and the Bodleian ms. (Misc. 230: ms. Auct. T. 3. 13) which contains the treatise is a 15th century manuscript which belonged to Giovanni Saibante of Verona in 1732 and was bought in 1820 by the Bodleian. This ms. has συνέργοιεν in § 29, not συνέργει which Gale quotes from 'Cod. Cant.'

It has not been thought necessary to record in the critical footnotes the readings of these later manuscripts, partly because of the acknowledged pre-eminence of P; and partly because any such report must depend, almost entirely, on the loose statements of early editors. But it should be borne in mind that, where a reading is in this edition attributed to Victorius or to the early editors in general ('edd.'), it may often have the support of one or more of the later manuscripts: e.g. pp. 106, 10; 118, 11 and 12; 190, 13; 136, 24; 106, 21; 132, 6; 96, 8; 116, 16 (cod. Morel.); 188, 4 (cod. Morel.); 192, 25 (cod. Cantabr.).

For the Title of the Treatise as given in P 1741, reference may be made to the Introduction, p. 61 supra.
NOTES.

The references are usually made to lines and sections of the text as above printed, e.g. 66 7 (=p. 66 l. 7). When a section of the treatise is quoted, it is indicated by the symbol §. The Notes are as few and as brief as possible, in view of the Translation and Glossary.

66 7 ἡμιμέτροις: οὗν ἡ διμέτροις Muretus, ἡ τριμέτροις (Spengel Rhet. Gr. iii p. 12). 66 14 Hecataeus: τ. ὑψ. p. 226. Cp. § 12 infra. 66 19, 20 For χείρ = 'arm,' cp. Herod. ii 121 ἀποταμόντα ἐν τῷ ὃμῳ τῆς χειρα. P's πίχεια may, however, point to some corruption: perhaps of ὄννχες. It seems unlikely that, in this context, χείρ would be used in its less usual sense, or that δάκτυλοι and πίχεια would proceed in the order of minor to major.

68 7 ὀλοκληρία appears to be a late word: LXX., Plutarch, Diog. Laert., Lucian. The adj. ὀλοκλήρος (§ 2), however, occurs earlier. Cp. Introduction p. 56. συμπεραιοῦν (66 18) is also late: Philo, Clem. Alex., etc.

68 20 The passage of the Aphorisms (1 1) runs as follows: ὁ βίος βραχίς, ἡ δὲ τέχνη μακρά, ὁ δὲ καυρὸς δέξις, ἡ δὲ πείρα σφαλερά, ἡ δὲ κρίσις χαλεπή. δεῖ δὲ οὗ μόνον ἕαυτὸν παρέχειν τὰ δεόντα ποιεῖντα, ἄλλα καὶ τὸν νόσεόντα, καὶ τοὺς παρεόντας, καὶ τὰ ἐξωθεν (Littre, who translates: "La vie est courte, l'art est long, l'occasion fugitive, l'expérience trompeuse, le jugement difficile. Il faut non seulement faire soi-même ce qui convient, mais encore faire que le malade, les assistants et les choses extérieures y concourent"). For the clauses here in question see § 238 and Norden's Kunstprosa i pp. 21, 22; also Croiset Litt. Grecque iv 189 for the style of Hippocrates in general. 68 21, 22 Schneider proposed κατακεκουμένη and κεκερματισμένη, which palaeographically would be hardly a change at all, apart from the corresponding alteration of εὐκαταφρόνητος which it seems to entail.
NOTES

70 i The reading of P, γράψει ἐν, is probably due to a desire to supply a preposition, without regard to the fact that ἐν has preceded.

70 13, 14 οὖτος δ' ἦν καλὸς μὲν, μέγας δ' οὖ is the reading found in our manuscripts of Xenophon. The author of the π. ἐρμ. is often loose in his quotations, relying as he appears to do on his memory; but it is to be noticed that in § 121, as well as here, he has the δὲ at the end of the clause, and comments on its position. Norden (Kunstprosa i 102 n. i) expresses his agreement with Demetrius on the main point.

70 19 ὁ λεγόμενος ψυχρὸς: χαρακτὴρ has commonly been understood, if not inserted in the text. But λεγόμενος seems to indicate an unfamiliar term; and not ψυχρὸς but κακόζηλος (§ 239) was the novel expression in the author's time. If, however, ψυχρὸς were applied (on some such principle as that expounded in § 86) to person rather than to style, it might be qualified by λεγόμενος. Cp. π. ἡς. xxvii 1 ἐψιχέτω γὰρ κτλ. For the use of ἐγέγρητο, cp. § 102.

70 23 βραχυλόγοι: cp. what is (metrically, or semi-metrically) said of the Lacedaemonians in Thucyd. iv 17 [ἐπιχώριον ἄν ἡμῶν] οὐ μὲν βραχεῖς ἀρκόσι μὴ πολλοῖς χρῆσθαι.

70 25 μονοσύλλαβος late: Dionys. Halic., Dionys. Thrax, Hermogenes, etc.—Erasmus in his Adagia (vol. iii p. 803, in the Leyden edition of his Works) includes the proverb ‘omnis herus servo monosyllabus,’ but only as a translation of the present passage. The existence of an original Latin proverb to this effect might have some bearing on the question of the date of the π. ἐρμ.

70 26—28 Possibly this sentence is an interpolation. The abrupt asyndeton αἱ Δαται excites suspicion, notwithstanding the fact that the author of π. ἐρμ. sometimes (e.g. p. 74 l. 6 and l. 22, p. 116 l. 13) omits the copula in his desire for brevity; and the interpretation of Homer is very strange. There are, however, other indications that the author was given to ‘allegory,’ for which see Jebb's Introduction to Homer p. 89. The explanation offered of the same passage of Homer by a scholiast is: χώλαι μὲν διὰ τὸ μόγνης εἰς δεύσεις ἔρχεσθαι. ἤμοσαὶ δὲ διὰ τὸ σκυθρωπίαξεν παραβλέπει δὲ, ὅτι παριδόντες τι τῶν ἀναγκαίων παρακαλοῦμεν ὕστερον. As Dr Leaf says in his note ad loc., the epithets are transferred from the attitude of the suppliant to his prayers.
DEMETRIUS ON STYLE

70 30 For the proverbs here and elsewhere in the treatise, see the short excursus headed 'Proverbs in the De Elocutione'.

72 21 P's correction ἔστιν γάρ ἢ is in a very old, if not the original, hand. As γάρ is appropriate and ἢ is almost indispensible, it seems better to adopt this reading than to make any conjectural restoration.

72 25 The meaning of τοῦ παιδὸς εἴνεκα τοῦ Χαβρίων is discussed by Blass in Neue Jahrbücher für Classische Philologie xxxiii 717—720. The author of the π. ἔρμ. seems to have taken the meaning to be 'son' rather than 'servant': cp. § 11.

74 6 κυκλοεἰδέσι: late,—Plutarch, Athenaeus etc. (But in Athenaeus, vii 328 d, it seems to be part of a quotation from Euthydemus, a medical writer of the second century B.C.)

74 9 Victorius reads μενεῖ in place of μένει. There is point, however, in the opposition of the present μένει and the future ἔσται.

74 17 ῥητῶν, the reading of P, is possibly due to the use of some compendium for ῥητορεῖων. Roemer (Aristot. Ars Rhetorica p. xxvii) notices the confusion of ῥητορεῖας and ῥητορικής in Aristot. Rhet. i 2. Here Spengel retains ῥητῶν, but suggests (Præfatio, p. xii) that for δόλαι......εἰσίν, should be written ὑλη......ἐστὶ.—It is worth notice, as perhaps confirming the explanation suggested above, that in P there is a small space (not an erasure) immediately after ῥητῶν.

74 18 διά: see note referring to p. 152 l. 7.

74 19 ἥπερ after comparatives: cp. n. referring to p. 110 l. 19 infra.

74 20 Transcribed by Gregorius Corinthius (Walz, Rhet. Gr. vii 1215, 1216) with a number of variants which usually seem due rather to paraphrase or loose citation than to differences of reading: e.g. ὅθεν καὶ τὴν τοιαύτην ἐρμηνείαν οἱ παλαιοὶ δηρημεῖν οὐνόμαζον—ός τα πλείστα ἔχει τῶν Ἡροδότου, καὶ οὐ ἡ Ἐκαταίων ἔχει ἱστορία, καὶ ὑλη ἡ ἀρχαία. παράδειγμα δὲ αὐτής 'Ἐκαταίως Μιλήσιοι οὐδὲ μυθείται· τάδε γράφω, ὅσ μοι δοκεῖ ἄλληθε εἶναι, οἱ γὰρ Ἑλλήνων λόγοι πολλοὶ τε καὶ γελοιοὶ καὶ ἐμοὶ φαίνονται καὶ εἰσίν.' ὅρας ὅτι σεσωρευμένοις ἐπὶ ἄλληλοις, κτλ.

74 27 ἐχονσιν, dat. plur. of the participle: not, as has been supposed, third person plural present indicative.
NOTES


76 2 συγκεκριμένοις: cp. the use of συντιθεμένων in Dionys. Hal. de Comp. Verb. c. 22 τραχείας τε χρήσθαι πολλαχή καὶ ἀντιτύποι ταῖς συμβολαίς οὐδὲν αὐτῇ (sc. τῇ αὐστηρῷ ἀρμονίᾳ) διαφέρει, οἷον γίνονται τῶν λογάδην συντιθεμένων ἐν οἰκοδομίαις λίθων αἳ μῆτε εὐγώνιοι μῆτε συνεξεσμέναι βάσεις, ἄργαι δὲ τίνες καὶ αὐτοσχέδιοι.

76 3—7 For this fine and suggestive comparison, see Sandys Orator of Cicero p. lxxiii n. 5; Blass Griechische Beredsamkeit pp. 224, 225; Chaignet La Rhétorique et son Histoire p. 449.

76 8—13 The view here maintained (with strong personal emphasis, δοκιμάζω γὰρ δὴ ἐγώγε) is clearly right,—there should be a happy combination of the periodic and the looser structure. Some of the longer passages of Shakespeare's prose will be found to illustrate the point. Cp. Sir Richard Jebb's lecture on Macaulay pp. 46, 47: "This oratorical character of Macaulay's style may be illustrated by one of its most salient and familiar traits: I mean, his habit of placing very short sentences between his longer periods......Take the speeches of almost any great orator, and you will find a similar, though perhaps less abundant, use of short sentences, in alternation with long periods. Such short sentences are not merely pauses for breath; they are not merely deliberate efforts to vary the rhythm and arrest the ear: they are dictated, if one may say so, by the oratorical instinct; such alternations of the long and the short sentence correspond with a certain surging and subsidence of thought and feeling in the orator's mind."

76 15, 16 Cp. p. ψψ. c. 41 ὀστῶς καὶ τὰ κατερρυθμισμένα τῶν λεγομένων οὐ τὸ τοῦ λόγου πάθος ἐνδιδοσι τοῖς ἀκόονοις, τὸ δὲ τοῦ ῥυθμοῦ, ὥς ἐντὸτε προειδότας τὰς ὀφειλομένας καταλήξεις αὐτῶν ὑποκρούειν τοῖς λέγονται καὶ φθάνονται ὡς ἐν χρω μι πραποδιδόναι τὴν βάσιν.—Attention may be called to the verb ναυταίν in this passage of the π. ἐρμ. as being specifically Attic. προαναβοᾶν is also of interest as occurring only here in extant Greek literature.

76 23, 24 Aristot. Rhet. 111 9, 2 ἦ μὲν οὖν εἰρομένη λέξις ἦ ἀρχαία ἐστὶν. "Ἡρωδότου Θουρίου ἦδ᾽ ἱστορίας ἀπόδειξις' ταύτῃ γὰρ πράτερν μὲν ἄπαντες, νῦν δὲ οὖ πολλοὶ χρώται. In this quotation the π. ἐρμ. comes nearer than the Rhetoric to the reading (whether right or wrong) found in extant manuscripts of Herodotus.
76 24, 25 For φῶς in this connexion, cp. π. υψ. c. 30 φῶς γὰρ τῷ ὄντι ἰδιον τοῦ νοῦ τά καλά ὁνόματα. Here and elsewhere a quotation which the editor is unable to assign to its author has been marked ‘Scr(iptor) Inc(ertus),’ in the hope that others may be able to supply the reference. (Can this particular sentence be drawn from the peri Δέξεως of Theophrastus?) Some of the sentences thus marked (e.g. p. 90 l. 28) may possibly be examples invented by the author himself; others are no doubt drawn from works now lost.

78 1 εἰ δὲ μη': this is one of the many cases in which the 'correction' seems clearly preferable to the original reading in P. Palaeographically the change is of the slightest, and it is probably of the same age as the manuscript.

78 17—20 The meaning is that what English writers on composition have called the ‘principle of suspense’ is duly observed.

78 21 The period of dialogue (as distinguished from the historical which is rounded to a certain extent, and the rhetorical which is close-knit) is 'still in the loose or undress state' of ordinary conversation. Goeller would supply or insert μᾶλλον; but, granted that this word may have fallen out after the last two syllables of ἀνεμένη, its insertion would hardly give a satisfactory sense, since the περίοδος ἱστορικὴ has been described in § 19 as μητ' ἀνεμένη σφόδρα.

80 2, 3 Quoted also (more correctly and fully) as an example of antithesis in Aristot. Rhet. III 9, 7 πλεύοσα μὲν δὲ διὰ τῆς ἡπείρου, πεζεύσα δὲ διὰ τῆς θαλάττης, τὸν μὲν Ἐλλησποννον ζεύξας, τὸν δ' Ἀθω διορύξας. The passage also occurs in the (almost certainly spurious) funeral oration attributed to Lysias; and Cicero has translated, or imitated, it in the De Finibus II 34, 112, "Ut si Xerxes, cum tantis classibus tantisque equestribus et pedestribus copiis, Hellesponto iuncto, Athone perfosso, maria ambulavisset terramque navigasset."

80 18, 19 Aristot. Rhet. III 9, 10 εἰσὶν δὲ καὶ ψευδεῖς ἀντιθέσεις, οἶνον καὶ Ἐπίχαρμος ἔστοιε, 'τόκα μὲν ἐν τῇνων ἐγὼν ἢν, τόκα δὲ παρὰ τῆνωις ἐγὼν.' Probably the author of the π. ἐρμ. is right in finding parody in the words of Epicharmus; so Norden Kunstprosa I 25 n. 2. Blass, however, maintains that there is a true antithesis in τῇνω·····τῆνοις, and that exception can only be taken to ἐγὼν·····ἐγὼν.—Epicharmus is, it may be added, very seldom mentioned in the late rhetorical writers.
NOTES

80 26 Also quoted in Aristot. Rhet. III 9, 9; the same passage of Homer has already been referred to in § 7.

82 1 A late hand in P corrects οὐσπερ into οὐστα (i.e. οὐς παρά). At first sight we might expect a preposition; but cp. p. 70 lines 1 and 6, and p. 190 lines 24, 25.

82 5, 6 The same illustration is used, without mention of its author, in Aristot. Rhet. III 9, 9. There, however, θανόντα (ἀποθανόντα § 211) is not given, though clearly needed in a sentence of this artificial kind.

82 13, 14 The passage of Theopompus from which these words are taken has been preserved by Athenaeus (vi 260 F) and will be found in Müller F. H. G. 1 p. 320, the words themselves running there as follows: οὖν δικαίως ἄν τις αὐτοῦς οὐχ ἔταρχος ἀλλ' ἔταρχος ὑπέλαβεν, οὐδὲ στρατιώτας ἀλλὰ χαμαίτιτας προσηγορέσεν. ἀνδροφόνοι γὰρ τὴν φύσιν ὄντες ἀνδρόποροι τοῦ τρόπον ἔσταν. The passage is also quoted by Norden Kunstprosa 1 pp. 122, 123. For Theopompus, see π. ὑψ. p. 242 and Dionys. Hal. Ep. ad Pomp. c. 6. In § 75 of the π. ἔρμ. Theopompus is represented as a 'forcible-feeble' or 'feeble-forcible': cp. §§ 240, 247, 250. Dionysius, on the contrary, excites regret for the loss of his writings.

82 16, 17 θυμὸς γὰρ τέχνης οὐ δεῖται: on the principle that 'facit indignatio versus.' Cp. § 250 κακοτεχνοῦντι γὰρ ἔοικεν διὰ τὴν ἀνταπόδοσιν, μᾶλλον δὲ παῖζοντι, οὐκ ἀγανακτοῦντι.

82 19, 20 Schenkl suspects ὃς ἔδειξα because written in the margin of P. But the addition seems to be made by the first hand; and it is thoroughly characteristic (cp. ὃς φημί § 120, ὃς ἐφην § 98 etc.).

82 22, 23 The sentence quoted from Aristotle's lost treatise περὶ δικαιοσύνης closely resembles Lysias Eratosth. § 40 ἐπεὶ κελεύετε αὐτὸν ἀποδείξαι, ὅπως τοσοῦτος τῶν πολεμίων ἀπέκτειναν ὅσοις τῶν πολιτῶν, ἦνοις ὅπως τοσοῦτα ἔλαβον, ὅσα αὐτοὶ παρέδωσαν, ὧ πόλιν ἦν ταῖς τοιαῦται τῆς προσεκτήσεως, οἷς τὴν ἡμετέραν κατεδούλωσαντο.

84 5, 6 συνεργοῖς ἄν has been suggested; but it is doubtful whether any certain example of plur. verb with neut. plur. nominat. is found in π. ἔρμ. (cp. n. on ἔχωνοι § 12).

84 19—21 This quotation from Demosth. Aristocr. § 99 has a close parallel in Demosth. Androt. 7 (delivered in 355 B.C., three years earlier than the Aristocrates).
86.13 The reference to Archedemus, here and in § 35, is of such a nature as to suggest that the author of the π. ἐρμ. may have drawn a good deal of his doctrine from him and may be acknowledging indebtedness to him in the passages where P gives a verb in the third person singular (e.g. § 186 ὄνομάξει, altered by Gale and subsequent editors to ὄνομάζει). The Stoic Archedemus of Tarsus probably lived about 130 B.C., and drew largely (it would seem) on Hermagoras, who was himself much indebted to Aristotle, Theophrastus and the Stoics. We owe our knowledge of Archedemus chiefly to Diog. Laert. (vii 40, 55, 68 etc.) and to Cic. Academ. II 47, 143. Cp. G. Thiele Hermagoras p. 181: "Dieser Archedemus ist mit Recht mit dem berühmten Tarsenser Stoiker identifiziert (Volkmann 47, Susemihle, Litteraturgesch. 86) und Diels hat denselben als Quelle für Demetrius περὶ ἐρμηνείας angesetzt (Abhandl. der Berl. Ak. 1886 § 24)." The date of Archedemus is discussed by Brzoska in Pauly-Wissowa Real-Enc. II p. 440.

86.22 See Syrianus, as quoted in the Introduction p. 61. Wilamowitz-Moellendorff has well pointed out (Hermes xxxv 30) that the recognition by Philodemus of four πλάσματα (viz. ἀδρόν, ἀσχον, μέγα, γλαφυρόν) suggests caution in assigning to the π. ἐρμ. a date subsequent to the birth of Christ simply on the ground of its classification of styles. Few would attempt to date a Greek Grammar (say) purely by the internal evidence afforded by its classification of declensions.

86.27 The nature of the fundamental difference between the 'elevated' (or 'grand'), and the 'plain,' style is well indicated by Dionysius: Γοργίας μὲν τὴν ποιητικὴν ἐρμηνείαν μετήνεγκεν εἰς λόγους πολεμικούς, οὐκ ἄξιών ὄμοιον τὸν ῥήτορα τῶν ἰδιώτων εἶναι. Λυνίας δὲ τοῦνατιόν ἐποίησε τὴν γὰρ φανερὰν ἅπασι καὶ τετριμμένην λέξειν ἔξῆλωσεν ἔγχυστα νομίζων εἶναι τοῦ πείσαι τὸν ἰδιωτὴν τὸ κοινὸν τῆς ὀνομασίας καὶ ἀφελές (Dionys. Hal. de Imitat. II 7). The same distinction is clearly marked in the same author's de Thucyd. c. 23 οἱ μὲν ἄρχαιοι πάνω καὶ ἀπ' αὐτῶν μόνον γυνωσκόμενοι τῶν ὀνομάτων ποιῶν τινὰ λέξιν ἐπετίθεντον, οὐκ ἔχω συμβολεῖν, πότερα τὴν λείψαν καὶ ἀκόσμητον καὶ μηδὲν ἔχουσαν περιττὸν, ἀλλ' αὐτὰ τὰ χρήσιμα καὶ ἀνάγκαια, η τὴν ποιητικὴν καὶ ἀξιωματικὴν καὶ ἐγκατάσκευαν καὶ τοῦς ἐπιθέτοις προσειληφώναν κόσμους: and in Cic. Brut. 55, 201 "oratorum bonorum (hos enim quaeerimus) duo genera sunt, unum attenuate presesseque, alterum sublate ampleque dicentium."—It may be added
here that Greek specimens of the various types of style will be found in Jebb's *Attic Orators* and *Selections from the Attic Orators*.

88 7—13 The argument in § 37, as compared with § 36, seems to be this: the χαράκτηρ γλαφυρός and the χαράκτηρ δεινός are not mere subdivisions of the χαρ. ἰσχυός and the χαρ. μεγαλοπρεπής respectively, since they have a separate existence and can be actually seen combined in one and the same author, e.g. Homer.

88 18 Aristotle, *Rhet.* III 8, 6 ἐστιν δὲ παῖανος δύо εἶδη ἀντικείμενα ἀλλήλοις, ὅν τὸ μὲν ἐν ἀρχῇ ἀρμότει, ὡσπερ καὶ χράνται· οὕτως δὲ ἐστιν οὐ ἀρχεί μὲν ἢ μακρά, τελευτῶσιν δὲ τρεῖς βραχείαι. . . . έτερος δὲ έξ ἐναντίας, οὐ βραχείαι ἀρχονσιν τρεῖς, ἢ δὲ μακρά τελευταία. That the παῖον is μεγαλοπρεπής is not expressly stated by Aristotle, but it is implied in his rejection of the iambic rhythm on the ground that δέ σεμνότητα γενέσθαι καὶ ἐκστήσαι. For Theophrastus in this connexion, cp. π. ἐφμ. § 41.

88 27 'Primarily the infection came from the Soudan' might also be suggested as an English equivalent. But all such parallels are probably misleading.—For this extract from Thucydides, see Blass *Att. Ber.* I 221, and cp. Sandys *Orator of Cicero* p. 229.

88 29 τὸ τέλος would usually be written in earlier Greek: cp. § 163, διαφέρουσι δὲ τὸ γελοῖον καὶ εὔχαρι (for τὸ εὔχαρι).—As illustrating the effectiveness of long syllables at the beginning and at the end of a clause, cp. such quatrains in F. W. H. Myers' *Saint Paul* as that beginning "So even I, and with a heart more burning." (Some occasional illustrations from the poets may perhaps be allowed in accordance with the practice of the π. ἐφμ. itself, and with the precept of a modern writer who was certainly no lover of poetic prose: "If I were a professor of English, I would teach my men that prose writing is a kind of poetry," Jowett's *Notes and Sayings.*) Cp. also Isaiah liv 1, Jeremiah ix 1, Habakkuk ii 12, Nahum ii 9, St Matthew xii 28, Job xxxvii 16 (as quoted by Ruskin in *Frondes Agrestes*, 'Know'st thou the balancings of the clouds?').

90 7 ἐναφανιζομένων: late—Strabo, π. ἤψ., Plutarch, etc.


90 17 The paemonic character of the composition in the Aristotelian Ἀθραίων Πολιτεία is noted by Blass *Att. Bereds.* III 2, 348.

90 18 ἄλλως seems = 'merely,' as in § 178; in §§ 48, 289 it = 'in other cases' or 'otherwise.'
220  DEMETRIUS ON STYLE


90 28 The same example in § 117, where P has ἦκων (without variant) and no ἐκεῖ.

90 29 The meaning seems to be that the succession of long syllables will suggest some kind of verse. Cp. Boswell's Life of Johnson (G. Birkbeck Hill's edition II 51): "I have not been troubled for a long time with authors desiring my opinion of their works. I used once to be sadly plagued with a man who wrote verses, but who literally had no other notion of a verse but that it consisted of ten syllables. Lay your knife and your fork across your plate, was to him a verse:—

Lay your knife and your fork across your plate. As he wrote a great number of verses, he sometimes by chance made good ones, though he did not know it." With the last clause of this extract, cp. p. 92 l. 2 πολλοὶ γοῦν μέτρα ἱαμβικὰ λαλοῦν ὡσι εἶδότες, though the persons there meant are free from all ambition and as innocent as M. Jourdain.—ὑπερπίπτειν, in the metaphorical sense of 'exceed,' does not elsewhere occur earlier than the fourth century A.D. ὑπερ-ἐκπίπτειν is, however, used by Plutarch in this sense.

92 1, 2 Aristot. Poet. IV 14 μάλιστα γὰρ λεκτικὸν τῶν μέτρων τὸ ἱαμβεῖον ἐστὶν· σημεῖον δὲ τοῦτον· πλεῖστα γὰρ ἱαμβεῖα λέγομεν ἐν τῇ διαλέκτῳ τῇ πρὸς ἄλληλους, ἐξάμετρα δὲ ὀλιγάκις καὶ ἐκβιανοτες τῆς λεκτικῆς ἀρμονίας. Cp. also III 8, 4 ibid.

92 8, 9 As showing P's variation in spelling, cp. p. 76 lines 23, 24 Ἀλκαρνασῆς and ἀλόδεξις.

92 14 The variations between Thucydides' text and that given in the π. ἐρμ. are noted in Hude's Thucyd. Hist. I p. 192.

94 5 Cp. Tennyson Geraint and Enid, "All thro' the crash of the near cataract hears," or "Then at the dry harsh roar of the great horn" (Last Tournament).

94 7 ὑπερβολή is suggested by Weil (after Walz). ὑπερβολή, however, seems to be in the same construction as δυσῆκος: ὑπερβολή δ' ἐμφαίνοντα would certainly be doubtful Greek if it stood for ἦ δ' ὑπερβολή ἐμφαίνει.

94 10 The rhetorician, from his point of view, tends to regard as deliberate much that is simply the instinctive expression of a writer's nature: cp. § 40.
NOTES 221

94 14. Cp. such an ending as 'admittedly was' in English. Matthew Arnold, in his prose-writings, often arranges his sentences in an unusual and 'jolting' (but at the same time effective) order.

94 18, 19 The author's memory has apparently deceived him if he means that these expressions are actually used by Thucydides.

94 26, 27 *οἶνον......αὐσθενεῖς may be a gloss. It will be noticed that καὶ before *οἶνον is an editorial insertion.

96 2, 3 For καταχέων, see Classical Review xiv 221.

96 5 P's accent (*εγγυτέρον) probably points to a corruption, and *εγγυτέρω should therefore be adopted, though in a later hand.

96 7 Cf. the lines in Tennyson's Princess, beginning "Eight daughters of the plough."

96 22 ff. For this and the following sections, cp. Gregor. Cor. (Waltz, Rhet. Gr. vii 2, 1213).

96 27 The author, here as often elsewhere, intends the single line to indicate the entire passage.—For a similar estimate of Homer's art, cp. Dionys. Hal. de Comp. Verb. c. 16 ad fin., καὶ παραπληρῶμασιν εὐφώνοις διειληφθέν κτλ.


98 4, 5 The passage in the Phaedrus 246 ff., which is ushered in by the words δ' μὲν δὴ μέγας ἐν οὐρανῷ Ζεῦς (words perhaps suggested by Soph. El. 174, as quoted in the Introduction p. 44 supra), is often referred to by ancient writers, e.g. Lucian Piscator c. 22, who did not always understand what has been aptly called its 'grand Miltonic pomp.' Here, and in the line from Homer, the δὴ has been roughly rendered 'lo,' so as to give something of what seems to have been the effect of this σύνδεσμος upon the mind of the author of the π. ἔρμ., whose words πολλαὶ ἄρχαί seem to suggest a number of breaks in the sentences quoted: e.g. 'and He—behold! he is mighty Zeus in heaven,' and 'but when the time came that behold! they reached the ford.'

98 16 The remainder of the sentence (αὔτικα νῦν ἐθέλεις ἑναι;) is left for the memory to supply.

98 17 Praxiphanes: disciple of Theophrastus; grammarian; author of a treatise περὶ ποιημάτων. See W. Christ Griech. Litt, p. 592, with the references there given. He is mentioned by Marcellinus (Life of Thucyd., c. 29), and also by Philodemus.
DEMETRIUS ON STYLE

98 18 Cf. the reiterated \( O \) in ‘Locksley Hall’ and the \( Ay me \) of ‘In Memoriam.’

98 20 Gregorius Corinthius (Walz, vii 2, 1213) gives lines 16—21 in the following form: 
\[ \text{ἐγὼ} \text{τὸν} \text{σύνδεσμον} \text{ἐξέλης} \text{(sic)}, \text{συνεξαιρέσεις} \text{καὶ} \text{τὸ} \text{πάθος, καθόλου γὰρ, ὅσπερ} \text{ο} \text{Πραξιφάνης} \text{φησίν, ἀντὶ} \text{μνήμων} \text{παρελαμβάνοντο} \text{οἱ} \text{τοιοῦτοι} \text{σύνδεσμοι} \text{καὶ} \text{στεναγμοί, ὅσπερ} \text{τὸ} \text{αἰ} \text{καὶ} \text{τὸ} \text{φεῦ} \text{φεῦ· τούτῳ} \text{δὲ καὶ} \text{αὐτὸς} \text{ἐπεσημήνατο} \text{ἐν} \text{τῷ}. \]

\[ \text{Καὶ νῦ κ᾿ ὃνομασώσων} \text{ἐδώ} \text{φῶς} \text{ηδέλου.} \]
\[ \text{ἐμφασιν} \text{γὰρ} \text{τινα} \text{οὐκ} \text{ταῦτα} \text{ἐνεδείκτο.} \text{It is not altogether clear whether the words αὐτὸς φησὶ in the \( π. \) ἐρµ., and καὶ αὐτὸς ἐπεσημήνατο in Greg. Cor., refer to Praxiphanes or to Homer; more probably to the former. Perhaps, as Mr Mathews suggests, there is a fanciful suggestion of καὶὼν in καὶ νῦ.} \]

98 23, 24 \( \text{πρὸς} \text{οἶδὲν} \text{ἐπού:} \text{cp. Aristoph. Eccles. 750} \text{οὐ} \text{γὰρ} \text{τὸν} \text{ἐμὸν} \text{ιδρώτα} \text{καὶ} \text{φειδωλίαν} \text{|} \text{οἴδὲν} \text{πρὸς} \text{ἐπού} \text{οὗτος} \text{ἀνοίτως} \text{ἐκβαιλώ.} \text{‘Apropos of nothing.’} \text{πρὸς} \text{οἴδὲν} \text{simply} \text{p. 98 lines i and 22, p. 168 l. 8.} \]

98 25 This line seems to be attributed to Sophocles by Aristot. \( \text{Rhet. iii} \text{9, 4;} \text{cp. Roemer Aristot. Ars Rhet.} \)

98 29 \( \text{Cp. D. G. Rossetti’s refrains Sing Eden Bower!} \text{and Alas the hour in his ‘Eden Bower’;} \text{and Shakespeare’s burlesque line With he, the wind and the rain, in ‘Twelfth Night.’} \]

100 4, 5 \( \text{ἀνθυπαλλάσσοντα} \text{διαπατομένον:} \text{cp. Introd. p. 58 supra, and J. H. Moulton’s statement (‘Grammatical Notes from the Papyri,’ Classical Review xvi 32) that σὲ and τὲ in recently published papyri seem to defy any attempt to reduce them to rule.} \]

100 13 \( \text{We might have expected} \text{ἀν,} \text{but cp. p. 72 l. 5, p. 98 l. i, p. 100 l. 29, p. 104 l. 19, p. 136 l. 17, p. 162 l. 10, p. 198 l. 10.} \]

100 13, 14 \( \text{Cp. Aristot. Rhet. iii 2, 3} \text{θαυμασταὶ} \text{γὰρ} \text{τῶν} \text{ἀπόνων} \text{εἰσὶν, ἦδον} \text{δὲ} \text{τὸ} \text{θαυμαστὸν} \text{ἔστιν:} \text{and π. ὑψ. 35, 5} \text{εἰπόριστον} \text{μὲν} \text{ἀνθρώποις} \text{τὸ} \text{χρείωδες} \text{ἡ} \text{καὶ} \text{ἀναγκαῖον,} \text{θαυμαστὸν} \text{δὲ} \text{ὀμός} \text{ἀεὶ} \text{τὸ} \text{παράδοξον.} \text{The author of the π. ὑψ. finds this principle illustrated in men’s attitude to natural objects as well as to the arts of style.} \]

100 17 \( \text{P has} \text{μέγα, not} \text{μέγαν:} \text{cp. P’s reading on p. 84 l. 4.} \]

100 24 \( \text{The same passage of the IIiad is quoted, and the secret of its effectiveness expounded, in Aristot. Rhet. iii 12, 4: as also (after Demetrius) in Greg. Cor. (Walz Rhet. Gr. vii pp. 1189, 1190).} \text{Cp. in English: ‘Elaine the fair, Elaine the lovable, | Elaine, the lily} \)
maid of Astolat” (the beginning of Tennyson’s *Lancelot and Elaine*); and, in Greek, the repetition of the pronoun ἀδρός in the fragment of Aeschylus quoted at the end of the second book of Plato’s *Republic.*

100 25 Gregorius (l.c.) has: σχέδον γὰρ ἀπαξ τοῦ Νιρέως ὄνομασθέντος ἐν τῷ τῆς ποιήσεως γράμματι οὐδὲν ἦττον ἥ ’Αχιλλέως ἥ’ Ὀδυσσέως μεμνήμεθα· καίτοι κατὰ ἐπος ἐκάστων (sic) λαλομένων σχέδον· αἰτία δ’ ἦ τοῦ σχήματος δύναμις. Gregorius thus confirms P’s λαλομένων, as against the vulgate καλουμένων. Should not ἐκαστόν be read in place of ἐκάστων, and in τῷ τῆς ποιήσεως δράματι in place of ἐν τῷ τῆς ποιήσεως γράμματι, in this passage of Gregorius?


102 9 μεγαλεύτερον……μᾶλλον: cp. p. 118 lines 21, 22 and p. 128 l. 17. For instances, in earlier Greek, of comparatives and superlatives thus intensified, reference may be made to Kühner *Grammatik* ii pp. 25, 26. English examples (such as ‘more braver’ in the *Tempest*, and ‘most unkindest’ in *Julius Caesar*) will be found in Abbott’s *Shakesperean Grammar* p. 22, where doubt is thrown on Ben Jonson’s view that “this is a certain kind of English atticism, imitating the manner of the most ancientest and finest Grecians.” Bottom, it is pointed out, speaks of “the more better assurance.”

102 10 Just as the insertion of ‘and’ would (quite apart from considerations of metre) make the following lines of Tennyson commonplace: “The seeming-injured simple-hearted thing” (*Merlin and Vivien*); “Iron-jointed, supple-sinewed, they shall dive, and they shall run” (*Locksley Hall*); “That all the decks were dense with stately forms, | Black-stoled, black-hooded, like a dream” (*Passing of Arthur*).

102 11 This section seems intended to show that the opposite practice to that advocated in § 60 may sometimes conduct to elevation: just as (§ 63) both asyndeton and polysyndeton are effective, each in its place. The same passage of Thucydides is quoted by Dionys. Halic. *Ep. ad Amm.* c. 4: see *D. H.*, p. 179.
DEMETRIUS ON STYLE

Here (l. 14), as often elsewhere in the π. ἑρμ., the remainder of the quotation is implied; the point is that ἐλειποψήχοστε τε καὶ πεσόντος αὐτοῦ ἐστὶν παρεξειρεσίαν ἡ ἀσπίς περιερρή ἐστιν θάλασσαν is more impressive than ἐλειποψήχοστε τε καὶ ἐπισε ἐστὶν παρεξειρεσίαν καὶ ἀπεβαλε τὴν ἀσπίδα ἐστὶν θάλασσαν. Kühner (Grammatik II pp. 665—667) gives classical examples (which are more numerous than is usually supposed) of the genitive absolute used where the nominat., acc. or dat., of the participle in agreement might have stood. Probably this free use was due, at least in part, to a desire to avoid monotony of case-termination. The decline of the genit. abs. in N.T. Greek is illustrated by Jannaris (Historical Greek Grammar, p. 500), while Blass (Grammar of New Testament Greek pp. 251, 252) gives instances of its use, over-emphasizing perhaps the departure from classical usage.

102 18 εἰργάσατο: gnomic aorist.

102 19, 20 These words are not found in Herodotus, in whom the nearest parallel is 1 203: καὶ τὰ μὲν πρὸς τὴν ἐσπέρην φέροντα τῆς θαλάσσης ταῖς ἱκάνοις παρατεῖνε, ἐὼν οὐρέων καὶ πλῆθει μέγωστον καὶ μεγάθει δφηλότατον. What the author clearly has in view is some such repetition as that of the word ‘black’ in Milton’s Il Penseroso: “O’erlaid with black, staid Wisdom’s hue; | Black, but such as in esteem | Prince Memnon’s sister might be esteem.”

102 24 οἱ ἄρχαίοι: cp. §§ 15, 175, 244. The reference sometimes seems to be to the writers (such as Hecataeus and Herodotus) earlier than the ‘artistic prose’ initiated by Gorgias; at other times to the classical writers generally (the ‘ancients,’ as viewed from a later standpoint).

102 25, 26 ‘ars celare artem’; a studied simplicity.

104 12 Εὐδος: the context makes it clear that Greek ν cannot have been = English ν, as has sometimes been supposed. We might, indeed, have expected the word to be given in the genitive or dative case and thus to consist of vowels from beginning to end; but the author probably ignores the case-mark which varies with the construction.—In English cp. faery in “faery elves” (Milton, Paradise Lost, Bk 1), and in “faery lands forlorn” (Keats, Ode to a Nightingale).

104 23, 24 τῶν ἐπὶ τὰ φωνηντὼν: the writer of the π. ἑρμ. is clearly much interested both in Egypt and in music, cp. §§ 158, 74, 176. The number ‘seven’ would apply either to the Egyptian or to the Greek alphabet. For the seven vowels in Greek, cp. Dionysii

104 28 The author pulls himself up (as in § 195, when speaking about the art of acting); but he has said enough perhaps to imply that he may have lived at Alexandria.

104 30 ἥτοι occurs in §§ 6, 30, 72, 97, 157, 201. In all these sections a following ἥ is either expressed or implied,—τῶν δὲ μικρῶν κῶλων in § 6, συγκρούονται καὶ διέθογγοι διεθόγγοι in § 72, and πολλοῖς δὲ καὶ προσπλάσσομεν in § 157. It does not seem to be used, as has sometimes been thought, in the sense of 'namely.'

106 1 So Eustathius: τὸ δὲ ‘λᾶν αὐν ὀθεσκε ποτὶ λόφων’ ἐπαινεῖται χάριν τῆς συνθήκης. ἐμφαίνει γὰρ τὴν δυσχέρειαν τοῦ τῆς ωθήσεως ἐργον τῇ τῶν φωνήσεων ἐπαλληλία, δι᾽ ὧν ὁγκοῦτον τὸ στόμα οὐκ ἔται τρέχειν ὁ λόγος, ἀλλὰ ὀκνηρὰ βαίνει συνεξομοιούμενος τῇ ἐργωδίᾳ τοῦ ἄνω οὐθείν.

Cp. Pope “When Ajax strives some rock’s vast weight to throw, | The line too labours, and the words move slow” (Essay on Criticism).
—Rapid movement, on the other hand, is well illustrated by the concluding line in this passage of the Odyssey: αὐτίς ἐπειτα πέδονδε κυλίνδετο λᾶς ἀναιδῆς (Odys. xi 598), which Sandys translates “Downward anon to the valley the boulder remorselessly bounded” (Cope’s Rhetoric iii 126).—Cp. D. H. p. 18.

106 5 The example seems to be introduced abruptly, but cp. the note referring to p. 124 l. 25.

106 13, 14 E.g. on εἰκαστικόμενος (for which in Eurip. El. 437 and Aristoph. Frogs 1314, see Classical Review xv 344, and cp. the Delphic Hymn to Apollo and D. B. Monro’s Modes of Ancient Greek Music pp. 132, 134). μελισμα = μελισμός, which is thus defined by Herodian (Epimer. p. 180 Boiss.): μελισμός (ἐστιν) ὅταν τὸν αὐτὸν φθόγγον πλευράκις ἢ ἀπαξ κατὰ μονοχών μέλος μετά τινος ἐνάρθρου συλλαβῆς προλαμβάνωμεν. It is thus equivalent to a ‘shake’ or ‘trill.’

106 18 One of the comparatively few passages in which reference is made to πράγματα or διάνων.

106 23, 24 ἀπετῆς ποιεῖν τῷ πράγματι: for the dative with ἀπετῆς, see the passages quoted in Stephanus s. v.
The painter Nicias here in question seems to have been the contemporary of Praxiteles mentioned by Pliny.

Anastasius Gennadius suggests ποιημάτων for ποιητῶν.

The subjunctive with εἰ is retained in the text, since it has a parallel (εἰ γὰρ συναφθῇ ταῦτα συνδέσμοις) on p. 190 l. 23 of this treatise. The usage is very rare in Attic prose, but frequent in later writers such as Diodorus, Plutarch, and even Lucian.

Compare and contrast Aristot. Rhet. iii 2, 6 τὸ δὲ κύριον καὶ τὸ οἰκεῖον καὶ μεταφορά μόνα χρήσιμα πρὸς τὴν τῶν ψιλῶν λόγων λέξιν. σημεῖον δ' ὅτι τούτοις μόνοι πάντες χρῶνται; πάντες γὰρ μεταφοραῖς διαλέγονται καὶ τοὺς οἰκεῖους καὶ τοὺς κυρίους, ὡστε δήλον ὡς ἂν εὖ ποιῇ τις, ἀστὰ τε ξενικὸν καὶ λανθάνειν ἐνδέχεται καὶ σαφήνει.

For metaphors, see Aristot. Rhet. iii cc. 2, 3, 4, 6, 10, 11; together with Cope's Introduction to Aristotle's Rhetoric pp. 286, 374—379, and Volkmann's Rhetorik der Griechen und Römer² pp. 417—421. Whenever a metaphor is either praised or condemned by a Greek critic on what seem to us insufficient grounds, we have to bear in mind that metaphors generally have lost much of their freshness through constant use: cp. Jebb's Selections from the Attic Orators² p. xvi and Cope's edition of Aristotle's Rhetoric vol. iii p. 46.

μήτε: we should expect μηδὲ.—πόρρῳθεν: cp. Aristot. Rhet. iii 2, 12 and iii 3, 4.

The singular verb is to be remarked, followed as it is by αλλήλοις and three separate subjects. Gregorius Corinthius (Walz Rhet. Gr. vii 2, 1161) gives εἶκασιν ἀλλήλοις δ' στρατηγὸς καὶ δ' κυβερνήτης καὶ δ' ἡμίοχος.

The form νηὸς may point to a poetical quotation; but cp. Introduction p. 59 supra.

As Cope (Introduction to Aristotle's Rhetoric p. 292) points out, Demetrius has in mind Aristot. Rhet. iii 4 and Poet. c. 21 and wishes to explain (in qualification of Aristotle's statements) that the reciprocity of metaphors is not uniform.

An attempt has been made in P to change ποιηγῆν into ποιητῆ, so as to get the more obvious construction with ἔχειν.

For the relation of metaphor and simile, see Cope's Introduction p. 290 and Volkmann's Rhetorik p. 418.
NOTES 227

110 4 For Python, see W. W. Goodwin's edition of the De Corona p. 100.

110 5 Cp. π. ὑψ. xxxii 3 διόσπερ δὲ μὲν Ἀριστοτέλης καὶ ὦ Θεό-

110 6 φραστος μελίγματα φασί τια τῶν θρασεῖων εἶναι ταῦτα μεταφορῶν, τὸ

110 7 ἦσπεριαν φαίνει καὶ ὀιόνει καὶ ἐὰν χρή τούτον εἶπεν τὸν τρόπον καὶ ἐὰν

110 8 δὲι παρακινδυνεύσικτωτερον λέξαι. ἦ γὰρ ὑποτίμησις, φασίν, ἰάται τὰ

tολμηρά. By μελίγματα is here meant 'emollitiones,' while a little

110 9 later ἀλεξιφάρμακα ('remedia') is used with reference to the πάθη.—

110 10 The chapter on 'Simile and Metaphor' in Abbott and Seeley's English

110 11 Lessons may be consulted with advantage.

110 12 For Plato's tendency to poetic diction, see Dionys. Halic. Ep. ad Pomp. c. 2; together with D. H. pp. 27—30 and Norden's Kunstprosa i pp. 104 ff.

110 13 Cp. Aristot. Rhet. iii 11, 1—4, where the same illustrations are quoted. See also Volkmann, Rhetorik, p. 419.

110 14 τὸ ἐπὶ τοῦ βέλους, sub. εἰρημένον: cp. p. 200 l. 8, p. 130 l. 17, p. 142 l. 12, p. 132 l. 6.

110 15 Compare in English such personifications as "Where the wind's feet shine along the sea" (Swinburne, Poems and Ballads); "And Autumn laying here and there | A fiery finger on the leaves" (Tennyson, In Memoriam).

110 16 ὑπερ: an Ionic form, frequent in Homer and Herodotus; absent from Attic prose, except once in Aristotle; occurs in late prose, Polybius, Arrian etc. Also found in § 12.

110 17 Cp. "Air shudders with shrill spears crossing, and

110 18 hurling of wheels that roar" (Swinburne, Erechtheus); or the different yet parallel metaphor, "Dash'd on every rocky square | Their surging charges foam'd themselves away" (Tennyson, Ode on the Death of the Duke of Wellington).

110 19 A familiar instance in English is: "While England's fate, | Like a clipped guinea, trembles in the scale" (Sheridan, The Critic, ii 2, 306).

112 1—4 Criticism and defence alike seem laboured, the repetition of the verb ἦχαίων being especially clumsy. Would the critic in the same way have attacked Swinburne's "And heaven rang

112 2 round her as she came | Like smitten cymbals" (Atalanta in Calydon)? The third chapter in Aristotle's Rhetoric Book iii reminds us how different the ancient point of view was from the modern.—This
passage of the π. ἐφι. is reproduced, with certain variations, by Gregor. Cor. (Walz, Rhet. Gr. vii 2, 1161).


112 8 Mr Dakyns (Works of Xenophon i 107) refers to Goldsmith (Essay XVI, on 'Metaphor'), who translates "part of the phalanx fluctuated on the march."

112 16 An interesting question arises as to which Theognis is here meant. Bergk proposed Θεοδέκτης or Θεόδωρος in place of Θεόγνις. He thought that the metaphor in question could not have been used by Theognis of Megara. My friend and former pupil Mr T. Hudson Williams, who has made a special study of the remains of Theognis, writes as follows: "It seems quite impossible to father the expression φόρμαγγα ἄρχοδον on Theognis of Megara, as his style is so simple and straightforward. The only words in the collection bearing his name that might be compared with φόρμαγγα ἄρχοδον are ἄγγελος ἀφθογγος (of a beacon-light) l. 549. If the reading Θεόγνις is correct, we are compelled to assign the words to Theognis Tragicus. Although it seems natural to regard the Megarian as the Theognis 'par excellence'—the Theognis 'without an epithet', he is by no means always mentioned without a distinguishing expression such as Μεγαρεύς (Xen. in Stob. Serm. 88), or Θεόγνις ὁ ποιήσας τὰς ὑποθήκας (Schol. Thucyd. ii 43). Aristophanes always refers to the Athenian simply as Theognis (ὁ Θεόγνις Αχ. 11, Θεόγνις Αχ. 140, ὁ Θεόγνις Thesm. 170). Possibly some of the poems of the Athenian were falsely attributed to the Megarian. Suidas says of Theognis of Megara ἐγραφεῖν ἐλεγεῖαν εἰς τοὺς σωθέντας τῶν Συρακοσίων ἐν τῇ πολιορκίᾳ, a statement which has puzzled all critics and commentators. Sitzler (Theog. Reliq. p. 52) proposes to read εἰς τοὺς σωθέντας ἐν τῇ πολιορκίᾳ τῶν Συρακοσίων, and refers the words to an elegy composed by Theognis of Athens on the survivors of the Sicilian Expedition." Nauck (Tragic. Graec. Fragram. p. 769) also attributes the phrase to Theognis Tragicus, printing it as his one surviving fragment. The weight of authority is, thus, against Theognis of Megara. On the other side, however, should be set the parallel adduced by Mr Williams, together with the fact that, immediately after his death, Theognis Tragicus had probably dropped again into that obscurity from which he was lifted by the genius of Aristophanes, as whose butt he became momentarily famous.—No light is thrown on the authorship of the words by
Aristot. Rhet. iii 11, 11 óioν η' ἀστίς φαμέν ἐστι φιάλη "Ἀρεως, καὶ τοξόν φάρμαγις ἄχορδος. If the author of the π. ἐρμ. has borrowed his illustration of the 'stringless lyre' directly from the Rhetoric, he must have added the name of the writer on his own account.

112 19, 20 Cp. § 91 καβόλον γὰρ ταύτην (τὴν συνήθειαν) κανόνα ποιοῦμαι πάσης ὀνομασίας, and Horace, Ars Poet., 71, 72.

112 22 λεκάνη τέ φωνήν: a voice clear in timbre (Neil's Knights of Aristophanes p. 167), opposed to φανάς as in Latin vox candida is opposed to vox fusca, Quintil. xi 3, 15, Cic. N. D. ii 146.

112 29 Sandys (Orator of Cicero, p. 93): "When we apply the term 'eye' to the bud or shoot of a plant or tuber, we use a true metaphor which has its parallel in the Lat. oculus (ὀculus gemmāns' Col. 4, 24, 16), and the Greek ὀφθαλμὸς (ὁ τῆς ἀμπέλου ὀφθαλμός, Demetr. de eloc. § 87)." The π. ἐρμ. may here have Theophrastus in mind.

114 2 κτένες: the parts of the body to which this word may apply are as various as the ribs, the pudenda (cp. Lat. pecten), the fingers, the incisors.

114 15 Cp. § 220 καὶ περὶ ἐναργείας μὲν ὡς ἐν τοῖς ἐπείν τοσαῦτα.

114 16 ff. Cf. Aristot. Rhet. iii 3, 3 οἱ δὲ ἀνθρώποι τοῖς διπλοῖς χρώται, ὅταν ἀνώνυμον ἢ καὶ ὁ λόγος εἰσόνθετος, οὖν τὸ χρωνοτριβεῖν· ἀλλ' ἂν πολύ, πάντως ποιητικόν.

114 25 συστοπομίαν: cp. Demosth. de Cor. § 241 καὶ τῆς συστοπομίας τῆς τῶν Ἑλλήνων κύριος, and § 301 ibid.

114 29 The 'word' in question is not a noun (ὄναγρος), as has been usually supposed, but a verb. The passage in Xen. Anab. 1 5, 2 runs: καὶ οἱ μὲν οὖν, ἐπεὶ τις διώκει, προδραμόντες ἐστασαν· πολὺ γὰρ τῶν ἵππων ἔτρεχον βάττον καὶ πάλαι ἐπεί πλησιάζοιεν οἱ ἱπποὶ ταύτων ἐποίουν, καὶ οὐκ ἦν λαβεῖν, εἰ μὴ διαστάντες οἱ ἱππεῖς θηρῶν διαδεχόμενοι [τοῖς ἵπποις].

114 31 There seems no construction for ὀνόματι, unless we substitute some such word as δηλόν for οὖν.

116 3 Spengel suggests (though he does not print in his text) δεὶ πολλὰ τιθέναι. But (1) the author is thinking of double compounds, such as προσπεριμόριζα, of which there are so many in the π. ψ. and comparatively few in the π. ἐρμ. (though μετασυντιθημί, ὑποκατασκευάζω, ἀνθυπαλλάσσω, συνεξαίρω occur); (2) the infinitive for imperative is rather a favourite idiom with him.
116 5 It has been suggested that δρύζονται is a passive verb, and τὰ δὲ πεπουμένα δόναμα the subject to it. But elsewhere (§§ 9, 11, 34, 106, 114, 173) δρύζομαι in the sense of ‘define’ is middle; and no certain instance of plural verb with neuter plural nominative is found in the treatise. The subject to ποιεῖ (l. 7), λέγει (l. 9) and έωκεν (l. 11), seems to be Homer, and the construction in l. 8 to be διὰ τὸ (τὰ δόναμα) οἷον ψόφους έωκέναι. [In § 1 and § 35 the active δρύζειν means ‘to limit.’ Cp. ορος in § 1 with ορος in § 34.]

116 7 The repetition of μάλιστα in the following line may point to some corruption.

116 8. E.g. such lines of Homer as that quoted from Il. xxiii in § 219, or Tennyson’s “The sound of many a heavily-galloping hoof” (Geraint and Enid).


116 15, 16 ως......δόξα. The grammatical point is well discussed by Dahl in his dissertation ‘Demetrius περὶ ἔρμηνεις,’ p. 31. —There is apparently no authority in late Greek for μεταξὺ with the dative, as given here by P.

116 20 The word σκαφίτης occurs elsewhere (as far as our evidence goes) only in Strabo, Geograph. xvii 817, μικρὸν δ’ ὑπὲρ τῆς Ἐλεφαντίνης ἐστὶν ὁ μικρὸς καταράκτης, ἐφ’ ὧν καὶ θεάν τινὰ οἱ σκαφίται τοῖς ἡγεμόσιν ἐπιδείκνυται. Possibly the author of the π. ἔρμ., who is specially interested in Egypt, has this passage in mind. Here he seems to be complimentary; in other passages (§§ 115, 121, 126, 187, 188, 236, 237, 238, 239) τις usually introduces an offending author,—mostly some schoolman occupied with scholastic futilities.

116 22 μόνος and αὐτός are found combined in π. ὑψ. xxxv 4 καὶ ποταμοῦς ἐνοτε τοῦ γηγένους ἐκαινού καὶ αὐτοῦ μόνον προχέονσιν πυρὸς, ‘that pure and unmixed subterranean fire.’ Here the words mean one who lives ‘all alone,’ an eremite, a recluse. There is no independent authority for the existence of αὐτίτης in Aristotle, though μονότης is found in Eth. Nic. 1 7 etc. Cp. § 144.

116 23 The verb ἔλειζειν occurs in Xen. Anab. 1 8, 18 ὡς δὲ πορευομένων ἐξεκώμαινε τι τῆς φάλαγγος (cp. π. ἔρμ. § 84), τὸ ὑπολειπόμενον ἥρατο δρόμῳ θείν καὶ ἀμα ἐφθάγκαντε πάντες οἶον τῷ Ἑυναλίῳ
NOTES

231

ελλείψωμεν, καὶ πάντες δέ ἔθεον: and Anab. v 2, 14 ἐπεὶ δ' ἐπιμάνωσαν καὶ ἥ σάλπτον ἐφθέγξετο, ἀμα τε τῷ Ἐνυαλῷ ἠλείξαν καὶ ἔθεον δρόμω οἱ ὀπλίται, κτλ.

118 1 Abrupt transition to ἀλληγορία. The same example is used to illustrate δεινότης in § 243.

118 3 Possibly χαμάθεν should be read: see Liddell and Scott, s.v.

118 6 συγκαλύμματι: a late word,—LXX, etc.

118 11 The suggestion ἐν αὖτῳ (for P's ἐν αὐτῷ) made by a later hand in the margin of P is distinctly interesting.

118 16 This line is given in Aristot. Poet. xxii 2, and in Aristot. Rhet. iii 2, 12, where the notes of Cope and Sandys should be consulted, the second line οὔτω συγκόλλως ὡστε σύναμα ποιεῖν being preserved by Athenaeus (x 452).—Perhaps as a modern specimen of 'allegory' might be quoted D. G. Rossetti's lines in The House of Life (Sonnet xlv): “Because our talk was of the cloud-control | And moon-track of the journeying face of Fate,” i.e. We talked of the uncertainty of human destinies.—For Cleobulina, see Bergk P. L. G. p. 62, and Bursian's Jahresber. xxviii p. 86. The line is inferred to be by Cleobulina from a reference to it in Plut. Sept. Sap. Conviv. c. 10.

118 23 In the τ. ἔφμ. the preposition ἐν is occasionally used with something of an instrumental force, as in the Greek Testament: cp. p. 66 l. 9, p. 178 l. 9, p. 148 l. 17.

118 24 Xen. Anab. 1 8, 20 τὰ δ' ἄρματα ἐφέρετο τὰ μὲν δὲ αὐτῶν τῶν πολεμίων, τὰ δὲ καὶ διὰ τῶν Ἑλλήνων κενὰ ἰνιόχων.

120 3 συμβέβληται: for the tense, cp. p. 86 lines 4 and 6. The perfect has almost a 'gnomic' force in these passages.

120 6 Cp. “it strikes | On a wood, and takes, and breaks, and cracks, and splits” (Tennyson, Princess), or “Grate on their scannel pipes of wretched straw” (Milton, Lycidas).—The quotation from the Iliad is elliptical, as often. In full the passage runs: Αἴας δ' ὁ μέγας αἰὲν ἔφ' Ἐκτορι χαλκοκορυστῇ | ἵτε' ἀκοντισσαί.

120 16 Bergk, who claims the fragment for Sappho, reads: χαμαὶ δ' ἐπιτορφύρει ἄνθος. But this involves the shortening of the ν.

120 20—26 Some lines are omitted in this passage as quoted by Demetrius. With the last line, cp. William Morris, Story of Sigurd
DEMETRIUS ON STYLE

the Volsung, Book ii: "Therewith was the Wrath of Sigurd laid soft in a golden sheath | And the peace-strings knit around it; for that blade was fain of death; | And 'tis ill to show such edges to the broad blue light of day, | Or to let the hall-glare light them, if ye list not play the play."

122 2 The word 'band' rather than 'stripe' has been chosen in the Translation, so as not in any way to beg the difficult question referred to in the Introduction p. 54 supra. The immediate context may well suggest that some domestic decoration is intended,—a carpet, or a band of purple paint or encaustic. On the other hand, the laticlave is clearly meant by τῷ πλάτει τῆς πορφύρας in Lucian’s Demonax c. 41 ἵδιον δὲ τίνα τῶν εὐπαρόφων ἐπὶ τῷ πλάτει τῆς πορφύρας μέγα φρονούντα. And in the use of σημεῖον on p. 122 l. 3 there may be a direct reference to the fact that σημεῖον was used for 'clavus' and ἑ πλατύσημος (sc. ἵσθις) for 'tunica laticlavia.'

122 13 This is not a final line in Homer (II. xii 113), but the first of three consecutive lines: νῆπιος, οὖδ’ ἄρ’ ἐμελλε κακὰς ύπὸ κήρας ἀλύσας (not ἀλύσειν) ἵππουσιν καὶ ὄχισθιν ἀγαλλόμενος παρὰ νηών ἅψ ἀπονοστήσειν προτὸ Ἰλιον ἦνεμόσεσαν.

124 3 παράκειται: defects of qualities: 'adfinia vitia sunt.' Cp. "finitima et propinqua vitia" (ad Herenn. iv c. 10).—Perhaps that part of the study of style which is negative—which teaches us what to avoid—is even more useful than the positive,—that which teaches us what to admire.

124 7 γειτνιῶντος: the π. ἑμ. shares this use of γειτνιῶν with Aristotle, καὶ ὄλως δὲ τὸ τίμιον ἅγειν εἰς τὸ καλόν, ἐτείπερ γε δοκεὶ γειτνίαν (Rhet. i 9, 30).

124 11 For Sophocles in his less inspired moments, cp. π. ὕψ. p. 241. The authorities who ascribe this line to him are mentioned in Nauck² p. 265. The fault here censured is of the same order as Wordsworth's "prominent feature like an eagle's beak" (of the human nose), or Milton's "with hatefullest disrelish writhed their jaws." It is a fault to which the heightened style is always liable, even when it does not actually fall into it: cp. Tennyson's description of a fish-basket in Enoch Arden, or of a game-pie in Audley Court. For a burlesque of this style, see Rejected Addresses, where Doctor Johnson's Ghost is made to describe a door with knocker and bell as "a ligneous barricado, decorated with frappant and tintinnabulant appendages." The parody here is not much more extreme than Dr
Johnson's own change of "when we were taken upstairs, a dirty fellow bounced out of the bed on which one of us was to lie" into "out of one of the beds on which we were to repose, started up at our entrance a man as black as a Cyclops from the forge" (the first sentence in a private letter, the second—relating the same incident—in the Journey to the Hebrides; the example is given by Lord Macaulay).

124 17 ἀλοθροβολοῦντος: late,—LXX, N. T., Plutarch, etc.

124 21 The reference is to Aristot. Rhet. III 3, 1 τὰ δὲ ψυχρὰ ἐν τέταρται γέγραται κατὰ τὴν λέξιν, ἐν τε τοῖς διπλοῖς ὄνομασιν, ὦν Δυκόφρων κτλ. The four points mentioned by Aristotle are, in order: (1) compound words, (2) obscure words, (3) "epithets," (4) metaphors. There is clearly a gap in our text of the π. ἄρμ.


124 24 For the insertion of εἰ, cp. p. 102 l. 10.

124 25 It does not seem necessary to insert ὦν after ψυχρόν: cp. p. 162 l. 22, p. 180 l. 15, p. 106 l. 5.

124 26 Possibly the author of this conceit may be Gorgias, to whom the words "χλωρά καὶ ἐναίμα τὰ πράγματα" are attributed in Aristotle. Rhet. III 3, 4.

126 1 Cp. p. 90 l. 28 supra. In English, cp. Pope's satirical line "And ten low words oft creep in one dull line" (Essay on Criticism). On the other hand, a succession of long syllables has a fine effect in Swinburne's "All thy whole life's love, thine heart's whole" (Songs before Sunrise).

126 4 Cp. Aristot. Rhet. III 8, 3 διὸ ἰδὴ δὲ ἐὰν τὸν λόγον, μέτρον δὲ μῆ: ποίημα γὰρ ἐστιν. ἰδὴ δὲ μὴ ἀκριβῶς τοῦτο δὲ ἐσται ἐὰν μέχρι τοῦ ὅ. For examples of the neglect of this principle in English prose, see Abbott and Seeley's English Lessons pp. 94 ff., or Ruskin's Frondes Agrestes § 60 and certain passages in Blackmore's Lorna Doone. In Latin, cp. "Urbem Romam a principio reges habuere," Tac. Annal. init.

126 10 The analogy between imposture and frigidity is certainly good. But it must be remembered that such elaborate language is often half-playfully used by modern writers: e.g. by Tennyson in the passage of Audley Court referred to in the note on p. 124 l. 11, or
when he describes ladies’ angular handwriting as “such a hand as when a field of corn | Bows all its ears before the roaring East.” Cp. § 120. Charles Lamb is fond of such mock-heroics and quaint elegances.

126 11 For this, as well as other proverbs, see end of Notes.

126 14 Gorgias and Isocrates may be specially meant. The marginal note in P (σημείωσεν ὁπως ἐναντίως φησί τῶν ἄλλων) probably refers to our author’s dissent from the doctrine of the Isocratic school.


126 17 E. Maass (*Hermes* xxii 576) would supply ᾿Θροσίτην, or some such name.

126 29 Cp. Pope (in mock-heroic style): “To where Fleet-ditch with disemboguing streams | Rolls the large tribute of dead dogs to Thames” (*Dunciad*, Book ii).—The Nile and the Danube are mentioned together in π. ῥυσ. xxxv 4.

128 4 For the inserted ἦ cp. p. 128 l. 11 ἦ καὶ ὅτι κτλ.

128 6 ἀκούονθήναι: the active would be more usual, e.g. Eurip. *Med.* 316 λέγεις ἀκούσαι μαλθακά. But as Kühner (*Gramm. d. gr. Sprache* 2 ii 585) remarks, the active and the passive are found side by side even in writers of the classical period, e.g. Isocr. 12, 156 ποιήσομαι τῇν ἀρχήν τῶν λεξθησομένων ἀκοῦσαι μὲν ἵνα τοῖς τινί ἀνηθῇ, ῥηθῆναι δ’ οὖκ ἀσύμφορον,—ὅτιν ἀνοιγόμεθα (l. 7) = viam aperire.

128 24 The meaning is that the last of the three varieties, that specified (εἰρημένη) as ‘impossible’ (l. 20), is the one which specially bears that name.—ἐξαίρετος = κατ’ ἐξοχήν, *par excellence*: late,—Philo, Plutarch, etc.

128 27 κωμῳδοποιοί: specifically Attic word. See *Classical Review* xiv 211 (article by H. Richards on the use of τραγῳδός and κωμῳδός).

128 29 As Hammer has pointed out, the mannered inversion τῶν Περσῶν τῆς ἀπληστίας is characteristic of the π. ἐφ. (and, it may be added, of the π. ῥυσ. as well): cp. p. 78 l. 10, p. 96 l. 24, p. 106 l. 2, p. 116 l. 4, p. 124 l. 5, p. 126 l. 19, p. 164 l. 18. Here the order is the more awkward that a preposition governing the genitive is used: contrast π. 146 l. 19 ἐτὶ τῆς ἀπληστίας τῶν Περσῶν.

130 3 The fragments of Sophron have been collected by Kaibel *Comicorum Graecorum Fragmenta* pp. 152—181, and by Botzön in his *Sophroneorum Mimorum Reliquiae*. Norden (*Kunstprosa* i pp. 46—48)
NOTES

gives some account of Sophron's rhythmical prose, and comments on this revival of interest in it during the 1st century A.D. (the period to which he assigns the π. ἐρμ.), when composition with a strongly marked rhythm was much affected by the Greek rhetoricians. Suidas says: Σωφρονὶς Συρακούσιος, Ἑλγαθοκλέους καὶ Δαμνασυλλίδου τοῖς δὲ χρόνοις ἦν κατὰ Ξέρξην καὶ Εὐριπίδην, καὶ ἔγραφε μίμους ἀνδρείους καὶ μίμους γυναικείους εἰς δὲ καταλογάθην, διαλέκτῳ Δωρίδι καὶ φασὶ Πλάτωνα τὸν φιλόσοφον ἀεὶ αὐτοῖς ἐντυγχάνειν, ὡς καὶ καθευδών ἐπὶ αὐτῶν ἐσθ' ὅτε, viz. "Sophron of Syracuse, the son of Agathocles and Damnasyllis, was contemporary with Xerxes and Euripides and wrote mimes for men and mimes for women; they are in prose and in the Doric dialect. It is said that the philosopher Plato was always reading them,—in fact, that he sometimes slept with them under his pillow." In this passage, the mention of Xerxes seems to point to confusion between Epicharmus and Sophron, whose date may be inferred from the fact that his son Xenarchus lived under the tyrant Dionysius. By μίμῳ ἀνδρείου are meant such subjects as the θεροτης, Ἁλείες, Ἀγγελος, etc.; by μίμῳ γυναικείοι such as the Ἰσθμιάζουσαι, Πενθερά, etc. In the Poetics 17 Aristotle says: οὔδεν γὰρ ἥν ἔχομεν ὀνομασάμεν κοινῶν τῶν Σωφρόνους καὶ Ξενάρχου μίμους καὶ τοῖς Σωκρατικοῖς λόγοις, οὔδει εἰ τις διὰ τριμέτρων ἡ ἐλεγεῖων ἡ τῶν ἄλλων τινῶν τῶν τοιούτων ποιοῦτο τὴν μίμησιν (cp. S. H. Butcher's edition, pp. 142, 143). The following sections of the π. ἐρμ. refer to Sophron: §§ 128, 147, 151, 153, 156, 162 (in § 156 his μίμοι are called δράματα). Cp. L. Hirzel Der Dialog i 20 ff.

130 16 For the humour of Lysias, see Jebb's Attic Orators i pp. 184, 185, 194, and Blass Att. Bereds. 1 pp. 398, 632. Blass Griech. Bereds. p. 51 may also be consulted, especially with regard to Maslovius' (Maslow's) proposed substitution of Ἀριστοφάνειον for Ἀριστοτέλειον in this passage: as he points out, prose-writers (not poets) are here in question.

130 17 Cp. such English examples as: "Like a man made after supper of a cheese-paring: when a' was naked, he was, for all the world, like a forked radish, with a head fantastically carved upon it with a knife," Second Part of King Henry IV, Act iii Sc. 2.

132 6 οὖν (if the reading is right) must mean δενίκειν.

132 7, 8 Hom. Odys. ix 369 ὃς ἐγὼ τῶν θέματος ἐδομαί μετὰ ὅσε ἐπάρσει, | τοῖς δ' ἄλλοις πρόσθεν τὸ δὲ τοῖς ξενιόν ἔσται.—It should be noticed that P gives ἐξένων, both here and in § 152.
DEMETRIUS ON STYLE

132 13 Xen. Anab. vi 1, 13 ἐνταῦθα κρότος ἦν πολὺς, καὶ οἱ Παρθαλαγόνες ἦροντο εἰ καὶ γυναῖκες συνεμάχοντο αὐτῶις, οὐ δὲ ἔλεγον ὅτι αὗταί καὶ αἱ τρεφάμεναι εἶχεν βασιλέα ἐκ τοῦ στρατοπέδου.

134 7 The literal translation probably is ‘in the writings of Xenophon’: cp. p. 152 l. 5, p. 80 l. 18, p. 94 l. 28. It has, indeed, been maintained that in later Greek παρά c. dat. is = ὅπο c. genit.; but usually, if not always, the local sense will be found to be prominent, e.g. Dionys. Hal. de Thucyd. c. 23 οὗθ᾽ αἱ διασωζόμεναι παρὰ τᾶς, ὡς ἑκάινον οὖνα τῶν ἀνδρῶν, πιστεύονται: id. ἰ. c. 39 τοῦτο δὲ ὅμοιών ἦστι τῇ λέγειν ὅτι παρὰ τοῖς τυράννοις οὐ μισοῦνται τύραννοι.

134 9 More than one example of this kind of pleasantry will be found in the opening scene of the Merchant of Venice.

134 13 Finckh would expunge ὅσπερ καὶ in l. 13 and ὅσπερ in l. 14, and substitute ὅσπερ for ὅσπερει in l. 15.

134 18 Possibly P’s παραδείγματα should be preserved, as another instance of that curious love of variety which gives ἑπανεσόμεθα in § 292 but ἑπανέσομεν in § 295, περὶ κακοξηλίας in § 189 but περὶ τήν λέξιν in § 188.

134 26 Xen. Anab. iii 1, 31 ἄλλα τοῦτο γε οὖτε τῆς Βουσίας προσήκει οὐδὲν οὖτε τῆς Ἑλλάδος παντάπασιν, ἐπει ἐγὼ αὐτὸν εἶδον ὅσπερ Λυδὸν ἀμφότερα τὰ ὣτα τετρυπημένον. καὶ ἐξέχει οὕτως.

136 4 Well says that he would rather see the shield of the sleeping Amazon under her head than on her head (‘ich sähe den Schild der schlafenden Amazone lieber unter ihrem Kopfe ὑπὸ τῇ κεφαλῇ als auf ihrem Kopfe ἐπὶ τῇ κεφαλῇ,’ Neue Jahrb. für Philol. und Pädag. LXXIII 705); and so he would read ὑπὸ. But the alternatives are not fully grouped; and the fact is overlooked that a shield might be an uncomfortable pillow even for an Amazon. In late as in early Greek ἐπὶ with the dative may mean simply beside, as in Homer's αἱ δὲ νέμονται | πὰρ Κόρακος πέτρῃ ἐπὶ τε γρήγορα Ἀρεθούσῃ (Odysse. XIII 407), or οἱ δ᾽ ἀγοραίς ἀγόρευον ἐπὶ Πράμωαθυρήῃ | πάντες ὄμηγερες, ἥμεν νέοι ἦδὲ γέροντες, where it is certainly not implied that the old men and the young were seated on the doors.—In § 138 and § 137 the author shows a clear perception of the fact that style owes as much to what is left unsaid as to what is said,—that a pointed brevity is most effective.

136 13 Or “the exemption of his territory from further pillage,” as Mr Dakyns more neatly renders it in his Translation of
Xenophon's Works. The full sentence in Xen. Anab. i 2, 27 is: μετὰ δὲ ταῦτα ἐπὶ συνεγένοντο ἄλληλοις, Συνείσασις μὲν ἐδοκεῖ Κῦρος χρήματα πολλὰ ἐις τὴν στρατιὰν, Κῦρος δὲ ἐκείνῳ δώρα ἄ νομίζεται παρὰ βασιλεία τίμια, ἐπὶ τον χρυσοχάλαυν καὶ στρεπτὸν χρυσῶν καὶ ψέλλα καὶ ἀκινάκην χρυσῶν καὶ στολὴν Περσικήν, καὶ τὴν χώραν μηκέτι διαρπάζεσαι, τὰ δὲ ἦρπασμένα ἀνάρπαστα, ἣν ποι ἐντυχὲν σωσίν, ἀπολαμβάνειν.

136 23 Cp. the repetition of 'till I die' in Tennyson's Maud, or of 'the love of' in the Dedication of his Idylls, or of 'all made of' in As You Like It v 2.

136 24 The fragments of Sappho quoted in the π. ἐρμ. are for the most part given in an abbreviated or allusive form and without much regard to verse-arrangement. Perhaps, therefore, it is better to let them remain imbedded in the text, rather than attempt to arrange them metrically. For the present fragment, see H. Weir Smyth Greek Melic Poets p. 35 and H. T. Wharton Sappho p. 145.


136 4 ἐπιχαρίτως: in support of his emendation, Finckh compares p. 130 l. 9.

136 6 For this passage, see H. Weir Smyth Greek Melic Poets pp. 34, 249, 250; and H. T. Wharton's Sappho pp. 136—138.


140 1 Wilamowitz-Moellendorff (Hermes xxxiv p. 629) takes the reference to be to the δότος, or long-eared owl, and quotes Aristot. Hist. An. viii 597 b 23 ἐστὶ δὲ κόβαλος καὶ μυγής καὶ ἀντορχούμενος ἀλέσκεται. Weil suggests κάκος κόλακος ('and of flatterers bred'), but the plural τὰ μὴ συνήθη όνόματα seems to favour Wilamowitz' emendation. Cp. Aristoph. Vesp. 42 ff. for κόρακος converted into κόλακος by the lispings Alcibiades.

140 7 Cp. H. T. Wharton's Sappho pp. 131, 132.

140 10 ὁ λαμπρότερος: it has been suggested that τῆς σελήνης should be supplied. Spengel, however, proposes λαμπρότατος, just as on p. 76 l. 17 he proposes μικρόταται for μικρότεραι. See, however, for the confusion of the comparative and superlative in later Greek, J. H. Moulton 'Grammatical Notes from the Papyri' (Classical Review xiv 439), and cp. Blass New Test. Grammar (H. St J. Thackeray's translation) pp. 33, 141. Cp. Mod. Gk ὁ λαμπρότερος (superl.).
There is some similarity in Pope's humorous comparison: "Millions and millions on these banks he views, | Thick as the stars of night, or morning dews, | As thick as bees o'er vernal blossoms fly, | As thick as eggs at Ward in pillory."  (Dunciad, Book iii.)

Sappho's lines are thus written and arranged in Smyth's Greek Melic Poets p. 33: 'Υψι τὸ μέλαθρον | Υμήναον | αέρρετε τέκτονες ἄνδρες | Υμήναον. | γάμβρος ἐσέρχεται ἵσσος Ἀρευ, | ἄνδρος μεγάλω πόλιν μείζων. See also H. T. Wharton's Sappho pp. 130, 131.


Cp. Don Juan c. 1 (of College) "For there one learns—'tis not for me to boast; | Though I acquired—but I pass over that."

κωμῳδεσθαι: specifically Attic meaning (κωμῳδεῖν used in the same sense as σκωπτεῖν three lines above).

Usener (Rhein. Mus. xxiii 336) has pointed out that δελφῶ, not δελφοῦ, would be the locative form corresponding to δελφός. He suggests ἄδελφον παιδίον ἵμαν ἀ κύων φέρει. The 'allegory' probably lies, as he says, in the use of παιδίον for σκυλάκιον.

For these passages of Sophron, see (besides the references given to Kaibel at the foot of the Translation) Botzon Sophr. Mim. Relig. pp. 15, 9.

Cp. § 130 supra, where the same passage is quoted.

NOTES


144 11 According to this view Macaulay, by repeating the word 'gave,' constructs a more elegant sentence than Hume in the following example: (1) Macaulay: "The Puritans hated bear-baiting, not because it gave pain to the bear, but because it gave pleasure to the spectators" (History of England, c. 2); (2) Hume: "Even bear-baiting was esteemed heathenish and unchristian; the sport of it, not the inhumanity gave offence" (History of England, c. 62).

144 22 ἐπισεῖν: Cobet (Collectanea Critica p. 237) suggested ἐπεισεῖν, which he thinks was written ἐπεισίειν and so corrupted into ἐπείσεῖν. But the aorist is better, as there is a designed uniformity of tense and sound.

144 24 ἐπιπληθύωνται: this verb does not occur elsewhere in extant Greek literature.

144 27 Cp. note referring to p. 104 l. 30 supra.

144 28 The words of Aristotle (Hist. Anim. ix 32) are: γηράσκοντι δὲ τοῖς ἀστόσι τὸ ρύγχος αὐξάνεται τὸ ἄνω γαμψούμενον ἀεὶ μάλλον, καὶ τέλος λιμῷ ἀποθνῄσκουσιν.


146 19 Aristoph. Ach. 85 παρετίθει δ' ἕμιν ὅλους | ἐκ κρυβάνου βοῖς.

146 23 Cp. § 127 supra, with the references there given.

146 24 See H. T. Wharton's Sappho p. 153. The 'commentator on Hermogenes' there referred to is Gregorius Corinthius (Walz, Rhet. Graeci, vii 2, 1236).

146 29 Ἐρως, written by a later hand in P, is due to a confused repetition of ἔρωτες and anticipation of Ἐρωτός.

DEMETRIUS ON STYLE

148 16 ἔγρωκον: specifically Attic word. Also found in § 217.


148 28 & 31 σάτυρον: the plural is more usual than the singular in this sense of ‘satyric play’; cp. Aristoph. Thesm. 157 ὅταν σάτυρος τοίνυν ποιησ, καλεῖν ἔμε. For the singular, Mr H. Richards (Classical Review xiv 205) quotes C. I. G. 2758 iv as well as this passage of the π. ἕμι. In P’s marginal note, oἱ σάτυροι will be observed.

150 3 The ‘far-gleaming pouch’ may perhaps have been a cant expression for a protuberant body. Casaubon conjectured ὁ Τηλαύγους, comparing Athenaeus ν 220 A πεφύκασι δ᾽ ὦ πλείστωι τῶν φιλοσόφων τῶν κομικῶν κακήγοροι εἶναι, εἰ γε καὶ Ἀλέχυνθις ὁ Σωκρατικὸς εὖ μὲν τῷ Τηλαύγει Κριτοῦβολυν τὸν Κριτώνος ἐπ᾽ ἀμαθία καὶ ῥυπαρότητι βίον κωμῳδεῖ, τὸν δὲ Τηλαύγην αὐτὸν ἑπειτίον μὲν φορησεως καθ᾽ ἔμεραν ἡμιωβόλων κναφαὶ τελοῦντα μισθόν, κωδικῷ δὲ ἐξωσμένου καὶ τὰ ὑποδήματα σπαρτίοις ἐνημεμένον σαπροῖς.

Telauges as a proper name occurs in § 291 infra: there is here a play on the personal name.

150 4 Athenaeus iv 158 B καὶ Κράτης δ᾽ ὁ Θηβαῖος ἔλεγεν: μὴ πρὸ φακῆς λοπᾶδι αὐξῶν | εἰς στάσιν ἄμε βάλγης. Crates the Theban was a Cynic philosopher, a pupil of Diogenes, and a contemporary of Theophrastus. He wrote in prose and verse, praising simplicity of life. τοπυτικῇ here may refer to some satirical ‘Poetic’ of his composition, or to his poetry in general. Cp. § 259.

150 6 ὡς τὸ πλέον, ‘for the most part’: only here in this particular form.

150 6, 7 Cp. “quamquam ridentem dicere verum | quid vetat?” (Hor. Sat. 1 i, 24). Ridendo praecepere is as important a principle as laudando praecepere. A true word may well be spoken in jest.

150 8 “Nothing,” says Goethe, “is more significant of men’s character than what they find laughable.” George Eliot, who quotes this remark in her Essay on Heine, would say “culture” rather than “character.”

150 10 Apparently some such word as ἐκάλει or εἰπε has fallen out before Πηλέα. The correction Πηλέα is confirmed by Athen. ix 383 c ἐπιτιμώντες δὲ των (οἱ μάγειροι) φασίν: μὴ δεῖν τὸν Ολίνεα Πηλέα
NOTES

150 15 Cp. Seneca, Dial. ii (de Constantia Sapientis) c. 17, "Chrysippus ait quendam indignatum, quod illum aliquid vervecem marinum dixerat" (quoted by Schneider), and Diog. Laert. vii 1, 2 καὶ Ἀπολλώνιος δὲ φησιν ὁ Τύριος ὅτι ἴσχυός ἦν (Ζήνων), ὑπομήκης, μελάγχουρος, ὅθεν τις αὐτὸν ἐίπειν Ἀγαπητάν κληματίδα, καθά φησί Χρύσιππος ἐν πρώτῳ Παροιμίων (quoted by Finckh and Liers).—The seeming dependence of this passage of the π. ἔρμ. on Chrysippus is another indication of comparatively late date.

For similar expressions in English, cp. 'corn-stalk' of a New-South-Wales man, 'blue-nose' of a Nova Scotian, etc.

150 16, 17 Victorius brackets τὸν ἐν τῇ θαλάσσῃ as a gloss on θαλάσσων. But there seems a special allusion to the follies of the landsman when he finds himself in a boat. With πρόβατον cp. vervec: a 'sheep at sea' would be specially helpless and foolish. Aristoph. Nub. 1203 ἄριθμός, πρόβατʿ ἄλλως. Sophron is thought by Ahrens to have coined a phrase προβάτου προβάτερον, οὖς οἰότερον (Kaibel C. G. F. p. 173). It is unnecessary to suppose that a fish is here meant by θαλάσσων πρόβατον.

150 21 Aristot. Rhet. iii 2, 13 has: κάλλος δὲ ὄνοματος τὸ μὲν, ὀστερ Ἀκυμνίος λέγει, ἐν τοῖς ψόφοις ἐν τῷ σημαινομένῳ, καὶ αἰσχρὸς δὲ ὀστερῖτως.


150 26 Any English learner of Italian who has had lessons from a good teacher will remember the delight with which the true pronunciation of words like donna and bella was expounded. Such delight we may safely assume the author of the π. ἔρμ. to have taken in the names Ἀννοῶν and Καλλιστράτος.

152 1 The expression οἱ Ἀττικοὶ seems to betoken a late standpoint, though οἱ Ἀττικοὶ ῥήτορες (perhaps an interpolation) occurs in Aristot. Rhet. iii 11, 16 and οἱ Ἀθηναῖοι ῥήτορες in Rhet. iii 17, 10.
At all events, the extract from Theophrastus (§ 173) does not seem to extend as far as here.—On the question of the grammatical forms, see Kühner Gramm. d. gr. Sprache 1 pp. 394, 395; Meisterhans Gramm. d. att. Inschriften 2 p. 107 (the confirmation here given to the statement in the π. ἔρμ. is noteworthy); G. Meyer Griech. Gramm. 2 p. 321.

152 3 About ἀρχαῖοι there is something of the notion conveyed by 'prisci' homines.

152 7 This use of διά, to denote the material of which a thing is formed, is late—perhaps not earlier than Diodorus and Dionys. Halic. Other instances on p. 76 l. 10 (which should be compared with p. 86 l. 23, p. 176 l. 25), p. 74 l. 18, p. 104 l. 12.

152 16 Cp. Theocr. xv 88 ἐκκαλεῖντι πλατείασθωσαι ἀπαντα.

152 17 The general standpoint here is surely late. The past tense is itself significant.

152 20 Spengel suggests ἄλλως; but see n. on p. 90 l. 18 supra. If any change were to be suggested, it might be (with Goeller) that of παρατεχνολογεῖσθω to παρατεχνολογήσθω (cp. λελέχθω § 41).

152 24 Gennadius suggests τόπου in place of τρόπου.

152 25 Dionysius treats of the γλαφυρὰ σύνθεσις in his de Comp. Verb. The author of the π. ἔρμ. must, therefore, either be of earlier date than Dionysius, or (if later) have been ignorant, or have feigned ignorance, of his work.

152 29 Cp. p. 126 l. 5 supra.

152 30 For διακρίνω cp. § 1, where it means 'differentiate,' 'distinguish,' 'mark out.'

154 8 C. Müller (Fragm. Hist. Graec. ii p. 245) suggests that the reference is to Xenophanes. The 'Dicaearchus' in question is no doubt Dicaearchus Messenius and not the so-called 'Pseudo-Dicaearchus' (for whom see Ancient Boeotians p. 10); and Dicaearchus Messenius would be little, if any, earlier than Demetrius of Phalerum.

154 15 Lit. 'for the former (i.e. τὸ ἔδραν ἐχεῖν) is plain and vehement, while length is elevated.'

154 18 The few words here quoted are meant to indicate the whole of the passage: οὐκόν ὅταν μὲν τις μοντεκῆ παρέξῃ καταλείψαι καὶ καταχεῖν τῆς ψυχῆς διὰ τῶν ὀπτῶν ὀφθερ διὰ χώνης ἃς νῦν δὴ ἥμεις
NOTES 243

ελέγομεν τάς γλυκείας τε καὶ μαλακάς καὶ θρησκείας ἁρμονίας, καὶ 
μυστικόν τε καὶ γεγανομένον ὡπο τῆς ὁμοίησις διατελή τὸν βίου ὀλον, ὦτος 
tὸ μὲν πρῶτον, εἰ τι θυμοειδὲς εἴχεν, ὠσπερ σιδηρον ἐμάλαξεν καὶ χρήσι-
μον ἐξ ἀχρήστου καὶ σκληροῦ ἐποίησεν. ὅταν δὲ ἐπέχων μὴ ἀνή κτλ. 
(Plat. Rep. III 411 Λ, β). Hammer (Philologus xxxvi 357) defends 
ἐπ’ ἀμφω as meaning “nach beiden Richtungen findet man ἐν τῷ 
περὶ μονικῆς λόγος des Plato, dass er γλαφυρός ist, vgl. Aps. 383, 12 : 
ὅταν ἐπ’ ἀμφω ἀποδείξεις.”

154 24 Spengel adopts the reading ἐξελείσ, though he points out 
that the author has the regular future αἰρήσω in § 29 : cp. §§ 57, 214, 
268, 299.

154 28 The full passage in Plat. Rep. III 399 D is λύρα ὅθ’ σου, ἢν 
δ’ ἑγώ, καὶ κιθάρα λείπηται, καὶ κατὰ τὸλιν χρῆσιμα: καὶ αὐ 
κατ’ ἄγροι τοῖς νομεύσει σύρειξ ἀν τίς εἴη.

156 10 ὀνομάζω is a conjecture of Gale for ὀνομάζει as given in 
P 1741. Possibly the third person singular may be defended on the 
ground that τίς is to be supplied (cp. τι. ὕψ. p. 171), or that some 
particular authority such as Archedemus (see note referring to p. 86 
l. 13) is meant. In other passages (e.g. § 94) the plural is used, in 
order to indicate more than one authority : here Victorius translates 
‘nominant,’ though reading ὀνομάζει.

156 13 Some of these examples of affectation are probably 
drawn, as Norden (Kunstprosa 148) points out, from the Asiatic 
writers of the third century B.C.

156 15 The name of the mother of Alexander the Great being 
Olympias.

156 18 ἡδύχροων: perhaps ‘sweet-complexioned,’ just as in 
English ‘sweet-breasted’ has been applied to the nightingale.

156 21 λεπταῖς: see for this emendation by Radermacher, 
Rhein. Mus. XLVIII 625. Wilamowitz, Hermes, XXXIV 629, suggests 
λιγείας. Norden (Kunstprosa 148) calls attention to the Ionic 
rhythm in ὑπεσύριζε πίτου αὐραίος (οοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοοο
DEMETRIUS ON STYLE

156 25 Ὁωτάδεια. Sotades lived in the time of Ptolemy Philadelphus, whose court he visited; and the use of the term 'Sotadean' for feeble and affected rhythms is probably of still later date. F. Podhorsky's dissertation De Versu Sotadeo (in 'Dissertationes Philologae Vindobonenses,' v pp. 106—184) may be consulted, together with Dionys. Hal. de Comp. Verb. c. 4 and Quintil. ix 4, 6 and 90. A schol. on II. xii 133 says: οὐ τὸς ὁ στίχος μεταπιθέμενος Ἰωνικὸς γίνεται ἀπὸ μείζονος: 'σειῶν μελήνην Πηλιάδα δεξίον κατ' ἄρμον,' ἀλλ' ἡ σύνθεσις καὶ τὸν ἀρρενα τόνων τεθηλεν: cp. Athen. xiv 620 Ε ὁ δὲ Ἰωνικὸς λόγος τὰ Ὁωτάδου καὶ τὰ πρὸ τοῦτον Ἰωνικὰ καλούμενα ποιήματα κτλ. The fragments of Sotades have been collected by G. Hermann, Elem. Doctr. Metr. p. 444 ff.

158 1 μεταμεροφωμένω: late,—Philo, New Test., Lucian etc.

158 6 The passage of Lysias (de caede Eratosth., ad init.) is: πρῶτον μὲν οὖν, ὡς ανδρεῖς (δει γὰρ καὶ ταῦθ ὑμῖν διγγήσασθαι), οἰκειών ἑστὶ μοι διπλοῦσιν, ἵσα ἔχον τὰ ἄνω τοὺς κάτω, κατὰ τὴν γυναικωνίτιν καὶ κατὰ τὴν ἀνδρωνίτιν. ἒπειδὴ δὲ τὸ παιδίον ἐγένετο ἡμῖν, ἐγὼ μὴν αἰτὸ ἐθήλαξεν· ἢν δὲ μή, ἵνα λούσηθαι δέω, κινδυνεύῃ κατὰ τῆς κλίμακος καταβαίνουσα, ἔγω μὲν ἄνω διητώμην, αἱ δὲ γυναικεῖ κάτω, κτλ.

158 8 For the effective use of familiar words, see D. H. pp. 10, 15. Hammer ingeniously suggests that in this line πάντων is a misreading of πῶν (cp. l. 16), the circumflex having been mistaken for an abbreviation of the syllable τῶν. In P 1741, however, the corruption seems to have been the other way about.

158 18 i.e. the obscurity of Heracleitus is due chiefly to asyndeton: cp. Aristot. Rhet. iii 5, 6. Dionysius (de Comp. Verb. c. 22) says of the αὐστηρά ἀρμονία as seen in ancient writings: ἀγχιστροφός ἑστὶ περὶ τῶν πτοσεῖς, ποικίλη περὶ τῶν σχηματισμῶν, ὁλιγοσύνδεσμος, ἀναρθρος, ἐν πολλοῖς ὑπερασπικὴ τῆς ἀκολουθίας, ἦκιστα αὐθηρᾶ, μεγαλόφρον, αἰθέκαστος, ἀκόψευτος, τῶν ἄρχαισμον καὶ τῶν πίνον ἔχουσα κάλλος. On the subject of ἀμφιβολία, or ambiguity, see also Theon's Progymn. pp. 79—81 (Spengel Rhet. Gr.) and Quintilian Inst. Or. vii 9.


158 27 Nauck Trag. Graec. Fragm. p. 864 reckons this line among tragic 'adespota,' but the context favours Meineke's ascription to Menander. Cobet Nov. Lect. p. 92 suggested φιλῶ for φιλε, thus
multiplying the verbs unduly perhaps; Nauck (Rhein. Mus. vi 468), φιλαυ.

160 3, 4 lit. ‘along with the conjunctions you will infuse a plentiful lack of emotion into the line,’ cp. p. 190 l. 19, which may suggest ἀπάθειαν ἀμα here. (The author of the π. ἐρυ. does not seem to have disapproved of σῖν in composition with another preposition, cp. p. 78 l. 14, p. 168 l. 10. So far, therefore, the conjecture συνεμβάλεις appears possible.)

160 7 This interesting passage shows that the Young Samuel of their literature had impressed the imagination of the Greeks. The word κὸκνος was substituted for κυκλὸς in Eurip. Ion 162 by Victorius, with the aid of the present passage.

160 12 διαμόρφωσις: late,—Plut., Clem. Alex., etc. Liddell and Scott note the sense of style or character (of oratory) as cited from Dem. Phal.; but the reference seems to be to this passage of the π. ἐρυ. The idea here appears to be that of ‘construction or arrangement of the episode’ (what the actors call ‘business’) devised by the dramatist with an eye to the actor; stage-directions, in fact, expressed or implied.

160 18 τὴν Ἡράκλην κατεστρέψατο occurs in Demosth. Or. xi 1.

160 22 ἀπεκατέστησεν: cp. J. H. Moulton’s Grammatical Notes from the Papyri, Classical Review xv p. 35 and p. 435. The variability there noted by Mr Moulton is illustrated in this treatise, ἄνεμυγησεν appearing in this section, but ἄνέμυγησεν in section 297.

160 27 φεύγειν: for the infin., see n. on p. 220 supra. The desire for variety explains φεύγειν in § 204 by the side of φευκτέων in § 207 and φευγέτω in § 208.


162 5 It is difficult to determine whether ἄν should be added (here and on pp. 168 l. 16, 184 l. 5, 194 l. 21, 200 l. 9) in accordance with classical usage and the usage of this author elsewhere. In the present state of our knowledge of later Greek there is perhaps some advantage in giving prominence to such aberrations from accepted usage. Cp. Aristoph. Av. 180, Eurip. Andr. 929.

162 10 The natural order of words is appropriate to the χαράκτηρ ἰσχυὸς, just as hyperbaton suits the χαράκτηρ μεγαλοπρεπῆς.—For Victorius’ highly probable emendation, cp. l. 18 τὸ φυσικὸν εἶδος τῆς
DEMETRIUS ON STYLE

τάξεως.—Dionysius states his views with regard to the natural order of words in de Comp. Verb. c. 4: cp. D. H. pp. 12, 13.

162 16 δοκιμάζω: late (Josephus, Plutarch, etc.) in the sense of 'approve' which it bears here and in § 15.

162 27 αὐτόθεν: 'at once,' 'suddenly,' cp. π. ὑψ. p. 195. In §§ 32, 78, 122 the meaning is 'of itself,' 'springing from itself.'

162 29 If ἂν is right, εἰς or the like may be supplied: ὀπερανεῖ πολλὰ σ. ἔχ., should possibly be read.

164 2 ὀνημεύστος: late—Philo, and an inscription of Roman imperial times. The verb σημειῶν occurs in Theophrastus, but the derivative forms are late.

164 4 The treatment of σαφήνεια is brief, but to the point. The π. ἔρμ. is more directly concerned with the rhetorical graces than with that cardinal virtue of clearness which Aristotle rightly places first in his definition of style. But his own writing shows that the author was quite alive to the importance of lucidity.

164 5 As Aristotle (Rhet. iii 12, 6: quoted on p. 39 supra) says, style "fails in clearness both when it is prolix and when it is condensed." The latter case is, of course, Horace's "brevis esse laboro: obscurus fio"; but the lapses of the plain style from clearness belong rather to the former category,—they arise chiefly from 'rambling.'

164 8 Cp. § 5 for elevation as due to long members.

164 9 P has πρέπον ἡρῶν here, but πρέπον ἡρων in § 5. In § 96 P has μεταξὺ Ἐλληνικῶν ὁνόμασιν.

164 10 The triple division of Comedy belongs to the Alexandrian age. Like the reference to Menander and Philemon in § 193, it suggests a later date than that of Demetrius Phalereus.

164 12 κῶλος τριμέτροις is unusual, and Hahn has suggested κῶλος μετρίους. If right, τριμέτροις must refer to the following three divisions, marking pauses (l. 15) in the examples given: κατέβην χθές | εἰς Πειραιά | μετὰ Πλαῦκων, and ἐκαθήμεθα μὲν | ἐπὶ τῶν θακῶν | τὰν Λυκείῳ | οὐ οἱ ἀθλοθέται τὸν ἀγώνα διαπιθέασιν.

164 24 Sc. καὶ εἰ ποι (συγκροστέον) βραχέα συγκροστέον, κτλ.

164 25 'Everything that is young is pretty' will give some of the short syllables.
NOTES

164 28 The crasis κατί occurs on p. 94 l. 2 supra; and the use of ἐπὶ may be illustrated by ἐπὶ τὸ αὐτὸ τέλος on p. 192 l. 8.

166 8 The six lines II. xxii 257—262 are meant.

166 23 The references made in this and the following sections to Ctesias point to a later date than that of Dem. Phal., in whose time he had hardly attained the position of a classic. Ctesias' style is characterised in Dionys. Hal. de Comp. Verb. c. 10. Like Hipocrates, he was a writer who had been comparatively little influenced by the rhetoric of the schools.—The word ἄδολεσχοτέρῳ also indicates a late date,—Plutarch, etc.

166 28 Finckh (Philologus xv p. 154) pointed out that instead of Στρωνίγλαος should be read Στρωνίγγαος, the reference being to the son-in-law of the Median king Astibaras.

168 15 Some Greek passages bearing on the relation of history-writing to poetry are brought together in Norden's Kunstprosa i p. 92. With the wording of the present passage, cp. Dionys. Halic. Ep. ad Pomp. c. 3 (where the reference is to Herodotus and Thucydides) ˙ίνα δὲ συνελὼν εἶπο, καλὰ μὲν αἱ ποιήσεις ἀμφότεραι· οὐ γὰρ ἀν ἀἰσχύνθην ποιήσεις αὐτὰς λέγον.

168 16 καλοῖς (without ἀν), cp. n. on p. 245 supra.

168 23 παρὰ, in the sense 'because of,' is rarely used of persons. But cp. Aristot. Rhet. ii 10, 8 δήλων γὰρ ὅτι παρ' αὐτῶς οὐ τυχχάνοντι τοῦ ἀγαθοῦ, Isocr. 6, 52 παρὰ τοῦτον γενέσθαι τὴν σωτηρίαν, and Philodem. Voll. Rhet. p. 297, 11 Sudh. συνοράν οὐ δύναται, ποὺ παρ' ἡμᾶς αὐτῶς ἀμαρτάνομεν καὶ ποίων διαπίπτομεν παρὰ τὸ τῶν πραγμάτων ἀνέφικτον. More commonly used of things, as παρ' αὐτάς τὰς λέξεις § 145. Gregorius (Walz vii 2, p. 1180) transposes the clause and changes the preposition to πρὸς, thus getting the easy construction ἐλθὼν γὰρ ὃ ἄγγελος πρὸς τὴν Παρώσατιν (Gregorius gives the more usual accent) οὐκ εἰθέως λέγει ὅτι ἀπέθανεν ὁ Κύρος, κτλ.


168 26 πέφευγε: cp. the similarly ambiguous use of ἀπολιπὼν μ', ἀποίχεται in Aristoph. Ran. 83.

168 30 μόλις here, but μόνοις on p. 92 l. 20; yet another instance of the love of variety seen throughout the treatise.—With τὸ δὴ λεγόμενον, cp. such passages as Lucian's Ἑσσαλίας με ἐξέβαλεν ὅλης
DEMETRIUS ON STYLE

Θεταλλάν ἀξιῶν λέγειν, καὶ πᾶσαν ἀποκέκλεικέ μοι τὴν θάλασσαν οὐδὲ τῶν ἐν κῆποις φευγάμενον σεντήλων, ὡς τὸ δὴ λεγάμενον μηδὲ πάσαλον μοι καταλιπεῖν (Judic. Vocal., 9).

168 30 ἀπέρρηξεν: cp. Appian de Bell. Civ. II 81 ὅ δὲ Πομπύμος μαθὼν ἔξ ἄλλοκοτόν εὐωτῆς τοσοῦτον ἀπέρρηξεν and III 13 ἀπερρήγην τὲ λήγον τοῦ λόγου ὅτι....

168 31 αὐτό: the indefinite, but useful, 'it.' Gregorius (l.c.) rather spoils the phrase by making it too precise: καὶ οὐτω κατὰ μικρὸν προϊόν μόλις ἀπέρρηξε τὸ ζητούμενον.

170 1 ἀγγελοῦντα: Spengel suggests ἀγγελόντα (aor.).

170 4 ἀγροκος: a specifically Attic word.

170 5 ἱκουστο: Cobet suggests ἱκουστό.—We have a parallel instance of ἐνάργεια in Tennyson's description of the meal taken by the lusty spearman of the huge Earl Doorm: “And none spake word, but all sat down at once, | And ate with tumult in the naked hall, | Feeding like horses when you hear them feed” (Geraint and Enid).

170 9 Plat. Protag. 312 A καὶ δὲ εἴπεν ἐφημρίᾶσας—ὥθη γὰρ ὑπέφαινε τι ἡμέρας, ὡστε καταφανῇ αὐτὸν γενόσθαι. The point of the praise is that two things are made clear in a single sentence: (1) he was blushing, (2) day was dawning. Cp. “And he turn'd, and I saw his eyes all wet, in the sweet moonshine” (Tennyson, The Grandmother).

170 14 Elliptical: sub. ἐνάργης ἐστι, ἐνάργειαν ποιεῖ, or the like.

170 16 As in “Proputy, proputy, proputy—canter an' canter awaay” (Tennyson), “The sound of many a heavily galloping hoof” (Tennyson), “I galloped, Dirck galloped, we galloped all three” (Browning).

170 18 Such words as 'whit' in Tennyson's “And whit, whit, whit in the bush beside me chirrupt the nightingale.”

170 19 Cp. § 94.

170 23 The π. ἐφ. is remarkable for the number and variety of its formulas of transition and conclusion.

172 2 βεβαίωσαν: another example, apparently, of a transitive verb used intransitively (cp. παρέλκει on p. 98 l. 29 supra). βεβαίων οὖσαν might perhaps be suggested as the true reading.—For persuasiveness (which comes under the heading of the χαρ. ἱσχύς, in opposition to the χαρ. μεγαλοπρεπής) as avoiding elaborate language
and formal rhythm, cp. Aristot. Rhet. III 2, 4 διό δέι λανθάνων ποιοῦντας, καὶ μὴ δοκεῖν λέγειν πεπλασμένως ἄλλα περικότως· τοῦτο γὰρ πιθανόν, ἐκείνο δὲ τοιναντίον.

172 5 ἐπὶ ἀκριβείας: these adverbial expressions with ἐπὶ, though found in Demosthenes and Aristotle, are much more frequent in later Greek. Cp. Demosth. de Cor. § 17 ἀληθείας ὑδεμᾶς εἰρημένα, i.e. ‘with no regard for truth’; and ἐπὶ τῆς ἀληθείας, § 226 ibid.

172 13 The sections treating of the epistolary style are among the best in the treatise.—The remains of the Greek letter-writers are collected in Hercher's Epistolographi Graeci, and reference made to “Demetrii Phalerei τύποι ἐπιστολικοί” on pp. 1—6 (cp. Th. Zielinski in Philologus lx 1 pp. 8, 9). In Latin antiquity and at the Revival of Learning Cicero and Erasmus are celebrated as the great letter-writers; in modern times there are many distinguished names in France and England, especially perhaps before the era of cheap and rapid communication. Much interesting matter will be found in the index volume of Tyrrell and Purser's Correspondence of Cicero under the heading ‘Epistolary style.’ From the modern standpoint, the art of letter-writing is sensibly treated in Verniolles' Traité de l'Art Épistolaire. Justus Lipsius, it may be added, drew on the π. ἐπι. in his Epistolica Institutio.

172 14 Artemon: date uncertain, possibly as late as 130 B.C. or even later. It would seem, from this reference to him, that Artemon not only edited Aristotle's Letters, but prefixed an introduction dealing with the general subject of letter-writing.—See Pauly-Wissowa II p. 1447.

Whatever the precise date of Artemon may have been, the relation (here and elsewhere) of the π. ἐπι. to Aristotle suggests a follower far removed in time.


172 16 So Goethe (in Wahrheit und Dichtung) describes letters as “ideelle Dialoge.”

172 30 Some such words as αἱ τοῦ διαλόγου may have been lost.

174 3 Plat. Euthyd. init. (271 d) Τίς ἦν, ὃ Σῶκρατες, ὃ χθές ἐν Δυκείῳ διελέγου; ἡ πολὺς ὑμᾶς ὄχλος περιεστήκει, ὡστ' ἐγώ γε βουλόμενος
DEMETRIUS ON STYLE

250

\[ \text{ακόους προσελθὼν οὖδὲν ὅσος τ'] ἦν ἀκόουσι σαφὲς. ὑπερκύψας μέντοι κατείδιν, καὶ μοι ἐδοξην εἶναι ξένος τις, ὃ διελέγον· τίς ἦν;
\]

174 7 \( \pi r e t o i: \) for the optat. without \( αν, \) cp. n. on p. 245 supra. But the regular \( αν \) \( \pi r e t o i \) is found on p. 206 l. 7.

174 10 Cp. Buffon's famous saying with regard to style in general, "Le style est l'homme même" (Discours de Réception à l'Académie, 1753), which has a still nearer Greek parallel in the words ἐπιεικῶς γὰρ ἀπαντεῖ νομίζουσιν εἰκόνας εἶναι τῆς ἐκάστου ψυχῆς τοῦ λόγου (Dionys. Halic. Ant. Rom. 1 1).

174 15 Epicurus in his letter-writing seems to have avoided the faults here condemned: see Norden Kunstprosa πp. 123, 124.

174 17 Cp. Abbott and Seeley, English Lessons, p. 124 n. 1: "Burke's 'Reflections on the Revolution in France,' though written in 'a letter intended to have been sent to a gentleman in Paris,' have nothing but the 'dear sir' at the beginning in common with the style of a letter."—It is to be noticed that, unlike the π. ἦς. and most of the critical essays of Dionysius, the π. ἔρμ. is not couched in the epistolary form.

174 18 C. F. Hermann suggested προσγεγραμμένον in place of προσγεγραμμένον, which strictly refers to an addition rather than to a heading.—If P's τὰ Πλάτωνος τολλά be retained, we should compare p. 202 l. 26 Ξενοφώντος τὰ πολλά, though the words are there in the natural order.

174 19 It is clear from p. 172 l. 15 that the author of the π. ἔρμ. had access to collected editions of the letters of eminent writers. What the letter here attributed to Thucydides was we do not know: possibly that of Nicias in Thucyd. vii 11—15.

174 24 Finckh would insert ἐν before ἐπιστολάι. But cp. p. 70 l. 1 supra. The dative may be instrumental.

174 27 Possibly τοῦ αὐτοῦ ἐπιστολικοῦ may mean 'this same epistolary style.'—Peripatetic admiration for Aristotle appears once more here.

176 9 Ruhnken suggests the insertion of ἀπὸ before μυχανῆς: probably rightly, as διὰ μυχανῆς could hardly stand. Cp. Cobet (Mnemosyne N. S. x p. 42), "οὐ δὲ ἐπιστολῆς ἐτι λαλοῦντε ἐοικεν ἀλλὰ μυχανῆς. Suppleendum ἀλλ' ἈΠΟ μυχανῆς, noto et frequenti usu." In the English Translation, "to be playing the 'deus ex
machina’” might sound archaeological rather than literary; ‘to have mounted the pulpit’ is the general idea.

176 13 There is an obvious play on the two senses, ‘Graces’ and ‘favours.’

176 18 If the ai be retained, it will be best to punctuate after ἐπιστολαί and to translate: “let the letters be in keeping, viz. a little heightened.” Victorius reads τοι αὐταί.

176 22 The three extant letters purporting to be from Aristotle to Alexander are probably spurious; they are found in Aul. Gell. xx 5, Rhet. ad Alex. (init.), Valer. III 79.

176 28 παράκειται: cp. §§ 114, 186, 302, 304 for the same use of this verb.

176 30 The examples in §§ 236—239 are clearly drawn from the age of decadence,—from the ‘declaimations’ of the later schools.

178 4 P’s reading Γαδηρεὺς has been variously emended into:
(1) Ταδαρεῦς, i.e. Theodorus of Gadara, for whom see Introduction p. 54 and π. Ὀψ. pp. 9, 242; (2) Γαδηρεῦς, or ‘man of Cadiz’: so Antimachus in his Latin version (1540 a.D.) gives Gadireus; (3) Φαληρεῦς. By this last conjecture—that of Blass—is meant Demetrius of Phalerum.—The use of the form σμικρῶς shows the influence of Atticism.

178 5 The ἐπὶ must apparently be repeated before τοῦ Φαλάρειος, unless there is a lacuna in the text.

178 16 As this statement is not in accordance with historical fact (as established by Herodotus viii 79 and subsequent historians), it may be referred with some confidence to the rhetorical exercises of the later schools.

178 17 The ὅτι in this line seems a superfluous repetition of that in l. 16.

178 24 Weil reads ἀνθίαν for ἀθειαν, here and in l. 27: perhaps rightly.

178 25 The reading of this passage in P is αὐτᾶν. If τῇ ἀνθρώπῳ is the right reading, the corruption may have been due to:
(1) the use of a compendium for ἀνθρώπῳ, as in § 296 αὐτοί = ἀνθρώποι (so in §§ 79, 145, 157, 249, 260, in all of which cases a similar abbreviation is used); (2) the comparative rarity of the feminine ἥ ἀνθρώπος. Perhaps we should read καθάπερ ὁ τῆς ἀνθρώπου Τιμιάνδρας on p. 206 l. 12 infra, where P’s reading is καθάπερ ὁ αὐτῆςμανδρας.
DEMETRIUS ON STYLE

The conceit here lies in the substitution of ἡ ἀνθρώπος (homo, mortal creature) for γυνή. There is an admixture of cynicism, too; the thought being as far as possible removed from the “pure womanly” of Hood’s Bridge of Sighs.

180 2 λοιπὸν, ‘next’ or ‘now’: cp. p. 86 l. 23 supra. Frequent in later Greek. See Rutherford, Scholia Aristophanica, ii p. 574.

180 5 Cp. § 75 supra. Again the writer’s standpoint is emphasized,—that it is best to appraise λέξεις as λέξεις, and not to give to it any credit which rightly belongs to the subject-matter.

180 6 αὐλητρία: late,—Diog. Laert., etc. The classical form is αὐλητρίς.

180 16 For this and the following sections, cp. Gregor. Cor. in Walz, Rhett. Gr. vii 2 pp. 1179 ff.

182 5 It is difficult to infer the date of the treatise from the words τὴν νῦν κατέχουσαν here and οἱ νῦν ῥήτορες in § 287, except that the general standpoint seems post-classical.

182 7 Cp. Hermog. de Id. 1 p. 342 (Sp.) τοιοῦτον ἔστι καὶ τὸ ὀμόλογα τούτων, ὡς ἀν οἶος τε ὃ, συνερεῖν. ἡ μὲν γὰρ ἐννοεῖ βεβηκέν, ὃ ῥυθμὸς δὲ οὗ. οὖθε γὰρ τούτο ὁ ῥήτωρ ἐβούλετο, ἐτέι τοῦ χάριν οὐκ ἔπειν ὀμόλογα τούτων, ὡς ἀν οἶος τε ὃ, συνερεῖν; ἐγὼ μὲν γὰρ ἠγοῦμαι, διὰ τὸ μὴ ὀμοιον ἂν γενέσθαι τὸν ἤχον, εἰς μακράς πάσας εἰ κατέληγεν, ἐς ἐστι τοῦ βεβηκότος ῥυθμοῦ. οὐ μὴν ἀλλ’ εἴτε βεβηκὼς εἴτε μὴ ὁ τοιοῦτο εἴη ῥυθμός, ἵνα μὴ πάντῃ τῷ Διονυσίῳ, θα δοκεῖ περί λέξεῖς τι πεπραγματεύθη, ἀντιλέγομεν, δῆλον ὅς τὸ κάλλους ἐστίν ἰδίος.

182 12 Demosth. Lept. § 2 ἐν μὲν γὰρ τῷ γράψαι ‘μηδὲν’ εἶναι ἀτελή, τοὺς ἔχοντας ἀφείλετο τὴν ἀτέλειαν, ἐν δὲ τῷ προσγράφαι ‘μηδὲ τὸ λοιπὸν ἔξειναι δούναι,’ ὅμας τὸ δοῦναι ὕμιν ἔξειναι.

For a troubled movement of words used with effect, cp. Heine’s “Betend dass Gott dich erhalte” (in ‘Du bist wie eine Blume’), and Stephen Phillips’ “Thou last sea of the navigator, last | Plunge of the diver, and last hunter’s leap” (in Ulysses).

182 13 Though the plural verb with neuter plural nominative is frequent in later Greek and even in Aristotle, yet (as there is no other certain instance in the π. ἔρμ.) it may be better here to supply αἱ τοιαῦται περιόδοι, rather than τὰ ἀντίθετα καὶ παρόμοια, as the subject to τοιοῦτον.

182 14 οἶον ὡς: a pleonasm of the same kind as ‘like as’ in English.
182 27 τὰς καταβάσεις: perhaps the meaning is ‘a flight of steps,’ cp. καταβασίων in Roman and Byzantine Greek.

182 30 Cp. the force gained, in Pope’s Epistle to Dr Arbuthnot, by reserving till the end of a long passage the name of Atticus: “Who but must laugh, if such a man there be? | Who would not weep, if Atticus were he?”

184 2 The fragment of Antisthenes (the Cynic) will also be found in A. W. Winckelmann’s Antisthenis Fragmenta pp. 52, 53. The floruit of Antisthenes, of Aeschines (§§ 205, 291, 297), and of Aristippus (§ 296) may be given as 400—365 B.C.

184 3 φαναγάνων: the meaning is obscure, some hunted human victim being possibly referred to.

184 3, 5 Either ὁδυνησεῖν...ὁδυνησεῖν, or ὁδυνησεῖ...ὁδυνησεῖ, seems necessary, as any variation here obscures the point.

184 7 We might have expected § 250 to follow immediately on § 247. The treatise contains many afterthoughts, and many additions, whether due to the original author or to some later hand. The reference in ἐπὶ τοῦ Θεοπόμπου is to §§ 27, 247.

184 8 Milton seems to have this passage of the π. ἐρμ. in view in his Apology for Smectymnuus, when he writes: “There, while they acted and overacted, among other young scholars, I was a spectator; they thought themselves gallant men, and I thought them fools; they made sport, and I laughed; they mispronounced, and I disliked; and to make up the atticism, they were out, and I hissed.” For Milton’s knowledge of this treatise, see note on ‘Milton and Demetrius de Elocutione’ in Classical Review xv pp. 453, 454.

184 16 and 18 The idiomatic use of καὶ τοῦτο, and of λέγω δὲ, is to be noted as specially Attic.

184 22 For aposiopesis, see also § 103 supra.—This passage is paraphrased by Greg. Cor. (Walz, Rhet. Gr. vii 2, 1170).

184 26 For Burke’s view of the relation between obscurity and sublimity, see π. ὑψ. p. 32.

186 2 Has the writer the digamma in mind when he calls attention to the fact that the reconstructed line will still ‘scan’? If so, his date must be late.

186 6 A corrupt, and possibly interpolated, section.—The word προοστοχασόμεθα (so Goeller for προοστοχασόμεθα) is found only here, and its construction with an accusative is remarkable.
As Goeller points out, these words read like a prose paraphrase (possibly by the author himself) of *Iliad* 11, 22.

These later sections contain much disputable matter. Here, for instance, the statement made with regard to the *char. γλαφυρός* and the *char. δενός* hardly tallies with §§ 36, 37.

As in Pope's lines, "Where London's column, pointing at the skies, | Like a tall bully, lifts the head, and lies" (*Epistle to Lord Bathurst*).

Elliptical: τοιούτος, or the like, should be supplied; cp. § 170.

This line of Crates (for whom see p. 240 supra) is a parody of that of Homer quoted in § 113: cp. Corpusculum Poesis *Epicae Graecae Ludibundae* vol. II (ed. C. Wachsmuth) p. 196.


Gregorius Cor. (Walz vii 2, p. 1181) has ἐφη (θάρσει, ἐφη, ὃ μειράκιον, οὐκ εἰμὶ παύτη ὤμοιος), and editors have usually inserted ἐπεν between παῦδον and οὐκ. But it seems better to regard this as one of those ellipses of which the author is so fond. Gregorius deals too freely with the text to have much weight in critical questions.


Spengel suggests διὰ τὸ τὴν ἀπόληξιν τοῦ 'καλεῖς' λέγεσθαι πολλάκις.

These words may suggest as a possible reading on p. 160 l. 3 πολλὴν ἀπάθειαν ἀμα τοῖς συνδέσμοις ἔμπαιλεῖς (instead of συνεμβαλεῖς as there suggested).

P has ἐργατ', which may stand either for ἐργάτην or ἐργάτην: cp. p. 156 l. 22, τ' λέε' = τὴν λέειν. Here ἐργάτην ('the handmaid of,' 'ancillary to') seems clearly right.

Demosth. *de Falsa Legat.* 442 καὶ διὰ τῆς ἀγορᾶς πορεύεται θοιμάτων καθεῖς ἀχρὶ τῶν σφυρῶν, ἵσα βαίνον Πυθοκλεῖ, τὰς γνάθους φυσῶν, κτλ.

For εἰ with the subjunctive, cp. § 76 supra. Schneider, συναφθεῖν.
190 27 Quoted as an example of κλίμαξ, or gradatio, by Quintilian (IX 3, 54) in the Latin form, “Non enim dixi quidem sed non scripsi, nec scripsi quidem sed non obii legationem, nec obii quidem sed non persuasi Thebanis.” Aquila Romanus (Halm Rhet. Lat. Min. p. 34) remarks “Haec autem animadvertis, quanto elatius dicta sint, quam si simpliciter enunciasset: ‘Et dixi haec, et scripsi, et in legationem profectus sum, et persuasi Thebanis?’ The structure of the passage is carefully explained in Goodwin’s edition of the de Corona p. 130. Cp. Glossary s.v. κλίμαξ.

192 4 Cp. Aristot. Rhet. III 12, 2.—With the text as it stands, το διαλελυμένον seems to be in the accusative case. A better sense would be obtained by placing μάλιστα το διαλελυμένον before υπόκρισιν, i.e. ‘the figures of speech, and especially asyndeton (cp. § 301), help the speaker,’ etc.


192 15 ἀπειροσ here may be a gloss on ἀπορνοήτως.

192 20 Cp. Courthope Life in Poetry: Law in Taste p. 21: “The question, for example, as to the right of coinng new words or reviving disused words in poetry was (sc. at the time when the Quarterly reviewed Keats’ Endymion) as old as Horace; it had been debated in Italy by Castiglione in his Courtier; it had been raised in France by the Pleiad, and afterwards discussed by almost every French critic; it was familiar in England since the publication of Lyly’s Euphues. The ruling on the point is given with admirable clearness in Horace’s Ars Poetica; ‘Multa renascentur quae iam cecidere, cadentque | Quae nunc sunt in honore vocabula, si volet usus, | Quem penes arbitrium est et ius et norma loquendi.’ Usus; usage; the genius of the language; there was the law. The sole question was whether Keats had violated the law, and if so, with what amount of justification.”

192 21 i.e. ‘harlot’ and ‘madman.’

192 27 διέφαγεν, if retained, will have much the same meaning as ἐτρήνησεν.

194 3 σφετεριζόμενος: the English verb spheterize is used, playfully no doubt, in a letter of Sir William Jones (S. Parr’s Works, ed. 1828, i 109), “Remember to reserve for me a copy of your
book. I am resolved to *spheterize* some passages of it." (The reference is given, after Dr J. A. H. Murray, in Goodwin's edition of the *de Corona*, p. 53.)

194 21 *μετέχω* without ἀν: cp. n. on p. 245 supra.

194 23 See *C. I. A.* i 32 b, iv pp. 12, 63 (for golden Victories mentioned as Acropolis treasures in 435 b.c. and other years); *Bulletin de Corresp.* *Hell.* xii 283 ff. (for a discussion of their meaning and a description of their melting down). Schol. ad Aristoph. *Ran.* 720 τὸ προτέρω ἔτει ἐπὶ Ἀντιγένους Ἐλλάνικος φησὶ χρυσῶν νόμισμα κοπῆναι καὶ Φιλόχορος ὁμοίως τὸ ἐκ τῶν χρυσῶν Νικῶν. Quintil. ix 2, 92 "confinia sunt his celebrata apud Graecos schemata, per quae res asperas mollius significant. nam Themistocles suasisse existimatur Atheniensibus, ut urbem *apud deos déponerent*, quia durum erat dicere, ut *relinquerent*. Et, qui Victorias aureas in usum belli confilari volebat, ita declinavit, *victoriis utendum esse." Quintilian and the Auctor de Elocutione may have drawn from some common source.

196 1 As Sandy's (*Orator of Cicero* p. 101) points out, the author is apparently referring to a collection of some of Demades' striking sayings, though there are divergences of ascription (cp. n. on l. 14 infra). Sandy's note *ad loc.* may be consulted; he is careful to quote Cicero's words (*Brut.* 36) "cuius nulla extant scripta."

196 6 'The natural sense is 'the whole world would have smelt of (recked with) the corpse': cp. Theocr. vii 143 τάντ' ὄσδέν θέρεος μάλα πίωνος, ὄσδέ δ' ὀπόφως. The interpretation given in l. 7, however, points to another and a late date. The chapter, as a whole, which deals with the χαρακτήρ δεινός may be regarded as the least satisfactory in the π. ἐρμ.


196 18 The style meant is of the same order as that of William Cobbett, parodied in *Rejected Addresses*: "I will endeavour to explain this to you: England is a large earthenware pipkin. John Bull is the beef thrown into it. Taxes are the hot water he boils in. Rotten boroughs are the fuel that blazes under this same pipkin. Parliament is the ladle that stirs the hodge-podge."
NOTES 257

196 21 Sauppe's ἐπὶ τοῦ for ἐπεὶ gives an easier construction for the infinitive.—πτωσάνη is 'barley-water,' or 'gruel,' as prescribed by the doctors: for example, Hippocrates' treatise περὶ διαίτης δέξιων ('concerning diet in acute diseases') also goes by the name περὶ πτωσάνης ('concerning gruel').—It is not easy to suppose that Demetrius Phalereus, his contemporary, would thus have played the scholiast to Demades.—κρεανομία is a somewhat late word. But it seems to have been used by Theopompus, and κρεανόμος and κρεανομεῖν occur in writers of the classical period.

198 7 It is doubtful whether διαλύσαντας (the original reading of P) can mean 'having made no attempt to free.'

198 20 ἡ ἀλλως βλαών τίνα: these words would probably cover the 'civium arodor prava iubentium,' as seen at Athens in the case of Socrates: cp. p. 202 l. 6.


198 22 Finckh refers to §§ 287 and 290 in support of his reading (here adopted) σχήματος λόγου. But Gregor. Cor. (Walz vii 2, p. 1180) has χρήζομεν ἐξ ἀνάγκης ἐπικρύψεως σχήματος δλοῦ. A 'complete' figure may be so by way of contrast with ἐπαμφοτερίζονων on p. 200 l. 6.

198 26 ὀνειδωτικῶς: the adverb and the adjective are late,—Lucian, Marcus Aurelius, Hermogenes, Chrysostom, etc.


200 6 After ἐπαμφοτερίζονων Weil would write: ὥστε ἐπαίνους ἐκινήσα, ἐὰν τῆς ἐθέλου, καὶ ψόγους, ἐὰν καὶ ψόγους ἐναὶ ἔθελοι τις. Cobet (Collectanea Critica p. 237) suggests: ἐὰν καὶ παραψόγους ἐναὶ ἔθελοι τις. —The word εἰκαῖοψογος (Victorius' suggestion) is not found elsewhere.

200 9 The Telauges was one of the seven dialogues of Aeschines Socraticus which were admitted in antiquity to be genuine, viz. Μίλτιάδης, Καλλίας, 'Ἀξίοχος, 'Ἀστασία, 'Αλκιβιάδης, Τηλαγης, 'Ρίτων (Pauly-Wissowa i 1049). Aeschines is mentioned also in §§ 295, 297; and possibly in § 170. See Norden Kunstprosa i p. 103. (Aeschines the orator is mentioned in §§ 267, 268.)
These references to potentates suggest not only the scholastic point of view, but also something of the κόλαξ μεγαλόφως, —of τὸ ἀπαρρησίατον καὶ οὐον ἐμφρούρον ὑπὸ συνήθειας ἀεὶ κεκοινοιν-σμένον (π. ὦψ., c. xlii).

δυνάστες: found only here, cp. βασιλεῖς.

ἀποστομία: late,—Diodorus, Philo, New Testament, Plutarch, etc.

ζηλοτυπεῖν, rare with the dative; perhaps on the analogy of the Latin aemulari (though 'aemulari,' when used in a good sense as ζηλοτυπεῖν apparently is here, more usually has the accusative).

ἐτερόφθαλμος: specifically Attic word, found in Aristot. Rhet. iii 10, 7 etc.

dυναστευτικῶν: references of this kind might well apply to the Roman empire. Cp. §§ 234, 289, 294. It has, however, been suggested that § 294 would also accord with the chequered career of Demetrius Phalereus. For the point of view, contrast π. ὦψ. xvii 1 ἀγανακτεὶ γὰρ εὖθυς, κτλ.

Spengel suggests ἐπαινεσομέθα, in order to bring the form into harmony with p. 200 l. 19 and with regular usage.—This section is a good illustration of the Baconian 'laudando praecipere.'

The words quoted may be by Aristippus of Cyrene himself, as Natorp points out in Pauly-Wissowa ii p. 905.

λελυθῶτος is a late word, occurring in Cic. (Letters), Dionys. Halic., etc. λανθανόντως (§ 181) is later still ( Dio Cassius, Pollux, etc.) and should be noted as an index of date.—For the form ἠνεμησσεν, see p. 210 supra.

For οὐχι here, cp. § 256 παρεγένετο οὐχί. The occurrences of οὐχί in Demosthenes are noted in Preuss' Index Demosthenicus.

Weil suggests μετὰ φιλοφροσύνης, in place of μετὰ μεγαλοφροσύνης.

τρολέλεκταи is late: so also τουτέστι, l. 5.


The coarse, as the counterpart of the forcible, style is abundantly exemplified in Pope's writings; especially, perhaps, in the Dunciad Book ii.

δύσφημος: hardly found elsewhere in the sense of ἄρρητος, δύσφημος.
For the reading, see n. on p. 178 l. 25.

λεκάνις: late,—Plutarch, etc. If the word was actually employed by the accuser of Timandra and the accuser was Hyperides, it must of course have been in use at an earlier date. But the identification of the two (though it has the support of Suidas) is questionable: cp. Blass Att. Bereds. III 2, 29.—Wilamowitz-Moellendorff would read δίσβονες instead of δβολούς.

ψίαθος: specifically Attic word.

cateφαν: late,—Strabo, Plutarch, etc. The reference in Liddell and Scott s.v. is to the present passage ("cited from Dem. Phal.").

Blass (l.c.) reports the reading here as πολλὴν των τωιαύτην δυσφημίαν ἑταρῶν κατήρασε τοῦ δικαστηρίου: cp. Facsimile.

dierηγημένως: one of the many cases in which an Ionic form (familiar through Homer and Herodotus) reappears in later Greek. The perf. pass. ἔρηγμα is used (e.g.) by Arrian among later writers.

The predicate in the neuter is found frequently in the π. ἔρμ. (e.g. p. 184 l. 1, p. 158 l. 25); here we have a rare example of the same construction with a plural subject.

Cleitarchus: see π. ἦψ. p. 223. The same passage of Cleitarchus, quoted at greater length, appears in Diodor. Sic. xvii 75.

ADDITIONAL NOTE.

PROVERBS IN THE DE ELOCUTIONE.

An interesting feature of the treatise On Style is the due appreciation it shows of a proverb when used in season. The author is clearly alive to the risk which book-writing runs of parting company with the liveliness and raciness of the vernacular. He sees how important it is to keep in touch with the familiar thought and language of the people,—with the vulgar tongue.

It is the Lord Chesterfields of literature and life who condemn, on the score of vulgarity, the use of proverbial expressions. The manlier natures have always used them boldly. In the π. ἔρμ. are
found two threats, "Dionysius (is) at Corinth" (§§ 8, 9, 102, 241) and "You shall hear your cicalas chirping on the ground" (§§ 99, 100, 243), attributed respectively to the Lacedaemonians and to the tyrant Dionysius. The true analogues of these threatening messages are such verses in the Old Testament as "And as Jehu entered in at the gate, she said, Had Zimri peace, who slew his master?" (2 Kings, ix. 31) and "I also have given you cleanliness of teeth in all your cities" (Amos iv. 6); or the reply (including some words from the Old Testament) said to have been given by Richard Cœur de Lion to the Pope's demand for the release of "My son, the Bishop." Richard sent the Pope the coat-of-mail worn by the bishop in the battle, with the message, "This have we found: know now whether it be thy son's coat or no" (Genesis xxxvii. 32). Homelier examples of proverbs used or made (it is often difficult to say which) are President Lincoln's advice "not to swop horses while crossing the stream," Prince Bismarck's references to "bleeding like veal," or (to be more modern still) the statement of the President of the South African Republic that he was "waiting for the tortoise to put out its head" (i.e. for the opportunity of striking which the Jameson Raid would give him), or the same President's remark that Mr Rhodes "made one hand wash the other" (i.e. made each one of his schemes subserve the other). In antiquity it is to be noticed that Julius Caesar casts his precept in a proverbial form, when counselling the use of the current language of his time: "Vive ergo moribus praeteritis, loquere verbis praesentibus atque id, quod a C. Caesare, excellenter ingenii ac prudentiae viro, in primo de analogia libro scriptum est, habe semper in memoria atque in pectore, ut tamquam scopulum, sic fugias inauditum atque insolens verbum" (Favorinus philosophus ap. Aul. Gell. i. x.).

Aristotle is said to have defined, or described, proverbs as the scattered remains of primitive philosophy, preserved thanks to their pithy form amid the wrecks of the ages; and his extant writings

1 The former threat is supposed to have been addressed by the Lacedaemonians to Philip, the latter by Dionysius to the Locrians (though, according to Aristotle, Rhet. ii. 21, 8 and iii. 11, 6, the original author was Stesichorus). In English, the expression 'making the squirrels walk' is used of a great fall of wood.—Διανύσας ἐν Κορίνθῳ occurs in Cic. Ep. ad Att. ix. 9, where see Tyrrell and Purser's note.

2 Synesius exult. ec. c. 22 p. 234 Krab. (1850): el δὲ καὶ ἡ παρομοία σφόν πώς δ' οὐχὶ σφόν περὶ ὃν Ἄριστοτέλης φησίν ὅτι παλαιὰς εἰσὶν φιλοσοφίαι ἐν ταῖς
show how often, and with what effect, he drew upon the stores of Greek proverbial wisdom. Plato had previously displayed the same width of view, as his dialogues bear witness. Sophron may have influenced Plato in this respect, since "almost all the proverbs in existence might be collected out of Sophron's plays" (π. ἦμ. § 156): a statement which receives some confirmation from his fragments and from the Adoniazusae of Theocritus, and might also be abundantly illustrated by the practice of Shakespeare or Cervantes.

Examples of the proverbs used by Sophron are given in the same section of the De Elocutione. There is ancient authority for supposing that the well-known proverb ἀρχή ἡμων παντὸς (§ 122: 'well-begun half-done') is formed on the model of Hesiod's πλέον ἡμων παντὸς, but the truth rather seems to be that Hesiod is improving upon, and giving a different application to, a proverb already in existence. Curiously enough, too, the highly artificial line attributed to Sophocles, ἀπυνδάκωτος ὑπ τραπεζοῦται κόλις (§ 114), was by some

μεγίσταις ἀνθρώπων φθοραῖς ἀπολομένης ἐγκαταλείμματα περισσότερα διὰ συντομίαν καὶ δεξιότητα; (Berlin Aristotle v. 1474).

1 See the copious list in Bonitz' Index Aristotelicus pp. 569, 570; and for the Rhetoric in particular, Sandsy's Index to Cope's edition, iii. pp. 268, 269.

2 See the Index to Jowett's Dialogues of Plato, s.v. Proverbs; and also Grünwald's Sprichwörter und sprichwörtliche Redensarten bei Plato.

Among later writers Polybius makes much use of proverbs (cp. the recent 'Polybius-Forschungen' of Carl Wunderer, who thinks that he drew on Chrysippus' collection of proverbs), while Byzantine appreciation (running to excess) is reflected in the marginal references to 'Παρουμία' in P 1741. Some of the later rhetoricians assigned proverbs a place among the 'figures.'

3 It is to be noted that the π. ἦμ. stands apart from other works of its class in its references to Sophron, who is not named by any of the Greek rhetoricians (including Dionys. Halic.), nor in the Rhetoric of Aristotle, who however mentions him near the beginning of the Poetics and ἐν τῷ περὶ ποιητῶν (Athen. xi. 505 c).

4 E.g. ἐκ τοῦ σοικὸς τὸν λέοντα ἐγραψεν and τορύναι ἐκεῖσεν: sentiments which, as Mr Way points out, have usually a jingling sound in English,—'from seeing but a claw | The lion would he draw,' 'he had such an artistic soul | That he polished the scullery-bowl.' In the same section κυώμων ἐπροσεν is said to have the following French parallels: tondre sur un auff, grêler sur le persil, couper un cheven en quatre. Greek κυώμοσπροσεν=Latin cummini secter.

5 ἀρχή ἡμων παντὸς occurs in Plat. Legg. vi. 733 e (ἀρχή γὰρ λέγεται μὲν ἡμων παντὸς ἐν τοῖς παραμικαίς ἔργοις), Polyb. v. 32, 1 (θαρρων γὰρ ἐν τις εἰποι, οὐχ ἡμων τὴν ἀρχὴν εἶναι τοι παντὸς, ἅλα καὶ πρὸς τὸ τέλος διατείνειν) and elsewhere. Pythagoras was sometimes supposed to be its author. Cp. Leutsch and Schneide- win, Paroem. Gr. i. p. 213, ii. pp. 13, 14.
writers ranked as a proverb. Whether it ever really became such, we may take leave to doubt, remembering that (as the late Archbishop Trench has pointed out in his book on Proverbs) an aphorism, however true or striking it may be, cannot be classed as a proverb unless it be shown to have vogue.

The part which the proverb plays as popular philosophy is well indicated in § 232: "it is the wisdom of a people, it is the wisdom of the world." Its frequent use in letters is there recommended: "precept endorsed, as we know, by the practice of Cicero. The Stoics (notably Chrysippus, as mentioned in the note on § 172) studied proverbs, but hardly for the purpose of letter-writing. Their object was to discover, by means of proverbs and ancient poetry, the primitive meaning, and so the etymology, of words. The particular phrases quoted in § 172 (Αἰγυπτία κληματίς and θαλάσσιον πρόβατον) may fairly be regarded as proverbial.

Among the remaining proverbial or quasi-proverbial expressions in the π. ἔρμ. may be mentioned: τὸ ἐν τῇ παροιμίᾳ κοσμοὶμενον ὑπερον (§ 119), τὰ σῦκα σῦκα (§ 229); η λεγόμενη ἀπὸ Σκυθῶν ῥήσις, and τὸ λεγόμενον τούτο ἀπὸ Σκυθῶν (§§ 216, 297: the brutal side of τὰ σῦκα σῦκα: σκυβίζειν in § 96 simply referring to the use of jargon); <θεὸς ἀπὸ> μηχανής (§ 232: 'deus ex machina'); τὸ δὴ λεγόμενον, ἀπέρρηξεν αὐτῷ (§ 216: 'broke the news'); τὸ ἐν πενθοῦσι παιζειν (§ 28: 'gaiety at a funeral'); τυφλὸς δήλον (§§ 112, 239: 'as plain as a pikestaff').

1 Leutsch-Schneid. op. cit. ii. p. 747.
2 Thus γροθί σεατὸν καὶ ἐστον θεῷ (§ 9) are ἀποφθέγματα rather than παροιμίαι.
3 See Tyrrell and Purser's Index to the Correspondence of Cicero, pp. 86, 97.
5 ὑπερον κοσμεῖς: ήμων τῷ, Χύτραν ποικίλλεις (Leutsch-Schneid. op. cit. i. 459); Αἰθιόπα σχῆρεις: δὴλον τῷ τοιοῦτον: ὡμία, χύτραν ποικίλλεις, ὡμὶ τίλλεις (ibid. i. 187). This proverb is, in fact, of the same class as καλλωπίζειν πίθηκον (π. ἔρμ. § 165), and as Plutarch's selection of proverbs peri τῶν ἀδινάτων given in Leutsch-Schneid. i. pp. 343 ff.
GLOSSARY. TERMS OF RHETORIC, GRAMMAR, METRE, AND LITERARY CRITICISM.

The references in the Glossary are made to the sections of the peri Ἐρμηνείας.

ἀγών. 226, 271. Contest, debate. Lat. certamen, contentio. The word is more fully treated in π. ὑψ. p. 194 and D. H. p. 184. In § 187 the verb ἀγωνίζομαι is used in its ordinary sense of ‘contending for a prize.’

ἀδόλεσχος. 212. Garrulous. Lat. loquax. The comparative ἀδολεσχότερος presupposes not the classical ἀδολέσχυς but the hellenistic ἀδόλεσχος (as in Cic. ad Att. xvi. 11, 2, Plut. de Garrul. c. i3, p. 509 b), and is, therefore, an indication of late date.


αἰτιατικός. 201. Accusative. πτῶσις αἰτιατικὴ = Lat. casus accusativus.

ἀκαίρος. 118, 238. Inopportune. Lat. intempestivus. The word can be used of persons no less than of things, as by Dionysius when describing the brevity of Lysias: καὶ ὁὐκ ἐπὶ μὲν τῆς Ἐρμηνείας τοιούτος ἔστιν, ἐν δὲ τοῖς πράγμασιν ἀκάρος τις καὶ μακρός, συνεσταται δὲ εἰ τις καὶ ἄλλος καὶ πεπύκωσται τοῖς νοήμαι, κτλ. (de Lys. c. 5).

ἀκολούθωσ. 30. Sequence, consequence. Lat. consequitio. Cp. ἀκολούθος, ἀκολουθεῖν and ἀνακολούθωσ (all in § 153); also π. ὑψ. c. 22, 1 and Dionys. Hal. Ep. II. ad Amm. c. 2. See further s.v. μάχη, p. 291 infra.
**DEMETRIUS ON STYLE**

**ἀκρίβεια. 41, 53, 222, 274. Technical finish** (slightly depreciatory in §§ 53, 222, 'correctness,' 'nicety': cp. τ. ὑψ. cc. 33, 35, 36). Lat. *ars exquisita*, Fr. *style soigné*. Similarly ἀκριβῆς (14), ἀκριβῶς (41, 53, 188), and ἀκριβολογία (209, 'exact narration'). So Isocr. (*Pænig. 11*) contrasts ἀκριβῆς and ἀπηκριβωμένος with ἀπλῶς. This meaning is frequently found in Aristotle's *Rhetoric*, and also in Dionysius: for the latter, see references in *D. H.* p. 184.

**ἀκροατής. 216, 222 (ter), 247. Hearer.** But ὁ ἀκροατής (and also ὁ ἀκούων, e.g. § 216) will often be better translated by 'the reader,' the rhetorical point of view not being so natural to us as to the Greek critics.

**ἀλληγορία. 99, 100, 101 (bis), 102, 151, 296. Allegory, veiled meaning, dark saying. Lat. *inversio* (Quintil. viii. 6, 44). Fr. *allégorie*. Cp. *D. H.* p. 184, τ. ὑψ. p. 194. In τ. ἐρμ. 100 the word ὑπονοεῖν is used in explanation: τὸν δὲ ὦς ἀπερ συγκαλύμματι τοῦ λόγου τῇ ἀλληγορίᾳ κέχρηται: πάν γὰρ τὸ ὑπονοούμενον φοβερότερον, καὶ ἄλλος εἰκάζει ἄλλο τι. So Aristot. (*Rhet.* iii. 11, 6), quoting the same illustration as in τ. ἐρμ. 99, says: καὶ τῶν ἀποφθεγμάτων δὲ τὰ ἀστεῖα ἐστὶν ἐκ τοῦ μη ὁ φησι λέγειν, οὐδὲν τὸ Στρατιόχρον ὅτι οἱ τέττιγες ἐαυτοῖς χαμόθεν ἠσονται. The following passages throw additional light on the word and its Latin equivalents: Cic. *Or.* 94 "iam cum confluerunt plures continuæ tralationes alia plane fit oratio: itaque genus hoc Graeci appellant ἀλληγορίαν, nomine recte, genere melius ille, qui ista omnia tralationes vocat": cp. de *Or.* iii. 41, 166. Quintil. viii. 6, 44 "at ἀλληγορία, quam *inversionem* interpretantur, aut aliud verbis aliud sensu ostendit aut etiam interim contrarium." id. ix. 2, 46 "ἀλληγοριὰν facit continua metaphorā." The word ἀλληγορία is not found earlier than Philodemus and Cicero: for ὑπόνοια (in the same sense), see Plat. *Rep.* ii. p. 378 D. In the general sense of Milton's 'where more is meant than meets the ear,' *allegory* has always been a great instrument in the hands of the masters of literature: cp. τ. ὑψ. vii. 3 ἐγκαταλείπεσεν τῇ διανοίᾳ πλεύν τοῦ λεγομένου τὸ ἀναθεωρούμενον. "This figure, therefore, for his duplicitie we call the figure of false semblant or dissimulation" (Puttenham *Arte of English Poesie*, p. 155 ed. Haslewood).—Similarly ἀλληγορεῖν (151, 285), ἀλληγορικὸς (282, 283), ἀλληγορικὸς (243).

**ἀμβλύνειν. 249. To take the edge off.** Lat. *obtundere*, *hebetare.*
GLOSSARY

äμετρός. 4 (bis), 183. Without measure. Lat. sine mensura, iusto longior. But in § 183 there is a special reference to verse, just as in Dionys. Hal. de Comp. Verb. c. 3 λέεις äμετρός = oratio soluta.—So äμετρία, § 4.

äμουσος. 68. Without charm. Lat. suavitatis expers.

äμφίβολος. 291. Ambiguous. Lat. ambigius. So äμφίβολά, § 196. Cp. Aristot. Poet. xxv. 13. As enforcing Aristotle's view that clearness is the cardinal virtue of style (however little praise it may bring), cp. Quintil. viii. 2, 16 "vitanda in primis ambiguitas, non haec solum, de cuius genere supra dictum est, quae incertum intellectum facit: ut Chremetem audivi percussisse Demean; sed illa quoque, quae, etiamsi turbare non potest sensum, in idem tamen verborum vitium incidit, ut si quis dicat, visum a se hominem librum scribentem. nam etiamsi librum ab homine scribi patet: male tamen composuerit feceritque ambiguum, quantum in ipso fuit." See also Introduction, pp. 37 ff.


äναδίπλωσις. 66, 140 (bis), 267. Reiteration, 'reduplication' ('the Redouble,' Puttenham). Lat. conduplicatio (Auctor ad Herennium iv. c. 28); geminatio (Cic. de Orat. iii. 206); iteratio, repetitio (Aquila). For good examples (in addition to those quoted in the τ. ἔρρ. itself, and in the note on § 140), cp. Demosth. de Cor. 143 πόλεμον εἰς τὴν Ἀττικὴν εἰσάγεις, Διοκλήν, πόλεμον Ἀμφικτυονικῶν; Eurip. Alc. 1085, 1086 χρόνος……κατθανεῖν (the excessive use of repeated words in Euripides is ridiculed by Aristophanes); Hor. Odes ii. 14, 1 "eheu fugaces, Postume, Postume, | labuntur anni," and Odes iv. 4, 70 "occidit, occidit | spes omnis et fortuna nostrī | nominis Hasdru- | bale interempto"; St. Matthew's Gospel xxiii. 37 "O Jerusalem Jerusalem, thou that killest the prophets." The figure is also called ἐπαναδίπλωσις, παλιλλογία, ἐπίζευγες.—The word äναδίπλωσις is sometimes used of grammatical reduplication, being defined as πρώης συλλαβής διὰ τῶν αὐτῶν συμφώνων συλλαβήν ποιούντων ἐπάλληλος ἐκφορά (Walz Rhet. Gr. iii. 566).

ἀναπαυστικός. 189. Anapaestic. Lat. anapaesticus. The metrical foot so called.
**DEMETRIUS ON STYLE**

1, 45, 202. *To cause to pause.* Lat. *sedare.* Cp. ἀνάπαυς, 'resting-place,' in §§ 46, 202, 205. (ἀνάπαυσις is the usual word for 'pause,' in the sense of ἕτοι λόγον κυταλήξως).

58. *To use expletives.* Lat. *infercire.*

184, 185. *To invert the order.* Lat. *evertere compositionem.*

141, 268. *Repetition.* Lat. *repetitio* (Auct. ad Herenn. iv. 13; Quintil. ix. 3, 29). The term is commonly used (as the examples in the π. ἄρμ. show) of the repetition of a word, or words, in successive clauses; and so differs from ἀναδύπλωσις, which is applied to the immediate repetition of a word. The strict meaning of the term (as shown by the corresponding verb ἀναφέρειν in § 141) is *reference* (Lat. *relatio*), i.e. the repeated word carries the mind back. See further in Sandys' *Orator of Cicero*, pp. 137, 138. Puttenham calls it the figure of *report*, "when we make one word begin, and as they are wont to say, lead the daunce to many verses in sute."—In § 72, ἀναφορά is used in its literal sense of 'uplifting.'


60. *Substitution.* Lat. *commutatio.* Not strictly 'interchange' of cases, but substitution of one case for another; e.g. in the instance given in § 60, of ὁ διὸ σκόπευσον for τῶν διὸ σκοπέλων (cp. Herod. περὶ σχημάτων, Spengel *Rhet. Gr.* iii. 86). Cp. in English, "The Power in darkness whom we guess; | I found Him not in world or sun" (*In Memoriam*, 21). The term υπάλλαγη does not occur in the π. ἄρμ.—The corresponding verb ἀνθυπάλλασσαι is used in § 59. Both the verb and the noun are late words,—Philo, Apollon. Dysc., etc.


12. *Propping, buttressing.* Lat. *futura.* The idea (that of interlacing support) is the same as in the words 'insistere invicem' used by Quintil. viii. 5, 27 "unde soluta fere oratio et e singulis non membris sed frustis collata structura caret, cum illa rotunda et undique circumpensa insistere invicem nequeant." So the verb ἀντερείδαν in § 13.

3, 81). The subdivisions of antithesis in π. ἐρμ. § 22 correspond with Rhet. ad Alex. c. 26: cp. D. H. p. 185. In §§ 171, 172 ἀντιθέσις seems, as Victorius pointed out, to mean little more than a play on words. In §§ 29, 120, 247 ἀντιθέτον is found; in § 24 ἀντιθέτως; in §§ 22, 23, 24, 36 ἀντικείσθαι. Cic. (Or. xxxix. 135) describes antithesis in the words “cum sunt contrariis relata contraria.” Norden (Kunstprosa ii. 508) quotes some of the striking New Testament examples of antithesis (Rom. ii. 6 ff.; 1 Cor. i. 18, iv. 10 ff.; 2 Cor. vi. 7 ff.), together with St Augustine’s comments in de Civ. Dei xi. 18. Antithesis has, indeed, been the most generally used of all the figures. The merit of an antithetical style (according to Aristot. Rhet. iii. 9, 8) is that it brings contraries into emphatic juxtaposition, and has a syllogistic character. Its use in excess was, it would seem from a current journal, disliked by Bishop Westcott in Macaulay, whose antithetical style “bears much the same relation to prose that rhyme bears to verse: it is a help towards attainment of success of the second order; but to supreme excellence it is a hindrance” (Lionel Tollemache in The Spectator, August 17th, 1901).

ἀντιστροφός. 38. Converse, counterpart. Lat. respondens.

ἀναπόκριτος. 194. Undramatic. Lat. remotus ab actione, alienus ab histrionia. Late word,—LXX., N. T., Marcus Aurelius. Only here in the sense given above; elsewhere, it = ‘guileless.’

ἀνωμαλία. 67. Inequality. Lat. inaequalitas. In § 219 ἀνωμαλία, and in § 246 ἀνώμαλος, have their literal meaning.

ἀπαγγέλλω. 114. Style. Lat. elocutio. Late in this sense,—Dionys. Halic., Plut., Dio Chrys., etc. Theophrastus himself probably used the word λέξις. In Rhet. ad Alex. c. 30 ἀπαγγέλλω = διήγησις. For ‘narrative’ simply, ἀγγελία is used in § 114 and ἀπαγγέλλων in § 237. In Dion. H. Ep. I. ad Amm., ἀπαγγέλλειν is used repeatedly in the sense of delivering a speech. (Further references in Classical Review xv. 253.)

ἀπάθεια. 194. Lack of emotion. Lat. affectuum vacuitas, indulgentia. So the adj. ἀπαθής, in the same section.

DEMETRIUS ON STYLE

11. To liken, to compare. Lat. assimilare, comparare.


1. 63. Limitless. Lat. infinitus.

15, 19, 221. Unconvincing, unreal. Lat. alienus a persuadendo, non probabilis. Cp. Aristot. Rhet. iii. 8, i ἀπίθανον πεπλάσθαι γὰρ δοκεῖ, i.e. ‘artificial,’ ‘hollow.’ See also s. v. πιθανός.

244. Simple, naïve. Lat. simplex, non fucatus. Late word.—Philo, Lucian, etc.—ἀπλοῦς occurs in §§ 15, 17, etc.; ἀπλότης in § 19; ἀπλῶς in §§ 100, 243 (see also s. v. ἀκρίβεια). The art artem is well described, in connexion with the word ἀπλότης, in (Dionys. Hal.) Ars Rhet. p. 99 (ed. Usener), λέγω δὲ καὶ προστιθημι, ὅτι καὶ ὅταν τις ἀπλῶς λέγῃ, καὶ τούτο τέχνη σχήματος γίνεται, ίνα ἥ τῆς ἀπλότητος προσποιήσης τῷ πιθανῷ ἐχῃ τῷ ἀκούστη.—It is to be noticed that in § 34 ἀπλῶς is substituted for Aristotle’s ἀφέλης, and further that neither ἀφέλης nor ἀφελεία occurs in any part of the π. ἐρμ. As the words occur in Dionysius and in Hermogenes, the treatise may (so far as such indications are to be trusted at all) be assigned to the period between the two. At all events, the apparently deliberate avoidance of the word ἀφέλης is noteworthy.

19, 205, 245. Fall (of the voice); cadence. Lat. depositio. The distinction implied is that of ἀφρασὶς and θέσις, the rise of the voice at the beginning of a member and its fall at the end.

28. Inartificial. Lat. sine arte factus. In the same sense, ἀτεχνίτευτος and ἀνεπιτήθευτος (Dionys. Halic. de Lys. c. 8).


303. To choke: used of long periods which rob the speaker of his breath. Lat. suffocare. So πνεύμα in § 1.

103, 264. Sudden reticence, suppressed clause (‘the figure of silence,’ Puttenham). Lat. reticentia (Quintil. ix. 2, 54):

ἀποθεγματικός. 9. Sententious. Lat. sententiosus. See further s. v. γνώμη. The adj. is not found earlier than Plutarch.

ἀπετῆς. 75, 122, 123, 188 (-ως), 238. Unbecoming. Lat. indecorus. See p. 225 supra.


Ἀριστίππειος. 296. Aristippean: see n. on p. 258 supra.

ἀρκτικός. 56. Initial. Lat. initialis, principalis. Late,—Apoll. Dysc., Hephaest., Pollux.


ἀρυθμός. 42, 117, 301. Without rhythm. Lat. numeri exprs. Used in Aristot. Rhet. iii. 8, 1.

ἀρχαιοψής. 245. Old-fashioned. Lat. antiquitatem redolens. The word is ἀπ. ἐφ. Dionysius Hal. (Ep. ad Pomp. c. 2, de Comp. Verb. c. 23) uses ἀρχαιοπρεπῆς in much the same sense.—For the meaning of οἱ ἀρχαῖοι in the π. ἐφ. (67, 175, 244), see n. on p. 224 supra.

ἀρχή. 39, 56, 192, 196, 268. Beginning: of a clause or sentence. Lat. principium.


ἀσεμνός. 189. Undignified. Lat. dignitatis exprs, minime venerandus. Late,—Dionys. Hal., Plut., π. ὑψ., Lucian. (Sometimes said to occur in Aristotle, but not found in any genuine writing of his.)

ἀστείομος. 128, 130. Witticism: (‘the merry scoff; otherwise the civil jest,’ Puttenham). Lat. urbanitas (ἀστείομοι = facetiae).
The word is late,—Dionys. Hal., π. ὑψ., etc. In the same sense ἀστεῖζεσθαι (§ 149), though the particular form seems to be more specifically Attic. In § 114 ἀστεῖος is found, but with a moral rather than an intellectual connotation.


ἀνυνήθης. 77, 190, 208, 221. Unusual. Lat. inusitatus.

ἀσφαλῆς. 19, 41, 78, etc. Safe. Lat. tutus. Especially applied to a 'safe,' as opposed to a 'risky' (κυννωνᾶς), use of language. In the same way ἀσφαλίζεσθαι (85, 193) means 'to ensure,' 'to safeguard,' 'to place beyond criticism': late,—Polybius, Diodorus, Josephus, N. T. Cp. ἀσφάλεια, § 287.


ἀτακτοτρώως. 53. With some negligence. Lat. inordinatus. The comparative, in this form, is ἄτρ. ἐπ.

ἀτερπῆς. 134, 303, 304. Disagreeable, disgusting. Lat. insuavis, odiosus.

ἀτέχνως. 68. Inartistically. Lat. sine arte, inartificialiter.—ἀτέχνως (‘simply,’ ‘entirely’) is found in §§ 1, 5, 68, 71, 266. It will be noticed that the word occurs twice in § 68, and that everywhere (except in § 1) P gives the accent not as ἀτέχνως but as ἀτέχνως. Probably the distinction by accent is arbitrary in origin, though convenient in practice.—ἀτέχνως (= ἀληθῶς) was regarded as specifically Attic.

ἀτυχικῶς. 177. To write in the Attic dialect. Lat. atticissare. In the same section Αττικὴ γλώσσα is used, and in § 175 the practice of οἱ Αττικοὶ is mentioned.

ἀυτοσχέδιαξεν. 224. To improvise. Lat. ex tempore facere s. dicere. Cp. Dionys. Hal. de Comp. Verb. c. 25 πολλὰ γὰρ αὐτοσχέδιαξε μέτρα ἡ φύσις, and Aristotle’s use of αὐτοσχεδίασμα in Poetics c. 4. The word is classed as specifically Attic by the ancient grammarians.

ἀυτοφυῆς. 27, 300. Self-engendered, spontaneous, natural. Lat. naturalis. The same idea is expressed by the words quae sua sponte nascuntur and innatus in the following passages: Tac. Dial. de Or.
271

c. 6 "sed extemporalis audaciae atque ipsius temeritatis vel prae-
cipua iucunditas est; nam in ingenio quoque, sicut in agro, quam-
quam grata quae diu serantur atque elaborentur, gratiora tamen
quae sua sponte nascuntur;" Quintil. ix. 3, 74 "nam per se frigida
et inanis affectatio, cum in acres incidit sensus, innatam gratiam
videtur habere, non acessitam."

άφρόντιστος. 300. Unstudied. Lat. incuriosus. See s. v. φρονίς.

άχαρις. 137, 139, 302, 303, 304. Graceless, uncouth, coarse. Lat.
invenustus.—In a similar sense ἀχάρις in §§ 130, 139; with the
same doubt, as to the termination -τος or -στος, which presents itself
in ἐπιάχρις and εὐχάριστος.

ἀψυχος. 81. Inanimate. Lat. animae expers, inanimus. Used
here in its literal sense, as the opposite of ἐμψυχος in the same
section; not applied in the π. ἐρμ. to lifeless writing, Lat. exsanguis.

βάσανος. 201. Torture. Lat. quaestio, poena. A late word in
the metaphorical sense,—LXX., N. T., Lucian, etc.; applied
to language itself in π. υψ. x. 6 τῷ μὲν συνεμπίπτοντι πάθει τὸ ἔτος ὁμοίως
βασάνισεν.

βάσις. 206. Step. Lat. clausula. For βάσις as meaning a
rhythmic clause, see Cope's Introduction to Aristotles Rhetoric
p. 388, n. 4: "βάσις in rhythm corresponds to ποίησ in metre. It
takes its name from the 'step' in marching or dancing." To the
passages there quoted from Plato and Aristotle may be added π. υψ.
xxxix. 2 καὶ βάσιν ἐνδοὺς τινα ῥυθμοῦ πρὸς ταύτην ἀναγκάζει (sc. ὁ αὐλὸς)
βαίνειν ἐν ῥυθμῷ, where βάσις ῥυθμοῦ clearly = 'numeri incess.'
The 'safe step' is one of which the penultimate syllable is long, in
contradistinction to iambic endings which are regarded by Dionysius
as ἀνέδραστοι and ἀπερέγραφοι (Blass, Att. Bereds. 2 i. 135 n. 2).

βία. 246. Violent movement. Lat. violentia. τὸ δύσφθογγον is
here meant by ἥ βία, as the context shows.

βούλεσθαι. 2, 28, 231. To be designed, to tend. Lat. velle. Cp.

Quintil. viii. 3, 82 "ac merito laudatur brevitas integra; sed ea
minus praestat, quotiens nihil dicit nisi quod necesse est (βραχυ-
λογίαν vocant, quae reddetur inter schemata), est vero pulcherrima,
cum plura paucis complectitur." So βραχυλογεῖν (§ 242), and βραχυ-
λόγος (§§ 7, 214). For the βραχυλογία of the Lacedaemonians, see
DEMETRIUS ON STYLE

Plut. Lycurg. Vit. c. 19; theirs was the brevitas imperatoria of Tacitus (Hist. i. 18).—βραχύτης occurs in §§ 9, 121; βραχύς in 207, 242.

γελοῖος. 126, 163, 170, etc. Laughable. Lat. ridiculus. The difference between τὸ γελοῖον and τὸ εὐχαρι is explained in § 163. The deprecating attitude which so many ancient writers assumed towards laughter is reflected in Quintil. vi. 3.—γέλος occurs in §§ 168, 169; γελὰν, 163, 168, 260; γελωτοποιὰ, 128; γελωτοποιῶν, 24, 168.

γλαφυρός. 36, 127, 128, 138, 178, 179, 183, 184, 186. Smooth, polished, elegant: χαρακτήρ γλαφυρός being one of the four types of style. Lat. politus, floridus, ornatus, elegans. Fr. élégant, orné. Cp. Dionys. Hal. de Comp. Verb. c. 23 ἢ δὲ γλαφυρὰ καὶ ἀνθρώπα σύνθεσις: and de adm. vi dic. in Dem. c. 40 ἢ δὲ μετὰ ταύτην ἢ γλαφυρὰ καὶ θεατρικὴ καὶ τὸ κομψὸν ('neat') αἰροφανές πρὸ τοῦ σειμον ('grand') τοιαύτην ὀνομάτων αἰεὶ βουλεῖται λαμβάνει τὰ λειτάτα καὶ μαλακῶτα, τὴν εὐφονίαν θρηματίζει καὶ τὴν εὔμελεαι, εἶς αὐτῶν ἢ τὸ ἱδν. It is to be noted that many of the illustrations of this style given in the π. ἐρμ. are taken from the lyric and comic poets. Reference may also be made to D. H. p. 18 and π. ὕψ. p. 196.—The noun γλαφυρότης occurs in § 258.

γλώσσα. 177. Dialect. Lat. lingua, dialectus.—The word does not in the π. ἐρμ. bear the Aristotelian sense (Poetics and Rhetoric) of 'foreign term': for which see D. H. p. 187, s. v. γλώσσαματικός.

γνώμη. 9 (bis), 110, 170. Maxim. Lat. sententia. The principle of the γνώμη is expounded by Aristotle (Rhet. ii. 21, 15): ἢ μὲν γὰρ γνώμη, ὡσπερ εὐρήτα, ἀπόφασις καθόλου ἐστὶν, χαίροντα δὲ καθόλου λεγομένον ὀ κατὰ μέρος προϋπολαμβάνετε τυγχάνοντι: οἷον εἰ τις γείτος τύχοι κεχρημένοι ἢ τέκνος φαύλος, ἀποδέχετ' ἢ τοῦ εἰπότος 'οὐδὲν γειτονία χαλεπώτερον' ἢ ὅτι 'οὐδὲν ἡλιθιότερον τεκνοποιῶν,' ὡστε δὲ στοχαζόμεθα πῶς τυγχάνοντο ποια προϋπολαμβάνετε, εἴδοσεν περὶ τούτων καθόλου λέγειν. Ταύτην τε δὴ ἔχει μιᾶν χρήσιν τὸ γνωμολογέων, καὶ ἐτέρων κρείττων ἴθικος γὰρ ποιεῖ τοὺς λόγους. The γνώμη may be said to differ in these two points (viz. general application and moral purpose) from the ἀπόφθεγμα, which is a dictum or bon mot, and is especially used of the Λακωνικὰ ἀποφθέγματα, mentioned by Aristotle (Rhet. ii. 21, 8) and collected by Plutarch. On the use of γνώμαι by Demosthenes there are some good remarks in Rehdantz-Blass, Rhetorischer und stilistischer Index pp. 20, 21.—
γνωμολογεῖν occurs in § 232, and γνωμολογικός in § 9. The latter is late, occurring (if we except the Rhet. ad Alex.) not earlier than Theon's Progymnasmata. But γνωμολογεῖν and γνωμολογία are found in Aristotle's Rhetoric.

γράμμα. 48, 69, etc.  Letter : of the alphabet.  Lat. littera.

γραφή. 120, 196, 215, 226.  Writing, composition (in the wide sense).  Lat. scriptio.  This use is found in Philodemus and Strabo. In § 226, stress is laid on the distinction between written and spoken style: in fact, the γραφική λέξις of § 193 is kept in view.  (In § 76 γραφικός means 'pictorial,' as ζωγραφικός in the same section.)  Cp. D. H. p. 187.

γρίφος. 153.  Dark saying.  Lat. grißus. The γρίφος is thus distinguished from the αἰνιγμα by Schol. Aristid. p. 508: γρίφος δὲ ἔστιν οὐχ ὡς ἐνιοῦ φασί, ταῦταν τῷ αἰνίγματι διαφέροντο γάρ, ὅτι τὸ μὲν αἰνιγμα ὁμολογεῖ τις ἁγνοεῖν, τὸν δὲ γρίφον ἁγνοεῖ δοκῶν ἐπίστασθαι, οἶον αἰνιγμα μὲν ἔστι τὸ τῇ δύτουν, τῇ τρίτουν, τῇ τετράτουν; ἐναύθα δὴ λούν τῷ ἐρώτημα.  γρίφος δὲ οἴον Ἐκτορά τὸν Πράμον Διομήδης ἔκτανεν ἀνήρ. ἐναύθα δοκεῖ μὲν εἴδεναι τῷ ἤρθεν, ἁγνοεῖ δὲ, ὅτι διομήδης ἦν ἁνήρ ὁ Ἀχιλλεύς. Thus the one frankly presents itself as an enigma, riddle or conundrum; while the other, with its element of ambiguity and mystification, is an έκίνους or double entendre.


δεικτικός. 289.  Demonstrative.  Lat. demonstrativus.

δεινός. 7, 8 ff.; 240 ff.; passim.  Forceble, vigorous, vehement: χαρακτήρ δεινός being one of the four types of style.  Lat. gravis, vehemens.  Fr. énergique, vèhèment.—Reference may be made to D. H. pp. 187, 188 s. v. δεινότης.  With the passage there quoted (on p. 188) from Dionys. Hal. ad Amm. ii. may be compared τ. ἐρμ. § 283 πάσα δὲ ἐκκλησίς δεινός, ἐπειδὴ φοβερὸν; § 255 ἀλλ' οὐτ' ἂν ὁ λέγων δεινός ('formidable') οὔτως ἐδοξεῖν, οὔτε ὁ ὀφίς αὐτός; § 241 τὸ γὰρ μῆκος ἐκλείπει τὴν σφοδρότητα, τὸ δὲ ἐν ὀλίγῳ πολὺ ἐμφανώμενον δεινότερον (cp. § 274).  Perhaps in the τ. ἐρμ. (as compared with the Scripta Rhetorica of Dionysius) δεινότης carries with it less of that idea of hitting the mark which is so well illustrated from Plato and Aristotle by Rehdantz (op. cit. p. 57).  In Dionysius (as later in Hermogenes) the word sums up the oratorical virtues, especially as seen in Demosthenes.  In the τ. ἐρμ., it is only one of four types of R.
style; it is indeed chiefly illustrated by examples drawn from Demo-
sthenes, but it is not associated solely with him, as appears from the
expressions τῆς Δημαδείου διενότητος (§ 286) and ἡ νῦν κατέχουσα

Debe nótētēs occurs in § 240 and passim (the plural δεινότητας being
found in § 243: cp. μεγέθη § 5).—δείνωσις in § 130 means ‘intensifi-
cation’: cp. Quintil. vi. 2, 24 “haec est illa, quae δείνωσις vocatur,
rebus indignis, asperis, invidiosis addens vim oratio; qua virtute
praeter alias plurimum Demosthenes valuit.”

Δημαδεία. 282. Sayings of the orator Demades. Lat. dicta De-

Δημοσικός. 177, 232. Popular: applied to the Attic dialect and
to proverbs. Lat. popularis, communis. In § 294 ὁ Ἀθηναίων δῆμος
is used of the Athenian democracy.

Διάλογος. 223 (bis), 224. Dialogue. Lat. dialogus. So διάλο-
γικός in §§ 19, 21, which may be conveniently rendered ‘conversa-
tional,’ though the illustration employed in § 21 shows that the
formal Dialogue is chiefly meant. διάλεγονται occurs in §§ 167, 225,
289; while in § 167 χορὸς διάλεκτικὸς means a ‘conversational chorus’

Διάλευκαν. 13, 15, 21, 46, 192, 193, 271, 301. To break up. Lat.
dissolvere. The perf. participle pass. is found in several of these
sections, with the same sense as διερρήμενος (p. 275 infra). In view of
the meaning borne by διάλευκαν elsewhere in the π. ἐρμ., the reading
διάλυσαντας in § 288 seems unlikely.—διάλυσις = asyndeton, §§ 66, 269.

Διάνυσσα. 2 (quinquies), 3 (quater), 30, 38, 44 et passim. Thought,
sentence. Lat. sententia. διανύσα, ‘thought’ or ‘notion,’ in §§ 30,
239.

the use of διερρήμενος in § 13.

Διεσπασμός. 68. Dislocation: of style. Lat. divulsio. Late
word,—LXX., Plutarch, etc. Cp. the use of διεσπασμένος in § 303.

Διατάξειν. 59. To place in order. Lat. digerere, ordine collocare.
Fr. ordonner.

Διαιχωρίζειν. 180. To divide. Lat. separat.

διήγημα. 8, 137, 201, 241, 270. A narrative. Lat. narratio. Fr. récit. Late,—LXX., Polyb., Dionys. Hal.; though the adj. διηγηματικὸς is thrice used in the latter part of the *Poetics.* διηγηματικὸς occurs in π. ἐρμ. 291. The distinction drawn between the two words by a scholiast (quoted in Volkmann's *Rhetorik,* p. 150 n. 1) is: διαφέρει δὲ (διήγημα) διηγήσεως, τῷ ταυτὴν μὲν εἶναι καθολικωτέραν, ἰκεῖνο δὲ μερικώτερον. The same distinction holds between ποίησις and ποίημα, the former being appropriately applied (say) to the entire *Iliad,* the latter to Book xviii. (*Οπλοποιία*).


διημαρτημένοις. 12, 21, 70. Resolved, disjointed, loose. Lat. divisus, dissolutus. (Also διαφέρει and διαφέρεται in § 1, διαφερήστα in § 70; in § 1 'to joint,' or 'to articulate,' is perhaps nearer the meaning than 'to disjoint,' which is more depreciatory than the Greek original.) See Aristot. *Rhet.* iii. 9, 7 (with Cope's note); Cope's *Introduction,* pp. 306 ff.; Ernesti, *Lexicon Technologiae Graecorum Rhetoricae,* pp. 74, 75. Aristotle (*Rhet.* iii. 9, 1) distinguishes the λέξις εἰρημένη (= διηρημένη, διασέλυμένη, διερρημένη in π. ἐρμ.) from the λέξις κατε-στραμμένη. For Herodotus as the leading representative of the λέξις εἰρημένη, cp. Norden *Kunstprosa,* 1. pp. 27, 38—41; Navarre *Essai sur la Rhétorique grecque avant Aristote,* pp. 86, 112; Sandys *Isocr. Dem. et Panegyr.,* p. xii. Some useful references to Cicero's rhetorical works will be found in Causseret *Étude sur la langue de la Rhétorique et de la critique littéraire dans Citéron,* pp. 20, 148.

διθέραμβος. 78. Dithyrambic poetry. Lat. dithyrambus. Also διθυραμβῶδης 116, διθυραμβικός 143, διθυραμβικός 91.

δίκωλος. 34, 252. With two 'members.' Lat. bimembris.

διλογία. 103, 211, 212. Repetition. Lat. iteratio, repetitio. So διλογεῖν 197, 267. It is clear from §§ 211, 212 that the repetitions meant are such as those found in the following English examples:

"Cannon to right of them, | Cannon to left of them, | Cannon in front of them | Volley'd and thunder'd" (Tennyson *Charge of the Light Brigade*); "By my saying she saith to you, in your ears she saith, | Who hear these things, | Put no trust in men's royalties, nor in great men's breath, | Nor words of kings" (Swinburne *Super
Flumina Babylonis); "Stars in the firmament above him beaming, Stars in the firmament, alive and free, Stars, and of stars the innumerable streaming. Deep in the deeps, a river in the sea" (F. W. H. Myers Saint Paul). The second of these passages is, perhaps, the best illustration of διλογία, as distinguished from the other figures denoting rhetorical repetition. Cp. the repetition of "days" and "years" in Genesis xlvii. 9 "The days of the years of my pilgrimage are an hundred and thirty years: few and evil have the days of the years of my life been, and have not attained unto the days of the years of the life of my fathers in the days of their pilgrimage." So also Book of Daniel iii. 1—18.


διφθογγος. 72, 73, 207. Having a double sound, a diphthong. Lat. diphthongus.

δράμα. 62, 156. Action, play. Lat. fabula. The use of the word δράμα with reference to the Iliad and to Sophron's Mimes is interesting: cp. the article by Mr H. Richards in the Classical Review xiv. pp. 388—393. For the Iliad, cp. π. ὑψ. ix. 13 τῆς μὲν Ἰλιάδος γραφομένης ἐν ἀκμῇ πνεύματος ὁλον τὸ σωμάτιον δραματικὸν ὑπεστήσατο.

δυσήκοος. 48. Unpleasant to the ear. Lat. molestus auribus. Hardly found with this meaning elsewhere; and a late word altogether.

δυσκατόρθωτος. 127. Hard to accomplish. Lat. qui recte effici vix potest. Late,—Galen, Chrysostom, etc.


δύσφθογγος. 246. Harsh-sounding. Lat. asper, difficilis enuntiatus. The word is not found elsewhere.

δύσφωνος. 69, 70, 105. Harsh-sounding. Lat. asper, difficilis enuntiatus. A late word, found elsewhere only in Pollux. Late also is δυσφωνία, §§ 48, 105.

δυσρίξειν. 177. To write in the Doric dialect. Lat. sermone uti Dorico. Cp. Δωρισμός, in the same section.

GLOSSARY

p. 189 for illustrative passages, and see p. 194 ibid. for kataškeunì and kataškeuáçω, which do not occur in the π. ἔρμ.

έγκώμιον. 170, 301. Eulogy. Lat. laudatio. Fr. éloge. So ἐγκωμιαστικός 120, and ἐγκωμιάζω in the same section. ἔπαυνος occurs in §§ 168, 292, 295; when this is distinguished from ἐγκώμιον, it means commendation for isolated acts rather than a sustained eulogy.

έδρα. 183, 206. Foundation. Lat. sedes. By ἐδρα is meant a termination (of a clause or period) containing some long syllables. Cp. Dionys. Hal. de adm. vi dic. in Dem. c. 38 ὄνοματι χρήσθαι φιλεῖ μεγάλοις καὶ μακροσελάβοις * * καὶ ταῖς ἐδραῖς αὐτῶν εἶναι πλουσίως πάνω βεβηκήναι: ibid. c. 40 εὐκόρνηφοι δὴ φαίνονται (sc. οἱ ῥυθμοὶ) καὶ εὐγραμμοὶ διὰ τούτο καὶ εἰς ἐδραν ἀσφάλῃ τελευτᾷ: id. de Comp. Verb. c. 23 οὐ δετεί (sc. ἡ γλαφυρὰ σύνθεσις) καθ’ ἐκατόν ὄνομα εκ περιφανείας ὁράσθαι, οὐδὲ ἐν ἐδρα πάντα βεβηκήναι πλατεία τε καὶ ἀσφάλει, οὐδὲ μακροῦ τοὺς μεταξύ αὐτῶν εἶναι χρόνους, οὐδ’ ὅλως τὸ βραδὺ καὶ σταθερὸν τοῦτο φίλον αὐτῇ.


ἐιρωνεία. 291 (bis). Assumed ignorance, dissembling: ‘the dry mock,’ Puttenham. Lat. illusio, simulatio. Cp. Aquila Rom. (Halm, p. 24) “εἰρωνεία, simulatio, frequentissima apud oratores figura, ubi aliud verbis significamus, aliud re sentimus”; and Rhetor. ad Alex. 21 εἰρωνεία δὲ ἐστὶ λέγειν τι μὴ προσποιούμενον λέγειν, ἢ ἐν τοῖς ἑναντίοις ὄνομασα τὰ πράγματα προσαγορεύειν. It is to be noticed that Philodemus (περὶ κακίων x. 22, 38) uses ἀμφίβολος of expressions such as ὁ γενναίει which exemplify the Attic εἰρωνεία.

ἐκτασις. 185, 206, 207. Extension: especially applied to the lengthening of short syllables. Lat. extensio, productio. The verb
DEMETRIUS ON STYLE

ἐκτείνειν is found in §§ 6, 8, 9 (here the middle voice is given by P: perhaps wrongly), 183, 202, 241.


ἐκφέρειν. 94, 124, 142, 164, 176, 220. To utter: with various cognate meanings. Lat. edere, promere.

ἐκφράζειν. 165. To elaborate. Lat. verbis ornare, ornate aliquid enuntiare. The term ἐκφράσις seems to belong to the later rhetorical age—that of the προγυμνάσματα.

ἐκφανεῖν. 15. To pronounce, to deliver. Lat. pronuntiare, clara voce edere. (ἐκφώνησις is sometimes used not only for 'pronunciation,' but also for 'exclamation' and in later times for the 'peroration of a sermon.')

ἐμβολή. 39. Impact. Lat. iniectio, impetus. If the text is sound, the literal meaning seems to be, 'because the very impact of the member must be both an impressive beginning and (an impressive) end.' But the καὶ before τὴν ἐμβολήν is unnatural, and ἄρχὴν may be a gloss on ἐμβολήν, though the real meaning of the word is 'impact' rather than 'opening': cp. π. ὑψ. xx. 2, 3, where (as here) ἐμβολή and πλήσεων are found together.


ἐμπαθώς. 28. With emotion, with feeling. Lat. cum affectu.

ἐμφασίς. 47, 57, 130, 171, etc. Appearance, hint, impression, etc. Lat. species, significatio. The corresponding verb ἐμφαίνειν is employed some twenty or thirty times in the treatise, e.g. § 171. ἐμφαντικός, 'indicative,' occurs in § 283; and ἐμφατικός, 'striking,' in § 51 (the difference in spelling being apparently designed). Both ἐμφαντικός and ἐμφατικός are late,—Plutarch, etc. A figure of ἐμφασίς was recognised: cp. Volkm. Rhet.² pp. 445, 446; Quintil. viii. 3, 83, ix. 2, 3; Tiber. π. σχημ. and Tryph. π. τρόπων (Sp. Rhet. Gr. iii. 65 and 199).


ἐναλλάσσειν. 60. To vary, to substitute. Lat. immutare. The literal meaning in § 60 is 'with the grammatical case thus varied'
(i.e. with the nominative substituted for the more obvious genitive). Cp. D. H. p. 190, s. v. ἐναλλαγή.

ἐνάργεια. 208, etc. Vividness. Lat. evidentia, illustratio. Fr. évidence. See π. ὑψ. p. 197 and D. H. p. 190, with the examples there quoted. The words ἐνάργεια and ἐναργής (§ 50, etc.) correspond to such English words as ‘realism,’ ‘life-like,’ ‘telling,’ ‘graphic.’ Cp. Rhet. Lat. Min. (p. 62, Halm): “ἐνάργεια est figura, qua formam rerum et imaginem ita oratione substituimus, ut lectoris oculis praesentiaeque subiciamus.”

ἐνέργεια. 81, 82. Activity, actuality. Lat. activa. Cp. Aristot. Rhet. iii. 11, 1—3, with Cope’s notes ad loc. and his Introduction pp. 316, 318. So ἐνέργειν § 81, and ἐναργῆς § 266.

ἐνθύμημα. 30, 31, 32, 33, 109. Enthymeme. Lat. enthymema, sometimes ratiocinatio. Cp. D. H. p. 190 for various references, to which should be added Cope’s Introduction to Aristotle’s Rhetoric pp. 101 ff., and De Quincey’s “Essay on Aristotle’s View of Rhetoric” (where he follows Pacius and Facciolati). The author of the π. ἐρμ. marks clearly the distinction between the enthymeme and the period, the latter referring to the form, the former to the content whether conveyed in a period or not. It is noteworthy, as probably pointing to the use of a common source, that Quintil. (v. 14, 4) draws the same illustration from Demosthenes as is found in π. ἐρμ. § 31: “optimum autem videtur enthymematis genus, cum in propositione dissimili vel contraria ratio subiungitur, quale est Demosthenis, non enim, si quid unquam contra leges actum est, idque tu es imitatatus, idcirco te convenit poena liberari; quin e contrario damnari multo magis. nam ut, si quis eorum damnatus esset, tu haec non scripisses; ita, damnatus tu si fueris, non scribet alius.” See further s. v. μάχη, p. 291 infra.


ἐνυφαίνειν. 166. To weave into the texture (of a poem). Lat. intexere.

ἐξαίρειν. 119, 122, 123, 234, etc. To exalt, to heighten: of style, and the like. Lat. efferrre.

ἐξάμετρον. 1, 4, 12, 204. A line (sc. επος) consisting of six metres or measures, a hexameter. Lat. hexametrum.

ἐξαπλοῦν. 254. To unfold, to state outright. Lat. explicare, explanare, distincte aliquid exponere. Cp. the paraphrase of Gregor.
Cor. (Walz, vii. 2, 1170) δεινότερον γὰρ τὸ ὑπονοούμενον, τὸ δὲ ἐξαπλωθὲν καταφρονεῖται, καὶ γελοῖον τὸ πρώθηλον λέγειν. A late word in prose, —Sextus Empiricus, etc.; the fact that it occurs in the Batrachomyomachia (l. 106) may be added to the other indications of late date which that poem presents.

ἔξαθεναὶ. 50. To fail in strength. Lat. deficere.


ἐπαμφοτερίζειν. 176, 291. To partake of two characters, to be ambiguous. Lat. aniceps esse.

ἐπαναληψις. 196 (bis). Epanalepsis, resumption (‘echo sound,’ Puttenham). Lat. iteratio (cp. Rutilius Lupus, Halm p. 8). By ἐπαναλήψις the author of the π. ἰρμ. seems to understand not simply a ‘repetition’ (ἀναδιπλωσις, and the like), but what might be termed a ‘resumptive repetition.’

ἐπανάστασις. 278. Rise in rhetorical tone. Lat. elata compositio, oratio assurgens. The metaphor may be medical, that of a ‘rising’ or ‘swelling’ on the person.

ἐπαναφορά. 61 (bis), 268. Recurrence, repetition. Lat. repetitio. Identical with ἀναφορά (q. v.), as may be seen from § 268. The corresponding verb ἐπαναφέρειν occurs in §§ 59, 268.

ἐπιδείκνυσθαι. 225, 300. To make a rhetorical display. Lat. se ostentare, declamare.

The reference is to the ἐπιδεικτικῶν γένος, ‘l’écloquence d’apparat.’ In § 108, ἐπιδείγματα is used of the appointments in the mansions of the rich.


ἐπικοσμεῖν. 106 (ter), 133. To adorn, to embellish. Lat. ornare.
GLOSSARY

ἐπιλέγειν. 32, 109, 111, 137. To make an additional statement, to add. Lat. adiungere.

ἐπιμονή. 280. Ondwelling, lingering, elaboration (‘the figure of abode,’ Puttenham). Lat. commoratio (Auct. ad Her. iv. 45, Cic. de Orat. iii. 53). Cp. τ. ψ. p. 199. What is meant is ‘a fuller expression of the point’; the repetition is of the sense, rather than simply of the words.

ἐπιπληθύνειν. 156. To superabound. Lat. accrescere. The verb, in this form, occurs only here: ἐπιπληθύνειν is, however, found in the LXX.


ἐπισφαλής. 27, 80, 98, 286, 294. Dangerous. Lat. lubricus, periculosus. Cf. the use of κυσίνωδης and ἄσφαλής in § 80, and see s. v. ἄσφαλής, p. 270 supra.

ἐπιτάφιος. 266. A funeral oration (sc. λόγος). Lat. funebris oratio.

ἐπιτραγῳδεῖν. 122. To declaim in tragic tones, to rant. Lat. tragico more rem amplificare. It is to be noted that this verb (not a common one) occurs in Theophr. Hist. Plant. ix. 8, 5: possibly it was also used in his περὶ λέγεως. It is found in Dionys. Hal. de Thucyd. c. 28.

ἐπιφέρειν. 34, 85, 106, 122, etc. To add, to subjoin. Lat. adiungere. Cp. ἐπιφέρα in § 196. In § 122 the meaning is the late one of ‘adduce’ or ‘cite’ (Lat. laudare): cp. Dionys. Halic. de Comp. Verb. c. 4 καλὸς ἀν ἔχοι τὰ Ἑὐρυτίδεια ταῦτα ἐπενεγκεῖν. (P gives ἐποιήσαμεν in § 122; but Hemsterhuis’ conjecture ἐποίησαμεν has been adopted in the text.)


DEMETRIUS ON STYLE

37, 62. Verse, line. Lat. versus. Used with special reference to 'Epic' poetry.

ἔρμηνεια. 1, 12 (bis), 13, 14, passim. Expression, style.' Lat. elocutio. Fr. élocution. Ital. elocuzione. The meaning of ἔρμηνεια, as a rhetorical term, is discussed in the Classical Review, xv. 252 ff. The περὶ ἔρμηνειας, as its title and contents show, treats of style (prose style in particular), and is an essay on literary expression or composition with special reference to the four types of style. 'Concerning Style' is the most convenient modern rendering, though the word 'style' suggests the pen in hand, whereas ἔρμηνεια, λέξις and φράσις suggest rhetorical expression, the spoken word of the orator. The Latin elocutio likewise connotes delivery, and is clearly a better rendering than interpretatio; the definition of elocutio given by the Auctor. ad Herennium i. 2, 3 ("elocutio est idoneorum verborum et sententiarum ad inventionem accommodatio") might stand for a definition of ἔρμηνεια itself. On the use of λέξις, φράσις, and ἔρμηνεια there are some good remarks in G. Thiele's Hermagoras, pp. 140—143. Among other things, he points out that in certain phrases λέξις, as the original term, always held its ground; we never find σχήματα ἔρμηνειας, for example. But a comparison of § 136 with § 156 shows the substantial identity of λέξις and ἔρμηνεια in the π. ἔρμ.

ἔρμηνειαν. 46, 120, 121 (bis). To express, to phrase. Lat. exponeere. Cp. Dionys. Hal. de Comp. Verb. c. 3 πραγμάτων λεγώ καὶ βιωτικά, ἔρμηνευόμενα ὑπέρευ, and de adm. vi dic. in Demosth. c. 26 ὁ δαμάνοις ἔρμηνευοι Πλάτων. It is one of the advantages of ἔρμηνεια as a term for style that a corresponding verb exists side by side with it. The English verb 'to phrase' is as old as King Henry VIII. (Act I. Sc. I. l. 34); in French, 'phrasier' is (to judge from Hatzfeld and Darmesteter's dictionary) comparatively recent.


eὐήκοος. 48, 258, 301. Pleasant to the ear. Lat. auditu incundus. As stated in the Introduction, p. 56, the word is late; but it should have been there added that it is late in this sense only. In other senses it is found as early as Hippocrates and Aristotle.

eὐημερεῖν. 298. To have a good time, to flourish. Lat. secunda fortuna uti. This verb, together with the corresponding noun and adj., is classical; here it is used of the success of the Socratic dialogues.
GLOSSARY


eὐκαταστρόφως. 10. With a happy turn. Lat. callide. The word is ἀπ. εἰρ.

eὐκαταφρόνητος. 4, 77, 207. Contemptible. Lat. abjectus, humilis. Cp. τ. ὕψ. iii. 1 ἐκ τοῦ φοβηροῦ κατ' ὁλόγον ὑπονοοῦτει πρὸς τὸ εὐκατα-

φρόνητον, and Dionys. Halic. de Comp. Verb. c. 2 εὐκαταφρόνητα καὶ 

tαπεινὰ λαβόντες ὀνόματα.

eὐμίμητος. 286. Easily copied. Lat. imitabilis. The word is used by Plato (Rep. x. 605 a). The τ. ἐρμ. is rather fond of compounds in εἰ-, e.g. εἰμεγέθης (‘good-sized’) in § 76, which, like εὐμίμητος, is a classical word.

εὐπαγής. 176 (bis). Well-proportioned, well-compounded. Lat. compactus, coagmentatus. Used of a word which is composed of vowels and consonants in fairly equal proportions and so escapes the two extremes denoted by the adjectives λεῖος and τραχύς.


εὐρυθμός. 42, 117. Rhythmical. Lat. numerosus, moderatus (Cic. de Orat. iii. 48, 184; ii. 8, 34). The word is used by Aristotle (Rhet. iii. 8, 7). P, however, gives εὐρυθμοῖς or ἐρυθμοῖς in §§ 42, 117, 301; for the distinction between εὐρυθμοῖς and ἐρυθμοῖς, cp. Dionys. Hal. de Comp. Verb. c. 11 ad fin.


eὐτραπελία πεπαιδευμένη ὑβρις ἔστιν.

εὐφημισμός. 281. Euphemism. Lat. vocabulum boni ominis adhibere. This tendency of speech is well described in the same section by the words: ὁ τὰ δύσφημα εὐφήμα ποιῶν καὶ τὰ ἄσεβήματα εὐσεβή-

ματα. So Eustathius on Odys. i. 121 ἐστὶ τὸ σχῆμα εὐφημισμὸς, ἀγαθῇ κλησθεὶ περιστέλλων τὸ φαύλον, ἀστερ καὶ τὰς Ἔρων Ἐμενίδας 

dia τὸ εὐφήμον κατωφόλακας καὶ τὰς ὀνείρειας ὀνείρας.

εὐφωνία. 68, 69, 71, 175. Euphony, musical sound. Lat. vocis dulcedo s. suavitatis. So εὐφωνος, §§ 70, 255 (cp. Cic. Or. 24, 80
"simplex probatur in propriis usitatissimique verbis, quod aut optime sonat aut rem maxime explanat"). In this sense, εὔφωνία is a late word, occurring in Dionys. Halic., etc. Cp. Quintil. i. 5, 4 "sola est, quae notari possit velut vocalitas, quae εὔφωνία dicitur; cuius in eo delectus est, ut inter duo, quae idem significant ac tantundem valent, quod melius sonet, malis." On euphony in general, cp. Rehdantz-Blass Indices, pp. 18, 3, 4, 5; and Earle's English Prose, pp. 309 ff.—In § 175, P has εὔφημία, which may sometimes have been used in the same sense as εὔφωνία: cp. Steph. s. v.

εὔχαρις. 157, 160, 163, 164, 173. Graceful, charming. Lat. lepidus, venustus. In § 168, εὔχάριστος is used to describe a man of wit, taste, and breeding.

εὔφωνευ. 126, 175. To bring in train. Lat. attrahere. In § 175, the verb is used with reference to the addition of a final v: cp. the expression νῦ εὔφωνευτικόν.

ζωτικός. 81. Full of life. Lat. vitalis. ζωτικαῖς ενεργείας = vitalibus actionibus.

ηδονή. 78, 180, 181, 182. Charm. Lat. iucunditas, voluptas. Fr. charme, agrément, attrait. Cp. ηδονή, §§ 15, 166, 173, 174; and D. H. p. 193. The adj. ηδονή is used of style in Aristot. Rhet. iii. 12, 6 (quoted on p. 39 supra); but the noun in this application seems not to be earlier than Philodemos and Dionysius.


ημιμετρον. 1. Hemistiche, half-line. Lat. metrum dimidiatum. ημιμετρόν is used elsewhere in the same sense. Cp. § 180.

ηρφός. 5, 42. Heroic. Lat. herous. The word is especially applied to the hexameter line, and to spondaic feet, though it is elsewhere used of dactyls also as forming part of a hexameter, and sometimes of anapaests. Cf. Plat. Rep. iii. 400 B; Aristot. Rhet. iii. 8, 4 (with Cope's notes); Cic. Or. 57, 192; Quintil. ix. 4, 88.—In § 204 ἡρφίκος is found.

ηχος. 71, 73, 82, 185. Sound. Lat. sonus. In § 73 ηχος seems to mean 'breathing,' 'spiritus'; though the usual term for this is πνεῦμα.
In §§ 42, 68, 174, 299 ἄχωδος (a late word) occurs, with the meaning ‘noisy,’ ‘sonorous,’ ‘resonant’: Lat. clamosus, sonorus.

θαυμασμός. 291. Eulogy. Lat. admiratio. The word is late—Philodemus, Plutarch, Hermogenes, etc. It is curious that a word of analogous formation, ἐξέτασμός (for ἐξέτασις) occurs in Demosth. de Cor. § 16 and nowhere else in classical literature, not being found again till the time of Plutarch.—In § 165, θαῦμα = θαυμαστόν i.e. ineptum: cp. π. ὑψ. iv. 2 θαυμαστή γε τοῦ Μακεδόνος ὃ πρὸς τὸν σοφίατόν σύγκρισις.

θέσις. 63, 145. Use, application. Lat. positio, usus.


θραύσιν. 301. To shatter. Lat. infringere. Used with reference to the season, or choliambus, into which Hipponax converted the iambic senarius.

ταμβος. 43. An iambus. Lat. iambus. In the same section μέτρα ταμβικὰ = iambic lines.

ιδιωτικός. 15, 144, 207, 208. Not in accordance with the rules of art. Lat. vulgaris. The general sense of unprofessional shades off into the apparently opposite meanings; (1) untutored, ordinary, commonplace; (2) irregular, unique.


ισόκωλος. 25. Consisting of equal members. Lat. compar (Auct. ad Her. iv. 20: cp. Cic. Or. § 38); exaequatus membris (Aquila Rom., Halm p. 30). The meaning is illustrated (§ 25) by a sentence of Thucydides, in the second part of which τʹ (rather than τε) should perhaps be read in order to obtain an exact equality of syllables.

ιστορικός. 19. Historical. Lat. historicus. One of the τρία γένη περιόδων—that appropriate to narrative—is thus described.

ισχύς. 36, 183, 190, 203, 226, 235, 236. Spare, plain, simple, unadorned: χαρακτήρ ισχύς being one of the four types of style. Lat. tenuis (Cic. de Orat. iii. 52, 199), subtilis (Quintil. xii. 10, 58).
Fr. *simple*. The metaphor in ἰσχύος, as in ἄδρος (which is sometimes used as its opposite), was probably that of bodily condition. For the deceptive ease of the ἡρακτὴ ἰσχύος, cp. Cic. *Or.* xxiii. 76 "nam orationis subtilitas imitabilis illa quidem videtur esse existimanti, sed nihil est experienti minus," and the passage of Steele's *Guardian* quoted in Sandys' edition *ad loc*. The *De Lysia* of Dionysius should be compared with the chapter on the ἡρακτ. ἰσχύος in the π. ἐρμ. The corresponding noun ἰσχύότης occurs in §§ 14, 223.—ἀφελής and ἀφέλεια are not found in the π. ἐρμ. (cp. p. 268 supra); nor again are such familiar rhetorical terms as ψυφος, ψηφος, καθαρός, ἀνθηρός, αὐστηρός, ἄδρος, μειρακιώδης, μέτος ('intermediate' style), πολιτικός, ιδέα, γοργότης. Similarly, although κατορθοῦν and κατορθώμα occur in the treatise (§§ 122, 123), they do not bear the specifically rhetorical sense [for which see π. ὑφ. p. 202 and *D. H.* p. 194]. In fact, the Peripatetic π. ἐρμ. seems to stand far apart from Dionysius (with his Isocratic traditions) and from Hermogenes.

κακοθελία. 189, 239. *Affectation, conceit, mannerism, preciosity*: 'fond affection,' Puttenham. Lat. cacoëlia, mala affectatio (Quintil. viii. 3, 56). Fr. *affectation*. The adj. κακόζηλος is found in §§ 186, 239. Dionysius does not, I think, use κακόζηλος or κακοθελία; on the other hand, the π. ἐρμ. does not use μειρακιώδης. But τὸ κακόζηλον is found in the π. ὑφ. iii. 4 (see p. 201 *ibid.*, and cp. Hermog. in Spengel *Rhet.* Gr. ii. 256—258). ψυχρός occurs in Dionys. Hal., π. ὑφ., and π. ἐρμ., which last formulates in § 186 the distinction between ψυχρός and κακόζηλος. Volkmann (*Rhet.* p. 541) describes τὸ κακόζηλον as "das manirirte, schwälstige und alberne." Wilmowitz-Moellendorff gives an account of the word in *Hermes* xxxv. p. 28.


κακοφωνία. 219 (bis), 255. *Harshness of sound*. Lat. asperitas soni. Fr. dureté, âpreté (*des sons*). τὸ κακόστομον is used with the same meaning in π. ὑφ. xliii. 1, while Dionysius uses both ἐστόμος and ἐφὼνος (though with a different shade of meaning). κακοφωνία is a late word,—Strabo, Galen, etc.—The illustration in § 255 is of special interest, since attention seems to be called to the scansion of ὀφν (and possibly also to the neglect of the digamma in the reconstructed line).—Milton has a good example of designed caco-
phony in *Paradise Lost*, Book ii.: “On a sudden open fly, | With impetuous recoil and jarring sound, | The infernal doors, and on their hinges grate | Harsh thunder, that the lowest bottom shook | Of Erebus.”

**GLOSSARY** 287

**phony in *Paradise Lost*, Book ii.:** “On a sudden open fly, | With impetuous recoil and jarring sound, | The infernal doors, and on their hinges grate | Harsh thunder, that the lowest bottom shook | Of Erebus.”


**kampti.** 10, 17 (bis). **Bend, rounding.** Lat. *flexio, rotunditas.*

**kanow.** 87, 91. **Rule, standard.** Lat. *norma, regula.*

**katakermatizein.** 76. **To cut up, to fritter away.** Lat. *concidere.* Cp. exx. quoted in p. 201. *kermatizein* and *katakoptein* are found in § 4, where the meaning is (as Ernesti gives it) “oratio concisa, membris minutis et veluti frustulatim adspersis constans.”


**kataliketikos.** 38, 39. **Final.** Lat. *terminalis.* This late word is elsewhere used, by writers on metre, of a verse which has its last foot incomplete. Here it must have the same sense as *luktikos* or *telekos,* viz. ‘forming the conclusion.’ So *katalegein* in §§ 4, 154, and *katalagheis* (*termination*) in § 19.

**kata survivnein.** 44, 123. **To diminish, to belittle.** Lat. *conterere.* Late,—LXX., M. Aurel. Ant., Lucian, Athenaeus, etc.

**katestramenos.** 12, 21. **Compacted, close-knit.** Lat. *contortus, vinctus.* Fr. *ramassis, arrondi.* The distinction between the *le"g* *katestromebet* and the *le"g* *elromebet* is explained in Aristot. *Rhet.* iii. 9. The former denotes a periodic style (the *o"d* in *π.* *er.* § 12 being virtually = ‘to wit’), the latter a loose or running style.

**keklastrmeno.** 189. **Broken, effeminate.** Lat. *fractus, mollis.* Cp. *π.* *uv.* xii. 1 *ρυβισκος keklastrmenos l"gων kai s"sobhmeneos.*

**kivnun"dhis.** 80 (bis), 85 (bis), 127. **Hazardous, risky.** Lat. *periculisos.* Cp. the use of ‘periclitantia’ in Quintil. xi. 1, 32: “in iuvenibus etiam uberiora paulo et paene periclitantia feruntur.” The word is, for the most part, late—Polybius, Cicero, Galen (after Hippocr.), etc. *etkivn"dvo* is more usual in earlier writers, or *para-**
κεκκυδυνευμένος (Aristoph., Dionys. Hal.). κυδυνώθης and ἐπισφαλής have counterparts in ἀκίδυνος and ἀσφαλῆς, both of which occur in the treatise.—In § 40 κυδυνεύω occurs in its specifically Attic sense.

κλαυστήλως. 28. Sorry laughter. Lat. fletus cum risu. Fr. un rire méle de larmes. E. Müller (Theorie der Kunst bei den Alten, ii. 241) translates κλαυστήλως by “das weinerliche Lächeln,” and speaks of it as “eine Mischung von Lachen und Weinen, die aber freilich von Homers δακρυόν γελᾶν himmelweit entfernt ist.” Cp. Xen. Hellen. vii. 2, 9 πάντας δὲ τοῖς παρόντας τότε γε τῷ ὄντι κλαυστήλως εἶχεν, and Pollux Onomast. ii. 64. The reference later in this section to ‘fun at a funeral’ helps to fix the meaning of κλαυστήλως.


κλίμαξ. 270. Ladder, climax: (‘marching, or climbing, figure,’ Puttenham). Lat. gradatio (Cic. de Orat. iii. 54; Quintil. ix. 3, 54). Fr. gradation. Well illustrated, in the same section, from Demosth. de Cor. 179: an illustration which brings out the elaboration with which the ancient ‘climax’ was usually constructed. Rehdantz-Blass refer to: Joel i. 4, Epistle to the Romans x. 13, Shakespeare’s As You Like It v. 2. Cp. p. 255 supra.


κόμμα. 9, 10, 205, 238, 241. Short clause, phrase. Lat. incisum (Cic. Or. 62, 211; Quintil. ix. 4, 122). Fr. incise. With the definition given in § 9, cp. Spengel Rhet. Gr. iii. 28 κόμμα δέ ἐστι τὸ περιόδου καὶ κώλου ἐλαστον, and Walz Rhet. Gr. vii. 25 κόμμα φράσει βραχύ τι νόμα ἔχουσα. (Perhaps the English ‘phrase’ will serve as an approximate rendering. Cp. Earle Grammar of English Now in Use, p. 6: “For not only single words, but also groups of words are capable of being parts of speech; and when they are so, we call them phrases. And such phrases may sometimes be broken by the insertion of other parts of speech, e.g. ‘will very commonly be found,’ where will be found is a phrase.”)

κομψεία. 36. Daintiness. Lat. elegantia. The word occurs in Plato Phaedr. 101 c, and may be regarded as specifically Attic. Cp. D. H. p. 195 s. v. κομψός, and see the passage of M. Aurel. Ant. iii. 5 quoted on p. 19, n. 1 supra.
GLOSSARY


κρεμνάν. 216. To keep in suspense. Lat. suspensum tenere. Used with reference to the art of Ctesias.


κυόν. 1, 2, 3, 10, 12 (bis), 13, 22, 34, et passim. Member. Lat. membrum. Fr. membre de phrase. A subdivision of the period: defined in § 34. Hermogenes (Speng. Rhet. Gr. ii. 241) describes the κόνον as a ‘completed sense’ (ἀπηρεισμένη διάνοια). Quintilian, ix. 4, 122 ff., distinguishes carefully between the incisum (κόμμα), membrum (κόνον), and circuitus (περίοδος). In π. ἐρμ. § 2 the writer is at pains to state that he means to use κόνον of a logical division, and not of a mere pause for breath. See also Sandys Or. p. 222.

κωμικά. 169, 204, 259, 286. Comedy. Lat. comedy. In § 204 the allusion to η κωμικά η νέα seems indicative of late date. The adj. κωμικός occurs in § 128, and κωμική in §§ 143, 159. For κωμικά (§§ 150, 177) and κομικόποιος (§ 126), see notes on pp. 238, 234 supra.

κωφός. 68. Dumb. Lat. mutus. By σύνθεσις κωφή ἀτεχνις is meant “prorsus muta oratio, i.e. quae nullos numeros habet” (Goeller): cp. ἄμονοστέρα in the same context.

λαμβάνειν. 43, 49, 57, 83, et passim. To employ. Lat. adhibere.

λεῖος. 48, 68, 176 (bis), 178. Smooth. Lat. levis. In § 48 τὸ λεῖον καὶ ὅμαλῆς τῆς συνθέσεως = levis et equabilis composicio. So λεύτησις in §§ 48, 258, 299, 300. Compare λευτήσις ὄνομάτων in Dionysius (de Imit. ii. 2) with levitas verborum in Quintilian (Inst. Or. x. 1, 52), the reference in both cases being to Hesiod.
DEMETRIUS ON STYLE

§§ 21, 22, 38, et passim. Style. Lat. elocutio. Sometimes (§§ 88, 145, 184) found in the plural for 'expressions,' locutiones; sometimes also (§ 142), when used in the singular, it refers specially to diction, or choice of words. See s. v. ἐρμηνεία, p. 282 supra, for various references.

§ 77. Simple, unpretending. Lat. simplex. A conjecture of Spengel's: rendered improbable perhaps by two facts, (1) the form λειτός is found in inscriptions, but occurs rarely or never in written documents; (2) the π. ἔρμ. elsewhere avoids λειτός in the same way as it avoids ἀφελής (for which last cp. p. 268 supra).

§ 117. Suited to prose. Lat. aptus orationi solutae. The word is late in this sense,—Dionys. Hal., Diog. Laert., etc. τεξός is found with the same meaning in § 90; and λεκτικός is similarly used by Aristotle. In § 41 λογικός, as distinguished from μεγαλοπρεπής, is almost = 'colloquial': cp. λεκτικής ᾠρονίας = 'colloquial intonation' (Aristot. Poet. 4, 19; Rhet. iii. 8, 4).

§ 38. Eloquent. Lat. facundus. With the words of the π. ἔρμ. (ἄρεσαι δὲ ἀπὸ τοῦ μεγαλοπρεποῦς, ὄντερ νῦν λόγον ὄνομάζων) should be compared the statement of Phrynichus (p. 198 Lob.) that λόγιος was a popular expression applied to a good speaker of the elevated type (λόγιος: οὐ οἱ πολλοί λέγοντες ἐπὶ τοῦ δεινοῦ εἴπειν καὶ ὑψηλοῦ οὐ τιθέασιν οἱ ἀρχαίοι, ἀλλ' ἐπὶ τοῦ τα ἐν ἑκάστῳ ἐθνεὶ ἐπιχώρια ἐξηγομένου ἐμπείρῳ, i.e. a learned chronicler of national history). As bearing on the date of the treatise, it is noteworthy that Phrynichus, who belonged to the age of the Antonines, mentions the identification of λόγιος with ὑψηλός (i.e. μεγαλοπρεπής). This identification is perhaps foreshadowed by a somewhat earlier author, Plutarch, who uses the corresponding noun λογιτής in de Glor. Athen. c. 5, ἡ Εὐριπίδου σοφία καὶ ἡ Σοφοκλέους λογιτής καὶ τὸ Ἀισχύλου στόμα, where the qualities attributed to the three tragedians respectively seem to be subtlety, elevation, and full-mouthed utterance. Strabo, a still earlier writer, has (Geogr. xiii. 2) ἀπαντας μὲν γάρ λογίως ἐποίησε τοὺς μαθητὰς Ἀριστοτέλης, λογιτάτων δὲ Θεό-φραστον. Plutarch (Cic. c. 49) reports a saying of Augustus with reference to Cicero: λόγιος ἀνήρ, ὦ παῖ, λόγιοι καὶ φιλόπατρις.

§§ 4, 32, 37, 41, et passim. Discourse. Lat. oratio. Often in the plural, with perhaps a special reference to 'speeches.' In § 92 λόγος, as opposed to ὄνομα, means the definition, or description, of a term as distinguished from the term itself: cp. Aristot. Rhet. iii.

λόγος. 63, 70, 192 (bis), 193, 194 (bis). Separation. Lat. disso-lutio. The word is especially applied to asyndeton ('loose language,' Puttenham), or absence of connecting particles: cp. Aristot. Rhet. iii. 12, 4. See Abbott and Matheson's edition, Pt. i. p. xxxi. and Pt ii. p. 121, for instances of asyndeton in Demosth. de Cor. The figure tends not only to force but sometimes to obscurity, as in Demosth. de Cor. 94 (δόξαν εἴνομαι, if that be the right reading) and in the poetry of Robert Browning.—The term λόγος is also used of hiatus (§ 70). The corresponding verb λύειν will be found in §§ 92, 193, 194, 229, 247.


μακρός. 38, 41, 72, etc. Long. Lat. longus. In § 86 μακρὸν ῥήτορα = a 'long' speaker. In § 40 the noun μακρότης is used.

μάχη. 30. Opposition. Lat. pugna. The following passages will illustrate the meaning: Aristot. Rhet. ii. 22 ἐστι δὲ τὸ μὲν δεικτικὸν ἐνθύμημα τὸ ἐξ ὀρμολογομένων συνάγειν, τὸ δὲ ἐλεγκτικὸν τὰ ἀνομολογούμενα συνάγειν: Apsines (Speng. Rhet. Gr. i. 376) τὰν ἐνθύμημα γίνεται...ἡ ἐξ ἀκολούθου συλλογιστικῷς ἢ ἐκ μάχης: Epict. Enchir. 52 τί γὰρ ἔστω ἀπόδειξις; τί ἀκολουθία; τί μάχη; τί ἀλήθες; τί ψεύδος; Cic. Tōp. 14, 56 "illa ex repugnantibus sententiis communis conclusio, quae...a rhetoribus ἐνθύμημα nuncupatur": Quintil. Inst. Or. v. 10, 1, 2 "nam enthymema (quod nos commen-tum sane aut commentationem) interpretarem, quia aliter non pos-sumus, Graeco melius usuri) unum intellectum habet, quo omnia mente concepta significat (sed nunc non de eo loquimur), alterum, quo sententiam cum ratione, tertium, quo certam quandam argumenti conclusionem vel ex consequentibus vel ex repugnantibus: quamquam de hoc parum convenit. sunt enim, qui illud prius epichirema dicant, pluresque invenias in ea opinione, ut id demum, quod pugna constat, enthymema accipi velint, et ideo illud Cornificius contrariam appellat. Hunc aliī rhetoricum syllogismum, aliī imperfectum syllogis-mum vocaverunt, quia nec distinctis nec totidem partibus conclude-retur: quod sane non utique ab oratore desideratur." Possibly the original expression was ἐνθύμημα ἐκ μαχομένων ("a reasoning from contraries or contradictories," Hamilton; e.g. "hunc metuere? alte-
rum in metu non ponere?" Cic. Top. 13, 55); and this was abbre-
viated into ἐνθίμημα ἐκ μάχης. μάχη is a late word, in this sense. 

**megaleios.** 14, 39, 56, etc. Impressive, stately. Lat. amplus, 
magnificus. For megaleiōn τι in § 56 Gregorius has μεγαλειώτητα.

xiv. 1, xvi. 1, viii. 4 (megalygoros).

**megaloerpetis.** 18, 36, 37, 39, et passim. Grand, elevated. Lat. 
magnificus. Fr. magnifique. Elevated is the most generally conve-
nient rendering for megaloerpetis, especially as it has a corresponding 
noun and verb. But grand, stately, lofty, impressive, dignified will 
also sometimes serve. Aristotle discusses the application of the 
term to style in Rhet. iii. 12, 6 (quoted in Introduction, p. 39 supra). 
The noun megaloerpeteia occurs in τ. ἔρμ. §§ 37, 45, 48, et passim. 
megaloerpeteia and megaloerpetis are often used side by side with 
ὑψος and ὑψηλὸς (neither of which words are found in this treatise): 
e. g. Dionys. Hal. de Thucyd. c. 23 ὑψος λέγω καὶ καλλιρημοσύνην καὶ 
σεμιολογίαν καὶ μεγαλοερπετείαν, Ἐρ. ad Pomp. c. 2 τῆς ὑψηλῆς καὶ 
megaloeperpeous καὶ παρακεκυκνυνεμένης φράτσεως ἐφιέμενον Πλάτωνα, 
de Lys. c. 13 ὑψηλὴ δὲ καὶ μεγαλοερπετῆς οὐκ ἔστων ἡ Δυσίων λέξις. 
Coloured may sometimes serve as a rendering of megaloerpetis (cp. 
John Knox, "God knows I did use no rhetoric nor coloured speech," 
as quoted in R. L. Stevenson's Men and Books, p. 378); or better 
still, heightened (cp. Raleigh's Milton, p. 235 "‘both names, 'Italy' 
and 'Vulcan,' are heightened and improved:—'In Ausonian land | 
Men called him Mulciber’B’). Milton is, of course, an excellent 
example of the χαράκτηρ μεγαλοερπετῆς in English verse, and Gibbon 
in English prose.—The passage quoted from the De Vulgari Elo-
quentia in Norden's Kunstprosa ii. 753 exhibits clearly the attitude of 
Dante towards the “gradus constructionis excellentissimus” and the 
“vocabula nobilissima.”

**megaloforesvyn.** 298. Greatness of soul, elevation of thought. Lat. 
animi sublimitas. Cp. τ. ὑψ. p. 203. It is the word used in the 
well-known phrase of the τ. ὑψ. ix. 2, ὑψος μεγαλοφορεσύνης ἀτῆχημα.

**megéthos.** 5 (bis), 36, 44, et passim. Grandeur, elevation. Lat. 
magnitude, sublimitas. Fr. ampleur. The word is often found in the 
τ. ὑψ., which also has the verb megéthoiein, of similar meaning to 
ὑψον and the opposite of μικροποιεῖν. Cp. μέγας in § 278; μεγάλως in 
§§ 75, 120; μείζον in §§ 92, 103; μέγιστον in § 40. The meaning in
the last clause of § 40 seems to be that, while Thucydides is always stately, it is his σύνθεσις which produces his greatest stateliness.

μεθαρμόζωθαί. 184. To change the structure, or harmony, of a sentence. Lat. structuram mutare. The uncompounded verb ἀρμόζειν is used in the same section.

μέλος. 71. Music, melody. Lat. cantus. For μέλισμα in § 74, see n. on p. 225 supra.


μετάθεσις. 112. Transference. Lat. transpositio.

μεταφορά. 78, 80 (ter), 81, et passim. Transference, metaphor: ‘the figure of transport,’ Puttenham. Lat. translatio. See references on p. 226. The corresponding verb μεταφέρειν in §§ 78, 84, 86, 87, 190, 272.

μέτρον. 1, 35, 42, et passim. Measure, metre. Lat. metrum. In § 4 καταλήγοντος τοῦ μέτρου may be translated ‘when the line (μέτρον = στίχος) terminates.’ The adj. μετρικός is found in § 182, and μετροειδής (a áπ. εἰρ.) in §§ 181, 182: for which two sections Ernesti’s Lex. Techn. Grac. Rhet. p. 141 (s. v. εὑρελής) should be consulted.

μήκος. 44, 72, etc. Length. Lat. longitudo. μηκόνειν, ‘to enlarge,’ in §§ 71, 137.


μικρολογεῖν. 56. To be trivial. Lat. de pusillis rebus logui. The middle μικρολογείσωθαί is more common, but the act. is used by Dionys. Hal., de adm. vi dic. in Dem. c. 21.

μικροπρεπής. 53, 60, 84, 103. Petty, trivial. Lat. tenuis, pusillus. The opposite of μεγαλοπρεπής. So μικροπρέπεια, § 82.

μικρότης. 4, 6, 36, 84. Littleness, meanness. Lat. parvitas, exilitas. Cp. π. ψ. xliii. i δεινή δ' αισχύναι τὰ μεγέθη καὶ ἡ μικρότης τῶν ὁ νομάτων. So μικρός in §§ 54, 61, 75, etc.
DEMETRIUS ON STYLE

μικτός. 41, 61, 286. Mixed, compounded. Lat. mixtus.

will be seen that in § 112 only is there any approach to a doctrine of
imitation. μιμηται occurs in §§ 24, 72, etc.; μιμητικός in §§ 226,
298.

μιμικός. 151. Suited for mimes. Lat. aptus mimis. The noun
μίμος does not occur in the π. ἐρμ., Sophron’s mimes being described
as δράματα § 156.

μονόκωλος. 17. Consisting of a single member. Lat. unius mem-

μονοσύλλαβος. 7. Monosyllabic, curt. Lat. unius syllabae (domi-
nus).

μοσικός. 69, 86, 176, 183, 185. Musical, accomplished. Lat.
musicus, scitus. In § 86 μοσικός might be translated ‘deftly.’ So
μοῦσα, ‘harmony,’ in § 71.

μυγμός. 57. Moaning. Lat. gemitus.

μῦθος. 76, 157. Legend. Lat. fabula. So μυθεῖν ‘to fable,’
in § 189.

νουθετικός. 298. Admonitory, didactic. Lat. monitorius. νουθε-
teιν occurs in § 292.

ξένος. 95, 139. Foreign, strange. Lat. peregrinus, inusitatus.
Cp. D. H. p. 197. Sometimes ‘distinguished,’ or ‘bizarre,’ will
serve as a rendering of ξένος. For the use of uncommon words by
the tragic poets, see Aristot. Poet. xxii. 14, 15.

ξηροκακοζημία. 239. Tasteless aridity. Lat. arida affectatio. The
term, which is said to be modern, is explained in the section in
which it is used. It does not occur elsewhere in Greek literature.

ξηρός. 4, 236, 237, 238. Arid. Lat. aridus, siccus, ieiunus.
Fr. sec. Other English renderings might be: ‘dry,’ ‘bloodless,’
sapless,’ ‘lifeless,’ ‘bald,’ ‘jejune.’ Cp. π. υψ. iii. 3, Quintil. ii. 4, 3.

Lat. tumor, amplitudo. Fr. enflure, grandeur. The word oscillates
between the favourable and the unfavourable sense, as will be seen
from the instances in this treatise. The unfavourable meaning
may be illustrated from π. υψ. iii. 4 κακοὶ δὲ ὁγκοὶ καὶ ἐπὶ σωμάτων καὶ
λόγων, οἱ χαῦνοι καὶ ἀναλήθεις καὶ μῆποτε περιστάντες ἡμᾶς εἰς
tούναντίον: οὐδὲν γάρ φασι ξηροτερον υδρωπικοῦ; the favourable from
GLOSSARY

295

Chrysostom de Sacerdot. iv. 6 ἐγὼ δὲ εἰ μὲν τὴν λειτουργία Ἰσσόκρατος ἀπέτυχαν καὶ τὸν Δημοσθένους ὄγκον καὶ τὴν Θουκυδίδου σεμινάσματα καὶ τὸ Πλάτωνος ὄψος, ἐδει ψέφουν εἰς μέσον ταύτην τοῦ Παύλου τῆς μαρτυρίαν. (κόμπος is the word Chrysostom uses for the unfavourable meaning: εἰς γάρ μοι, ποῦ κόμπω λόγου Παύλος ἔλεγεν; ἀλλ' ὠμοι τήν αἰκον-μένην ἑπτάτρεψεν. ποὺ δὲ Πέτρος ὁ ἀγάμματος; Hom. 3 in Ep. 2 ad Thessal. c. 2.) For Aristotle’s use of the word, see Rhet. iii. 6 and also E. Arieth’s article (in Wiener Studien, 1900, 1. pp. 11—17), Die Bedeutung von ὄγκος bei Aristoteles (Eth. Nic. x. 7).—The adj. ὄγκηρος occurs in τ. ἐρμ. §§ 105, 176, 177, 207; ὄγκοδής in § 228; ὄρεγοκος in §§ 116, 221. In other authors the verbs ὄγκοιν and διογκοῦν are sometimes found.—Cp. D. H. p. 198.

ὁμαλής. 48, 295. Level, even. Lat. aequabilis.

ὁμοιοτελευτος. 26, 268. Having similar terminations. Lat. similiter desinens. Cp. Cic. Or. 135 “aut cum similiter vel cadunt verba vel desinunt” (i.e. ὀμοιόττων and ὀμοιοτελευτον), and Auct. ad Her. iv. 20 “similiter desinens est, cum, tametsi casus non insunt in verbis, tamen similes exitus sunt, hoc pacto: turpiter audes facere, nequiter studes dicere; vivis invidiose, delinquis studiose, loqueris odiose.” Of such artificial figures the author of the τ. ἐρμ. rightly says: οὔτε δότα ἐν δεινότητι χρήσημα τὰ τοιαῦτα, ὡς ἐδείξα, οὔτε ἐν πάθει καὶ ᾨθεῖν. Demosthenes avoids homoeoteleuton, whereas Isocrates and his disciples (e.g. Theopompus) use it freely. For ὀμοιοτελευτον in relation to παρομοίωσεις, see D. H. p. 199. Cp. Aristot. Rhet. iii. 9, 9.

ὁνομα. 23, 49, et passim. Word. Lat. verbum. In the τ. ἐρμ. it seems never to be used with the special sense of ‘noun.’ Cp. D. H. p. 198, and s. v. ἀρβρον p. 269 supra.—In §§ 91, 304 ὄνομα = ‘naming,’ ‘appellatio’; i.e. the application of words to things.

ὁνοματοψιφειν. 95. To form words. Lat. verba fingere. The same meaning as ὀνοματοποιεῖν, which does not occur in the treatise.

ὁρθός. 201. Nominative. Lat. rectus. πτῶσις ὥρθῳ = casus rectus. The case-terminology of the τ. ἐρμ. is more developed than that of Aristotle: cp. αἰτιατικῇ in this section, εἴθεια and πλαιγιώτης in § 198, τὸ πλάγιον in § 104. See also s.v. πτῶσις p. 300 infra.

πάθος. 28 (quater), 57, 94, 214. Emotion, passion. Lat. affectus (Quintil. vi. 2, 8), animi motus (Cic. de Or. i. 5, 17), perturbatio (id. Tusc. iv. 5, 10).—Cp. the adv. παθητικῶς in § 57.
DEMETRIUS ON STYLE

παίγνιον. 120, 143. Fun. Lat. lusus. The reference is to quips: cp. παίγνιον § 120, παίγνια § 171, παλιά § 259.

παίων. 38, 39, 43. A paean. Lat. paean. Alike in Greek and in Latin the two forms παίων and παίαν, paean and paean, are used for this metrical foot.—The bearing of the author's conception of the paean upon the date of the π. ἐριμ. is excellently discussed in Dahl's dissertation entitled "Demetrius περὶ ἐριμνείας," pp. 99—101.

—The adj. παϊωνικὸς occurs in §§ 38, 41, 43.

παραβολή. 89 (bis), 146 (bis), 147, 209, 274. Image, imagery. Lat. collatio. Cp. Quintil. v. 11, 23 "nam παραβολή, quam Cicero collationem vocat, longius res quae comparantur repetere solet."

παράδειγμα. 182, 194, etc. Instance, example. Lat. exemplum. (Not used, as in Aristot. Rhet., of a rhetorical induction.)

παραθύται. 181. To steal upon. Lat. irreperere. Of a pleasing literary sensation.

παραλαβάναν. 57, 72, etc. To introduce, to employ. Lat. assumere, adhibere.

παράλεψις. 263. Praetermission. Lat. praeteritio. Fr. prétérition. The frequent occurrence of the verb παραλεῖπειν in Demosth. de Cor. is enough to justify the recognition of this 'figure.' Cp. Epist. to the Hebrews xi. 32.

παράξυσμα. 55. Addition. Lat. appendix. The word is ἄπ. εἰρ.: the metaphor is possibly that of a dint, or nail-mark, on a piece of statuary.


παραποιεῖν. 98. To counterfeit. Lat. imitari, simulare. In a slightly different sense, Aristot. Rhet. iii. 11, 6.

παράσημος. 208. Stamped awry, eccentric. Lat. perperam signatus.

παρασυπάν. 62. To pass over in silence. Lat. silere. Fr. passer sous silence. Quintilian ix. 3, 99 mentions a figure of παρασυπάντησις.
Glossary

paratechnologian. 178. To introduce irretrievably in a treatise. Lat. praeter institutum proferre.

paraklepke. 58. To be superfluous. Lat. abundare. The intransitive use of paraklepke, in the sense 'is dragged in,' is late,—Arrian, Sext. Empir., Clem. Alex., etc. Diog. Laert. (vii. 195), however, gives as the title of a work of Chrysippus: Περί τῶν παρελκόντων λόγων πρὸς Πασίλου β'. For the more usual construction, cf. Dionys. Hal. de Thucyd. c. 19 ὡστε τὰ πολλὰ ἔκεινα καὶ καταβλητικὰ τοῦ μεγέθους τὴς Ἑλλάδος οὐκ ἀναγκαῖος αὐτῷ παρέλκεσθαι. For examples, in the Ravenna scholia, of both paraklepke and paraklestai with the meaning 'is redundant,' see Rutherford, Scholia Aristophanica ii. 579.


paromoi. 25 (ter), 28, 29, 247. Similar. Lat. assimilis. The reference is to the figure paromoiōnas ('like letter,' Puttenham), for which see the references in D. H. pp. 199, 200: and add Volkmann op. cit. pp. 479, 482, 514, Norden op. cit. i. 59, Cic. Orat. §§ 38, 175.

paronomazetein. 97. To modify a word. Lat. verbum leviter com-mutare. The reference is to the derivation of a new form from an existing word (cp. Strab. Geogr. xi. 518 τὰ μὲν καυὰ ἔθεσαν, τὰ δὲ παρωνόμασαν), and not to the usual technical sense of paronomasia, for which see D. H. p. 200.


peptonemnon. 94, 98, 144, 191, 220. Invented, newly-coined. Lat. factus, novatus (Cic. de Orat. iii. 38, 154; i. 34, 155). On the general question of δοματοποία, or the formation of new words (especially in imitation of natural sounds), see Quintil. i. 5, 71, where Latin conservatism (as compared with Greek enterprise) is clearly indicated: "usitatis (sc. verbis) tutius utimur, nova non sine quodam periculo fingimus. nam si recepta sunt, modicam laudem afferunt orationi; si repudiata, etiam in iocos exunt. audendum tamen; namque, ut Cicero ait, etiam quae primo dura visa sunt, usu mollientur. sed minime nobis concessa est δοματοποία: quis enim ferat, si quid simile illis merito laudatis λίγε θέος et σίζε ὀφθαλμῶς fingere audeamus? iam ne balare quidem aut hinnire fortiter diceremus, nisi iudicio vetustatis niterentur": so viii. 6, 31,
32 ibid. It was a principle of Julius Caesar “tamquam scopulum fugere inauditum atque insolens verbum” (Aul. Gell. i. x.; see p. 260 supra). For the Latin language, as later for the French, this fastidious avoidance of novel terms was not altogether an advantage. Cp. D. H. p. 200.


περαιγωγή. 19, 45 (bis), 202, 244. A rounding. Lat. circumactio, circumductus, rotunditas periodica, orationis ambitus. With εκ περαιγωγῆς in § 45 cp. Anon. π. σχημάτων (Sp. Rh. Gr. iii. p. 114) ὧς εκ περαιγωγῆς συντεθεμένους (συντιθέναι here = τῇ συνθέσει λέγεν in § 45); and with περάσοντα κτλ. in § 202 cp. Quintil. viii. 2, 22 “nobis prima sit virtus perspicuitas, propria verba, rectus ordo, non in longum dilata conclusio.” The use is late, as is that of περῴγεν in §§ 19, 30.


περιέργως. 122. Like an exquisite. Lat. delicate, eleganter. Cp. Plut. Moral. 693 B ai γυναίκες φυκούμεναι καὶ μυριζόμεναι καὶ χρυσὸν φορούσαι καὶ πορφύραν περιέργου δοκοῦσιν. In § 122 περιέργως seems to be used in the same sense as the rhetorical and post-classical περιεργία, i.e. ‘over-labour; otherwise called the curious’ (Puttenham: cp. D. H. p. 201). Cp. Quintil. viii. 3, 55 “est etiam, quae περιεργία vocatur, supervacua, ut sic dixerim, operositas, ut a diligentibus curiosus at et a religione superstition distat.”


Περιστατητικός. 181. Peripatetics. Lat. Peripatetici. It is an indication of late date that Aristotle and his followers should be spoken of thus collectively: cp. Introduction p. 53.

περισσοτεχνία. 247. Unnecessary elaboration. Lat. studium inane, nimium ornandi studium. The word is found only here.—The adj. περιττός in §§ 77, 221: cp. D. H. p. 201.
GLOSSARY  299

πιθανότης. 208, 221. Persuasiveness. Lat. probabilitas, verisimilitudo.—The adj. πιθανός in §§ 208, 221, 222.


πλάγιος. 104, 198. Oblique. Lat. obliquus. Used with special reference to the 'casus obliqui,' as opposed to the 'casus rectus.' So πλαγιότης, § 198.


πλεονάζειν. 80. To be expanded. Lat. amplificari. Used of a metaphor when expanded into a simile.

ποιητικός. 70, 89, etc. Poetical. Lat. poeticus. In § 249 the word = 'efficient': cp. D. H. p. 202.—ποίησις and ποίημα also occur frequently in the π. ἐρμ., and the difference between them is well illustrated by §§ 166, 167. Cp. διήγημα, p. 275 supra.


πολυηχία. 73. Variety of sound. Lat. plurium vocalium sonus. The word is ἀπ. εἰφ.

πολύκωλος. 252. With many members: of a period. Lat. multorum membrorum.

πόρρωθεν. 78. From a distance. Lat. e longinquo. Used of far-fetched metaphors—'metaphorae e longinquo petitae, longe translatae.'


πρός. 269, 293, 295. Mild, tame. Lat. mitis.

πρεπόντως. 11, 276. Appropriately. Lat. decenter. Cp. πρέπειν, §§ 6, 72, 120, etc.

prokatarkitikos. 38, 39. Initial. Lat. initialis, principalis. Late,—Plutarch, etc.

prologos. 153. Prologue: that part of a play which precedes the first chorus (Aristot. Poet. xii. 4). Lat. prologus.

prosophinon. 32. Opening, introduction. Lat. exordium.

prosodikia. 152, 153. Expectation. Lat. expectatio. The reference is to σκώμματα παρά προσοδικίαν (“notissimum ridiculi genus,” Cic. de Or. ii. 63, 255: in allusion to the “iocus praeter exspectationem.” Cp. Quintil. viii. 5, 15, and Tiber. π. σχημ. Sp. iii. 66). A good Greek example will be found in Aristot. Rhet. iii. 11, 6, and in English we have such instances as “Than that all-softening, overpowering knell, | The tocsin of the soul—the dinner-bell” (Byron, Don Juan v); “Here thou, great Anna, whom three realms obey, | Dost sometimes counsel take—and sometimes tea” (Pope, Rape of the Lock ii). L’imprévu a aussi du charme.

prosukadain. 83. To liken. Lat. comparare.

prosothketa. 55. Addition, appendage. Lat. additamentum.

prosphoro. 59, 120, 158, 190, 276. Suitable. Lat. aptus, accommodatus.

prosphwma. 111. An address. Lat. allocutio, compellatio.

prosphuma. 55. An accretion. Lat. accretio. The word is δ. εφ. (Liddell and Scott refer to Walz vii. 1213; but this is simply the transcript of the π. ἐφ. by Gregorius Corinthius).

proswpon. 130, 134, 195, 234, 266. Person. Lat. persona. The word is post-classical in this sense. In § 265 προσωποποδα = ‘personification’: cp. § 266, and Cic. de Or. iii. 53, 205, Quintil. ix. 2, 31.

proxeiro. 261. Ready, smart. Lat. alacer. The reference here is to ready wit; in § 281 προχείρως = ‘inconsiderately,’ ‘bluntly.’

ptwosis. 60, 201. Grammatical case. Lat. casus. In the π. ἐφ. the doctrine of the cases is more fully developed (perhaps through the influence of Chrysippus) than in Aristotle, who applies the term πτωσις to inflexions in general. Cp. §§ 104, 198, and p. 295 supra.

puknotis. 42, 251. Close succession. Lat. crebritalis. The adj. πυκνός in §§ 67, 78, etc.

rhesis. 216. Speech, reply. Lat. oratio, responsio. The words ἡ λεγομένη ἀπὸ Σκυθῶν ρήσις, of a brutal answer, derive from Herod.
GLOSSARY

iv. 127. (The word does not occur in the π. ἤμ. in its special sense of a speech in a play. But the verb ἤγροτεῖαν is so used in § 153.)


ἁτωρ. 24, 262, 275, 287. Orator, rhetorician. Lat. orator. Germ. Redner. These sections refer to the Greek rhetors at various epochs, from Sicilian times down to those of the writer himself.—In § 19, the adj. ἁρτορικός is used to describe one of the three kinds of period.

ῥυθμικός. 221. Rhythmical. Lat. numerosus. Late,—Dionys. Hal. de Isocr. 2, etc.—ῥῦθμος itself occurs in §§ 183, 184, 245.


σαφήνεια. 197, 203. Clearness. Lat. perspicuitas. Fr. clarté, nettété. For brevity as tending to obscurity, cp. Dionys. Halic. Ep. ad Amm. ii. c. 2 (ad fin.). The adj. σαφής in §§ 77, 82, etc.

σαμνότης. 44, 56. Gravity, majesty. Lat. granditas. The adj. σαμνός in §§ 18, 19, etc.

σαμικαιδής. 208. Striking, remarkable. Lat. insignis, reconditus. Cp. D. H. p. 205. The word, in this meaning, is late,—Strabo, Dionysius, etc.

σκοτεινός. 192. Dark, obscure. Lat. obscurus, tenebricosus. Heracleitus ὁ σκοτεινός is in question.


σμικρύνειν. 236. To belittle, to depreciate. Lat. extenuare. Late,—LXX., Appian, etc. Cp. κατασκιμκρύνειν, p. 287 supra.

σοφιστικός. 15. Artificial, formal. Lat. exquisitus. Fr. travaillé. The meaning is ‘strained,’ ‘bookish,’ ‘professorial,’ as opposed to ‘natural’ or ‘unsophisticated,’ σοφιστής being = Kunstredner (cp. τ. ὑψ. p. 207).

σπειρᾶσθαι. 8. To be coiled. Lat. in gyros contrahi. Late,—Eratosth., Lucian, Pausanias, etc.
στίχος. 72, 150, 189. Line of poetry. Lat. versus.


See the references given in D. H. p. 205.

στρομύλος. 151. Gossipy. Lat. loquax. στρωμύλον τι seems to be partly favourable, partly unfavourable,—‘a kind of raciness,’ ‘a flavour of gossip.’

σύγγραμμα. 228, 234. Treatise. Lat. commentarius. In § 234, σύγγραμμα ἄντ’ ἐπιστολῆς means a ‘work,’ or ‘volume,’ taking the place of a letter. Germ. Abhandlung.

συγκαταλέγων. 2. To end simultaneously. Lat. simul desinere. Late,—Gregorius of Nyssa (4th century A.D.).

σύγκρονος. 68 (bis), 70, 72 (bis), 73, 74, 174, 299, 301. Collision, shock, clashing, concurrence, consonance. Lat. concursus. Fr. rencontre. In §§ 68, 299 σύγκρονος φωνηντων = hiatus; and in other passages φωνηντων, though not expressed, must be supplied. As ‘hiatus’ usually has a somewhat depreciatory sense, ‘open vowels’ may sometimes serve as a rendering (cp. Pope’s “though oft the ear the open vowels tire”). In § 174, σύγκρονος is applied to the concurrence of consonants. On the general question of hiatus, cp. Volkmann Rhetorik p. 513, Rehdantz-Blass Rhet. u. Stil. Index p. 21, Sandys Orator of Cicero pp. 160—163; and see the passage of Quintilian quoted s.v. συναλοιφή infra.—The verb συγκρούειν is found in §§ 68, 70, 72, 73, 207 (cp. συμπλήσσειν).

συλλαβή. 25, 26, 117, 177. Syllable. Lat. syllaba.

συλλογισμός. 32. Demonstrative argument, syllogism. Lat. ratiocinatio, syllogismus. In the same section the enthymeme is described as συλλογισμός ῥητορικὸς and συλλογισμὸς ἀτελής.—The verb συλλογίζεσθαι occurs twice in § 32.

σύμβαλλων. 243 (bis). Symbolic expression. Lat. signum, indicium. The reference is to the use of ἀλληγορία.

συμμετρία. 16. Due proportion. Lat. iusta mensura. The opposite of ἀμετρία: see s.v. ἀμετρος p. 265 supra.

GLOSSARY

συναλοφή. 70. Blending, fusion. Lat. coitus, vocalium elision. Fr. synaléphe (contraction, ou jonction de plusieurs voyelles). For the general question of hiatus and elision, see Quintil. ix. 4, 35—37 "quare ut neglegentiae passim hoc pati, ita humilitatis ubique perhorrescere, nimiosque non immerito in hac cura putant omnes Isocraten secutos praecepique Theopompu. at Demosthenes et Cicero modice respexerunt ad hanc partem. nam et coeuntes litterae, quae συναλοφαί dicuntur, etiam leniorem faciunt orationem, quam si omnia verba suo fine cludantur, et nonnumquam hiulca etiam medii temporis inter vocales, quasi intersistatur, adsumunt. qua de re utar Ciceronis potissimum verbis. habet, inquit, ille tamquam hiatus et concursus vocalium molle quiddam, et quod indicet non ingratum neglegentiam de re hominis magis quam de verbis laborantis."

συναλοφή is a late word,—Strabo, Dionys. Halic., etc.—The verb συναλέψεων occurs in the same section: cp. Lat. coniungere, Cic. Or. 44, 150.—There are some interesting remarks on 'the rule of the synalepha' in Dryden's Essays (selected and edited by W. P. Ker) ii. pp. 10, 11.

συναρτάν. 12, 193. To knit together. Lat. colligare. A closer union is implied by this word than by συνάπτειν, §§ 269, 295, 299.

συνάφεια. 63, 182. Combination. Lat. connexio. Fr. connexion, liaison. In § 63, συνάφεια is used of polysyndeton, as opposed to asyndeton (λύσις, διάλυσις). As the author points out, both these figures conduce to elevation, each in its place. He remarks that the repeated use of the conjunction 'and' in the sentence "To the war flocked Greeks and Carians and Lycians and Pamphylions and Phrygians" produces the impression of an innumerable host. For English examples, cp. Revelation vi. 15 "And the kings of the earth, and the great men, and the rich men, and the chief captains, and the mighty men, and every bondman, and every free man, hid themselves in the dens and in the rocks of the mountains"; and vii. 9 "And these things I saw, and behold, a great multitude, which no man could number, out of every nation, and of all tribes and peoples and tongues, standing before the throne and before the Lamb, arrayed in white robes, and palms in their hands." So in Matthew Arnold's Sohrab and Rustum: "Kalmucks and unkempt Kuzzaks, tribes who stray | Nearest the Pole, and wandering
Kirghizzes,” etc. Puttenham gives the name ‘couple-clause’ to the figure; it has also sometimes been described as ‘Many-ands,’ as distinguished from ‘No-ands’ (asyndeton). Cp. Quintil. ix. 3, 51.—As examples of the analogous figure of paradiastole (or accumulation of negative conjunctions), cp. Demósth. de Cor. § 298 εμέ οὕτε καρδός οὕτε φιλανθρωπία λόγων οὕτε ἐπαγγελιῶν μέγαθος οὕτε ἀπίς οὕτε φάβος οὕτε ἄλλο οὐδὲν ἐπήρειν οὐδὲ προηγάγετο οὐν ἔκρινα δικαίων καὶ συμφερόντων τῇ πατρίδι οὕτεν προδοῦναι, and Epistle to the Romans viii. 38, 39 “For I am persuaded, that neither death, nor life, nor angels, nor principalities, nor powers, nor things present, nor things to come, nor height, nor depth, nor any other creature, shall be able to separate us from the love of God, which is in Christ Jesus our Lord.”

σύνδεσμος. 23 (bis), 53 (ter), 54, 55, 56, 63, 64, 193, 194, 196 (bis), 257 (bis), 268, 269. Conjunction, connective. Lat. copula, coniunctio. ‘Particle’ will sometimes be a convenient rendering, since the term is (§§ 55, 56, 196) used of μέν, δή, etc., as well as of ‘conjunctions’ strictly so called. See the full account of the word in Cope’s Introduction to Aristotle’s Rhetoric pp. 371—374, 392—397.—The verb συνδέω in §§ 192, 194; σύνδεσις in §§ 12, 303.

συνειρμός. 180. A joining together. Lat. connexio, continuata series. The word is διπ. έπ. The verb συνείρμησθαι occurs in § 15 with reference to the ‘stringing together’ of periods.

συνεξαίρειν. 5. To elevate simultaneously. Lat. simul extollere. Cp. εξαίρειν, §§ 234, 277. The word is late,—Polybius, Diodorus, etc.


συνέξεια. 68, 117, 118. Succession. Lat. continuatio. The adj. συνέξεις occurs in §§ 12, 47, 82, 98, 118, 251, 303, and means ‘continuous,’ ‘unbroken.’ So in § 102 τώ συνέξεις = ‘continuity,’ ‘exaggeration,’ ‘excess’: cp. Aristot. Poet. 22, 5. In § 82, where συνέξεις is oddly placed if it goes with γνώμενον, it has been suggested that the word may be taken with προσηγόρευσιν in the sense (not otherwise established: unless συνέξεις δύναμις in § 98 = παραπλησίως δύναμις) of ‘appropriately.’

συνήθεια. 69, 86, 87 (bis), 91, 95, 275. Usage, ordinary speech. Lat. consuetudo, usus. In Dionys. Hal. ad Amm. ii. c. 11 ἡ κοινή συνήθεια is found in the same sense. If P’s reading τῆς ἀληθείας
be retained in § 91, we should compare Dionys. Hal. de Isaeo c. 18 
§ 91, we should compare Dionys. Hal. de Lys. c. 8 § 91, we should compare Dionys. Hal. de Lys. c. 8

σύνθεσις. 4, 8, 9, et passim. Composition, arrangement of words. Lat. compositio, collocatio (cp. Cic. de Or. iii. 171). Fr. arrangement des mots, disposition. The word occurs in the title of Dionysius' treatise Περὶ συνθέσεως ὄνομάτων.

σύνθεσις. 4, 8, 9, et passim. Composition, arrangement of words. Lat. compositio, collocatio (cp. Cic. de Or. iii. 171). Fr. arrangement des mots, disposition. The word occurs in the title of Dionysius' treatise Περὶ συνθέσεως ὄνομάτων.

σύνθεσις. 4, 8, 9, et passim. Composition, arrangement of words. Lat. compositio, collocatio (cp. Cic. de Or. iii. 171). Fr. arrangement des mots, disposition. The word occurs in the title of Dionysius' treatise Περὶ συνθέσεως ὄνομάτων.
DEMETRIUS ON STYLE

dunéon simply) means oratio figurata, le discours figuré,—that 'figured language' which is often designed to veil the thought.—In § 298, σχηματισμός = 'the employment of figures' (cp. D. H. p. 207): Lat. conformatio, figuratio.

Σωκρατικός. 297. Socratic. Lat. Socraticus. The 'Socratic' dialogues are here in question.

Σωτάδειος. 189. Sotadean. Lat. Sotadeus. The reference is to the measures (μέτρα) of Sotades: cp. p. 244 supra.

táξις. 139, 170, 199, 200, 248. Order. Lat. dispositio. The verb τάχυσεν in § 139.


tελευτή. 257. End, termination. Lat. terminatio. Cp. τελευταῖος §§ 139, 206.—τέλος in §§ 139, 206, 244, 272.

tερβερία. 27. Artifice. Lat. nimium studium. Suidas gives λεπτολογία as an equivalent of τερβερία. The word was regarded as specifically Attic; but cp. Jebb's Att. Or. ii. 58.

tεχνολογεῖν. 41. To state in a treatise. Lat. in arie tradere. Cp. παρατεχνολογεῖν on p. 297 supra, and τεχνολογία in τ. ψ. p. 208. In § 169 τέχναι may be used in the sense of artes, handbooks.

tόπος. 136, 139, 153, 156, 169. Place, heading, source. Lat. locus. It will be remembered that, according to Aristot. Rhet. ii. 26, τόπος is a head under which many rhetorical arguments fall: ἐστιν γὰρ στοιχεῖον καὶ τόπος, εἰς δ' πολλὰ ἐνθυμηματα ἐμπίπτει.


tρίκωλος. 17. Consisting of three members. Lat. trimembris. The term is applied to a three-membered period.

tρίμετρος. 204, 205. Having three measures. Lat. trimetrum. In these sections κὼλα τρίμετρα seem to be conceived on the analogy of ἵαμβοι τρίμετρος.

tρόπος. 120, 170, 179, 185, 207, 223, 224, 259, 282. Manner. Lat. ratio, modus. In § 120 τρόποις has sometimes been understood in the rhetorical sense (not elsewhere found in the π. ἐφ.) of 'trope.'
GLOSSARY

Subject-matter. Lat. materia.

Bridal song. Lat. hymenaeus.

Excess, hyperbole ('the over-reacher,' Puttenham). Lat. superlatio, traiciatio. òperbolikós §§ 283, 285; òperbállev §§ 114, 115, etc.

Going beyond metre or measure. Lat. superans mensuram. Cp. øpértípete τοῦ λογικοῦ μέτρου § 42.

Inflated, pompous. Lat. inflatus, turgidus.

Subject, theme. Lat. argumentum.—In § 296, øpoteiktós = 'suggestively.'

To elaborate slightly. Lat. paulum elaborare. Late,—Josephus, Clem. Alex., Origen, etc.

To underlie. Lat. subesse. το οποκέ-μενον πράγμα = 'the subject-matter.'

Acting, delivery. Lat. studium histrionum, actio, pronuntiatio.—øpokrínasteai §§ 193, 194; øpokrítis 58, 195, 226; øpokrítikós 193, 194, 195.

To suspect. Lat. suspicari. Cp. øpónoia, 'hidden thought,' 'hidden meaning'; and see s.v. àllηγορία p. 264 supra.

Expression of friendship. Lat. amicitiae declaratio. Late word,—Dionys. Hal., Plutarch, Josephus, etc.


Expression. Lat. elocutio. The word occurs once only in the π. épm.; and that as a quoted (or invented) example. The verb øpáxein is found in § 138, and ökfráxein in § 165.

Anxious care. Lat. sollicitudo. Fr. soin minutieux. The word is used of studied and artificial expression. In § 27 it is coupled with τερβρεία, and in § 300 it is contrasted with το ἀφφόντιστον.

To use Phrygian words. Lat. sermonem adhibere Phrygium. The reference is to the use of barbarous solecisms.

DEMETRIUS ON STYLE

ϕυσικός. 199, 200. Natural (as opposed to ‘artificial’). Lat. naturalis. (In § 231, φυσιολογία = ‘natural philosophy.’)

φωνής. 68, 69, 71, 177, 299. Vocal. Lat. vocalis. τὰ φωνῆντα (with or without γράμματα) = vowels.


χάρις. 37, 127—142, 150, 162, et passim. Charm, wit, pleasantry, cleverness, smartness, sprightliness, etc. Lat. venustas, lepor. No one English word will quite cover the same ground as χάρις, but its meaning is well illustrated by Dionys. Hal. de adm. vi dic. in Dem. c. 54 πάσας ἔχουσα τὰς ἀρετὰς ἡ Δημοσθένους λέξεις λεύτεται εὐπραπέλαις, ἣν οἱ πολλοὶ καλοῦσιν χάριν. Cp. χαριεντισμὸς in π. ἔρμ. § 128 ὁ γλαφυρὸς λόγος χαριεντισμὸς (‘grace,’ ‘liveliness,’ ‘pleasantry’; ‘the privy-nipp,’ Puttenham) καὶ ἱλαρὸς λόγος ἑστί: a definition which is followed by a number of witticisms, such as were collected in ancient books of jests (Cic. de Or. ii. 54). Dionysius helps again to fix the meaning of χαριεντισμὸς: χαριεντισμὸς γὰρ πᾶς ἐν στούδῃ καὶ κακοῖς γυνόμενος ἀρων πράγμα καὶ πολεμιῶσαν ἔλεω, de Isocr. c. 12. In § 141, χαριεντιζεῖται refers rather to graceful expression than to wit. The adv. χαριεντις ἐστι is found in § 185; the adj. χαριεῖς in §§ 132, 133, 137, etc. On wit in rhetoric, see Volkmann Rhet. pp. 284—293, Sandys Orator of Cicero pp. 98, 145.

χλευασμός. 291. Scoffing, satire. Lat. irrisio.

χορός. 167. Chorus. Lat. chorus. For the ‘conversational chorus’ in question, see s.v. διάλογος, p. 274 supra.

χρεία. 170. Maxim. Lat. praecessum. Possibly the treatment of χρείαι which we find in Hermogenes originated, together with other προγυμνάσματα, among the rhetoricians of Pergamus. Between them, χρεία and γνώμη seem to cover the whole ground of sententious philosophy: ‘wise saws and modern instances.’ Cp. Quintil. i. 9, 3—6, and see s.v. γνώμη, p. 272 supra.

χρηστοθέτια. 244. Goodness of nature. Lat. ingenium probum. Fr. ingénuité. Used with reference to primitive simplicity: cp. εὐθεία.
GLOSSARY

χολίαμβος. 251. A choliambic line. Lat. choliambus. The invention of the 'halting' iambic line (with a spondee substituted for an iambus in the last foot) was attributed to Hipponax: compare τ. ἐπι. § 301, and the synonymous term season.—The adj. χωλός in §§ 18, 301.

ψιλός. 73. Smooth. Lat. lenis. Used of the smooth 'breathing' (ɣχος). In § 137, the word means 'bare,' 'bald,' 'unadorned.' For δασότης and ψιλότης, cp. Aristot. Poet. c. 20.

ψόγος. 291, 301. Censure, satire. Lat. vituperatio.

ψόφος. 95. A sound, a noise. Lat. sonus, strepitus. ψόφος, an 'inarticulate sound' or 'noise,' is sometimes contrasted with φωνή ('voice': also φθόγγος), or with διάλεκτος ('discourse,' 'articulate speech'; also λόγος).

ψυχρότης. 6, 115, 119, 121, 127, 171, 247. Frigidity. Lat. frigus. 'Tameness' and 'tastelessness' will occasionally serve as English renderings. Cp. Aristot. Rhet. iii. 3, τ. ὑψ. c. 4. So ψυχρός (Lat. 'frigidus,' 'insulsus'; Fr. 'froid'), §§ 6, 114, etc.

ψῖθ. 70, 74. Song, melody. Lat. cantus. In § 70, the term is applied to words like ἕλιος which are chiefly composed of vowels and so 'sing themselves.' Cp. φίλκος, § 184.
Yet Elocution, with the helpe of Mercury, 
The matter exorneth right well facundiously. 

Stephen Hawes, Pastime of Pleasure, xi. i.
BIBLIOGRAPHY OF DEMETRIUS DE ELOCUTIONE AND OF DEMETRIUS PHALERUS.

I. Editions and Translations in Chronological Order.


Demetr. Phal. de Interp. is printed in vol. i, pp. 545-573. This volume was published in 1508; the second volume in 1509.

Antimachi de laudibus Graecarum literarum oratio. Omnia nunc primum in lucem edita, cum privilegio ad triennium. Basileae, 1540.

Of this version Schneider (p. xix. of his edition) says: "expressit Antimachus exemplum Aldinum, sed Latinitate tam rudi et barbara, ut hominem ex Graecia cum maxime redeuntem Latine crederes balbutire." The censure is not deserved: the selections given are well translated and in adequate Latin.


[It is worth notice that Victorius had edited the Rhetoric of Aristotle four years earlier.]


This edition, and that published at Paris in the preceding year, closely follow Victorius' edition of 1552.


Dasypodius. Ἐρμογένους τέχνη ῥητορική, cui adiectus est Demetrii Phalerei Liber de Elocutione, item Aristides de generibus dicendi. Argentorati, 1558.


This edition, with its translation and commentary, is on an altogether larger scale than the small copy of the text issued by Victorius ten years earlier.
BIBLIOGRAPHY


A Latin translation of the π. ἐρμ., together with notes, is to be found in the same editor’s Phalerei sive de Elocutione liber, published at Rostock in 1585.


An Italian paraphrase, and commentary, on Victorius’ Latin version.

[Anonymous.] Δημητρίου Φαληρέως περὶ ἐρμηνείας: Demetri Phalerei de Elocutione. Cum Petri Victorii Florentini Latina Interpretatione. (Degli autori del ben parlare, etc. pt. 2. tom. 1. Venetia, 1643.)


This volume contains a Greek text and Victorius’ Latin version.


This edition is based on Gale’s, whose work is freely criticized in Fischer’s Praefatio.
II. Occasional and Periodical Publications in Chronological Order.

Bonamy. Mémoires de Littérature, tirés des Registres de l'Académie Royale des Inscriptions et Belles Lettres, 1773, viii. pp. 157-177. 'Vie de Démétrius de Phalère.'

Arnaud. Mémoires de Littérature, tirés des Registres de l'Académie Royale des Inscriptions et Belles-Lettres, 1774, xxxvii. pp. 99-111. 'Examen de quelques passages des anciens rhéteurs.'

Hardion. Histoire de l'Académie des Inscriptions et Belles-Lettres tirée des Registres de cette Académie, 1823, iii. p. 162. 'Examen d'un passage du traité de l'Élocution attribué à Démétrius de Phalère.'


Chr. Ostermann. De Demetrii Phalerei vita, rebus gestis et scriptorum reliquis. Hersfeld 1847; Fulda 1857.

A. Nauck. Rheinisches Museum, 1848, vi. p. 469. 'Miscellen.'


C. Hammer. Philologus, 1876, xxxv. pp. 711–713. 'Kritische Beiträge zu Demetrius περὶ ἐρμηνείας.'

C. Hammer. Philologus, 1876, xxxvi. pp. 355–358. 'Kritische Beiträge zu Demetrius περὶ ἐρμηνείας.'


C. G. Cobet. Mnemosyne N. S., 1882, x. p. 42. 'De locis nonnullis apud Graecos epistolaram scriptores.' (Cp. Cobet, Collectanea Critica, pp. 236, 237.)


F. Beheim-Schwarzbach. *Libellus περὶ Ἐρμηνείας qui Demetrii nomine inscriptus est quo tempore compositus sit*. Kiliae, 1890.

Papasis. *Demetrius Phalereus und die Stadt Athen*. Erlangen, 1893.


S. Roshdestwenski. *Χαριστήρια*: Moscow, 1896, pp. 361–370. 'Εἰς τὸ Δημητρίου τοῦ Φαληρέως καλούμενον βιβλίον περὶ Ἐρμηνείας σύμβολα.'


INDICES.

I. INDEX OF NAMES AND MATTERS.

References are made to the π. ἐρµ. itself by sections; to the introduction, notes and glossary by pages.

Accusative Case. Greek term, § 201, p. 263. Case-termination (3rd decl.) in -ηι or -η, § 175, p. 242

Acting. Remarks on, §§ 193—195

Aeschines (the Orator), §§ 267, 268. Cp. Index II.


Affectation. Affectation (κακογεία), the distorted variety of the elegant style, strives after effect in the thought itself (§§ 187, 239), in the expression (§§ 188, 247), in the use of anapaestic rhythms (§ 189). Cp. pp. 55, 286, 294

Agathon, pp. 5, 41, 287

Ajax. A 'smooth' (euphonious) word in its Greek form Αλας, § 176

Alceus. See Index II.

Alcidamas, §§ 12, 116, p. 233

Aldus. Aldus Manutius issued the editio princeps of the π. ἐρµ. (as part of his Rhetores) in 1508, p. 311.

Alexander. A conceit, or pun, addressed to him, § 187. Aristotle's letters to Alexander, § 234. Demadean references to him, §§ 283, 284

Alexandria and rhetoric, p. 18. The π. ἐρµ. and Alexandria, pp. 62, 63, 225, 246


Amazon. A succinct description of a sleeping Amazon, § 138, p. 236

Ambiguity. Must be avoided in the plain style, § 196. Cp. p. 265

Ammonius, the son of Hermeias; apparently mentions the π. ἐρµ., p. 60

Anacreon. His short and jerky lines not appropriate to grave themes, § 5

Anapest. Anapaestic rhythms are sometimes used affectedly in prose composition, § 189


Anaximenes supposed author of the Rhetorica ad Alexandrum, p. 11

'Ancestors.' Characteristics of their style, §§ 14, 244. See also pp. 53, 224, 269

Annoon. A word whose pleasing sound is due to the double consonant, § 174

Antiphon. The happy negligence he shows in using μέν repeatedly, δέ only once, § 53. Cp. Index II. and pp. 6, 7

Antithenes, § 249, pp. 20, 253

Antithesis, § 24, etc. (full references given on p. 266 supra). Antithesis and antithetic periods impair force,
DEMETRIUS ON STYLE

§§ 247, 250. Example of false antithesis, § 24, p. 216


Archedemus. Improves on the Aristotelian definition of the period, § 34. See pp. 218, 243

Archilochus, § 5. Cp. Index II.

Architect ('master-builder'), § 91. Given as an example of a word happily compounded

Arid style. The defective counterpart of the plain style, §§ 236—238, p. 294

Aristeides, § 238. (Examples of the kind here given savour of the rhetorical practice-schools: cp. the references to the Cyclops, § 115, Ephor, § 122, Centaur, § 187, Olympias, § 187.)

Aristippus and Cleombrotus. The gentle irony with which Plato in the Phaedo reproaches them for their absence from the side of their imprisoned master Socrates, § 288 ('for they were in Aegina'). For Aristippus, see also p. 258 supra

Aristophanes, §§ 150, 153, 161. See Index II. and pp. 5 n. 2, 13 n. 2

Aristotle. To the references given under Aristotle's name in Index II. should be added §§ 41, 116, 234. The actual quotations from Rhet. iii. in the π. ἐπι. give but a faint idea of the influence of the former upon the latter. See also pp. 14—16, 35—39, 50—52, 209, 214, 215, 216, 217, 218, et passim. For Aristotle and proverbs, cp. pp. 260, 261

Arnold, Matthew. His poetry quoted, pp. 303, 304

Art. Analogies drawn from various arts by Greek rhetoricians, §§ 13, 14, p. 215

Artemon. Editor of Aristotle's Letters: his comparison of a letter to one side of a dialogue, § 223, p. 249

Article. Correspondence of article to article, § 23. Cp. p. 269

Asyndeton. Its use and abuse, §§ 192—194. See also pp. 270 (ἀσύνδετον), 274 (διαλείψει), 291 (νόεσι)

Attic. The Attic dialect: its pungency and other qualities, § 177. The 'Attic' writers (a designation which is perhaps a mark of late date), § 175, p. 241. Specifically Attic words in the π. ἐπι., p. 57; cp. the Notes passim

Atticism and Asianism, pp. 45—49

Authorised Version of the Bible. Illustrative passages quoted from, pp. 219, 247, 260, 265, 267, 276, 288, 303, 304

Authorship of the De Elocutione, pp. 49 ff.

Bombast. Its dangers illustrated, §§ 121, 304

'Breaking the news.' An example of Ctesias' delicacy of feeling, § 216

Breathings. Rough and smooth breathings, §§ 73, pp. 273, 284, 309


Broken rhythm. Its use and abuse, §§ 6, 238, 239. Cp. p. 268 s.v. ἀποκοπῆ

Browning. Quoted in the introduction, p. 44, and the notes, p. 248. See also p. 291

Bullias. A character in a mime of Sophron, § 153

Byron. Quoted in the Notes and Glossary, pp. 238, 300


Cadences. Cp. references given on p. 268, s.v. ἀπόθεσις
Caeceilius of Calacta, p. 20
Caesar, Julius. His study of language, pp. 260, 298
Callistratus, § 174: see s.n. Annoo supra
Cases. Monotony to be avoided in the use of cases, § 65, p. 224. The use of oblique cases and constructions may be effective (§ 104), but may also lead to obscurity (§ 198). Nominative and accusative cases, §§ 198, 201, pp. 263, 283, 295, 300
Chesterfield, Lord. His aversion to proverbs, p. 259
Choliambics. Choliambic lines are forcible, §§ 251, 301. Cp. pp. 285, 309
Chrysostom. Quoted, pp. 294, 295
Cicala. Proverbial and figurative expression concerning the cicala, §§ 99, 243
Cicero. His rhetorical standpoint, pp. 24, 25. Quoted in the Notes and Glossary, passim
Clarity. Lucidity is a prime essential of the plain style, §§ 191 ff. For lucidity in general, cp. pp. 37, 38, 246, 265, 301
Cleitarchus. An example of bombast quoted from him, § 304. Cp. p. 259
Cleobulina. ‘Egyptian cleobulina’ used as a sobriquet for a dark and lanky person, § 172
Cleon. See § 102, p. 231
Cleon. Referred to as a notorious Athenian demagogue, § 294
Cleophon. Mentioned together with Cleon, § 294
Climax. The figure so called, § 270, pp. 255, 288
Comedy. Its alliance with mirth and charm, § 169. The employment of the trimeter by the New Comedy, § 204. Allusion to ‘New Comedy’: its bearing on date of treatise, pp. 53, 246
Comparative and Superlative. For their use in later Greek see p. 237, and cp. § 146
Composition. The word σωματις (which corresponds to ‘composition’ in its stricter sense) occurs very frequently in the treatise: §§ 4, 8, 9, 11, 30, 31, 38, 40, 43, 45, 48, 49, 58, 68, 74, 92, 117, 121, 179, 180, 186, 189, 204, 221, 237, 239, 241, 246, 248, 299, 301, 303. Cp. p. 305
Conjunctions (connectives). Their multiplication is an effective aid to style, §§ 54, 63, pp. 303, 304. Their absence may cause obscurity, § 192
Corax as a teacher of rhetoric, pp. 1, 2
Cornificius the supposed author of the Rhetorica ad Herennium, p. 24
Correctness of style. References s.v. ἀκριβεία, p. 264
Craterus. One of Alexander’s generals, rebuked by Demetrius Phalereus ‘in a figure,’ § 289
Crates, §§ 170, 259. pp. 240, 254
Cupping-glass. A riddling description of, § 102
Cyclops. The grim pleasantry of his unexpected guest-gift, §§ 130, 152, 262
Cynics. The ‘Cynic manner’ is distinguished by its mordant wit, §§ 259–261
Date of the De Elucutione, pp. 49 ff., and Notes and Glossary passim
Demades. His highly figurative sayings, §§ 283–286, pp. 53, 256
Demetrius of Alexandria. Possibly the author of π. ἑρμ., p. 63
Demetrius of Phalereum. Mentioned by name in § 289. See also pp. 17, 18, 53, 62, 257, 311 ff.
Demosthenes. Mentioned or quoted in the following sections: 10, 11, 20, 31, 80, 245, 246, 248, 250, 253, 263, 268–273, 277–280, 299. It is to
be noticed that most of the references to Demosthenes occur in the later sections, those which deal with δευτερημ. For references to the passages quoted, see Index II. Cp. pp. 11, 12

Dialogue. Resemblance, and difference, between a dialogue and a letter, §§ 223, 224, p. 274

Dicaearchus, § 181, p. 242

Digamma. Possible allusion to, § 255. Cp. pp. 253, 286

Diogenes, §§ 260, 261. (Some papyrus-fragments containing sayings of Diogenes have been published, since the completion of this edition; by Wessely in Festschrift Theodor Gomperz.)

Dionysius the Younger, §§ 8, 9, 99, 100, 107, 290. The proverb 'Dionysius at Corinth' clearly refers to the younger Dionysius; and so probably does the threat addressed to the Locrians. In § 292 also, he may be meant rather than his father

Dionysius of Halicarnassus, pp. 20—23, 42, 45, 63, 218, 242, etc.

Diphthongs. The concurrence of diphthongs produces elevation (§ 73), but should be avoided in the plain style (§ 207)

Dithyrambic compounds. To be avoided, §§ 91, 116: cp. § 143

Doric dialect. Its broad sounds, § 177, p. 242

Double augment, pp. 210, 245

Double compounds. To be avoided, § 93, p. 229

Double σ and double ττ. Both forms found side by side in the π. ἐπιμ., pp. 58, 222

Dryden, John. His Essays, p. 303

Dual number. Its occurrence in the π. ἐπιμ., p. 58

Egypt. The priests in Egypt employ the seven vowels in their hymns to the gods, § 71, pp. 224, 225

Elegant style, §§ 128—189, pp. 29, 30, 33, etc.

'Elephanteer' (ἐλέφανταστής). A word coined by Aristotle, § 97

Elevated style, §§ 36—127, pp. 29, 33, 39, 218, 292, etc.

'Elocution.' Obsolete in English as applied to rhetorical style: but cp. the Latin, French and Italian terms given on p. 282, s.v. ἐρωτικά. (The passage of Stephen Hawes quoted on p. 310 provides an example of the older use of 'elocution,' and suggests the supposed connexion between ἐρωτικά and ἔρωτις. With 'facundiously,' cp. λγος on p. 290 supra.)

Empedocles. The father of Rhetoric, p. 1

Enthymeme. The distinction between the enthymeme and the period, §§ 30—33. Cp. pp. 279, 291, 292

Epanalepsis, § 196, p. 280

Epanaphora, §§ 61, 268, p. 280

Epicharmus, § 24, p. 216. Cp. Index II

Epicureans and rhetoric, pp. 19, 20. Epicurus as a letter-writer, p. 250

Epimone. Defined, and effect on style described, § 280, p. 281

Epiphonema. Defined and illustrated, §§ 106—111, p. 281

Epistolary style. Relation between letter and dialogue; the letter as a revelation of character; the length, structure, topics of a letter: §§ 223—235, p. 249


Erasmus. The proverb 'omnis herus servo monosyllabus' in his Adagia, p. 213. Erasmus as a letter-writer, p. 249

Euphemism. Defined, and illustrated from the incident of the golden Victories, § 281, pp. 256, 283

Euphony. Practice of Isocrates described and a middle course advised,
I. INDEX OF NAMES AND MATTERS


Euripides. His use of expletives, § 58; the opportunities he affords to the actor who takes the part of Ion in his play of that name, § 195

Expletives. The employment of expletive particles, §§ 55—58, p. 296

Fables. Sometimes form an attractive element in writing, §§ 157, 158


Finish of style. References s. v. δεκπβεια, p. 264 supra

Forbidding style, §§ 240—304, pp. 31, 34, etc.


Gadarene: see under Theodorus, p. 325 infra

Gelo. Described as a father and educator of Sicily, § 292

‘Genitive absolute.’ Used for the sake of variety, § 65, p. 224

Giraldus Cambrensis. On the decline of letters in England, p. 45


Graces (or ornaments) of style. Compression, arrangement, figures, etc., contribute to grace of style, §§ 136—156

Grand style: see references s. v. ‘elevated,’ p. 320 supra

Gregorius Corinthius. Metropolitan of Corinth and scholiast on Hermogenes, pp. 61, 214, 222, 223, etc.

Griphus, i.e. mystification, § 153, p. 273

Hearer. Often found where modern writers would use ‘reader,’ p. 264


Hegesias. His jerky style, p. 20

Heine. Quoted in Notes, p. 252

Heracleitus. Chief reason of his obscurity, § 192, p. 244

Hermagoras. Elaborates a system of rhetoric, p. 21

Hermogenes and the varieties of style, p. 27

Herodotus, §§ 12, 17, etc. Cp. pp. 224, 275, and Index II.

‘Heroic.’ As a metrical term, §§ 5, 42, p. 284


Hexameter. The hexameter, as the longest of Greek poetical measures, is suited to heroic themes, §§ 4, 5. Cp. p. 278

Hiatus. See references given under συγκροτει on p. 302 supra, and under ‘Euphony’ in this Index. Also, p. 303 supra under συναλωρηθ

Hier. Mentioned, together with Gelo, in 292

Hippias and prosody, p. 5

Hippocrates. Quoted to show the drawbacks of a jerky style, §§ 4, 238. Cp. pp. 212, 257


History and poetry, § 215, p. 247

Homer. Quoted throughout the treatise, and more frequently than any other writer: cp. Index II. (Like other rhetoricians, the author of the π. ἐπμ. draws as freely from the poets as from prose-writers, clearly believing that the study of poetic...
style should help, rather than injure, the study of prose style: cp. p. 219 supra.) See also pp. 213, 219, 221, 222, 225, etc.

_Homoeoteleuta_. Their character and their dangers, §§ 26—28; cp. p. 295. For the connexion between homoeoteleuton and modern rhyme, cp. p. 48

_Horace_ and the _Ars Poetica_, p. 25

_Humour_. Some of the examples in §§ 128 ff. may be classified under this head, or perhaps rather under that of _Wit_, q.v.

_Hypallage_. For this figure, under the name ἀκθυπαλλαγή, cp. § 60, p. 266

_Hyperbole_. May be employed, in comedy and elsewhere, as an ornament of style, §§ 161, 162. But there is danger of abuse, §§ 124 ff. Cp. p. 307

_Iambus_. The iambic measure resembles ordinary conversation, and many people talk iambics without knowing it, § 43, p. 220

_Imagery_. Poetical imagery to be avoided in prose, §§ 89, 90; in the forcible style especially, § 274

_Imitation_. 'Imitation' (μιμησις), in —the full rhetorical sense, hardly occurs in the π. ἐπιμ.: cp. pp. 21 ff., 294

_Infinutive_. Used for imperative: see p. 220, where a list of instances found in the π. ἐπιμ. is given

_Interrrogation_. To put a question to an audience in such a way that it admits of only one answer is more effective than a direct assertion, § 279

_Inversion of words_ in the π. ἐπιμ., pp. 59, 234

_Ion_. The young Ion in the play of Euripides, § 195, p. 244

_Irony_. An excellent example from the _Phaedo_, § 288. Cp. p. 277

_Isocolon_. Equality of syllables in alternate members, § 25, p. 285

_Isocrates_. His periodic writing, § 12. The avoidance of hiatus by him and his followers, §§ 68, 299: cp. Quintilian’s estimate of Isocrates (Inst. Or. x. 1, 79), concluding with the words "in compositione adeo diligens ut cura eius reprehendatur." Cp. Index II. and pp. 8—11, 47, 48, 216

_Jests contrary to Expectation_, § 152 (ἡ παρά τὴν προσδοκίαν χάρις), p. 300

_Johnson, Samuel_. Quoted in the notes, pp. 220, 233

_Jonson, Ben_. Quoted, p. 223

_Keats_. Quoted, p. 224

_Knox, John_. Quoted, p. 292

_Lacedaemonians_. Their love of brevity in speech illustrated, and its vigorous effect indicated, §§ 7, 8, 241, 242

_Late_ words and forms in the π. ἐπιμ.: see lists in Introduction pp. 56 ff., and cp. Notes and Glossary passim

_Laticlave_. Supposed allusion to, § 108, pp. 53, 54, 232

_Laudando praecipere_. This maxim anticipated, § 295, p. 258

_Lawgiver_ (νομοθέτης). Cited as a model of a compound word, § 91

_Lincoln, Abraham_. His use of proverbs, p. 260

_Longinus._ His attitude towards style and imitation, pp. 25—27

_Lucidity_. See 'clearness,' p. 319 supra

_Lysias_. The exemplar of the plain style, § 190. His wit and sarcasm, §§ 128, 262. Cp. Index II. and pp. 7, 8, 216, 217, 255

_Macaulay_. His style from various points of view, pp. 215, 239, 267

_Manuscripts_ of the _De Elocutione_, pp. 209—211

_Maxims_. Their nature and use, §§ 9, 110, 170, pp. 272, 273, 308
I. INDEX OF NAMES AND MATTERS

'Member' (κῶλον). Definition from Aristotele and Archedemus, § 34. Origin and use, §§ 1-7. Cp. p. 289

Menander. His 'Woman of Messenia,' § 153. Why he is popular with the actor, §§ 194, 195. Cp. pp. 53, 239


Milton: pp. 44, 51, 224, 253, 264, 287

'Mirth amid tears.' The rueful laughter caused by over-elaborate style, § 28, p. 288

Music. Kinds of words distinguished by musicians, § 176. Verbal music, §§ 69—72, 174, 184, 185

Mysteries. Their allegorical (symbolical, figurative) character, § 101

Naivété. Characteristic of old-fashioned style, § 244, p. 268

Natural expression. Its effectiveness, §§ 27, 28, 300

Nicias. The painter Nicias and the importance of a right choice of subject, § 76, p. 226

Nireus. Homer, by employing figures, exalts Nireus, §§ 61, 62

Obscurity. Paradoxical, but true, that obscurity sometimes contributes to force, § 254, p. 253


Paraphrase of clauses. §§ 23, 250; p. 260

Paris Manuscript, No. 1741, containing the De Elocutione, Aristotle's Rhetoric and Poetics, etc., pp. 209, 210, 219


Particles. Their use and abuse, §§ 55—58. A happy negligence in their use, § 53

Parts of speech. List of those mentioned in the τ. ἐρμ., p. 269 s. v. ἀρθρον

Passion. Should be characterised by simplicity and naturalness, § 28. See p. 267 (ἀνάθεσις) and p. 295 (παραθηκή) for various references

Pergamus and rhetoric, p. 19


Peripatetics. Referred to as writers possessing common characteristics, § 181, pp. 18, 53

Personification. Examples in §§ 265, 266, 285, p. 300

Phedias. The characteristics of his sculpture, § 14

Philemon. His style contrasted with that of Menander, § 193, pp. 53, 244

Philip of Macedon. Why he could not bear to hear the Cyclops mentioned,
§ 293: cp. references under 'tyrants,' p. 326 infra


Phillips, Stephen. Quoted on p. 252

Philodemus and rhetoric, pp. 19, 60, 218

'Phrase' (κόμμα). Definition, § 10. Phrases, rather than members, conduct to force of style, § 241; but they may also cause aridity, § 238. Cp. p. 288

Plain style, §§ 199–239, pp. 30, 34, etc.

Plato. References to Plato will be found in the sections enumerated in Index II. and also in §§ 37, 80, 181, 228, 234, 297. Cp. pp. 12–14, 227, 261, etc.

Plural. Neuter plural with singular verb, pp. 214, 217, 230, 252

Poetry. Rarely written in measures of greater length than six feet, § 4. Poetic diction in prose must be used with discretion, §§ 112, 113

Polybios. His use of proverbs, p. 261

Polycrates. A rhetorician mentioned in § 120. Cp. p. 234

Polysyndeton. The term itself does not occur in the π. ἐπιμ., but see pp. 303, 304

Pope, Alexander, pp. 225, 233, 234, etc.

Prætermission. A figure which makes a show of passing over points which are really stated, § 263, p. 296


'Principle of Suspense.' See p. 216

Prodicus. His study of etymology and synonyms, p. 5

Pronunciation of the letter v, p. 224

Protagoras and grammar, p. 5

Proverbs. The proverbs occurring in the π. ἐπιμ. are collected on pp. 259–262 supra

Quintilian as a student of style, pp. 25, 44. Quoted in the Notes and Glossary passim

Quotations. Often loosely made in the π. ἐπιμ.: cp. p. 213

Recantation. As a rhetorical figure, § 148, p. 203

'Redouble.' Puttenham's term for ἀνα- διπλωσία, p. 265

Redundancy. Illustrated in § 58. Cp. pp. 296, 298


Reticence. See under 'aposiopesis,' p. 318 supra


Rhetorica ad Alexandrum. Its authorship and character, pp. 11, 59

Rhetorical terms not found in the π. ἐπιμ. Some of these given on pp. 268, 286

Rhythm. Points of rhythm are raised in §§ 5, 6, 42, 48, 117, 183, 184, 301, et passim. Cp. pp. 40 ff., 271, 283, 301 etc.

Riddle. Language may become a riddle, § 102. Cp. pp. 263, 273

'Risky.' The word κυνόφωδης is used of daring experiments in the use of language, as in § 80. Cp. pp. 270 (ἀσφαλής), 281 (ἐπισφαλής), 287 (κυνόφωδῆς)

Sappho. Cp. Index II. and add §§ 132, 166, 167

Satyrical drama. Mentioned in § 169.

Cp. p. 240

Scazon. See references under 'choliasms,' p. 319 supra

Scythiaka. The words ἄνδρος Σκύθων ἱππας were used proverbially for discours à la scythe, Gothic bluntness, §§ 216, 297. Cp. pp. 262, 300
I. INDEX OF NAMES AND MATTERS

'Shake.' As a musical term, § 74, p. 225

Shakespeare: pp. 41, 44, 223, 235, 236, 237, 288

Sheridan. Quoted, p. 227

Sicily. The birthplace of rhetoric, § 1


Socrates. The Socratic Dialogues: their method and their success, §§ 297, 298

Sophists. Their contributions to the study of prose style, pp. 5, 6


Sophron. See references in Index II. together with §§ 128, 153 and pp. 234, 235, 261

Sotades. The character of the Sotadean measures, § 189, p. 244

Sounds. Effects produced by the use of harsh or sweet sounds, §§ 48, 49, 69, 70, 105, 219, 255. Cp. pp. 283, 284, 286

Spencer, Herbert. His philosophical treatise on Style, p. 43

'Spheterize.' Used by Sir William Jones in imitation of the Greek, pp. 255, 256. Cp. § 278


Stevenson, Robert Louis. His literary essay on Style, p. 43

Stoics and rhetoric, p. 19

Style. See the references under 'elevated,' 'elegant,' 'forcible,' 'plain,' 'arid,' 'epistolary,' etc., as well as the Introduction, Notes and Glossary, passim.—Among the many anticipations of what are sometimes supposed to be modern views of style, may be mentioned: (a) Distinction of style shown (according to Theophrastus) as much in what is omitted as in what is said, § 222; (b) 'Le style est l'homme même': this especially true of the epistolary style, § 227, p. 250. As to the Greek words for 'style,' see pp. 32, 267, 282, 290, 307

Subjunctive. Used with et, §§ 76, 269, p. 226

Substance and Form in Greek critical literature, pp. 34 ff.

Summary of the π. ἐπιστ. pp. 28—34

Swinburne. Quoted, pp. 227, 233, 275

Syllables. Impressive effect of long syllables at the beginning and the end of a member, § 39, p. 219

Syllogism. The enthymeme distinguished from the syllogism, § 32, p. 302

Symbolical language. See under 'allegory,' p. 317 supra

Symmetry. Its use and abuse, §§ 25, 29, 53

Synaloepha. The fusion of vowels, § 70, p. 303

Syrianus: refers to 'Demetrius,' p. 61

Taste. Want of taste, how shown: §§ 67, 171, pp. 265, 268

Telauges. Title of a dialogue of Aeschines Socraticus, § 291, p. 257: cp. § 170, p. 240

Teleboas. Xenophon, in speaking of the small river Teleboas, suits his language to the theme, §§ 6, 121

Tennyson: pp. 44, 220, 221, 223, 227, 230, 231, etc.

Tense. The use of the past tense may contribute to vividness, § 214

Text of the π. ἐπιστ. See note on pp. 209—211 supra

Theodorus. Theodorus of Gadara probably meant in § 237; cp. pp. 21, 54, 251

Theognis. The use by Theognis of the expression 'stringless lyre' for a bow, § 85. Cp. Index II.

Theophrastus. See the references

21—3
DEMETRIUS ON STYLE

given in Index II. Also pp. 16, 51, etc.

Theophylact. His reference to the π. ἐπη., pp. 60, 61

Theopompos. Cp. Index II. and see also §§ 75, 240, 250, p. 217

Thrasymachus and the period, pp. 5, 6

Thucydides. See Index II. and also §§ 40, 49, 181, 228. Cp. pp. 5, 219, 220, etc. Stress is laid on the ruggedness of Thucydides, in § 48 and elsewhere

Tisias the pupil of Corax, p. 2

Title of the π. ἐπη. See pp. 61—63, and both facsimiles

Tragedy. A ‘sportive tragedy’ almost a contradiction in terms, § 169, p. 306

Transitive verbs. Used intransitively, pp. 248, 297

Trench, Archbishop. His book on proverbs, p. 262


Types of Style. See under ‘style,’ p. 325 supra; also pp. 29—34. In one and the same writer the elevated, elegant and forcible styles may exist side by side; but the elevated and the plain types are mutually exclusive, § 37

Tyrants. Various references to, §§ 237, 289—294, p. 258


Varro and the types of style, p. 25

Vaulted roof. The members of a period are like the stones which support a vaulted roof, § 13

Verse. Metrical cadences to be used with caution in prose, §§ 118, 180—185. Prose has its ‘members,’ corresponding to the measures of verse, § 1

Vividness (realism). This quality described and illustrated in connexion with the plain style of which it is so essential an element, §§ 208—220. Cp. p. 279

Vowels. Long vowels render style impressive, § 39. Concurrence of vowels contributes to elevation of style, §§ 68—73; but must be avoided in the plain style, § 207. See also under ‘Egypt,’ p. 320 supra

Watts-Dunton, Theodore: pp. 35, 36

Wit. References under ἀστειγμός, εὐ-τραπελία, and χάρα on pp. 269, 272, 283, 308. Wit and buffoonery: how they differ, § 168

Words. Order of words in the elevated and the plain styles, §§ 50—53, 199—201. Rugged words may produce elevation, §§ 49, 105. Compound words can be used effectively in the elevated and the forcible styles, §§ 91, 92, 275; but should be avoided in the plain style, § 191. Formation of new words, §§ 94—98, pp. 297, 298. Dithyrambic compounds cause frigidity, § 116. Kinds of words distinguished by musicians, § 176. Picturesque words, § 276.—For a list of words occurring only in the π. ἐπη., see p. 57 (together with the Notes and Glossary)

Wordsworth: pp. 44, 232

Xenophon. See the references in Index II. and also §§ 37, 80, 155, 181, 296
II. INDEX OF AUTHORS AND PASSAGES QUOTED IN THE DE ELOCUTIONE.

The thick numerals refer to the sections in which the quotations are found.

Aeschines (the Orator) Ctes. 133, 267; 202, 268
Aeschines Socraticus Fragm., 205
Alcaeus Fragm. 39, 142
Alcidamas Fragm., 116
Anacreon Fragm. 62, 5
Antiphon Fragm. 50, 53
Antisthenes Fragm. 67, 249
Archedemus Fragm., 34
Archilochus Fragm. 89, 5; 94, 5
Aristophanes Ach. 86, 161; Nub. 149, 179, 152; 401, 150
Aristotle Rhet. iii. 8, 38; iii. 11, 11, 34; iii. 11, 81. Hist. Anim. ii. 97; ix. 157. Fragmnn. 71, 28; 609, 233; 615, 225; 618, 97, 144, 164; 619, 29, 154; 620, 230
Cleistarchus Fragm., 304
Cleobulina Fragm. 1, 102
Crates Fragm. 7, 259
Ctesias Fragmnn. 20, 21, 213; 36, 216
Demades Fragmnn., 283, 284, 285
Demetrius Phalereus Fragm. 7, 289
Dicaearchus Fragm. 33, 182

Epicharmus Fragm. 147, 24
Euripides Ion 161, 195; Meleag. fragm., 58
Hecataeus Fragm. 332, 2, 12
Herodotus i. 1 init., 17, 44; i. 203, 66
Hesiod Op. et D. 40, 122
Hippocrates Aphorism. i. 1, 4, 238
Homer Iliad ii. 497, 54, 257; ii. 671, 61; iv. 126, 81; iv. 443, 124; vi. 152, 200; ix. 502, 7; ix. 536, 25; x. 436, 124; xii. 113, 111; xii. 208, 255; xiii. 339, 82; xiii. 798, 64, 81; xiv. 433, 56; xvi. 161, 94, 220; xvi. 358, 48, 105; xx. 218, 79; xxi. 5, 56; xxi. 257, 209; xxi. 388, 83; xxii. 133, 189; xxiii. 116, 219; xxii. 154, 57; xxiii. 379, 210. Odyssey iii. 278, 150; v. 203, 57; vi. 105, 129; ix. 190, 52; ix. 289, 219; ix. 369, 130, 152, 262; ix. 394, 94; xi. 595, 72; xii. 73, 60; xvi. 220, 67; xix. 7, 107; xix. 172, 113; xix. 518, 133; xxi. 226, 57
Isocrates Enc. Hel. 17, 23. Panegyr. 1, 26; 58, 22
Lyric. Fragmnn. Adesp. 126, 143; 128, 91, 262; Bergk p. 742, 151
Lytias Eratosth. ad init., 190; Fragmnn. 5, 128; 275, 128, 262
Menander Fragm. 230, 194
DEMETRIUS ON STYLE


Sappho Fragm. 91, 148; 92, 146; 94, 106; 95, 141; 109, 140; 122, 162; 123, 127, 162

Sophocles Triptol. fragm., 114

Sophron Fragm. 24, 151; 32, 147; 34, 127; 53, 151; 68, 156; 108, 127; 110, 156

Sotades Fragm., 189

Theognis Fragm., 85; cp. n. on p. 228 supra

Theophrastus Fragm. (π. λέξεως), 41, 114, 173, 222

Theopompus Fragm. 249, 27, 247

Thucydides i. 1 init., 44; i. 5, 25; i. 24, 72, 199; ii. 48, 39; ii. 49, 48; ii. 102, 45, 202, 206; iv. 12, 65; iv. 64, 113; vi. 1, 72

Xenophon Anab. i. 1 init., 3, 19; i. 2, 21, 198; i. 2, 27, 139; i. 5, 2, 93; i. 8, 10, 104; i. 8, 18, 84; i. 8, 20, 103; iii. 1, 31, 137; iv. 4, 3, 6, 121; v. 2, 14, 98; vi. 1, 13, 131. Cyrop. i. 4, 21, 89, 274; xi. 2, 15, 134

BY THE SAME EDITOR.


Excerpts from Reviews.


'En préasant année par année un tableau synoptique des vies de Démosthène et d'Aristote avec l'indications des Olympiades et des archontes et avec tous les renvois nécessaires aux pages de l'édition, M. Roberts a fait un travail extrême-ment commode et précieux. Je ne saurais trop non plus le remercier d'avoir fait suivre le commentaire d'un glossaire des termes de rhétorique et de grammaire: il y a là 26 pages qui seront consultées avec fruit même pour la lecture des autres opuscules et traités. Enfin l'édition se termine par une Bibliographie et des Index. La Bibliographie embrasse tous les écrits de rhétorique et de critique de Denys: éditions et dissertations ou articles de revues soit soigneusement relevés et catalogués; c'est un travail absolument neuf et auquel devront désormais se référer tous ceux qui s'occuperont de Denys.....Ajoutons en terminant que l'exécution typographique de ce volume est de tout premier ordre, très agréable à l'œil et très correcte. Denys est un auteur assez ardu: il était bon d'en rendre l'étude aussi attrayante que possible.'—M. MAX. EGGER (author of Denys d'Halicarnasse: Étud sur la critique littéraire et la rhétorique chez les Grecs au siècle d'Auguste) in the Bulletin Critique.

'Il Roberts, che, poco tempo addietro, pubblicò in bella e lodata edizione la famosa opera attribuita a Longino sul sublime, prosegue degnaente e seriamente la sua impresa pubblicando tre dissertazioni, in forma di lettera, di Dionisio di Alicarnasso, concernenti anch'esse la critica retorica e letteraria; e pare che non qui si fermerà l'opera del Roberts.....Ma continuando nel bel sistema adottato nel volume del Longino, anche qui il Roberts aggiunge qualche studio speciale, per mettere in luce la posizione di Dionisio come critico.....Si potrebbero addurre numerosi esempi a provare che il Roberts procede con buoni criteri, ma qui basti dire che gli esempi della pagina citata, la prima del testo, corrispondono a quello
che il Roberts ha fatto in tutto il suo lavoro, che è buono ed utile ed è arra di buona ed utile continuazione.'—Professor C. O. ZUKETTI in the Bollettino di Filologia Classica.

'An excellent edition of The Three Literary Letters of Dionysius of Halicarnassus is the most recent work of a careful and elegant scholar, Dr W. Rhys Roberts, who has previously edited Longinus on the Sublimes... The absence of positive reference by Dionysius either to Cicero or to any other Latin writer, is well discussed by the editor in his estimate of his author "as a literary critic." The editorial work is consummate throughout... A writer in the Quarterly Review, No. 384, in order to exalt the merits of Longinus, finds it necessary to deprecate Dionysius. Dr Rhys Roberts has put it in the power of any classical reader to refute this unjust estimate.'—Dr HENRY HAYMAN in the Critical Review.

'We observe, therefore, with much satisfaction, that the whole subject of Greek criticism is being taken in hand by so sound and thorough a scholar as Mr Rhys Roberts, and we heartily welcome the instalment of his work that has recently appeared in his excellent edition of "The Three Literary Letters of Dionysius of Halicarnassus." Dionysius is an admirable critic, manly, searching, sane, yet capable (as his appreciation of Demosthenes shows) of genuine enthusiasm... A better example of the value of criticism, based on definite principles and directed towards a definite end, than the works of Dionysius cannot be found.'

—Quarterly Review (No. 386).

'Professor Roberts is prudently conscious of his author's gifts, and he has given us an edition of his three letters which for intelligence and scholarship is beyond censure. But he will add greatly to our obligation if he will print us the famous treatise Περὶ συνθέσεως ιωμάτων, of which we should welcome a scholarly edition. For in this treatise Dionysius reviews and attempts to explain the art of literature. It is a brilliant effort to analyse the sensuous emotions produced by the harmonious arrangement of beautiful words. Its eternal truth might make it a text-book for to-day.'—Spectator.

'In this volume every scholar will welcome with pleasure a right worthy companion to the author's previous edition of Longinus "On the Sublime." Both are parts of a wider editorial plan, which, after the appearance of Demetrius' "De Elocutione," will culminate in a critical edition of Aristotle's "Rhetoric" and a "History of Greek Literary Criticism." The present work only confirms the general verdict which, on the publication of Longinus, was passed both in England and on the Continent, that none is better qualified than Prof. Roberts to carry so ambitious a scheme to a successful completion... A most excellent English translation is given of the three literary letters, and none but those who have endeavoured to translate Dionysius without such assistance can either realise the difficulty of finding proper English equivalents for the technical terms of Greek literary criticism or fully appreciate the ability with which the editor has accomplished both the translation and the compilation of the invaluable glossary which is issued as an appendix. The notes are scholarly and not too long; the text has had the benefit of a careful recollation of the Paris MS. by the editor; and the introductory essay, which reviews the whole critical work of Dionysius and estimates his position and value, is concise, temperate, and masterly.'—Journal of Education.

'English scholarship, already under a debt to Dr Rhys Roberts for his edition of "Longinus on the Sublime," is laid under a further obligation through the appearance of this new work. It is amazing that the critical essays of Dionysius have so little attracted the attention of English scholars, but we may safely conclude that Dr Rhys Roberts' general introduction will quicken the desire to see the rest of Dionysius' extant works worthily edited... There is no trace of effort in the translation. Even the reader who is innocent of Greek could relish the letters in their English dress. An introductory essay on Dionysius as a literary critic, the Greek text, a translation, a glossary, and a bibliography combine to make the volume singularly complete.'—Church Times.

'The translation which accompanies the Greek text in parallel pages is very excellent, both faithful and idiomatic; while the introductory essay is scholarly,
unassuming, and replete with all necessary information. Altogether, the editing leaves nothing to be desired.'—Academy.

'Along with Professor Lindsay's edition of the Captivi, this book does great credit to English scholarship. By his edition of the treatise On the Sublime, and by many articles in magazines, Professor Roberts has marked out the Greek literary critics as his demesne.....He has produced a work not only indispensable to students of Greek but also readable to a much wider circle. His introductory essay is excellent in matter and in manner; his translation is always successful and often brilliant; his notes and glossary show comprehensive and careful scholarship.'—Cambridge Review.

'An introductory essay passes the whole literary production of the great critic under review. This is well done, and supplies a need seriously felt by English students.....The book will be justly welcomed by the increasing number of scholars interested in ancient literary criticism.'—Oxford Magazine.

'The editor has done excellently an important piece of work—one which ranks worthily with his edition of the "De Sublinitate" and which augurs well for the editions promised in his preface.....Mr Roberts' introductory essay is admirable.'—Pilot.

'We cannot speak too highly of the manner in which Professor Roberts has performed the task of editing these letters for English scholars....The task of understanding the often difficult text is made easy by an admirable translation.'—Educational Times.

'Two years ago we reviewed Professor Roberts' excellent edition of "Longinus on the Sublime," and after a thorough examination of his "Dionysius of Halicarnassus," we can testify that it is worthy to rank with its predecessor as far as the editor's work is concerned. The text has been carefully edited, after a new collation of the Paris MS., and Professor Roberts' minute knowledge of the language of this and kindred works has enabled him to make what is probably a better recension than any of his predecessors.....The translation is lucid and idiomatic, and we think even better than the Longinus. But the introductory essay, which takes into account the other critical works of Dionysius, is the most original part of the book....This book is the second of a series of Greek critical works which are meant to prelude a comprehensive "History of Greek Literary Criticism." The value of this attempt to make us see the Greek writers through Greek eyes can hardly be overrated; and Professor Roberts has again earned the gratitude not only of scholars but of all who are interested in fine literature.'—Literature.

'We are always glad to see such thorough, well-equipped editions as this proceeding from the University Presses.....Ease of style is more the gift of Oxford than Cambridge, but it is pleasant to find that Professor Roberts' translation is not lacking in so essential a quality.'—Notes and Queries.

'We welcome this splendid edition of the three literary letters of Dionysius of Halicarnassus by Professor Roberts, which is meant to serve as a companion volume to his "Longinus on the Sublime," a work which is already well-known on the Continent.'—Pall Mall Gazette.

'Writers and speakers of the present day might do far worse than get the book and study the words of this very eminent critic and stylist of the days of Augustus. It is no slight aid to the acquisition of style to have the methods of the masters of antiquity—Homer, Herodotus, Demosthenes, and Thucydides—analysed by one who spoke their own tongue.'—St James's Gazette.

'Last year we were indebted to Professor Rhys Roberts, of Bangor, for the first adequate edition of Longinus; and now we have to welcome a fresh effort, designed on the same general plan, and likely to add not a little to the reputation already so justly acquired for the writer both here and on the Continent.....The translation, while closely following the Greek original, is yet a model of lucid and vigorous English.'—Daily News.

'Every student of Greek who wishes thoroughly to understand the formal aspects of its literature must read this writer, and he could not be read in a
EXTRACTS FROM REVIEWS—continued.

better edition. The work is worthy of its place beside its editor’s "Longinus," and will substantially enrich any classical library."—Scotsman.

'Professor Roberts has conferred an immense benefit upon all serious students of Greek by his scholarly and exhaustive editions of the great Greek literary critics....In taking up Dionysius, Professor Roberts, so far at least as British editors are concerned, almost enters upon virgin soil."—Glasgow Herald.

'Le docteur a fait précéder ces lettres d'une introduction fort savante. C'est une étude complète sur Denys, faite avec des documents très riches, et un goût exquis. Tous les écrits littéraires sont analysés, discutés, jugés avec compétence et sagacité......La traduction présentait de grandes difficultés à cause des termes techniques si nombreux dans ces lettres. Autant que nous pouvons juger d'une langue qui n'est pas la nôtre, ces difficultés sont heureusement résolues. La traduction est claire et élégante...Mais ce qui est appréciable surtout, c'est le glossaire. Il y a là des trésors d'érudition. Les amateurs de la langue grecque se délecteront à parcourir ces petites observations sur les mots employés dans ces lettres. La plupart de ces mots fournissent à l'éditeur l'occasion de faire des rapprochements ingénieux, des études souvent profondes, et de nous initier à tous les secrets de la langue grecque."—M. Ph. Gonnet (Professor of Greek in the University of Lyons in the Université Catholique.

'M. Rhys Roberts continue, avec un zèle des plus louables, la tâche qu'il a entreprise avec l'assentiment et le concours de l'Université de Cambridge. Après le Traité du sublime, dont il a publié un bon texte en 1890 (Revue critique, 1900, I, p. 323), il nous donne aujourd'hui les trois lettres littéraires de Denys d'Halicarnasse, et annonce une édition prochaine du περί ἐπιμετράς faussement attribué à Démétrius de Phalère. Cette triple publication n'est d'ailleurs, dans la pensée de l'auteur, que la préface de travaux plus importants, tels qu'une édition annotée de la Rhetorique d'Aristote et une Histoire de la critique littéraire en Grèce. Pour mener à bonne fin une œuvre aussi vaste, M. Roberts a toutes les qualités requises de science et de conscience. Il connaît et utilise avec discrétion tous les ouvrages qui touchent à son sujet; il établit correctement le texte qu'il doit étudier; il montre dans sa traduction une précision élégante et simple; dans ses notes, une sobriété assez rare chez les éditeurs anglais; dans sa préface enfin, un goût délicat et sûr. Son jugement sur Denys d'Halicarnasse, pour faire une large place à l'éloge, n'a pourtant rien d'avare; c'est l'opinion raisonnée d'un esprit juste et pondéré. En outre, M. Roberts a le mérite d'offrir aux travailleurs, sous la forme d'un glossaire, un excellent exposé de la langue de la rhétorique et de la critique chez Denys d'Halicarnasse; trois index, sans parler d'une longue notice bibliographique, achèvent ce volume, qui sera bien accueilli de tous les hellénistes."—M. Amédee Hauvette (Professor of Greek in the University of Paris) in the Revue critique d'histoire et de littérature.

ALSO PUBLISHED BY THE CAMBRIDGE UNIVERSITY PRESS.


