

represent it and happens more as we represent it, the probability is particularly great.

(2) Fallible Signs, and Enthymemes based upon them, can be refuted even if the facts are correct, as was said at the outset. For we have shown in the Analytics that no Fallible Sign can form part of a valid logical proof.

(3) Enthymemes depending on examples may be refuted in the same way as probabilities. If we have a negative instance, the argument is refuted, in so far as it is proved not inevitable, even though the positive examples are more similar and more frequent. And if the positive examples are more numerous and more frequent, we must contend that the present case is dissimilar, or that its conditions are dissimilar, or that it is different in some way or other.

(4) It will be impossible to refute Infallible Signs, and Enthymemes resting on them, by showing in any way that they do not form a valid logical proof: this, too, we see from the Analytics. All we can do is to show that the fact alleged does not exist. If there is no doubt that it does, and that it is an Infallible Sign, refutation now becomes impossible: for this is equivalent to a demonstration which is clear in every respect.

26

Amplification and Depreciation are not an element of enthymeme. By 'an element of enthymeme' I mean the same thing as a line of enthymematic argument—a general class embracing a large number of particular kinds of enthymeme. Amplification and Depreciation are one kind of enthymeme, viz. the kind used to show that a thing is great or small; just as there are other kinds used to show that a thing is good or bad, just or unjust, and anything else of the sort. All these things are the subject-matter of syllogisms and enthymemes; none of these is the line of argument of an enthymeme; no more, therefore, are Amplification and Depreciation. Nor are Refutative Enthymemes a different species from Constructive. For it is clear that refutation consists either in offering positive proof or in raising an objection. In the first case we prove the opposite of our adversary's statements. Thus, if he shows that a thing has happened, we show that it has not; if he shows that it has not happened, we show that it has. This, then, could not be the distinction if there were one, since the same means are employed by both parties, enthymemes being adduced to show that the fact is or is not so-and-so. An objection, on the other hand, is not an enthymeme at all, as was said in the Topics, consists in stating some accepted opinion from which it will be clear that our opponent has not reasoned correctly or has made a false assumption.

Three points must be studied in making a speech; and we have now completed the account of (1) Examples, Maxims, Enthymemes, and in general the thought-element the way to invent and refute arguments. We have next to discuss (2) Style, and (3) Arrangement.

Book III

1

IN making a speech one must study three points: first, the means of producing persuasion; second, the style, or language, to be used;

third, the proper arrangement of the various parts of the speech. We have already specified the sources of persuasion. We have shown that these are three in number; what they are; and why there are only these three: for we have shown that persuasion must in every case be effected either (1) by working on the emotions of the judges themselves, (2) by giving them the right impression of the speakers' character, or (3) by proving the truth of the statements made.

Enthymemes also have been described, and the sources from which they should be derived; there being both special and general lines of argument for enthymemes.

Our next subject will be the style of expression. For it is not enough to know what we ought to say; we must also say it as we ought; much help is thus afforded towards producing the right impression of a speech. The first question to receive attention was naturally the one that comes first naturally-how persuasion can be produced from the facts themselves. The second is how to set these facts out in language. A third would be the proper method of delivery; this is a thing that affects the success of a speech greatly; but hitherto the subject has been neglected. Indeed, it was long before it found a way into the arts of tragic drama and epic recitation: at first poets acted their tragedies themselves. It is plain that delivery has just as much to do with oratory as with poetry. (In connexion with poetry, it has been studied by Glaucon of Teos among others.) It is, essentially, a matter of the right management of the voice to express the various emotions-of speaking loudly, softly, or between the two; of high, low, or intermediate pitch; of the various rhythms that suit various subjects. These are the three things-volume of sound, modulation of pitch, and rhythm-that a speaker bears in mind. It is those who do bear them in mind who usually win prizes in the dramatic contests; and just as in drama the actors now count for more than the poets, so it is in the contests of public life, owing to the defects of our political institutions. No systematic treatise upon the rules of delivery has yet been composed; indeed, even the study of language made no progress till late in the day. Besides, delivery is-very properly-not regarded as an elevated subject of inquiry. Still, the whole business of rhetoric being concerned with appearances, we must pay attention to the subject of delivery, unworthy though it is, because we cannot do without it. The right thing in speaking really is that we should be satisfied not to annoy our hearers, without trying to delight them: we ought in fairness to fight our case with no help beyond the bare facts: nothing, therefore, should matter except the proof of those facts. Still, as has been already said, other things affect the result considerably, owing to the defects of our hearers. The arts of language cannot help having a small but real importance, whatever it is we have to expound to others: the way in which a thing is said does affect its intelligibility. Not, however, so much importance as people think. All such arts are fanciful and meant to charm the hearer. Nobody uses fine language when teaching geometry.

When the principles of delivery have been worked out, they will produce the same effect as on the stage. But only very slight attempts to deal with them have been made and by a few people, as by Thrasymachus in his 'Appeals to Pity'. Dramatic ability is a natural gift, and can hardly be systematically taught. The principles of good diction can be so taught, and therefore we have men of ability in this direction too, who win prizes in their turn, as well as those speakers who excel in delivery-speeches of the written or literary

kind owe more of their effect to their direction than to their thought.

It was naturally the poets who first set the movement going; for words represent things, and they had also the human voice at their disposal, which of all our organs can best represent other things. Thus the arts of recitation and acting were formed, and others as well. Now it was because poets seemed to win fame through their fine language when their thoughts were simple enough, that the language of oratorical prose at first took a poetical colour, e.g. that of Gorgias. Even now most uneducated people think that poetical language makes the finest discourses. That is not true: the language of prose is distinct from that of poetry. This is shown by the state of things to-day, when even the language of tragedy has altered its character. Just as iambics were adopted, instead of tetrameters, because they are the most prose-like of all metres, so tragedy has given up all those words, not used in ordinary talk, which decorated the early drama and are still used by the writers of hexameter poems. It is therefore ridiculous to imitate a poetical manner which the poets themselves have dropped; and it is now plain that we have not to treat in detail the whole question of style, but may confine ourselves to that part of it which concerns our present subject, rhetoric. The other--the poetical--part of it has been discussed in the treatise on the Art of Poetry.

2

We may, then, start from the observations there made, including the definition of style. Style to be good must be clear, as is proved by the fact that speech which fails to convey a plain meaning will fail to do just what speech has to do. It must also be appropriate, avoiding both meanness and undue elevation; poetical language is certainly free from meanness, but it is not appropriate to prose. Clearness is secured by using the words (nouns and verbs alike) that are current and ordinary. Freedom from meanness, and positive adornment too, are secured by using the other words mentioned in the Art of Poetry. Such variation from what is usual makes the language appear more stately. People do not feel towards strangers as they do towards their own countrymen, and the same thing is true of their feeling for language. It is therefore well to give to everyday speech an unfamiliar air: people like what strikes them, and are struck by what is out of the way. In verse such effects are common, and there they are fitting: the persons and things there spoken of are comparatively remote from ordinary life. In prose passages they are far less often fitting because the subject-matter is less exalted. Even in poetry, it is not quite appropriate that fine language should be used by a slave or a very young man, or about very trivial subjects: even in poetry the style, to be appropriate, must sometimes be toned down, though at other times heightened. We can now see that a writer must disguise his art and give the impression of speaking naturally and not artificially. Naturalness is persuasive, artificiality is the contrary; for our hearers are prejudiced and think we have some design against them, as if we were mixing their wines for them. It is like the difference between the quality of Theodorus' voice and the voices of all other actors: his really seems to be that of the character who is speaking, theirs do not. We can hide our purpose successfully by taking the single words of our composition from the speech of ordinary life. This is done in poetry

by Euripides, who was the first to show the way to his successors.

Language is composed of nouns and verbs. Nouns are of the various kinds considered in the treatise on Poetry. Strange words, compound words, and invented words must be used sparingly and on few occasions: on what occasions we shall state later. The reason for this restriction has been already indicated: they depart from what is suitable, in the direction of excess. In the language of prose, besides the regular and proper terms for things, metaphorical terms only can be used with advantage. This we gather from the fact that these two classes of terms, the proper or regular and the metaphorical-these and no others-are used by everybody in conversation. We can now see that a good writer can produce a style that is distinguished without being obtrusive, and is at the same time clear, thus satisfying our definition of good oratorical prose. Words of ambiguous meaning are chiefly useful to enable the sophist to mislead his hearers. Synonyms are useful to the poet, by which I mean words whose ordinary meaning is the same, e.g. 'porheuseai' (advancing) and 'badizein' (proceeding); these two are ordinary words and have the same meaning.

In the Art of Poetry, as we have already said, will be found definitions of these kinds of words; a classification of Metaphors; and mention of the fact that metaphor is of great value both in poetry and in prose. Prose-writers must, however, pay specially careful attention to metaphor, because their other resources are scantier than those of poets. Metaphor, moreover, gives style clearness, charm, and distinction as nothing else can: and it is not a thing whose use can be taught by one man to another. Metaphors, like epithets, must be fitting, which means that they must fairly correspond to the thing signified: failing this, their inappropriateness will be conspicuous: the want of harmony between two things is emphasized by their being placed side by side. It is like having to ask ourselves what dress will suit an old man; certainly not the crimson cloak that suits a young man. And if you wish to pay a compliment, you must take your metaphor from something better in the same line; if to disparage, from something worse. To illustrate my meaning: since opposites are in the same class, you do what I have suggested if you say that a man who begs 'prays', and a man who prays 'begs'; for praying and begging are both varieties of asking. So Iphicrates called Callias a 'mendicant priest' instead of a 'torch-bearer', and Callias replied that Iphicrates must be uninitiated or he would have called him not a 'mendicant priest' but a 'torch-bearer'. Both are religious titles, but one is honourable and the other is not. Again, somebody calls actors 'hangers-on of Dionysus', but they call themselves 'artists': each of these terms is a metaphor, the one intended to throw dirt at the actor, the other to dignify him. And pirates now call themselves 'purveyors'. We can thus call a crime a mistake, or a mistake a crime. We can say that a thief 'took' a thing, or that he 'plundered' his victim. An expression like that of Euripides' Telephus,

King of the oar, on Mysia's coast he landed,

is inappropriate; the word 'king' goes beyond the dignity of the subject, and so the art is not concealed. A metaphor may be amiss because the very syllables of the words conveying it fail to indicate sweetness of vocal utterance. Thus Dionysius the Brazen in his elegies calls poetry 'Calliope's screech'. Poetry and screeching

are both, to be sure, vocal utterances. But the metaphor is bad, because the sounds of 'screeching', unlike those of poetry, are discordant and unmeaning. Further, in using metaphors to give names to nameless things, we must draw them not from remote but from kindred and similar things, so that the kinship is clearly perceived as soon as the words are said. Thus in the celebrated riddle

I marked how a man glued bronze with fire to another man's body,

the process is nameless; but both it and gluing are a kind of application, and that is why the application of the cupping-glass is here called a 'gluing'. Good riddles do, in general, provide us with satisfactory metaphors: for metaphors imply riddles, and therefore a good riddle can furnish a good metaphor. Further, the materials of metaphors must be beautiful; and the beauty, like the ugliness, of all words may, as Licymnius says, lie in their sound or in their meaning. Further, there is a third consideration—one that upsets the fallacious argument of the sophist Bryson, that there is no such thing as foul language, because in whatever words you put a given thing your meaning is the same. This is untrue. One term may describe a thing more truly than another, may be more like it, and set it more intimately before our eyes. Besides, two different words will represent a thing in two different lights; so on this ground also one term must be held fairer or fouler than another. For both of two terms will indicate what is fair, or what is foul, but not simply their fairness or their foulness, or if so, at any rate not in an equal degree. The materials of metaphor must be beautiful to the ear, to the understanding, to the eye or some other physical sense. It is better, for instance, to say 'rosy-fingered morn', than 'crimson-fingered' or, worse still, 'red-fingered morn'. The epithets that we apply, too, may have a bad and ugly aspect, as when Orestes is called a 'mother-slayer'; or a better one, as when he is called his 'father's avenger'. Simonides, when the victor in the mule-race offered him a small fee, refused to write him an ode, because, he said, it was so unpleasant to write odes to half-asses: but on receiving an adequate fee, he wrote

Hail to you, daughters of storm-footed steeds?

though of course they were daughters of asses too. The same effect is attained by the use of diminutives, which make a bad thing less bad and a good thing less good. Take, for instance, the banter of Aristophanes in the *Babylonians* where he uses 'goldlet' for 'gold', 'cloaklet' for 'cloak', 'scoffiet' for 'scoff', and 'plaguelet'. But alike in using epithets and in using diminutives we must be wary and must observe the mean.

3

Bad taste in language may take any of four forms:

(1) The misuse of compound words. Lycophron, for instance, talks of the 'many visaged heaven' above the 'giant-crested earth', and again the 'strait-pathed shore'; and Gorgias of the 'pauper-poet flatterer' and 'oath-breaking and over-oath-keeping'. Alcidas uses such expressions as 'the soul filling with rage and face becoming flame-flushed', and 'he thought their enthusiasm would be

issue-fraught' and 'issue-fraught he made the persuasion of his words', and 'sombre-hued is the floor of the sea'. The way all these words are compounded makes them, we feel, fit for verse only. This, then, is one form in which bad taste is shown.

(2) Another is the employment of strange words. For instance, Lycophron talks of 'the prodigious Xerxes' and 'spoliative Sciron'; Alcidamas of 'a toy for poetry' and 'the witlessness of nature', and says 'whetted with the unmitigated temper of his spirit'.

(3) A third form is the use of long, unseasonable, or frequent epithets. It is appropriate enough for a poet to talk of 'white milk', in prose such epithets are sometimes lacking in appropriateness or, when spread too thickly, plainly reveal the author turning his prose into poetry. Of course we must use some epithets, since they lift our style above the usual level and give it an air of distinction. But we must aim at the due mean, or the result will be worse than if we took no trouble at all; we shall get something actually bad instead of something merely not good. That is why the epithets of Alcidamas seem so tasteless; he does not use them as the seasoning of the meat, but as the meat itself, so numerous and swollen and aggressive are they. For instance, he does not say 'sweat', but 'the moist sweat'; not 'to the Isthmian games', but 'to the world-concourse of the Isthmian games'; not 'laws', but 'the laws that are monarchs of states'; not 'at a run', but 'his heart impelling him to speed of foot'; not 'a school of the Muses', but 'Nature's school of the Muses had he inherited'; and so 'frowning care of heart', and 'achiever' not of 'popularity' but of 'universal popularity', and 'dispenser of pleasure to his audience', and 'he concealed it' not 'with boughs' but 'with boughs of the forest trees', and 'he clothed' not 'his body' but 'his body's nakedness', and 'his soul's desire was counter imitative' (this's at one and the same time a compound and an epithet, so that it seems a poet's effort), and 'so extravagant the excess of his wickedness'. We thus see how the inappropriateness of such poetical language imports absurdity and tastelessness into speeches, as well as the obscurity that comes from all this verbosity—for when the sense is plain, you only obscure and spoil its clearness by piling up words.

The ordinary use of compound words is where there is no term for a thing and some compound can be easily formed, like 'pastime' (chronotribein); but if this is much done, the prose character disappears entirely. We now see why the language of compounds is just the thing for writers of dithyrambs, who love sonorous noises; strange words for writers of epic poetry, which is a proud and stately affair; and metaphor for iambic verse, the metre which (as has been already said) is widely used to-day.

(4) There remains the fourth region in which bad taste may be shown, metaphor. Metaphors like other things may be inappropriate. Some are so because they are ridiculous; they are indeed used by comic as well as tragic poets. Others are too grand and theatrical; and these, if they are far-fetched, may also be obscure. For instance, Gorgias talks of 'events that are green and full of sap', and says 'foul was the deed you sowed and evil the harvest you reaped'. That is too much like poetry. Alcidamas, again, called philosophy 'a fortress that threatens the power of law', and the Odyssey 'a goodly looking-glass of human life', 'talked about 'offering no such toy to poetry': all these expressions fail, for the reasons given, to carry the hearer with them. The address of Gorgias to the swallow, when she had let her droppings fall on him as she flew overhead, is in

the best tragic manner. He said, 'Nay, shame, O Philomela'. Considering her as a bird, you could not call her act shameful; considering her as a girl, you could; and so it was a good gibe to address her as what she was once and not as what she is.

4

The Simile also is a metaphor; the difference is but slight. When the poet says of Achilles that he

Leapt on the foe as a lion,

this is a simile; when he says of him 'the lion leapt', it is a metaphor-here, since both are courageous, he has transferred to Achilles the name of 'lion'. Similes are useful in prose as well as in verse; but not often, since they are of the nature of poetry. They are to be employed just as metaphors are employed, since they are really the same thing except for the difference mentioned.

The following are examples of similes. Androtion said of Idrieus that he was like a terrier let off the chain, that flies at you and bites you-Idrieus too was savage now that he was let out of his chains. Theodamas compared Archidamus to an Euxenus who could not do geometry-a proportional simile, implying that Euxenus is an Archidamus who can do geometry. In Plato's Republic those who strip the dead are compared to curs which bite the stones thrown at them but do not touch the thrower, and there is the simile about the Athenian people, who are compared to a ship's captain who is strong but a little deaf; and the one about poets' verses, which are likened to persons who lack beauty but possess youthful freshness-when the freshness has faded the charm perishes, and so with verses when broken up into prose. Pericles compared the Samians to children who take their pap but go on crying; and the Boeotians to holm-oaks, because they were ruining one another by civil wars just as one oak causes another oak's fall. Demosthenes said that the Athenian people were like sea-sick men on board ship. Again, Demosthenes compared the political orators to nurses who swallow the bit of food themselves and then smear the children's lips with the spittle. Antisthenes compared the lean Cephisodotus to frankincense, because it was his consumption that gave one pleasure. All these ideas may be expressed either as similes or as metaphors; those which succeed as metaphors will obviously do well also as similes, and similes, with the explanation omitted, will appear as metaphors. But the proportional metaphor must always apply reciprocally to either of its co-ordinate terms. For instance, if a drinking-bowl is the shield of Dionysus, a shield may fittingly be called the drinking-bowl of Ares.

5

Such, then, are the ingredients of which speech is composed. The foundation of good style is correctness of language, which falls under five heads. (1) First, the proper use of connecting words, and the arrangement of them in the natural sequence which some of them require. For instance, the connective 'men' (e.g. ego men) requires the correlative de (e.g. o de). The answering word must be brought in before the first has been forgotten, and not be widely separated from it; nor, except in the few cases where this is appropriate, is another connective to be introduced before the one required.

Consider the sentence, 'But as soon as he told me (for Cleon had come begging and praying), took them along and set out.' In this sentence many connecting words are inserted in front of the one required to complete the sense; and if there is a long interval before 'set out', the result is obscurity. One merit, then, of good style lies in the right use of connecting words. (2) The second lies in calling things by their own special names and not by vague general ones. (3) The third is to avoid ambiguities; unless, indeed, you definitely desire to be ambiguous, as those do who have nothing to say but are pretending to mean something. Such people are apt to put that sort of thing into verse. Empedocles, for instance, by his long circumlocutions imposes on his hearers; these are affected in the same way as most people are when they listen to diviners, whose ambiguous utterances are received with nods of acquiescence-

Croesus by crossing the Halys will ruin a mighty realm.

Diviners use these vague generalities about the matter in hand because their predictions are thus, as a rule, less likely to be falsified. We are more likely to be right, in the game of 'odd and even', if we simply guess 'even' or 'odd' than if we guess at the actual number; and the oracle-monger is more likely to be right if he simply says that a thing will happen than if he says when it will happen, and therefore he refuses to add a definite date. All these ambiguities have the same sort of effect, and are to be avoided unless we have some such object as that mentioned. (4) A fourth rule is to observe Protagoras' classification of nouns into male, female, and inanimate; for these distinctions also must be correctly given. 'Upon her arrival she said her say and departed (e d elthousa kai dialechteisa ocheto).' (5) A fifth rule is to express plurality, fewness, and unity by the correct wording, e.g. 'Having come, they struck me (oi d elthontes etupton me).'

It is a general rule that a written composition should be easy to read and therefore easy to deliver. This cannot be so where there are many connecting words or clauses, or where punctuation is hard, as in the writings of Heracleitus. To punctuate Heracleitus is no easy task, because we often cannot tell whether a particular word belongs to what precedes or what follows it. Thus, at the outset of his treatise he says, 'Though this truth is always men understand it not', where it is not clear with which of the two clauses the word 'always' should be joined by the punctuation. Further, the following fact leads to solecism, viz. that the sentence does not work out properly if you annex to two terms a third which does not suit them both. Thus either 'sound' or 'colour' will fail to work out properly with some verbs: 'perceive' will apply to both, 'see' will not. Obscurity is also caused if, when you intend to insert a number of details, you do not first make your meaning clear; for instance, if you say, 'I meant, after telling him this, that and the other thing, to set out', rather than something of this kind 'I meant to set out after telling him; then this, that, and the other thing occurred.'

The following suggestions will help to give your language impressiveness. (1) Describe a thing instead of naming it: do not say 'circle', but 'that surface which extends equally from the middle every way'. To achieve conciseness, do the opposite-put the

name instead of the description. When mentioning anything ugly or unseemly, use its name if it is the description that is ugly, and describe it if it is the name that is ugly. (2) Represent things with the help of metaphors and epithets, being careful to avoid poetical effects. (3) Use plural for singular, as in poetry, where one finds

Unto havens Achaean,

though only one haven is meant, and

Here are my letter's many-leaved folds.

(4) Do not bracket two words under one article, but put one article with each; e.g. 'that wife of ours.' The reverse to secure conciseness; e.g. 'our wife.' Use plenty of connecting words; conversely, to secure conciseness, dispense with connectives, while still preserving connexion; e.g. 'having gone and spoken', and 'having gone, I spoke', respectively. (6) And the practice of Antimachus, too, is useful-to describe a thing by mentioning attributes it does not possess; as he does in talking of Teumessus

There is a little wind-swept knoll...

A subject can be developed indefinitely along these lines. You may apply this method of treatment by negation either to good or to bad qualities, according to which your subject requires. It is from this source that the poets draw expressions such as the 'stringless' or 'lyreless' melody, thus forming epithets out of negations. This device is popular in proportional metaphors, as when the trumpet's note is called 'a lyreless melody'.

7

Your language will be appropriate if it expresses emotion and character, and if it corresponds to its subject. 'Correspondence to subject' means that we must neither speak casually about weighty matters, nor solemnly about trivial ones; nor must we add ornamental epithets to commonplace nouns, or the effect will be comic, as in the works of Cleophon, who can use phrases as absurd as 'O queenly fig-tree'. To express emotion, you will employ the language of anger in speaking of outrage; the language of disgust and discreet reluctance to utter a word when speaking of impiety or foulness; the language of exultation for a tale of glory, and that of humiliation for a tale of and so in all other cases.

This aptness of language is one thing that makes people believe in the truth of your story: their minds draw the false conclusion that you are to be trusted from the fact that others behave as you do when things are as you describe them; and therefore they take your story to be true, whether it is so or not. Besides, an emotional speaker always makes his audience feel with him, even when there is nothing in his arguments; which is why many speakers try to overwhelm their audience by mere noise.

Furthermore, this way of proving your story by displaying these signs of its genuineness expresses your personal character. Each class of men, each type of disposition, will have its own appropriate way of letting the truth appear. Under 'class' I include differences of

age, as boy, man, or old man; of sex, as man or woman; of nationality, as Spartan or Thessalian. By 'dispositions' I here mean those dispositions only which determine the character of a man's for it is not every disposition that does this. If, then, a speaker uses the very words which are in keeping with a particular disposition, he will reproduce the corresponding character; for a rustic and an educated man will not say the same things nor speak in the same way. Again, some impression is made upon an audience by a device which speech-writers employ to nauseous excess, when they say 'Who does not know this?' or 'It is known to everybody.' The hearer is ashamed of his ignorance, and agrees with the speaker, so as to have a share of the knowledge that everybody else possesses.

All the variations of oratorical style are capable of being used in season or out of season. The best way to counteract any exaggeration is the well-worn device by which the speaker puts in some criticism of himself; for then people feel it must be all right for him to talk thus, since he certainly knows what he is doing. Further, it is better not to have everything always just corresponding to everything else-your hearers will see through you less easily thus. I mean for instance, if your words are harsh, you should not extend this harshness to your voice and your countenance and have everything else in keeping. If you do, the artificial character of each detail becomes apparent; whereas if you adopt one device and not another, you are using art all the same and yet nobody notices it. (To be sure, if mild sentiments are expressed in harsh tones and harsh sentiments in mild tones, you become comparatively unconvincing.) Compound words, fairly plentiful epithets, and strange words best suit an emotional speech. We forgive an angry man for talking about a wrong as 'heaven-high' or 'colossal'; and we excuse such language when the speaker has his hearers already in his hands and has stirred them deeply either by praise or blame or anger or affection, as Isocrates, for instance, does at the end of his Panegyric, with his 'name and fame' and 'in that they brooked'. Men do speak in this strain when they are deeply stirred, and so, once the audience is in a like state of feeling, approval of course follows. This is why such language is fitting in poetry, which is an inspired thing. This language, then, should be used either under stress of emotion, or ironically, after the manner of Gorgias and of the passages in the Phaedrus.

8

The form of a prose composition should be neither metrical nor destitute of rhythm. The metrical form destroys the hearer's trust by its artificial appearance, and at the same time it diverts his attention, making him watch for metrical recurrences, just as children catch up the herald's question, 'Whom does the freedman choose as his advocate?', with the answer 'Cleon!' On the other hand, unrhythmical language is too unlimited; we do not want the limitations of metre, but some limitation we must have, or the effect will be vague and unsatisfactory. Now it is number that limits all things; and it is the numerical limitation of the forms of a composition that constitutes rhythm, of which metres are definite sections. Prose, then, is to be rhythmical, but not metrical, or it will become not prose but verse. It should not even have too precise a prose rhythm, and therefore should only be rhythmical to a certain extent.

Of the various rhythms, the heroic has dignity, but lacks the

tones of the spoken language. The iambic is the very language of ordinary people, so that in common talk iambic lines occur oftener than any others: but in a speech we need dignity and the power of taking the hearer out of his ordinary self. The trochee is too much akin to wild dancing: we can see this in tetrameter verse, which is one of the trochaic rhythms.

There remains the paeon, which speakers began to use in the time of Thrasymachus, though they had then no name to give it. The paeon is a third class of rhythm, closely akin to both the two already mentioned; it has in it the ratio of three to two, whereas the other two kinds have the ratio of one to one, and two to one respectively. Between the two last ratios comes the ratio of one-and-a-half to one, which is that of the paeon.

Now the other two kinds of rhythm must be rejected in writing prose, partly for the reasons given, and partly because they are too metrical; and the paeon must be adopted, since from this alone of the rhythms mentioned no definite metre arises, and therefore it is the least obtrusive of them. At present the same form of paeon is employed at the beginning and at the end of sentences, whereas the end should differ from the beginning. There are two opposite kinds of paeon, one of which is suitable to the beginning of a sentence, where it is indeed actually used; this is the kind that begins with a long syllable and ends with three short ones, as

Dalogenes | eite Luki | an,

and

Chruseokom | a Ekate | pai Dios.

The other paeon begins, conversely, with three short syllables and ends with a long one, as

meta de lan | udata t ok | eanon e | oanise nux.

This kind of paeon makes a real close: a short syllable can give no effect of finality, and therefore makes the rhythm appear truncated. A sentence should break off with the long syllable: the fact that it is over should be indicated not by the scribe, or by his period-mark in the margin, but by the rhythm itself.

We have now seen that our language must be rhythmical and not destitute of rhythm, and what rhythms, in what particular shape, make it so.

The language of prose must be either free-running, with its parts united by nothing except the connecting words, like the preludes in dithyrambs; or compact and antithetical, like the strophes of the old poets. The free-running style is the ancient one, e.g. 'Herein is set forth the inquiry of Herodotus the Thurian.' Every one used this method formerly; not many do so now. By 'free-running' style I mean the kind that has no natural stopping-places, and comes to a stop only because there is no more to say of that subject. This style is unsatisfying just because it goes on indefinitely—one always likes to sight a stopping-place in front of one: it is only at the goal that men in a race faint and collapse; while they see the end of the course

before them, they can keep on going. Such, then, is the free-running kind of style; the compact is that which is in periods. By a period I mean a portion of speech that has in itself a beginning and an end, being at the same time not too big to be taken in at a glance. Language of this kind is satisfying and easy to follow. It is satisfying, because it is just the reverse of indefinite; and moreover, the hearer always feels that he is grasping something and has reached some definite conclusion; whereas it is unsatisfactory to see nothing in front of you and get nowhere. It is easy to follow, because it can easily be remembered; and this because language when in periodic form can be numbered, and number is the easiest of all things to remember. That is why verse, which is measured, is always more easily remembered than prose, which is not: the measures of verse can be numbered. The period must, further, not be completed until the sense is complete: it must not be capable of breaking off abruptly, as may happen with the following iambic lines of Sophocles-

Calydon's soil is this; of Pelops' land
(The smiling plains face us across the strait.)

By a wrong division of the words the hearer may take the meaning to be the reverse of what it is: for instance, in the passage quoted, one might imagine that Calydon is in the Peloponnesus.

A Period may be either divided into several members or simple. The period of several members is a portion of speech (1) complete in itself, (2) divided into parts, and (3) easily delivered at a single breath-as a whole, that is; not by fresh breath being taken at the division. A member is one of the two parts of such a period. By a 'simple' period, I mean that which has only one member. The members, and the whole periods, should be neither curt nor long. A member which is too short often makes the listener stumble; he is still expecting the rhythm to go on to the limit his mind has fixed for it; and if meanwhile he is pulled back by the speaker's stopping, the shock is bound to make him, so to speak, stumble. If, on the other hand, you go on too long, you make him feel left behind, just as people who when walking pass beyond the boundary before turning back leave their companions behind So too if a period is too long you turn it into a speech, or something like a dithyrambic prelude. The result is much like the preludes that Democritus of Chios jeered at Melanippides for writing instead of antistrophic stanzas-

He that sets traps for another man's feet
Is like to fall into them first;
And long-winded preludes do harm to us all,
But the preluder catches it worst.

Which applies likewise to long-membered orators. Periods whose members are altogether too short are not periods at all; and the result is to bring the hearer down with a crash.

The periodic style which is divided into members is of two kinds. It is either simply divided, as in 'I have often wondered at the conveners of national gatherings and the founders of athletic contests'; or it is antithetical, where, in each of the two members, one of one pair of opposites is put along with one of another pair, or the same word is used to bracket two opposites, as 'They aided both parties-not only those who stayed behind but those who accompanied them: for the latter they acquired new territory larger than that at

home, and to the former they left territory at home that was large enough'. Here the contrasted words are 'staying behind' and 'accompanying', 'enough' and 'larger'. So in the example, 'Both to those who want to get property and to those who desire to enjoy it' where 'enjoyment' is contrasted with 'getting'. Again, 'it often happens in such enterprises that the wise men fail and the fools succeed'; 'they were awarded the prize of valour immediately, and won the command of the sea not long afterwards'; 'to sail through the mainland and march through the sea, by bridging the Hellespont and cutting through Athos'; 'nature gave them their country and law took it away again'; 'of them perished in misery, others were saved in disgrace'; 'Athenian citizens keep foreigners in their houses as servants, while the city of Athens allows her allies by thousands to live as the foreigner's slaves'; and 'to possess in life or to bequeath at death'. There is also what some one said about Peitholaus and Lycophron in a law-court, 'These men used to sell you when they were at home, and now they have come to you here and bought you'. All these passages have the structure described above. Such a form of speech is satisfying, because the significance of contrasted ideas is easily felt, especially when they are thus put side by side, and also because it has the effect of a logical argument; it is by putting two opposing conclusions side by side that you prove one of them false.

Such, then, is the nature of antithesis. Paripsis is making the two members of a period equal in length. Paromoeosis is making the extreme words of both members like each other. This must happen either at the beginning or at the end of each member. If at the beginning, the resemblance must always be between whole words; at the end, between final syllables or inflexions of the same word or the same word repeated. Thus, at the beginning

agron gar elaben arlon par' autou

and

dorhetoi t epelonto pararretoi t epeessin

At the end

ouk wethesan auton paidion tetokenai,
all autou aitlon lelonenai,

and

en pleiotals de opontisi kai en elachistais elpisin

An example of inflexions of the same word is

axios de staoenai chalkous ouk axios on chalkou;

Of the same word repeated,

su d' auton kai zonta eleges kakos kai nun grafeis kakos.

Of one syllable,

ti d' an epaoes deinon, ei andrh' eides arhgon;

It is possible for the same sentence to have all these features together-antithesis, parison, and homoeoteleuton. (The possible beginnings of periods have been pretty fully enumerated in the Theodectea.) There are also spurious antitheses, like that of Epicharmus-

There one time I as their guest did stay,
And they were my hosts on another day.

10

We may now consider the above points settled, and pass on to say something about the way to devise lively and taking sayings. Their actual invention can only come through natural talent or long practice; but this treatise may indicate the way it is done. We may deal with them by enumerating the different kinds of them. We will begin by remarking that we all naturally find it agreeable to get hold of new ideas easily: words express ideas, and therefore those words are the most agreeable that enable us to get hold of new ideas. Now strange words simply puzzle us; ordinary words convey only what we know already; it is from metaphor that we can best get hold of something fresh. When the poet calls 'old age a withered stalk', he conveys a new idea, a new fact, to us by means of the general notion of bloom, which is common to both things. The similes of the poets do the same, and therefore, if they are good similes, give an effect of brilliance. The simile, as has been said before, is a metaphor, differing from it only in the way it is put; and just because it is longer it is less attractive. Besides, it does not say outright that 'this' is 'that', and therefore the hearer is less interested in the idea. We see, then, that both speech and reasoning are lively in proportion as they make us seize a new idea promptly. For this reason people are not much taken either by obvious arguments (using the word 'obvious' to mean what is plain to everybody and needs no investigation), nor by those which puzzle us when we hear them stated, but only by those which convey their information to us as soon as we hear them, provided we had not the information already; or which the mind only just fails to keep up with. These two kinds do convey to us a sort of information: but the obvious and the obscure kinds convey nothing, either at once or later on. It is these qualities, then, that, so far as the meaning of what is said is concerned, make an argument acceptable. So far as the style is concerned, it is the antithetical form that appeals to us, e.g. 'judging that the peace common to all the rest was a war upon their own private interests', where there is an antithesis between war and peace. It is also good to use metaphorical words; but the metaphors must not be far-fetched, or they will be difficult to grasp, nor obvious, or they will have no effect. The words, too, ought to set the scene before our eyes; for events ought to be seen in progress rather than in prospect. So we must aim at these three points: Antithesis, Metaphor, and Actuality.

Of the four kinds of Metaphor the most taking is the proportional kind. Thus Pericles, for instance, said that the vanishing from their country of the young men who had fallen in the war was 'as if the spring were taken out of the year'. Leptines, speaking of the Lacedaemonians, said that he would not have the Athenians let Greece 'lose one of her two eyes'. When Chares was pressing for leave to be examined upon his share in the Olynthiac war, Cephisodotus was

indignant, saying that he wanted his examination to take place 'while he had his fingers upon the people's throat'. The same speaker once urged the Athenians to march to Euboea, 'with Miltiades' decree as their rations'. Iphicrates, indignant at the truce made by the Athenians with Epidaurus and the neighbouring sea-board, said that they had stripped themselves of their travelling money for the journey of war. Peitholaus called the state-galley 'the people's big stick', and Sestos 'the corn-bin of the Peiraeus'. Pericles bade his countrymen remove Aegina, 'that eyesore of the Peiraeus.' And Moerocles said he was no more a rascal than was a certain respectable citizen he named, 'whose rascality was worth over thirty per cent per annum to him, instead of a mere ten like his own'. There is also the iambic line of Anaxandrides about the way his daughters put off marrying-

My daughters' marriage-bonds are overdue.

Polyeuctus said of a paralytic man named Speusippus that he could not keep quiet, 'though fortune had fastened him in the pillory of disease'. Cephisodotus called warships 'painted millstones'. Diogenes the Dog called taverns 'the mess-rooms of Attica'. Aesion said that the Athenians had 'emptied' their town into Sicily: this is a graphic metaphor. 'Till all Hellas shouted aloud' may be regarded as a metaphor, and a graphic one again. Cephisodotus bade the Athenians take care not to hold too many 'parades'. Isocrates used the same word of those who 'parade at the national festivals.' Another example occurs in the Funeral Speech: 'It is fitting that Greece should cut off her hair beside the tomb of those who fell at Salamis, since her freedom and their valour are buried in the same grave.' Even if the speaker here had only said that it was right to weep when valour was being buried in their grave, it would have been a metaphor, and a graphic one; but the coupling of 'their valour' and 'her freedom' presents a kind of antithesis as well. 'The course of my words', said Iphicrates, 'lies straight through the middle of Chares' deeds': this is a proportional metaphor, and the phrase 'straight through the middle' makes it graphic. The expression 'to call in one danger to rescue us from another' is a graphic metaphor. Lycoleon said, defending Chabrias, 'They did not respect even that bronze statue of his that intercedes for him yonder'. This was a metaphor for the moment, though it would not always apply; a vivid metaphor, however; Chabrias is in danger, and his statue intercedes for him-that lifeless yet living thing which records his services to his country. 'Practising in every way littleness of mind' is metaphorical, for practising a quality implies increasing it. So is 'God kindled our reason to be a lamp within our soul', for both reason and light reveal things. So is 'we are not putting an end to our wars, but only postponing them', for both literal postponement and the making of such a peace as this apply to future action. So is a saying as 'This treaty is a far nobler trophy than those we set up on fields of battle; they celebrate small gains and single successes; it celebrates our triumph in the war as a whole'; for both trophy and treaty are signs of victory. So is 'A country pays a heavy reckoning in being condemned by the judgement of mankind', for a reckoning is damage deservedly incurred.

It has already been mentioned that liveliness is got by using the proportional type of metaphor and being making (ie. making your hearers see things). We have still to explain what we mean by their 'seeing things', and what must be done to effect this. By 'making them see things' I mean using expressions that represent things as in a state of activity. Thus, to say that a good man is 'four-square' is certainly a metaphor; both the good man and the square are perfect; but the metaphor does not suggest activity. On the other hand, in the expression 'with his vigour in full bloom' there is a notion of activity; and so in 'But you must roam as free as a sacred victim'; and in

Thereas up sprang the Hellenes to their feet,

where 'up sprang' gives us activity as well as metaphor, for it at once suggests swiftness. So with Homer's common practice of giving metaphorical life to lifeless things: all such passages are distinguished by the effect of activity they convey. Thus,

Downward anon to the valley rebounded the boulder remorseless;
and

The (bitter) arrow flew;

and

Flying on eagerly;

and

Stuck in the earth, still panting to feed on the flesh of the heroes;

and

And the point of the spear in its fury drove
full through his breastbone.

In all these examples the things have the effect of being active because they are made into living beings; shameless behaviour and fury and so on are all forms of activity. And the poet has attached these ideas to the things by means of proportional metaphors: as the stone is to Sisypheus, so is the shameless man to his victim. In his famous similes, too, he treats inanimate things in the same way:

Curving and crested with white, host following
host without ceasing.

Here he represents everything as moving and living; and activity is movement.

Metaphors must be drawn, as has been said already, from things that are related to the original thing, and yet not obviously so related—just as in philosophy also an acute mind will perceive resemblances even in things far apart. Thus Archytas said that an arbitrator and an altar were the same, since the injured fly to both for refuge. Or you might say that an anchor and an overhead hook were the same, since both are in a way the same, only the one secures things from below and the other from above. And to speak of states as 'levelled' is to identify two widely different things, the

equality of a physical surface and the equality of political powers.

Liveliness is specially conveyed by metaphor, and by the further power of surprising the hearer; because the hearer expected something different, his acquisition of the new idea impresses him all the more. His mind seems to say, 'Yes, to be sure; I never thought of that'. The liveliness of epigrammatic remarks is due to the meaning not being just what the words say: as in the saying of Stesichorus that 'the cicadas will chirp to themselves on the ground'. Well-constructed riddles are attractive for the same reason; a new idea is conveyed, and there is metaphorical expression. So with the 'novelties' of Theodorus. In these the thought is startling, and, as Theodorus puts it, does not fit in with the ideas you already have. They are like the burlesque words that one finds in the comic writers. The effect is produced even by jokes depending upon changes of the letters of a word; this too is a surprise. You find this in verse as well as in prose. The word which comes is not what the hearer imagined: thus

Onward he came, and his feet were shod with his-chilblains,

where one imagined the word would be 'sandals'. But the point should be clear the moment the words are uttered. Jokes made by altering the letters of a word consist in meaning, not just what you say, but something that gives a twist to the word used; e.g. the remark of Theodorus about Nikon the harpist Thratt' ei su ('you Thracian slavey'), where he pretends to mean Thratteis su ('you harpplayer'), and surprises us when we find he means something else. So you enjoy the point when you see it, though the remark will fall flat unless you are aware that Nikon is Thracian. Or again: Boulei auton persai. In both these cases the saying must fit the facts. This is also true of such lively remarks as the one to the effect that to the Athenians their empire (arche) of the sea was not the beginning (arche) of their troubles, since they gained by it. Or the opposite one of Isocrates, that their empire (arche) was the beginning (arche) of their troubles. Either way, the speaker says something unexpected, the soundness of which is thereupon recognized. There would be nothing clever in saying 'empire is empire'. Isocrates means more than that, and uses the word with a new meaning. So too with the former saying, which denies that arche in one sense was arche in another sense. In all these jokes, whether a word is used in a second sense or metaphorically, the joke is good if it fits the facts. For instance, Anaschetos (proper name) ouk anaschetos: where you say that what is so-and-so in one sense is not so-and-so in another; well, if the man is unpleasant, the joke fits the facts. Again, take-

Thou must not be a stranger stranger than Thou should'st.

Do not the words 'thou must not be', &c., amount to saying that the stranger must not always be strange? Here again is the use of one word in different senses. Of the same kind also is the much-praised verse of Anaxandrides:

Death is most fit before you do
Deeds that would make death fit for you.

This amounts to saying 'it is a fit thing to die when you are not fit to die', or 'it is a fit thing to die when death is not fit for

you', i.e. when death is not the fit return for what you are doing. The type of language employed-is the same in all these examples; but the more briefly and antithetically such sayings can be expressed, the more taking they are, for antithesis impresses the new idea more firmly and brevity more quickly. They should always have either some personal application or some merit of expression, if they are to be true without being commonplace-two requirements not always satisfied simultaneously. Thus 'a man should die having done no wrong' is true but dull: 'the right man should marry the right woman' is also true but dull. No, there must be both good qualities together, as in 'it is fitting to die when you are not fit for death'. The more a saying has these qualities, the livelier it appears: if, for instance, its wording is metaphorical, metaphorical in the right way, antithetical, and balanced, and at the same time it gives an idea of activity.

Successful similes also, as has been said above, are in a sense metaphors, since they always involve two relations like the proportional metaphor. Thus: a shield, we say, is the 'drinking-bowl of Ares', and a bow is the 'chordless lyre'. This way of putting a metaphor is not 'simple', as it would be if we called the bow a lyre or the shield a drinking-bowl. There are 'simple' similes also: we may say that a flute-player is like a monkey, or that a short-sighted man's eyes are like a lamp-flame with water dropping on it, since both eyes and flame keep winking. A simile succeeds best when it is a converted metaphor, for it is possible to say that a shield is like the drinking-bowl of Ares, or that a ruin is like a house in rags, and to say that Niceratus is like a Philoctetes stung by Praty's-the simile made by Thrasyniachus when he saw Niceratus, who had been beaten by Praty's in a recitation competition, still going about unkempt and unwashed. It is in these respects that poets fail worst when they fail, and succeed best when they succeed, i.e. when they give the resemblance pat, as in

Those legs of his curl just like parsley leaves;

and

Just like Philammon struggling with his punchball.

These are all similes; and that similes are metaphors has been stated often already.

Proverbs, again, are metaphors from one species to another. Suppose, for instance, a man to start some undertaking in hope of gain and then to lose by it later on, 'Here we have once more the man of Carpathus and his hare', says he. For both alike went through the said experience.

It has now been explained fairly completely how liveliness is secured and why it has the effect it has. Successful hyperboles are also metaphors, e.g. the one about the man with a black eye, 'you would have thought he was a basket of mulberries'; here the 'black eye' is compared to a mulberry because of its colour, the exaggeration lying in the quantity of mulberries suggested. The phrase 'like so-and-so' may introduce a hyperbole under the form of a simile. Thus

Just like Philammon struggling with his punchball

is equivalent to 'you would have thought he was Philammon struggling with his punchball'; and

Those legs of his curl just like parsley leaves

is equivalent to 'his legs are so curly that you would have thought they were not legs but parsley leaves'. Hyperboles are for young men to use; they show vehemence of character; and this is why angry people use them more than other people.

Not though he gave me as much as the dust
or the sands of the sea...

But her, the daughter of Atreus' son, I never will marry,
Nay, not though she were fairer than Aphrodite the Golden,
Defter of hand than Athene...

(The Attic orators are particularly fond of this method of speech.) Consequently it does not suit an elderly speaker.

12

It should be observed that each kind of rhetoric has its own appropriate style. The style of written prose is not that of spoken oratory, nor are those of political and forensic speaking the same. Both written and spoken have to be known. To know the latter is to know how to speak good Greek. To know the former means that you are not obliged, as otherwise you are, to hold your tongue when you wish to communicate something to the general public.

The written style is the more finished: the spoken better admits of dramatic delivery-like the kind of oratory that reflects character and the kind that reflects emotion. Hence actors look out for plays written in the latter style, and poets for actors competent to act in such plays. Yet poets whose plays are meant to be read are read and circulated: Chaeremon, for instance, who is as finished as a professional speech-writer; and Licymnius among the dithyrambic poets. Compared with those of others, the speeches of professional writers sound thin in actual contests. Those of the orators, on the other hand, are good to hear spoken, but look amateurish enough when they pass into the hands of a reader. This is just because they are so well suited for an actual tussle, and therefore contain many dramatic touches, which, being robbed of all dramatic rendering, fail to do their own proper work, and consequently look silly. Thus strings of unconnected words, and constant repetitions of words and phrases, are very properly condemned in written speeches: but not in spoken speeches-speakers use them freely, for they have a dramatic effect. In this repetition there must be variety of tone, paving the way, as it were, to dramatic effect; e.g. 'This is the villain among you who deceived you, who cheated you, who meant to betray you completely'. This is the sort of thing that Philemon the actor used to do in the Old Men's Madness of Anaxandrides whenever he spoke the words 'Rhadamanthus and Palamedes', and also in the prologue to the Saints whenever he pronounced the pronoun 'I'. If one does not deliver such things cleverly, it becomes a case of 'the man who swallowed a poker'. So too with strings of unconnected words, e.g. 'I came to him; I met him; I besought him'. Such passages must be acted, not delivered with the same quality and pitch of voice, as though they had only one idea in them. They have the further peculiarity of suggesting that a number of separate statements have been made in the time usually occupied by one. Just as the use of