

ARISTOTLE: POETICS

NAME \_\_\_\_\_

TRAGEDY, THEN, IS AN \_\_\_\_\_ OF AN \_\_\_\_\_ THAT IS  
 \_\_\_\_\_, COMPLETE, AND OF A CERTAIN \_\_\_\_\_;  
 IN \_\_\_\_\_ EMBELLISHED WITH EACH KIND OF ARTISTIC  
 ORNAMENT, THE SEVERAL KINDS BEING FOUND IN SEPARATE PARTS  
 OF THE PLAY; IN THE FORM OF \_\_\_\_\_, NOT OF \_\_\_\_\_;  
 THROUGH \_\_\_\_\_ AND \_\_\_\_\_ EFFECTING THE PROPER \_\_\_\_\_  
 OF THESE EMOTIONS...

\_\_\_\_\_

THE \_\_\_\_\_, THOUGH AN ATTRACTION, IS THE LEAST ARTISTIC  
 OF ALL THE PARTS, AND HAS LEAST TO DO WITH THE ART OF POETRY.

\_\_\_\_\_

WHENEVER THE TRAGIC DEED, HOWEVER, IS DONE WITHIN THE \_\_\_\_\_ -  
 WHEN MURDER OR THE LIKE IS DONE OR MEDITATED BY BROTHER ON  
 BROTHER, BY SON ON FATHER, BY MOTHER ON SON, OR SON ON MOTHER -  
 THESE ARE THE SITUATIONS THE POET SHOULD SEEK AFTER.

\_\_\_\_\_

AS FAR AS MAY BE, TOO, THE POET SHOULD EVEN \_\_\_\_\_ HIS STORY  
 WITH THE VERY \_\_\_\_\_ OF HIS PERSONAGES; GIVEN THE SAME NATURAL  
 QUALIFICATIONS, HE WHO FEELS THE \_\_\_\_\_ TO BE DESCRIBED WILL BE  
 THE MOST CONVINCING.

\_\_\_\_\_

IT IS EVIDENT FROM THE ABOVE THAT THE POET MUST BE MORE THE POET  
 OF HIS \_\_\_\_\_ OR \_\_\_\_\_ THAN OF HIS VERSES, INASMUCH AS  
 HE IS A POET BY VIRTUE OF THE \_\_\_\_\_ ELEMENT IN HIS WORK,  
 AND IT IS \_\_\_\_\_ THAT HE IMITATES.

