

The Registry Has One Column: Theophrastus's Characters as a Named Authorial Function (v0.1)

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Abstract

Theophrastus's Characters, read not as a minor genre-piece but as an operation visible on the page: each sketch runs one engine — a hedged definition (δόξειεν ἂν εἶναι, ὥς τύπῳ λαβεῖν), then τοιοῦτός τις, οἷος ... and a καί-chain of infinitives — a disposition rendered as a registry of characteristic deeds with name, scene, verdict, and theory removed. Examined in four terms: on its own (a πῖναξ of sorts; the descriptive register at its purest, γάρ 37 per ten thousand; the spurious prooemium as a received character of the author); in terms of Plato (the Republic's democratic man already a sketch inside an argument; the Apology's ἔστιν τις Σωκράτης grammatically a Character; the first Character, irony, Socrates's method by his enemies' name with ἀποροῦμαι among the ironist's stock evasions); in terms of Aristotle (the Ethics' objects shared, its scale absent — thirty vices, no mean: the registry has one column; the definition-hedge the treatise's own; EN IV 7 restoring the name, οἷον καὶ Σωκράτης ἐποίει; the oligarch's one Homeric line the line Λ 10 ends on); as the mediating term (dialogue → sketch → category; definition sought → stated → explained; person present → removed → restored as example — one trait traversing three named authorial functions). Then the test: the three modes stated as operations indexed by names, and the middle one measured on its proper control, Aristotle's own sketches of ἦθη in Rhetoric II — the same genre under the other name explains where the Characters enumerate (γάρ 259 vs 37; cause-demand 3.02 vs 0.74 per thousand) and names where they mark sorts (τις/τοιοῦτος 9.0 vs 16.4). Two earlier supports are retracted on the same run (the descriptive/explanatory register recurs within each name at equal magnitude; the Ethics' frame vocabulary is EN-specific). Nothing about dates, hands, or membership. Extracted from the notebook The First Draft (§§11, 13); companion to Aristotelian or Theophrastan (#1583) and Beautiful and New (#1579).

Body

deposit_number: 1584 hex: 0675 title: "The Registry Has One Column: Theophrastus's Characters as a Named Authorial Function (v0.1)" creator: Sharks, Lee orcid: 0009-0000-1599-0703 date: 2026-09-06 content_type: Theoretical paper license: CC-BY-4.0 substrate: Human-machine collaborative. The Characters read whole from the Perseus text in-session by TACHYON (Claude, Anthropic) at MANUS (Lee Sharks) direction; the four-term examination and the counts are the session's; the named-function framing — operations indexed by author-names, the traversal adjustment, the Rhetoric II control as the decisive test — was developed

with a second reader (ChatGPT) on the examination and adopted; the ruling that a working-out of method between two others does not exclude co-occurrence is Lee Sharks's. The reading and its errors are Lee Sharks's. axn_schema_version: v2 protocol_version: alexanarch-deposit-protocol/v1 keywords: - Theophrastus - Characters - Aristotle - Plato - Rhetoric II - Nicomachean Ethics - irony - eironeia - Socrates - character sketch - ethos - registry - pinax - named authorial function - heteronymy - register - connectives - Menander - Republic VIII - Apology - Λ 10 - Homer *** # The Registry Has One Column: Theophrastus's Characters as a Named Authorial Function (v0.1)

The Registry Has One Column

Theophrastus's *Characters* as a Named Authorial Function

Lee Sharks · v0.1 · 2026-09-06 · extracted from the notebook *The First Draft* (§§11, 13) and shaped as a standalone

Abstract

Theophrastus's *Characters* are read as a minor genre-piece — thirty comic sketches by the master's pupil, source for Menander, ancestor of La Bruyère — and left there. I argue that the book's form is an *operation*, and that the operation is visible on the page before any question of persons arises. Each sketch runs one engine: a hedged definition (δόξειεν ἂν εἶναι, ὡς τύπῳ λαβεῖν), then ὁ δὲ εἴρων τοιοῦτός τις, οἷος ... and the person dissolves into a καί-chain of infinitives — a disposition rendered as a registry of characteristic deeds, with the name, the scene, the verdict, and the theory removed. Set beside the dialogues, the sketches keep the sorts Athens is made of (the *Republic*'s democratic man is already one; the *Apology*'s received Socrates, ἔστιν τις Σωκράτης, is grammatically one) and strip the drama. Set beside the Ethics, they share its objects and lack its scale: all thirty are vices, on no axis — the registry has one column. One trait runs the whole line: irony, Socrates's method by his enemies' name in Plato, the first vice in the *Characters* with ἀποροῦμαι among the ironist's stock evasions, the deficiency about truth in *EN* IV 7 with the name restored — οἷον καὶ Σωκράτης ἐποίει. Person, sort, example: the trait traverses three named authorial functions. The paper then states the three functions as operations indexed by names — dramatize; extract, classify, register; organize, explain — and tests the middle one on its proper control, Aristotle's own sketches of ἥθη in *Rhetoric* II: the same genre under the other name explains where the *Characters* enumerate (γάρ 259 against 37 per ten thousand; cause-demand 3.02 against 0.74 per thousand) and names persons where the *Characters* mark sorts (τις/τοιοῦτος 9.0 against 16.4). A frame-vocabulary test proposed earlier is downgraded on the same run. Nothing about dates, hands, or membership is asserted; the *Characters* are shown to occupy a function, and the function is measured.

1. Introduction

The *Characters* are the one Theophrastan text everyone has read, and the tradition has known what to do with them: a late, slight book by Aristotle's successor — thirty sketches of Athenian types, the ironist, the flatterer, the boor, the superstitious man — written for the comic stage or the ethics lecture, taken up by Menander, imitated by La Bruyère, and useful chiefly as

social history. On that reading the book is a *genre*, and the genre explains its form: sketches are brief, anonymous, and undramatic because that is what sketches are.

Read at its grammar, the form is not a genre but an operation, and the operation is legible before any person is in view. Every sketch does one thing, in one order, with one formula: it defines a vice of manner in the treatise's own hedged definitional manner; it introduces a sort — τοιοῦτός τις, οἷος — and then it dissolves the sort into the deeds the sort is *such as to do*, infinitive after infinitive, joined by καί, until the sketch stops. No narrative, no name, no verdict, no reason. What the dialogues hold together — a sort, a scene, a name, and the question the scene was staged to ask — the sketch separates, keeps one part, and files it. What the Ethics will do with the same sorts — place each on a scale between two others, with its mean and its cause and its exemplar — the sketch does not do. The *Characters* are the dialogue's material in the treatise's form, with the theory not yet, or not, applied: the method's material in the method's own shape, before the method has done anything with it.

So I shall argue, in four movements and a test. On its own terms the book is a registry (§2). In terms of Plato it is the dialogue with the drama stripped (§3). In terms of Aristotle it is the Ethics' field with the theory's coordinate system absent — one column (§4). As the middle term it is the place where one operation can be watched between two others, and one trait, irony, runs the whole line: person, sort, example (§5). The test (§6) states the three operations as functions indexed by names and measures the middle one against its proper control — not the Ethics, but Aristotle's own sketches of character in *Rhetoric* II, the same genre under the other name — and reports what held and what did not.

Two sentences of scope. Nothing here concerns dates: whether the sketches precede the Ethics as material or follow it as genre-stripping, the page does not say, and a working-out of method standing between two others does not exclude their co-occurrence.¹ And nothing here concerns hands or membership: a function indexed by a name is a reading of the corpus's own divisions, and the archive's discipline holds — the candidate is seated and held apart.²

2. On their own terms

The object. Thirty sketches, each of a κακία of manners, each built the same way. First a definition, hedged in the treatise's own hedge: ἡ μὲν οὖν εἰρωνεῖα δόξειεν ἂν εἶναι, ὡς τύπῳ λαβεῖν, προσποίησις ἐπὶ χειρὸν πράξεων καὶ λόγων — *irony would seem to be, to take it in outline, a pretence-for-the-worse in deeds and words*. Then the type, introduced by a formula that never varies: ὁ δὲ εἴρων τοιοῦτός τις, οἷος ... — *the ironist is a certain sort of person, such as to ...* — and then the person dissolves into a catalogue of infinitives: οἷος προσελθὼν τοῖς ἐχθροῖς ἐθέλειν λαλεῖν, οὐ μισεῖν· καὶ ἐπαινεῖν παρόντας, οἷς ἐπέθετο λάθρα ... καὶ μηδὲν ὧν πράττει ὁμολογῆσαι, ἀλλὰ φῆσαι βουλευέσθαι ... Deed after deed, joined by καί, each in the infinitive, each a thing this sort of person is *such as to do*. Sometimes the catalogue lets him speak — the ironist's stock phrases, quoted: οὐ πιστεύω, οὐχ ὑπολαμβάνω, ἐκπλήττομαι ... ἀποροῦμαι — and then resumes. No name (except a stock slave's, Τίβειος, and the historical hooks — Cassander, Alexander, Aristophon — that fix the setting). No narrative:

¹The chronological question is open in the scholarship and is not closed here; the argument is about the form's position, which the texts give, not its date, which they do not.

²On the discipline that seats an edge figure and holds him apart until each seam is read, see EA-CORPORA-06 (#1562) for Xenophon and Aristophanes; Theophrastus is seated at EA-CORPORA-09/01 and beside the transmission texts at EA-CORPORA-12 (#1580).

nothing happens once; everything happens characteristically. No verdict inside the sketch; the moralizing tails that some sketches carry (τὰ δὴ τῶν ἡθῶν μὴ ἀπλᾶ ... φυλάττεσθαι μᾶλλον δεῖ ἢ τοὺς ἔχεις) are the tradition's additions, as the editors mark them, and read like it.

The grammar of a type. τοιοῦτός τις οἷος + infinitive is the whole engine. τις: an indefinite person. τοιοῦτος: a *sort*. οἷος: *such as to*. The infinitives: the acts that constitute the sort. A character, on this page, is not a person but a *disposition made visible as a list of characteristic deeds* — the ἥθος rendered as its ἔργα, the ἔργα rendered as a registry. Each sketch is an entry: title (the vice, in the genitive), definition, instances. The book is a πίναξ of kinds of people, and it is read the way a πίναξ is read — one may open it anywhere.

The register. The counts (notebook §8.5) put the *Characters* apart from every other text measured: γάρ at 37 per ten thousand against 135–245 everywhere else; οἷον at 1.5; connective entropy 2.5 bits against 3.1–3.6. This is the nominal, exemplifying, non-explanatory style in its purest measured form — a text that gives instances and never reasons. δέ at 293 and the καί-chains carry it: the connective of accumulation, not of cause. It is *description*, in the sense the HP/HA register is description, taken one step further: HP describes plants by their parts and habits; the *Characters* describe people by their habits alone.

The setting. Athens, exactly: the στοά, the ἀγορά, the δικαστήρια, the θέατρον, the Ώιδεῖον, the gymnasium, the Mysteries, Apaturia, the rural Dionysia; the money-lender's three half-obols a day, the ship's captain, the wedding-cooks hired οἰκοσίτους. The comic stage's city, observed by the comic spectator's eye — but with the stage removed. The λογοποιός retails news of Cassander (Char. 8); the ἀλαζών boasts of campaigning with Alexander (23); the ὀλιγαρχικός knows one line of Homer (26). The sketches are dated by their own furniture to the years just after the wills.

The prooemium. The text arrives with a preface, spurious by common editorial judgment, in which a ninety-nine-year-old Theophrastus writes to one Polycles: having long wondered why Greeks under the same sky and the same education do not have the same τάξις τῶν τρόπων, he will set out κατὰ γένος the kinds of manners, as ὑπομνήματα our sons may use as παραδείγματα; he will begin with irony, ὀριοῦμαι αὐτήν, εἴθ' οὕτως τὸν εἴρωνα διέξειμι, ποῖός τις ἐστὶ — *I will define it, and then go through what sort the ironist is*. Read as a receiving text, the preface is a *received character of the author* attached to a book of received characters: an aged sage, a dedicatee, a stated method, a pedagogic purpose — the colophon genre (Ep. II; the stone; the wills' Aristotle-image) performing its office at the head of the roll. It describes the method exactly (define, then go through the sort), and it dates and voices the author in a way the sketches themselves never do. That the tradition supplied an author-frame for a book whose form erases the person is a relation worth keeping.

What it is, then, before any comparison. Thirty definitions of vices of manner, each followed by an inductive catalogue of the deeds that show it, in the pure register of description, with the persons removed, the city kept, and the drama gone. The Socratic pair Aristotle names at M 4 — τοὺς ἐπακτικούς λόγους καὶ τὸ ὀρίζεσθαι καθόλου, the inductive arguments and defining the universal — run thirty times in miniature, in the opposite order: definition first, instances after.

3. In terms of Plato

The received-character sentence. The *Apology*'s account of the Socrates the jurors received is, in its grammar, a Theophrastan character: ἔστιν τις Σωκράτης σοφὸς ἀνὴρ, τὰ τε μετέωρα φροντιστὴς καὶ τὰ ὑπὸ γῆς πάντα ἀνεζητηκῶς καὶ τὸν ἥττω λόγον κρείττω ποιῶν (18b). ἔστιν τις — a certain one; then the type's characteristic doings in a καί-chain of participles. The comic construction that the dialogues remake is already a *sketch of a sort*, and the corpus quotes it as one. The *Characters* are that sentence-form generalized: thirty τινές, each with his chain.

The typed interlocutors. The dialogues are full of persons who are sorts: Euthyphro, who would prosecute his father for piety and is the δεισιδαίμων before the sketch existed; Hippias, the ἀλαζών who knows everything; Ion; Thrasymachus; the flatterers around Callicles; the ἀδολέσχης that the comic Socrates was accused of being. But they are *dramatized*: they speak, are questioned, are shown up in a scene, and have names. The *Characters* keep the sorts and remove the scene, the interlocutor, and the name — and keep, in the quoted stock phrases, a residue of the voice.

The Republic's men. The closest Platonic ancestor is not a person but a form: *Republic* VIII-IX's sequence of degenerate types — the timocratic, oligarchic, democratic, tyrannical man — each described as a life. The democratic man: διαζῆ τὸ καθ' ἡμέραν οὕτω χαριζόμενος τῇ προσπιπτούσῃ ἐπιθυμίᾳ, τοτὲ μὲν μεθύων καὶ καταυλούμενος, αὖθις δὲ ὑδροποτῶν καὶ κατισχναινόμενος, τοτὲ δ' αὖ γυμναζόμενος, ἔστιν δ' ὅτε ἀργῶν καὶ πάντων ἀμελῶν, τοτὲ δ' ὡς ἐν φιλοσοφίᾳ διατρίβων (561c-d). A catalogue of characteristic doings, in participles, joined by τοτὲ μὲν ... τοτὲ δέ, of an unnamed sort of man. Plato had already written a character-sketch inside the dialogue — but *as an argument's step*: the sequence of men is a sequence of constitutions, each type the soul-form of a πολιτεία, each stage explained by its genesis from the last. The *Characters* keep the sketch and drop the genesis: thirty men with no constitutions behind them and no order among them.

The εἶρων. The first Character is irony. The Platonic Socrates is the εἶρων by his enemies' account — Thrasymachus's αὕτη 'κείνη ἢ εἰωθυῖα εἰρωνεῖα Σωκράτους (*Rep.* I 337a) — and by his own practice: the professed not-knowing, the deferral, ἀπορῶ. The sketch's ironist says ἀποροῦμαι — *I am at a loss* — as a stock phrase in a catalogue of evasions: οὐ πιστεύω, οὐχ ὑπολαμβάνω, ἐκπλήττομαι. The Socratic operation, which in the dialogues is the engine of inquiry, appears in the *Characters* as a *manner* — a vice of pretence-for-the-worse, defined and itemized, with no one inside it. The most Platonic thing in Plato is the first entry in the registry, and the registry has no room for what it was for.

So, in terms of Plato: the *Characters* take the dialogues' material — the sorts of people Athens is made of, the received figure's own grammar, the *Republic*'s sketches of lives — and perform on it the operation the SE 34 paper found the epilogue performing on Socrates: they keep the deeds and drop the person. What the dialogue held together — a sort, a scene, a name, and a question the scene was staged to ask — the sketch separates, keeps one part, and files it.

4. In terms of Aristotle

The frame that is not there. The Ethics theorizes the same sorts on scales of excess, mean, and deficiency: the ἀλαζών and εἴρων are the two ends about truthfulness, the κόλαξ and ἄγροικος the ends about pleasantness, the ἀνελεύθερος a deficiency about wealth; and the Ethics has its own vocabulary for the frame — μεσότης, ὑπερβολή, ἔλλειψις, ἕξις, ἀκρότης. The count (notebook §8.3) puts that vocabulary at 16.08 per thousand in *EN* II-IV and at 0.45 in the *Characters* — the level of a botanical control. But the named-function test (§13) shows the frame to be *EN*-specific: below 0.6 in every other text measured, *Rhetoric* II and PA included, so its absence from the sketches is the ordinary absence of *EN*'s grid outside *EN* and not by itself evidence of stripping. What the sketches demonstrably lack is the *scale*: no mean, no virtue, all thirty vices — one column. And the decisive comparison is not with the Ethics but with Aristotle's own sketches of ἦθη in *Rhetoric* II, the same operation under the other name: there γάρ runs at 259 per ten thousand against the *Characters*' 37, cause-demand at 3.02 per thousand against 0.74, and the type-marker τις/τοιούτος at 9.0 against 16.4. Aristotle's sketch of the young explains why they are so; the *Characters*' sketch of the ironist lists what he is such as to do. All thirty are vices; there is no ἀλήθεια between the ἀλαζών and the εἴρων, no μεγαλοψυχία above the μικροφιλοτιμία. The registry has one column.

The objects, shared and not. Shared: ἀλαζών, εἴρων, κόλαξ, ἄγροικος, ἀνελεύθερος, ἀναίσχυντος, αἰσχροκερδής, ἀδολέσχης, ἄπιστος. Sketched and never theorized: μικροφιλότιμος, δεισιδαίμων, μεμψίμοιρος, ὀψιμαθής, λάλος. Theorized and never sketched: μεγαλόψυχος (thirty-four times in *EN*, zero in the *Characters*), βάνυσος. The Ethics selects from the sketched kinds and crowns its selection with a type the sketches do not have; the sketches keep kinds the theory does not want. Neither list is the other's source in any simple sense; they overlap as two registries of the same city would.

The name restored. *EN* IV 7, on the εἴρων: οἱ δ' εἴρωνες ἐπὶ τὸ ἔλαττον λέγοντες χαριέστεροι μὲν τὰ ἦθη φαίνονται ... μάλιστα δὲ καὶ οὗτοι τὰ ἔνδοξα ἀπαρνοῦνται, **οἷον καὶ Σωκράτης ἐποίει** (1127b22-26). The Ethics theorizes irony as the deficiency, finds it *more graceful* than the excess, and gives it a name — Socrates, *as he used to do*. The person the sketch removed is put back by the theory as its example.

Aristotle's own sketches. The treatise contains what the *Characters* are. *EN* IV 3 ends its account of the μεγαλόψυχος with his gait, voice, and speech; *Rhetoric* II 12-14 gives the ἦθη of the young, the old, and those in their prime as catalogues of characteristic behavior — the young are πρὸς τὰς ἐπιθυμίας, ὑπερβάλλουσι πάντα, the old ἀμφιδοξοῦσι — and II 15-17 the characters of the well-born, the rich, the powerful. *Historia animalium* describes kinds by what they characteristically do. The sketch is an Aristotelian form; the difference is that in the treatises it is a *step* — the young are described so that the orator may address them; the μεγαλόψυχος walks slowly so that the virtue may be recognized in its signs — and in the *Characters* it is the whole.

The definition-hedge. δόξειεν ἂν εἶναι, ὡς τύπῳ λαβεῖν — *would seem to be, in outline* — is the Ethics' own signature (τύπῳ, ὡς ἐν τύπῳ, the recurrent hedge of *EN* I). The *Characters*' definitions are written in the treatise's definitional manner and hedged in the treatise's phrase; what follows the definition is not the treatise's manner at all.

A shared line. The ὀλιγαρχικός (26) knows one line of Homer and keeps it: τῶν Ὀμήρου

ἐπὼν τοῦτο ἐν μόνον κατέχειν, ὅτι οὐκ ἀγαθὸν πολυκοιρανίη, εἷς κοίρανος ἔστω, τῶν δὲ ἄλλων μηδὲν ἐπίστασθαι. Λ 10 ends on the same line: τὰ δὲ ὄντα οὐ βούλεται πολιτεύεσθαι κακῶς. οὐκ ἀγαθὸν πολυκοιρανίη· εἷς κοίρανος ἔστω. The verse that closes the theology is the oligarch's whole education. A relation, recorded and left: the corpus's most exalted use of the line and its most satirical are the same words under two names, and the sketch says of its man that he knows *nothing else*.

5. The mediating term

As method. Lay the three forms in a row and the *Characters* are the middle by every formal mark. The dialogue: a sort, dramatized in a scene, with a name, staged so that a question can be asked — and the definition *sought*. The sketch: the sort, with the scene, the name, and the question removed, the deeds kept as a list — and the definition *stated*. The treatise: the sort placed on a scale between two others, with its mean, its cause, and its exemplar — the definition stated, then *explained*. Dialogue → sketch → category: definition sought, stated, explained; the person present, removed, restored as example. The *Characters* are where the dialogue's material has been stripped of its drama and not yet given a theory — the method's material in the method's own form (definition, then instances), before the method has done anything with it. That is what “draft” means as a description of state, and it is the state the counts measure: the descriptive register at its purest, the theoretical vocabulary at zero.

As corpus. The *Characters* share their objects with Plato — Athens's sorts, the received figure's own grammar, the *Republic's* lives — and their form with Aristotle — the definition-hedge, the sketch-as-step, the descriptive register of HA. Between the two corpora they are the one Theophrastan text the tradition never stopped reading: the sketch was taken up by Menander, whom the receiving texts make Theophrastus's pupil (D.L. V.36), and it circulated on its own for two millennia while the botany sat on shelves. The character survived by circulation; the *Characters* are the character-genre's survival-vector after the dialogue — the same vector the SE 34 work found carrying Socrates through comedy, dialogue, epilogue, and gloss. As corpus they are the point at which the Platonic mode's *matter* is handed to the Aristotelian mode's *form* and released to circulate without either.

The one type that runs the whole line. Irony. Dramatized in Plato as Socrates's method and his enemies' charge; catalogued in the *Characters* as the first vice, with ἀποροῦμαι in the list of evasions and no one inside it; theorized in the *Ethics* as the deficiency about truth, the more graceful end, οἶον καὶ Σωκράτης ἐποίει. One trait, three positions: person, sort, example. The *Characters* are the middle term of that sentence, and the sentence traverses three named authorial functions, read on a single word. Whether the traversal is also a historical transition the page does not say; that a working-out of method stands between the other two does not exclude their co-occurrence.

What the examination establishes and does not. It establishes that the *Characters* stand between the dialogue and the treatise by form, by register, by object, and by the fate of one trait, and that the tradition supplied them with an author-frame in exactly the genre the corpus uses to supply its authors. It does not decide the calendar, or whether the sketches are pre-theoretical material or post-theoretical stripping (the five sketched-but-never-theorized types are the place to look), or the prooemium's hand.

6. The test: a named function, measured on its control

The schema. Take the three modes not as authors but as operations indexed by names, each capable of recurring: the *Platonic* function dramatizes the problem in persons — scene, interlocutor, the definition sought; the *Theophrastan* function extracts, classifies, and registers — person and scene removed, type + definition + iterable deeds, the definition stated; the *Aristotelian* function organizes, explains, and architects — the type placed on a scale with its mean, cause, and exemplar, the definition explained. The middle function’s operation, stated generally, is *from formed object back to examinable constituents*; here, from persons in scenes to sorts in a registry.

The question. Is the *Characters*’ form a genre or an operation? A genre would show the same marks wherever the genre appears, under any name. An operation indexed by a name would show its marks against the *same genre under the other name*. The proper control is therefore not the *Ethics* but *Rhetoric* II 12-17: Aristotle’s own sketches of ἡθῆ — the young, the old, those in their prime, the well-born, the rich, the powerful — catalogues of characteristic behavior, the same kind of thing the *Characters* are.

The measures (per 1,000 Greek tokens unless stated; proxies, declared as such): γάρ and δέ per 10,000 (explanation against accumulation); the type-marker τις/τινα/τινος/τινι + τοιοῦτ-; reported speech (ἔφη/φησί/ῆν); cause-demand (αἰτι-/ἐνεκα/διότι); the *Ethics*’ frame stems (μεσοτη-, ὑπερβολ-, ἔλλειψ-, ἔξις, ἀκροτη-, ὑπερβάλλ-, ἐλλείπ-). Texts: the *Characters*; *Rhetoric* II; *EN* II-IV; *Republic* VIII and the *Apology* as the Platonic side; HA and PA, HP and CP as within-name register pairs.³

text	tokens	γάρ	δέ	τις/τοι	ἔφη/φησ	cause	frame
<i>Characters</i>	6,721	37	293	16.4	3.6	0.74	0.15
<i>Rhetoric</i> II (Aristotle’s sketches of ἡθῆ)	16,249	259	225	9.0	2.0	3.02	0.49
<i>EN</i> II-IV	16,541	241	307	8.7	1.1	2.96	12.76
<i>Republic</i> VIII	8,179	62	172	13.1	24.0	0.86	0
<i>Apology</i>	8,752	143	162	12.3	4.2	1.26	0
HA /	94,069 /	107 / 203	422 / 276	3.3 / 6.2	0.5 / 1.6	0.40 /	0.20 /
PA	37,527					5.76	0.59
HP /	72,473 /	135 / 215	574 / 299	5.0 / 9.3	0.8 / 0.8	0.33 /	0.17 /
CP	69,720					4.06	0.56

What held. The control discriminates. Against Aristotle’s own sketches — the same operation, the other name — the *Characters* differ on exactly the axes the operation predicts: γάρ

³Greek tokens only; apparatus and notes stripped; diacritics removed and final sigma normalized for matching; book-level extraction by TEI division. A proxy for “named person → anonymous type” by capitalized tokens failed — the sketches carry the city’s furniture (festivals, deities, Cassander, Alexander) — and is not used.

sevenfold lower, cause-demand fourfold lower, the type-marker nearly double. *Rhetoric* II says why the young are as they are (διὰ τό ...); the *Characters* say what the ironist is such as to do. Same genre, two names, two things being done. And the type-marker runs a gradient across the three functions — *Characters* 16.4, the Platonic dialogue books 12–13, the Aristotelian treatises 3–10 — τοιοῦτός τις οἷος being the grammar of the sort, and the sort being what the middle function makes: person, type, architecture, read on one word.⁴

What did not hold, and is retracted. Two things. First, the descriptive/explanatory register is not a signature of the name: cause-demand rises fourteenfold from HA to PA and twelvefold from HP to CP, γάρ doubling in both pairs — the register recurs under each name at the same magnitude, so “enumeration rather than explanation” is a mark of the *Characters* only as measured against the same genre (the *Rhetoric* control), not against Aristotle at large. Second, the Ethics’ frame vocabulary is *EN*-specific — 12.76 in *EN* II–IV and below 0.6 in every other text measured, *Rhetoric* II and PA included — so the *Characters*’ 0.15 is the ordinary absence of the Ethics’ grid outside the Ethics, and an earlier inference from that count is withdrawn.⁵ What survives of “one column” is the thing the count was meant to show and did not need to: thirty vices, no virtue, no mean, no scale — a field with the coordinate system absent, which is visible by reading and does not depend on a vocabulary count.

What the test does not show. Hands, dates, or that the *Characters* precede or follow the Ethics; and it does not admit “Theophrastus” to anything. It shows that the *Characters* do, on their proper control, what a named function would do — transform the status of shared material rather than own different material — and that the transformation is measurable. Whether it recurs at other seams under the same name-boundary (*De sensibus* against *De anima* I; the botany against the zoology at passage level; the doublet titles; B against A as the within-name control for reopening) is the notebook’s program, not this paper’s claim.⁶

7. Close

A book that defines thirty vices and lists their deeds, in a register almost empty of reasons, with the persons removed and the city kept, and the theory that would place the sorts on a scale absent: the registry has one column. Read beside the dialogues it is the drama stripped; beside the Ethics, the field without its grid; between them, an operation that can be watched. Irony, the first entry, is the whole machine in miniature — Socrates’s method in Plato, an anonymous vice here, οἷον καὶ Σωκράτης ἐποίει in the Ethics — one trait traversing three named authorial functions, and the middle one measured on its own control.

⁴The fragment transmitted as Theophrastus’s *Metaphysics* runs on the same marker (τις 16.9 per thousand: ἄν τις ἀπορήσειε), which is the notebook’s ground for reading the sketches and the fragment as one function at two scales; that reading belongs to the notebook and to *Aristotelian or Theophrastan* (#1583), not to this paper’s claim.

⁵The withdrawn inference is the notebook’s §8.3 (frame absent at the control level, read as evidence of stripping); the correction is recorded there at §13.

⁶*The First Draft*, §13, states the program and its within-name controls.

Notes

Texts

Characters: Perseus canonical-greekLit tlg0093.tlg009, read whole. *Rhetoric* II, *EN* II-IV, *Republic* VIII, *Apology* from the seated Perseus texts; HA, PA, HP, CP from the archive's seats (EA-CORPORA-04/01, 09/01). *EN* IV 7, 1127b22-26 and *Republic* VIII 561c-d quoted from the seated texts; *Apology* 18b as collated in *Beautiful and New* (#1579); Λ 10 as seated for #1583. D.L. V.36 (Menander) pending check of the sentence. Translations mine.

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