

ARISTOTLE, FIRST BOOK OF NATURAL HEARING (PHYSICS), READING TWELVE

Let us speak therefore in this way: first considering about every becoming. For it is according to nature to state first the general and then to consider what is proper about each thing.

We say that one thing comes to be from another, saying either the simple or the composed. I mean this thus: there is man who becomes musical and there is the non-musical which becomes musical or the non-musical man who becomes a musical man. I call simple man and non-musical which come to be something and simple the musical which is coming to be. I call composed, both what is coming to be something and what comes to be, as when we say the non-musical man becomes a musical man.

Of these, this is not only said to become that, but also from this, as musical from non-musical, but this is not said in all. For musical has not come to be from man, but man has become musical.

Of those coming to be something as we say the simple comes to be, the one comes to be remaining, but the other not remaining. For man remains having become musical and is a man, but non-musical and unmusical neither simply nor composed remain.

Having determined these things, one can take this from all the things which come to be, if someone looks at them as we have said, that it is necessary always for something to underlie which comes to be something; and this even if it is one in number, is not of one sort. I mean the same by sort and definition. For it is not the same to be man and to be unmusical.

And the one remains while the other does not remain. the one not opposed remains for the man remains while the non-musical and the unmusical does not remain, nor the composed from both, as the unmusical man.

And something comes to be from something and not this becomes something is said more in those not remaining, as musical comes to be from unmusical, but not from man. But sometimes it is said likewise in those remaining - for we say the statue comes to be from bronze, not the bronze

comes to be a statue. But this from the opposite and not remaining is said in both ways: both this comes to be from this, and this comes to be this - both the musical comes to be from the unmusical and the unmusical comes to be musical. Hence likewise in the composed. For it is said both that the musical comes to be from the unmusical man and the unmusical man comes to be musical.

Since coming to be is said in many ways, and of these one is not said to come to be, but to come to be this, while to come to be is said simply of substances only; concerning the others, it is clear that something underlies what comes to be - for how much and how and towards another and when and where come to be with something underlying because only substance is said of no other underlying subject, but all others of substance. That substance and whatever simply is, comes to be from something underlying will become clear to one considering. For there is always something that underlies, from which what comes to be is, as the plants and the animals from seed.

Of the things which come to be, some come to be by changing shape, as the statue; some by addition, as the growing; some by subtraction, as the statue of Hermes from the stone; some by putting together, as the house; some by alteration, as those changed in matter. It is clear that all things thus coming to be, come to be from some underlying subjects.

So it is clear from the aforesaid that everything which comes to be is always composed; and there is something which has come to be and there is something which comes to be it, and this is twofold - either the underlying subject or the opposite. I mean the opposed as the unmusical, the underlying as the man; and the unshaped and the unformed and the disordered the opposed, but the bronze or the stone or the silver the underlying.