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EDITED UNDER THE SUPERVISION OF

JOHN WILLIAMS WHITE AND THOMAS DAY SEYMOUR, EDITORS
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LUCIAN

...

SELECTED WRITINGS

EDITED BY

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PREFACE

The text used as a basis for these selections from Lucian is that of Jacobitz (Teubner, 1896); but many changes have been admitted, as noted in the Appendix. Fritzsche's bold but often persuasive suggestions have been carefully weighed, and the critical edition of Sommerbrodt (supplemented by that of Levi for the *Peregrinus*) has been used throughout. The orthography has been allowed to reflect the uncertainty of the Mss.; e.g. εἰς and ἐς, ξυυ- and συυ-. It is hard to prove that Lucian would have written σῶζω or οἰκτίρω, and the iota subscript has been (perhaps arbitrarily) retained in ληστήριον and φῆς.

Repeated experience has convinced the editor that Lucian has a place in the college curriculum. The Introduction states (p. xxix) some of the reasons for this claim, and is also intended to call attention to the continuity of Lucian's influence, especially from the time of the Reformation. The Conspectus of Lucian's Greek (pp. xxxiv–xlii) gives in compact form some of his peculiarities and mannerisms. It is intended as a caution to the student against certain divergences from the Attic, and, with the account of the Common Dialect, may at the same time lay emphasis on the continuity of the Greek language from Homer to the present day. The brief special Introductions to each selection are intended to secure a sympathetic reading of the individual pieces rather than to serve as summaries of their contents.

While in these selections some favorites will be missed by teachers of Lucian, others, less familiar or unedited in English textbooks, may offer a welcome variety and give a more adequate idea of Lucian's versatility. Supplementary reading from the Greek

text is strongly to be recommended — especially of the *Gallus*, *Icaromenippus*, *Timon*, *Bis Accusatus*, *Philopseudes*, *Cataplus*, *Juppiter Confutatus*, *Juppiter Tragoedus*, *Symposium*, *Hermotimus*, and *De Mercede Conductis*.

My most cordial acknowledgment is due to Professor Gulick both for his care of all kinds in reading the proofs and also for numerous criticisms and suggestions incorporated in text and notes; nor can I refrain from expressing my admiration of the keen scholarship that has accompanied the exacting scrutiny of the proofs at the Athenaeum Press itself. I wish also to express my hearty thanks to my colleagues Professors Manatt, A. G. Harkness, Poland, and Everett for suggestions and advice given upon various parts of the book, and especially to Dean A. C. Emery of the Women's College in Brown University for criticism and help throughout the whole of the book.

I have made repeated reference in the notes to Professor Basil L. Gildersleeve's published contributions to the understanding of Lucian, but I have been unable to acknowledge in detail my indebtedness to his interpretation of Lucian in the lecture-room many years ago. If I could hope that the spirit of his interpretation had not been wholly lost or distorted in my effort to transmit it to other students, I should gratefully dedicate this book to a teacher whose spoken words have been only reinforced by the lapse of years.

PROVIDENCE, July, 1905

FRANCIS G. ALLINSON

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INTRODUCTION

LIFE AND TIMES OF LUCIAN

1. *Antiquity and the Present.*—The setting for Lucian, who lived in the second century of our era, is the “Greek World under Roman Sway” or, rather, the Roman world under Greek sway; for the Greek language, religion, and philosophies were still¹ encroaching upon both Rome herself and her remote colonies.

Lucian confines himself, however, neither to the portrayal of his contemporaries nor to futile clutching at unreal ghosts on the asphodel meadow of antiquity. He is essentially modern, but modern in a good sense. He includes the present but does not exclude the past. In so far as his Syrian superficiality and his cynical pessimism will permit, he is good for the round trip between *now* and *then* and “all the way from Delos up to Limerick and back.” This Syrian showman arranges side by side his Homer and his dilapidated Zeus, his shop-worn Apollo and the rest of the Olympic troupe; unlocks a choice side-show of the makers and lovers of lies; exhibits the vulgar book collector; turns on the footlights of burning fagots upon Peregrinus the patricide, renegade Christian, and cynic charlatan; and shows us Alexander the false prophet with his oracular serpent newly hatched from a gold-getting goose egg. Heroes and harlots, philosophers and frauds, sit cheek by jowl while ever and anon Charon as end-man, as “Bones,” rattles out a castanet accompaniment on his naked shins.

¹ Cf. Horace *Epist.* 2, I, 156:

Graecia capta ferum victorem cepit et artes
Intulit agresti Latio.

2. The Age of the Antonines¹ is full of human interest. It contains antiquity dormant — but sleeping fair as Endymion — modernity blatant, and the future germinant. The patriarchal government endowed university professorships² in the colonies; a *littérateur* might even be rewarded with a government post.³ Athens, under the beneficent Herodes Atticus, was reaping a rich aftermath of Atticism. But we see the heart's blood coagulate, the outlying members mortify. Material power centred at Rome. The attitude towards literature, philosophy, religion, was very catholic, was superciliously tolerant. To the spoiled children of the imperial circus all times and places might well bring their tribute for languid inspection or temporary enthusiasm. The *Graeculus* might give his parlor lectures and be rewarded as Keeper of My Lady's Lap-dog;⁴ Stoic, Peripatetic, Academic, and Epicurean might contend at will, while the Sceptic doubted all and the Cynic was allowed to sneer even at the Emperor. Religious inventiveness was rife. New patterns were still offered and richly-colored Oriental fabrics — like the mysteries of Mithra⁵ — were strewed upon the brick pavement of the old Roman religion, or here and there on the thin coating of Greek marble. But it was not all sham. Juvenal, to be sure, was dead, and Fronto's learned tastelessness could infuse no literary savor into the imperial broth; a Syrian must needs come and bring with him at least a pinch of Attic salt.⁶ But in philosophy Marcus Aurelius brought sweetness, if not light; and as for religion, the reaction against the wide-spread atheism of the first century issued in vain though sincere attempts to galvanize into hectic life the ghosts of old creeds, or else degenerated into novel and grovelling superstitions; while beneath the surface Christianity with an ever increasing undertow was drawing here and there many a one, unobserved,

¹ Cf. W. W. Capes, *The Age of the Antonines*, and Martha, *Les Moralistes sous l'Empire romain*; for Lucian see espec. the latter, pp. 333 ff.

² Cf. *Eun.* 3.

³ Cf. *Apol.* 12.

⁴ Cf. *Mer. Cond.* 34.

⁵ For the duel between Mithraism and occidental ethics see *The Mysteries of Mithra*, by Franz Cumont (tr. by T. J. McCormack, 1903).

⁶ See *Zeux.* 2; *Prom. in Verbis* 3.

into the wide ocean of common brotherhood that Lucian sought in vain, or found only in the *liberté, égalité, et fraternité* of a Menippus in Hades.

It is not hard to understand that the same age could exhibit both the purity of the imperial Stoicism and the superstitions, the mental and moral degradation, that meet us on every hand — as in Lucian's *Alexander the False Prophet, The Lie-Fancier, The Life's-End of Peregrinus, or The Banquet*. To the pure all things are pure. The all-pervading philosophy was ethical. The moral dogmas were held to be infallible by each sect. Marcus Aurelius could incarnate an ethical system; but when the vulgar claimed for themselves the virtues of this philosophy, it first seemed, and then soon became, hypocrisy; the disease spread, and Lucian's high commission was made out for him by Lady Philosophy herself:¹ "Go unto all men, crown the true and brand the false." Alas for the professional censor! Lucian found scant use for crowns, found his philanthropy wither from lack of use, while abundant practice made him an expert hater of braggarts and cheats, liars and all vain persons puffed up in their own conceit.

3. *Life*. — About Lucian's life his contemporaries and later writers tell us little or nothing that is tangible. His own allusions, direct or indirect, furnish us with almost all that we know. Fortunately this is sufficient to enable us to appreciate him if not to gratify our curiosity. He was born probably about 120² A.D. in Samosata, on the Euphrates. This was the capital of the Syrian province of Commagene and a town not without importance as a commercial deversorium between the Orient and Rome. Greek influence no doubt still lingered from the time of its occupancy by Macedonian kings,³ and Roman sway had extended intermittently⁴ through the

¹ *Pisc.* 52.

² Earlier, if born under Trajan († 117) as Suidas asserts: γέγονε δὲ ἐπὶ τοῦ Καίσαρος Τραϊανοῦ καὶ ἐπέκεινα. Croiset (p. 52) argues that the *Hermotimus* was written in 165. This, with the allusion in *Hermot.* 13 to Lucian's age, would put his birth in 125.

³ Cf. *infra* § 11.

⁴ See *Tac. Ann.* 2, 56 with *Dion Cass.* 59, 8. It was definitely made a Roman province by Vespasian. Cf. *Suet. Vespasian* 8.

century preceding Lucian's birth, but the people remained Syrian and retained their native versatility.

Lucian's Samosatan parents were poor.¹ He was apprenticed to his maternal uncle, a stone-cutter and statuary combined. This was due both to family tradition and to his skill in fashioning little statuettes from the wax scraped from his school tablets. His career in his uncle's studio was bitter and brief. A new start in life was inevitable. But it is significant that the plastic trait in Lucian's literary style cropped out thus early in this kindred form. Still speaking Syrian and all but dressed as an Oriental, poor in purse, but rich in provincial crudities, he left home like many another lad,² ancient and modern, and began his *Wanderjahre*. We can only guess at his itinerary.³ He wandered about Ionia ripening his ambition and pruning his still barbaric speech. He caught at least the spirit of the famous rhetorical schools at Ephesus and Smyrna. He may even have managed to pay the humbler fees exacted by some pupil or successor of the noted Polemon or of Scopelian, the teacher of Herodes Atticus. Possibly he now began his career as a lawyer at Antioch, but, if we are to believe Suidas,⁴ made a failure of it and turned his attention wholly to rhetoric and the composition of show speeches. The *Bis Accusatus* is the best autobiographical résumé of what seemed to Lucian momentous in his own career. It should be read in full.⁵ In it we learn⁶ that he made a lucky match⁷ with a rich lady

¹ See *Somn.*, with *Introd.* p. 1. Also cf. *Alex.* 56, where he is found dutifully bringing his old father back to Athens to share the benefits of his career.

² *Bis Acc.* 27, κομιδῆ μειράκιον.

³ Cf. *Bis Acc.* 27.

⁴ Suidas s.v. ἦν δὲ οὗτος τὸ πρὶν δικηγόρος ἐν Ἀντιοχείᾳ τῆς Συρίας. δυσπραγῆσας δ' ἐν τούτῳ ἐπὶ τὸ λογογραφεῖν ἐπετράπη, καὶ γέγραπται αὐτῷ ἄπειρα. Croiset (p. 18) would assign all this to so late a period as 163. Possibly he never formally abandoned the law; possibly the double meaning of λογογράφος may cause the confusion.

⁵ See *Introd.* to *Somn.* p. 3, note 2, and cf. *Pisc.* 25.

⁶ *Bis Acc.* 27.

⁷ This is the only marriage of which Lucian gives us definite information! In *Alex.* 56, however, there is an ambiguous reference to his family, τὸν πατέρα καὶ τοὺς ἐμούς, and in *Eun.* 13 there is reference to a son born, it is to be hoped, of no such questionable a character as this Dame Rhetoric of the *Bis Acc.*

named Rhetoric, who complains that she bought him fine clothes and taught him fine Greek; taught him, too, how to manage like a gentleman the folds of his robes and his flowing eloquence, and that finally, to please him, she engaged passage and took him abroad and with him travelled everywhere—to Italy, to Transalpine Gaul and back again—and raised him to fame and fortune only to be basely deserted by this deceitful Syrian for a boon companion named Dialogus. This latter in his turn complains that he was so hard put to it by the caracoles of his new yoke-mate that he seemed, even in his own eyes, a hybrid hippocentaur who could neither “pace in prose nor mount on metre.”¹

This is substantially what we know of Lucian’s earlier years, but this vague outline is incised by many an allusion. His tour of the provinces was very successful. He made a prolonged stay in Gaul, where he seems to have been for a while the incumbent of one of the imperial professorships—he became, in short, one of the “high-priced sophists.”² Celtic, indeed, was not one of his accomplishments, for we find him seeking information about the Celtic Heracles from a native philosopher “who spoke Greek accurately.”³ Nor are we bound to assume that he knew Latin more intimately than the ordinary Greek resident in Rome. He was, however, repeatedly in Italy; in the *Nigrinus* he compares at length Rome and Athens; here and there⁴ in his writings he makes apparent reference to life in the great city. Above all, his parenthetical remark—“If I know any Latin at all, as I think I do!”⁵—points to a fluent, if superficial, knowledge of the language.

¹ *Bis Acc.* 33 οὔτε πεζός εἰμι οὔτ’ ἐπὶ τῶν μέτρων βέβηκα.

² In *Apol.* 15, he writes to his friend Sabinus: “You knew, in days gone by, of my being in receipt of a very high salary ἐπὶ ῥητορικῇ δημοσίᾳ . . . ὁπότε κατὰ θέαν τοῦ ἐσπερίου Ὀκεανοῦ καὶ τὴν Κελτικὴν ἄμα ἐπιῶν ἐνέτυχες ἡμῖν τοῖς μεγαλομισθοῖς τῶν σοφιστῶν ἐναριθμουμένοις.”

³ Cf. *Herc.* 4 Κελτὸς δέ τις . . . ἀκριβῶς Ἑλλάδα φωνὴν ἀφίεις, φιλόσοφος, οἶμαι, τὰ ἐπιχώρια.

⁴ E.g. in the *Charon*; *The Led Philosophers* (passim); *Hist. Conscr.* 21; etc. Croiset (p. 13 and 14), however, thinks qu’il ne parlait que grec.

⁵ *Laps. in Sal.* 13 εἴ τι κάγῳ τῆς Ῥωμαίων φωνῆς ἐπαίω.

From Gaul and Italy he apparently returned to Ionia by way of Athens; and in the first years of the rule of Marcus Aurelius he was again in Syria, and at Antioch in 162 or 163 saw Lucius Verus, the emperor-coadjutor. To this time is to be referred his visit to his native place,¹ after which² he makes, as we may suppose, his final emigration to Athens, taking with him his father and his family. On this same trip took place, perhaps, the interview with the arch-impostor Alexander of Abonuteichos, and Lucian's energetic but impolitic exposure of the false prophet nearly cost him his life.

In 165 he was at Corinth, and also at the Olympic games for the third or the fourth time, according as we assume that the self-immolation of Peregrinus near Olympia took place this year or in 169.³ After this he apparently made Athens his headquarters, and we must refer to this period his best literary activity.

Thus, at the age of forty,⁴ Lucian found himself possessed of no little fame. We may, indeed, be led to exaggerate this fame from what he says of himself.⁵ The Roman post-roads re-echoed the beat of many a fast-flying hoof, but reputations and news spread slowly,⁶ and Lucian must have been his own chief means of advertisement⁷ as he travelled back and forth from Syria to Gaul, from Rome to Ionia, from Athens to Macedonia, delivering his introductory and epideictic speeches. As travelling rhetorician and show-lecturer he was an unqualified success as things went in the second century. As occasion demanded, he could deliver with equal zest "The Laudation of a Picture-Gallery," an "Encomium on a Fly," or "The Suit of Sigma versus Tau."⁸ When he revisits⁹ his native Samosata, it is as a well-to-do and famous man to display, with pardonable and open vanity, his foreign laurels to his former townsfolk.

¹ See *Introd.* to *Somn.* p. 1.

² See Croiset (p. 18) for argument referring this to the year 164.

³ See *Introd.* to *Peregr.* p. 206.

⁴ Cf. *Hermot.* 13; *Bis Acc.* 32.

⁵ E.g. *Somn.* (q.v.).

⁶ E.g. the knowledge of Christianity.

⁷ Cf. the *προλαλιά* *Herod.* 2.

⁸ Cf. Blass, *Att. Bereds.* I, 637, for "bagatelle" orations of Lysias like *The Defense of the Dog*; *On the Cruet-Stand*, etc. Also cf. *Introd.* to *Somn.* p. 1.

⁹ See *Somn.* sub fin.

But now comes the crisis of his career. He turns in contempt from rhetoric — and perhaps an intermittent practice of the law — “tired of the shifting business of the turbulent forum and the cloying applause of the masses, to take his pleasure in calm and quiet intercourse with Dialogue either in the Academy or in the Lyceum.”¹ This was Lucian’s rebirth. It is the principal event in his life. In the development of the Satiric Dialogue he found his true career as literary artist. It was an intellectual and moral emancipation. The flowery fetters of Rhetoric fell off;² he ceased to coquet with philosophy.³ The artist remained.

4. *Attitude towards Philosophy.* — Lucian’s attitude towards philosophy is not to be summed up in a word.⁴ But it is safe to say that to him philosophy was pre-eminently an ethical system. Hence he missed or misapplied the great inheritance of speculative thought and busied himself with the unworthy representatives of the schools. He had frequented the kennels of the Cynics, had sat in the Porch with contemptuous nose in air, had held converse in the Academy and the Lyceum. He did try⁵ to rise to the Platonic ideals and to give respectful tribute to Aristotle. His praise was genuine but nugatory. For the sake of Plato the artist he could put up with the vagaries of the philosopher, but when unworthy representatives infringed upon the recognized moral code, he had in reserve no loyalty to a speculative system. Some practical system of ethics, however, was a matter of course; and, constitutionally incapable as he was of appreciating the higher truths of Stoicism, it was but natural that he should turn from the unkempt coarseness of Cynicism to Epicureanism when fortune smiled and optimism saw pleasure as the summum bonum to be had for the asking.

But Lucian’s dalliance with Epicureanism did not result in any relaxing of effort. To the period that follows we owe his best

¹ Cf. *Bis Acc.* 32 entire.

² See Gildersleeve, *Essays and Studies*, p. 308, on his *Complete Rhetorician*.

³ Cf. *Hermot.*, esp. sub fin., and the autobiographical *Icaromenippus*.

⁴ See *Introd. to Vit. Auct.* p. 91. See also Helm’s three articles *Lucian und die Philosophenschulen*, *Neue Jahrb.* 1902.

⁵ See *Pisc.* 22 and 6.

productions. And they are numerous. Rich and successful he wrote for many years. In his old age, however, — just when, we do not know — we find him again, either by reason of pecuniary reverses or from a restless desire for increasing his fame, turned into a circuit show-lecturer and in his earlier manner suing for public favor through declamations and readings. The curtain falls leaving him installed as a government official¹ in Egypt with a large salary² drawn from the imperial treasury. We infer³ that he died under the emperor Commodus or later under Septimius Severus. Suidas tells us, “He was killed, it is said, by dogs, after that he had been exceeding mad against the truth. For in his life of Peregrinus he attacks Christianity and, all guilt-stained as he is, blasphemes the Christ himself. Wherefore at this present he has paid fitting penalty for this madness and in the time to come shall be joint heir with Satan of the fire everlasting.”

These amiable statements of the lexicographer we have no means of verifying. The manner of Lucian's death is as unknown as is the nature of his reception before Aeacus, the judge whom he had so jauntily portrayed. Suidas's “dogs,” indeed, may be but the hungry ghosts of the mythical pack by which, as the story has it, Euripides, another free-thinker, was torn to pieces. But they also suggest⁴ the dog-philosophers, the Cynics, whom Lucian had satirized so mercilessly. This much, at least, may be conceded. Had they been allowed their desire around the pyre at Harpina⁵ they would have left unpicked for their cousin Cerberus never a bone of this scoffing spectator of the martyrdom of their saint Peregrinus.

When fortune fails and “life runs on the lees” Lucian's Epicureanism yields to the agnosticism that all along is his underlying mood.⁶ If he stopped short of utter scepticism it was due to his

¹ Cf. *Apol.* 12; Lucian here dilates on the quality and the quantity of his official duties as District Attorney, General Inspector, and Keeper of the Archives.

² Ibid. ὁ μισθὸς . . . πολυτάλαντος.

³ He makes no mention of later events, but if he died before 192 he might have been only seventy-six even if (cf. Suidas s.v. Λουκιανός) he was born under Trajan († 117).

⁴ A stock joke in Lucian, cf. *D. Mort.* 2, 1.

⁵ Scene of the self-immolation of the Cynic, cf. *Peregr.* 35.

⁶ Cf. e.g. *Hermot.* and *Icar.*

practical sense which was ever in revolt against dogmatic formulae, Pyrrhonic scepticism included.¹

5. *Attitude towards Christianity.* — What Lucian has to say directly about the Christians may be read in his *Life's-End of Peregrinus*.² Suidas's words, just quoted, represent the complete, but not inexplicable, misunderstanding of Lucian's attitude that had been handed down by some of the Christian fathers. As a matter of fact, his words contain nothing but incidental praise for the conduct of the early Christians, mixed with patronizing pity for their simplicity and credulity. He might appreciate their ethical purity, as revealed in concrete cases, but he understood the height and depth of the Christian creed as little as he could unlock Plato's spirit-world and behold the beatific vision. On Lucian's shield was writ large the device, *νᾶφε καὶ μέμνασ' ἀπιστεῖν*.³

6. *Style.* — Lucian's style⁴ is the fulcrum of his artistic effort. His Atticizing, his choice of words, his subordinating of florid rhetoric, all led up to the perfection of his Attic style, which was his ideal, his life's ambition.⁵ And he succeeded.⁶ His versatility was great. Like his neighbor from Cilicia, he was by nature equipped to be all things to all men. He slips off his oriental pajamas to masquerade with glee in the many coats of many colors hanging in the wardrobe of the imperial theatre. The lawyer's toga, the Cynic's shirt, and the professor's robe are tried and discarded. He becomes a Hellene for Hellenists of all time, yet remains a Syrian to the end. He flew like a bee⁷ to all flowers.

¹ At the end of the *Vit. Auct.* (see *Introd. to Vit. Auct.* p. 91), for example, he treats Pyrrho no better than the rest; and, agnostic though he was, he would hardly have welcomed into his pharmacopoeia a modern narcotic for materialism like Spencer's formula "the Unknowable."

² See *Introd. to W. H.* p. 55 for other supposed slurs upon Christianity.

³ Cf. *Hermot.* 47. As Goethe makes Faust think over "was der Weise spricht," so Lycinus here quotes this as the saying "τινὸς τῶν σοφῶν."

⁴ For his Greek itself see below, § 10.

⁵ Cf. *Prom. in Verbis* 3 and *Zeux.* 2, etc.

⁶ E.g. Schmid, *Atticismus* I, 428, can call him "einer der genialsten Stilisten aller Zeiten," and adds: "Keiner (among the Atticists) hat die Anmut von Lucian auch nur von ferne erreicht."

⁷ Cf. *Pisc.* 6.

From some he drew honey; from some, gall; from others, nothing. He was rhetorician and lawyer, writer of romance and fantasy, lampooner and satirist; critic of historians and philosophers, but neither historian nor philosopher himself. He was art-critic, and himself above all an artist who could mould the unpromising "Common Greek" — ἡ κοινὴ — into plastic models of ephemeral wax, or go on to execute, in Pentelic marble and grim bronze, types and portraits now of winning grace, now quizzical or leering or abhorrent, but always real. It is his clear and well-trimmed style that has done honor to him. It was at once the child and the companion of his talent. Without it he would have lost his clue. It is one of the convincing, though delicate, criteria in dividing the ^{Fake} spurious from the genuine.¹ "Il a vraiment," to quote from Croiset's excellent characterization, "le pouvoir de créer: tout s'anime et se meut sous sa main; les mots dont il use prennent un air à eux, sa phrase a une physionomie, son œuvre, petite ou grande, une individualité." Thus we have an additional chance to recognize as spurious a painting even with his signature falsely attached. This is the more helpful because with his external changes Lucian's views on men and things shifted, as we have seen, with bewildering facility. About his best writings one can hardly be uncertain, but the question does arise about others whether they belong to his extreme youth or extreme age or fall outside into the limbo of the spurious.

7. *Writings.* — Of the eighty-two pieces ascribed to Lucian at least sixty are pretty certainly genuine, though thirty-four have been called in question by one and another editor.²

¹ Sommerbrodt, *Ausgew. Schr.*, p. xviii, says that everything falls under suspicion, as not by Lucian, "was ohne Anschaulichkeit und Lebendigkeit, ohne Schärfe und Klarheit, ohne Witz und Salz, Alles, was im Ausdruck un gelenk, unverbunden, unrhythmisch ist."

² Of the twenty-two which Sommerbrodt excludes we may well accept as genuine the *De Luctu* and the *Hesiodus*, probably also the *De Dea Syria* (cf. Croiset, pp. 63 and 204; Allinson, *A. J. P.* VII, 206; Bolderman, *Studia Lucianea*; Smyth, *Greek Dialects* (Ionic), p. 116; and Penick, *Notes on Lucian's Syrian Goddess*) and *De Domo*, and probably *Toxaris* and the *Demonax*. Some of the *Epi grammata* may also have been written by Lucian.



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tempted to say the same of the Platonized Socrates, but the *Republic* of Plato is constructive: it rears an ideal, a lofty dwelling-place not made with hands,¹ while Lucian uproots the very foundations. It is his "Confession of Unfaith." The pupil Hermotimus, who has been painfully working the stony tract of Stoicism these forty years (he is now sixty²) is hooked by Lycinus and played like a lusty trout, only to give in at last, and in effect exclaims:

(Ich) sehe, daß wir nichts wissen können |
Das will mir schier das Herz verbrennen.³

But it is not simply the Stoics that are weighed and found wanting. Lucian uses them as *corpus vile* with especial delight, but assures the now⁴ disenchanted Hermotimus that *κοινὸς ἐπὶ πάντα ὁ λόγος* — neither Jew nor Gentile, Stoic churchman nor Cynic dissenter, can guide you up the hill of virtue. He encamps ostentatiously by the River of Indifference, whose elusive water no vessel can contain.⁵

Two other pieces, directed against the philosophers, give Lucian in his most uncontrolled humor. The *Symposium* gathers together at a wedding-feast representatives of all creeds (with two Stoics for good measure) to give us the most incredible situations — jealousy and lust, wrangling, vituperation, blood and blows. But it is incomparable for skill in narration and dramatic suggestion. The mere naming over and arrangement of the guests, men reclining, women seated, and the bride closely veiled; the doctor's story of his insane patient; the letter from the uninvited philosopher; the contest between a waiter and guest over a pullet, as over the corpse of Patroclus; the boxing-match between the clown and the Cynic; the menu; and the final *mêlée*, judiciously veiled by overturning the lamp-stand, — all yield an interest that never flags.

¹ Cf. *Rep.* 9, 592 B ἐν οὐρανῷ ἴσως παράδειγμα ἀνάκειται τῷ βουλομένῳ ὄρᾳν.

² In Pater's *Marius the Epicurean*, chap. 24, entitled "A Conversation not Imaginary," the *Hermotimus* is reproduced, but this gray-haired pupil is changed into a stripling.

³ Faust's famous soliloquy may serve as a terse epitome of the *Hermotimus*.

⁴ *Hermot.* 85.

⁵ Cf. Plato *Rep.* 10, 621 A παρὰ τὸν Ἀμέλητα ποταμὸν, οὗ τὸ ὕδωρ ἀγγεῖον οὐδὲν στέγειν.

From the *Eunuchus* we learn that from each of the four officially recognized sects¹ were selected incumbents for imperial professorships at equal salaries of ten thousand drachmae each — a truly princely sum for the times.² The canvass of the two rival candidates for a Peripatetic living that has fallen vacant is, in spite of its outrageously naked allegations, perhaps a not entirely unfair exaggeration under the Lucianic microscope of the motes in the eyes of his colleagues.³ Perhaps some personal failure to obtain or to hold a professorial chair may have sharpened his satire.

In *The Led Philosophers* Lucian pursues mercilessly the “Graeculus” within doors, the private tutor.⁴

*The Lie-Fancier*⁵ gives Lucian at his best in narrations that are permeated with the bitterest satire against superstitions, “faith-cures” and other follies of his day. One story, incidentally, is the prototype of Goethe’s *Zauberlehrling* and Barham’s rollicking *Lay of St. Dunstan*. The skilfulness of the narration in *The Lie-Fancier* helps Lucian to his rights as author of the frolicsomenely wanton romance, the *Asinus*.⁶

Alexander the False Prophet, like *The Lie-Fancier*, sets lance in rest against contemporary superstition. It gives us the biography of the charlatan successful, while *The Life’s-End of Peregrinus*, uniquely interesting also on account of its allusions to the Christians, gives us the charlatan desperate.

Amongst others the *Cataplus*, or *Voyage to Hades*, should be mentioned as a pendant to the *Dialogues of the Dead*, and the *Dialogues of the Gods* are but flattering court portraits compared to the snapshots taken in the Olympic green-room of *Juppiter Tragoedus* and *Juppiter Confutatus*.

¹ I.e. Epicureans, Academics, Stoics, and Peripatetics. The Cynics (cf. *Symp.* 44) were *ἐναπλοῦμοι* in conflicts but not in the colleges.

² The professorship in question would seem to have been in Athens. It would be interesting to know whether the Gallic professorships were also limited to the four sects, and, if so, whether Lucian’s “convictions” just at this time were such as to enable him to qualify as an Epicurean.

³ For Lucian’s incumbency of a professorship in Gaul, see § 3.

⁴ See Gildersleeve, *Essays and Studies*, pp. 327 ff.

⁵ Adapted for rapid sight-reading.

⁶ See *Introd.* to *V. H.*

8. *Imitators of Lucian.* — In Byzantine times the imitation of Lucian was a grateful opportunity,¹ and with the Revival of Learning Lucian must needs lend his comic mask, one side serious, the other distorted to a leer, or pose full-length as model, or, again, yield the less obvious, but real, suggestiveness of his spirit.

In pictorial art Lucian originated or transmitted from antiquity suggestions for the greatest artists of Europe.² Transmuting the *Calumnia* of Apelles into his plastic word-picture, he handed down the motive to Botticelli, Raphael, Mantegna, Rembrandt, Albrecht Dürer, and others. Botticelli transferred to his canvas Lucian's *Centaur Family*.³ In the Palazzo Borghese a pupil of Raphael filled out the sketch by his master of the *Marriage of Alexander and Roxana*,⁴ which was used also by Sodoma in the Chigi house at Rome and was later born anew from the fecund brush of Rubens. The imaginative picture of eloquence⁵ in Lucian's *Gallic Hercules* reappears in sketches by Raphael, Dürer, and Holbein. In Dürer's sketch-book in Vienna there is preserved his *Europa* taken from *D. Mar.* 15.⁶ Michelangelo drew from the *Nigrinus*⁷ the suggestion for a red-crayon drawing now in Windsor Castle. Two woodcuts of Ambrosius Holbein (i.e. *Arminius*⁸ *defeating Varus* and the *Calumny of Apelles*) were printed by Froben with Erasmus's edition of the New Testament, and at table with Froben and Erasmus at Basel sat Hans Holbein as he made his sketches on the margin of his copy of Erasmus's *Encomium Moriae*, as he illustrated Sir Thomas More's *Utopia*, and as he was weaving into the composition of his *Dance of Death*⁹ the irony of Lucian's *Dialogues of the Dead*.

¹ Cf. Sandys, *History of Classical Scholarship*, p. 394, and for earlier imitators, Alciphron and Apuleius, p. 310. For Theodorus Prodromus etc., see *Introd. to Vit. Auct.* p. 93, and cf. Rentsch, *Das Totengespräch in der Litteratur*, pp. 21, 22, especially for a résumé of Τιμαρίων ἢ περὶ τῶν κατ' αὐτὸν παθημάτων written ca. 1140 A. D. and Lucian's influence in Byzantine times. See also the dissertation by F. Schuhmacher, *de Joanne Katrario Luciani imitatore*, Bonn 1898.

² For these and other suggestions see Förster's *Lucian in der Renaissance*.

³ *Zeux.* 4. ⁴ Cf. *Herod.* 5. ⁵ *Herc.* 4. ⁶ Cf. *Introd. to D. Mar.*

⁷ § 36. ⁸ Cf. *infra* von Hutten's *Arminius*.

⁹ Cf. *Introd. to D. Mort.*, p. 188, note 3.

In literature Lucian's influence is still more wide-reaching. No age since the cinque-cento fails to reflect it. Erasmus translated and imitated him.¹ More than that, he is redolent of Lucian in the *Encomium Moriae*,² the book that electrified Europe—both fools and savants—from Britain to Germany, and whose wireless message still ripples through our atmosphere. Perhaps no other element in the character of Erasmus, the honest rejecter of dogma, is more suggestive of his necessary incompatibility with Luther, the asserter of dogma. Erasmus himself complains³ that Luther calls him another Lucian.

To trace the open or the more subtle influence of Lucian from the time of Erasmus to the nineteenth century would be full of reward to the thoughtful student of literature. It has never been fully done.⁴ Only a brief mention of some of the more obvious names is here offered. To assert direct imitation without intermediary becomes of course more and more perilous as we pass down the line. Erasmus's great Humanist contemporaries were the first to translate from Lucian into German.⁵ Reuchlin, among others, translated from him, and found in him fresh impetus for his controversy with the Obscurantists. Ulrich von Hutten left the posthumous Lucianic dialogue *Arminius*, and in his *Phalarismus* he tipped with Lucian's venom the darts shot at Duke Ulrich von Württemberg.

The martyred defender of the papacy and the famous collaborator of Luther were both indebted to Lucian. Sir Thomas More translated the dialogues of Lucian and took from the *Vera Historia* as well as from Plato's *Republic* cues for his *Utopia*, a pendant to the *Encomium Moriae*, while Melanchthon, called in 1518 to Wittenberg, hastened to publish Lucian's *De Calumnia*.

¹ Cf. *Colloquia*, p. 380 of Patrick's ed., London 1750, entitled *Charon*, and see Froude's *Erasmus*, p. 81 etc.

² Cf. Voltaire's reference in vol. XLV, dial. x (*Œuvres complètes de Voltaire: de l'imprim. de la soc. littéraire typographique*), and, for the *Adagia*, Froude's *Erasmus*, p. 51.

³ Cf. Ep. dcccxlili.

⁴ Rentsch in his admirable monograph already cited, *Das Totengespräch in der Litteratur* (Plauen 1895), follows in detail the fortunes of the *D. Mort.*, but includes much that relates to the wider question.

⁵ See Rentsch, p. 23.

Just before¹ the death of Erasmus (1536) the spirit of Lucianic mischief reappears in Rabelais's *Pantagruel* (1533) and *Gargantua* (1535). Grotesque beyond all claim to Hellenic heritage, his figures, as has been pointed out,² are nevertheless "Lucianic in outline."

The extravaganza in vol. II c. xxx of *Pantagruel* was borrowed, it is usually³ claimed, from Lucian's account in the *Vera Historia*; but Rabelais's raillery might have taken almost as much, it would seem, from Plato's *Republic*. Epistemon's account of the under-world, with its malicious list of the new occupations of some eminent immigrants that he had met, might be a reminiscence of the vision of Er in which, for the next round of mortal existence, the souls either choose lives similar to their old ones or fly to the other extreme. So Rabelais's Helen is *courratière* (= *courtière*) *de chambrières*; Pope Alexander VI is a rat-catcher; pious Aeneas is a miller, and shoulders a bag of meal as handily as if it were the aged Anchises; Commodus is a bagpiper; Darius, instead of directing the digging of canals, is set to a task resembling the fifth labor of Heracles, less imposing, indeed, but a permanent job. But there are Lucianic touches. The poor have become great; Diogenes plays the grand prelate and lords it over Alexander; Epictetus invites Epistemon to a carousal. Like Er, Epistemon at the end can give no very clear account of his return route.

Hans Sachs, Rabelais's contemporary, imitated closely, in spite of blunders due to the medium of a Latin version, Lucian's so-called *Scaphidion* (i.e. *D. Mort.* 10), altering the satire in only a few particulars to suit his own times. His *Schlaraffenland* reflects in detail the *Vera Historia* (see p. 56), and in the prologue to one of his older comedies, the *Judicium Paridis*, "der Ehrenhold" cites his sources thus:

Homerus und Virgilius,
Ovidius, Lucianus,
Auch andre mehr gar kunstenreich,
Doch in beschreybung ungleich.

¹ In Voltaire's dialogue (vol. XLV, p. 103), however, Rabelais says to Erasmus: "J'ai lu vos écrits, et vous n'avez pas lu les miens, parce que je suis venu un peu après vous."

² Gildersleeve, *Essays and Studies*, pp. 312-313. See also his comparison with Voltaire.

³ Le Motteux, Bernier, etc. Rentsch, l.c.

And in the third act of the same comedy Paris's observations on Juno —

Wollt Gott das ich ietzt Argus wer,
 Welcher wol hundert augen het,
 Das ich nur recht erkünden thet
 Und ein wahr urtheil möcht verjehen!
 Nun zeuch dich ab und laß dich sehen!

recall the distracted judge of Lucian's Θεῶν Κρίσις 11 (*D. Deor.* 20), οὐκ οἶδα πρὸς ὃ τι ἀποβλέψω πάντη τὰς ὄψεις περισπώμενος.¹

Cervantes gives a nearer parallel to Lucian's *Quomodo Historia Conscribenda Sit* and to the opening sentences of the *Vera Historia* in the introduction to his *Don Quixote* than he does in the body of the work itself. Ignoring the more esoteric interpretations of the latter,—such as the contrast between the romantic and the real,—or the author's special crusade against a creed of chivalry outworn and his parental affection for the very folly of his hero, we may content ourselves with comparing the resemblance to Lucian's satire as directed against braggarts and liars. In the case of *Don Quixote* we must repeatedly adjust ourselves to the broadly farcical; but in the *Vera Historia*, once embarked with Lucian and his fifty companions for the Western Ocean, the pilot steers straight on, and all doubts and probabilities drop incontinently out of sight behind the receding Pillars of Heracles.

Quevedo,² the younger contemporary and fellow-countryman of Cervantes, cuts many a sharp Lucianic silhouette, and in his *Visions* (e.g. Sueños Nos. 3 and 6) is at once reminiscent of the *Vera Historia* and also seems to anticipate the still clearer references in Cyrano de Bergerac's *Histoire comique des états et empires de la lune*, published (1656) thirty years later, and in his *Histoire comique des états et empires du soleil* (1661). These two posthumous publications probably suggested in part Voltaire's *Micromégas* and Swift's *Gulliver's Travels*. Emphasis is usually laid altogether upon the reminiscences of the *Vera Historia* in Cyrano's *Voyage to the Moon*, but it would seem that parallels with the *Icaromenippus* are equally suggestive: e.g., in the *Voyage to the Moon*³ the kindness and

¹ See also below, p. 22, note 3.

² Cf. Rentsch, p. 27, for résumé.

³ See p. 74 of the reprint, Doubleday and McClure Co., 1899.

counsel of the Demon of Socrates remind us of the apparition of Empedocles ; so, too, Cyrano's return to the Earth in the arms of the Demon is a fair compromise between Icaromenippus's flying-machine on the voyage out and his homeward trip under the convoy of Hermes. As we approach with Cyrano the outspread world, we are reminded of the panoramas that Lucian introduces so often, as in *Icaromenippus*, *Bis Accusatus*, *Charon*, and *Fugitivi*. Cyrano's close reproductions (cf. the Lychnobii with the Lychnopolis of the *Vera Historia*) are indeed few, but one is reminded of Lucian now and again as by a face half seen in a crowd. We feel that Cyrano's long nose is a not unworthy successor of Lucian's goat-shanks peeping from the rhetorician's robe.

Other writers, as open imitators, kept alive the formal recognition of Lucian's influence. Towards the end of the seventeenth century there was again a great demand for the dialogue, and Boileau gave the impetus to many imitations of Lucian by his *Dialogue à la manière de Lucien : les Héros de roman*. Although this did not appear in authorized form until 1713, it had been privately recited much earlier, and one of the hearers was so appreciative as to have printed surreptitiously all that he could remember. *Les Héros de roman* is not merely an imitation of the *Dialogi Mortuorum*. It is Lucianic in a wider sense, and is admirable for its originality. From the *Vera Historia* is borrowed the suggestion for the rebellion of the damned, but the animus of the satire directed against the pseudo-heroes has more of the flavor of Lucian's account of the false philosophers and his summary treatment of the queer fish in the *Piscator*. Not every glittering goldfish is a Chrysippus, and Boileau's pseudo-heroes are stripped as naked as Lucian's dead (*D. Mort.* 10) and driven forth to punishment.

Again, in the *Fragment d'un dialogue* where Boileau picks flaws in Horace's bad French, — an inverted criticism on the bad Latin of French poetasters, — we think of the wooden Atticists of Lucian's day and his crusade against them in the *Lexiphanes*. Later, Voltaire brings to life Titus, Trajan, and Aurelius in *Les trois empereurs en Sorbonne* to shudder at the Latin of the theologians !



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Historia; while in the dialogue (No. xxiv) between Plato and Aristotle the partisan sarcasm reminds us of Lucian in his polemic strain.

In 1726 Swift published *Gulliver's Travels*. He was openly indebted to Rabelais, and, like Fontenelle, borrowed hints here and there from Cyrano's two Comic Histories. In the external form and in various matters, like the interviewing (B. III, c. viii) of Homer and Aristotle with their commentators, and still more perhaps in the air of verisimilitude of the details with which he surrounds the impossible, we recognize Lucian's *Vera Historia*; but the quality of Swift's bitter satire recalls Juvenal more than the genial humor of Lucian.¹

Voltaire lived from 1694 to 1778. There is such an obvious parallel between certain elements in his and Lucian's life and writings that it is but a natural reaction to seek to minimize the resemblance by pointing out the differences. It may be misleading to call Lucian the Voltaire of the second century, but it is better than to name Voltaire a Lucian of the eighteenth century. Human life had in the interval grown too complex for these designations to be convertible. There was, too, an inherent difference. Both were typical dogma-despisers and myth-mockers, but Lucian could merge his righteous indignation in his mischief and take refuge from his cynicism in his chosen career as artist, while Voltaire, though hampered by vanity and his flattery of princes, and though himself playing a part before his admirers, had the woe upon him of a reformer.

The malodorous pyre of the Cynic suicide or the charlatanry of an Alexander Pseudomantis made Lucian only on occasion forget his ordinary self-restraint and humor; but Voltaire's bloodshot

¹ Cf. Croiset, p. 378: "Cette fantaisie ironique de Lucien . . . ne se retrouve chez ses imitateurs qu'avec des caractères assez différents. Chez Rabelais, elle est tellement surchargée parfois et si incohérente en général, que la conformité première disparaît en fait dans les détails. Chez Voltaire elle est au contraire alerte et dégagée; mais par là même, elle semble un peu maigre à côté de celle de l'écrivain grec. Swift est peut-être celui qui ressemble le plus à Lucien. . . . Seulement l'écrivain anglais a plus de flegme et de parti pris; il y a quelque chose de plus voulu dans sa fantaisie, et par suite elle a moins de charme et variété."

vision turned continually up the long vista of centuries flanked by burning heretics. He could not win upon Lady Philosophy¹ or Truth herself to show him the loyal among all the throng of the fanatics — cowed monks or scowling Protestants — who lit the fagots or thrust up the spear again to draw forth blood and water.

Voltaire's dialogue (vol. XLV, No. x) *Lucien, Érasme et Rabelais* is suggestive both of what Voltaire took from Lucian and of what he ignored. After informing himself as to the vital statistics of his two distinguished epigones, Lucian goes off in a corner to read presentation copies of their works. Meanwhile Erasmus and Rabelais essay a mutual readjustment of their views, and in the end all three meet the newly arrived Dr. Swift and go off in his company. Thus Voltaire openly avows a certain kinship with these four, and Erasmus, indeed, is his spokesman. It has been pointed out that Voltaire reflects the *Hermotimus* in his *Candide*, and we may add that we again find the paralyzing agnosticism of the conclusions of the *Hermotimus* repeated in his *Gallimatias Dramatique*, where the Chinese refuse to give heed to the ex-parte preaching of Jesuit or Jansenist, Puritan, Quaker, Anglican, Lutheran, Mussulman, or Jew. It was with just this least genial, but essential, side of Lucian that Voltaire could sympathize, although Rentsch² thinks that Voltaire was far more genial than Lucian and that he knew Lucian's writings only superficially.

Le Sage in *Gil Blas* (1715–1735), through Espinel's *Marcos de Obregon*, was joint heir with Boccaccio, Cervantes, and others, to the contents of the panniers either of Lucian's *Asinus* or of Apuleius's *Golden Ass*.

In the current editions of Baron Munchausen's Adventures (first "collected" and published by Raspe in 1785, seven years after Voltaire's death), we find undisguised, sometimes almost *verbatim*, imitation of Lucian's *Vera Historia*.³

¹ Cf. *Pisc.* sub fin.

² Cf. his illuminating dissertation *Lucian und Voltaire* (Plauen, 1895) for a thoughtful comparative characterization of the two writers.

³ Cf. Jerram's introduction.

At the close of the eighteenth century Wieland, Lucian's great translator, gives still other proofs of the influence of his favorite author, as in his *Gespräche in Elysium* and his romance *Don Sylvio von Rosalva* written in the manner of *Don Quixote*. Schiller in the *Xenien* — itself, in part, suggestive of the *Hermotimus* — makes Peregrinus Proteus send back from Hades his thanks to Wieland for whitewashing him; but the shade modestly admits that the kindness was misplaced. Lucian, too, when asked whether he is at last reconciled with the philosophers, must square accounts with his undertakers, Wieland among them:

Rede leiser, mein Freund. Zwar hab' ich die Narren gezüchtigt,
Aber mit vielem Geschwätz oft auch die Klugen geplagt.

Goethe, too, attacking Wieland with over-bitter satire in his farce *Götter, Helden und Wieland*, shows incidentally his insight into Lucianic satire. His Hercules, for example, is a replica of Lucian's Heracles in the sixteenth Dialogue of the Dead.

Both Goethe in his *Zauberlehrling* and the Rev. Richard Barham (*Ingoldsby Legends*) in his *Lay of St. Dunstan* reproduce the pestle-compelling priest of Lucian's *Philopseudes*; and, if it were not labor lost to identify water-drops from a Greek fountain in the wide Atlantic, we might see traces of Lucian as well as Aeschylus in Goethe's bitter *Prometheus*, and, more confidently, catch the despairing tones of *Hermotimus* in Faust's monologue.

Before Goethe died Jules Verne was born, and his *Voyage au centre de la terre* (cf. *De la terre à la lune*) carries us back through Cyrano de Bergerac to the *Vera Historia*. But, though Lucian long held in mortmain the estates that he had inherited in Cloud-cuckoo-land, it is a far cry from the *Dialogues of the Dead* to Landor's *Imaginary Conversations* or to Marion Crawford's *Among the Immortals*.

Lucian has had scores of less worthy imitators, the *Dialogues of the Dead* most often furnishing the model. To try to recognize these ghostly whispers on all the modern graphophones were an unremunerative task, but it is worth while to recall as a curiosity of literature the series of attempts made in the seventeenth and

eighteenth centuries to feed Lucianic dialogues into the hopper of periodic journalism. One example may illustrate. Beginning in 1718, David Fassmann actually published for twenty-two years in Leipzig a monthly¹ magazine made up of distinguished dead men's dialogues on current events. Unloading monthly his cargo of ghosts, he overstocked the long-suffering Fatherland, enriched Charon, and depleted Pluto's majority. But to charge up to Lucian the taxes on all these barren plots would be as unfair as to cloud the title of property held in fee-simple by a Rabelais or a Cyrano.

9. *Place as an Author.* — The reasons for including Lucian in a curriculum of classic Greek are threefold. On the half-concealed rubble of the Common Dialect² he built up a pier of Attic Greek far out in the turgid stream. He bridged over the chasm between the ancient and the modern as well in language as in subject-matter. He developed with great success the Satiric Dialogue, and has thus made good his claim to a place in Greek literature.

Finally, as Croiset points out,³ truth is to be sought in the due harmonizing of the admiration of the good and the beautiful with the critical instinct. This critical instinct is, of course, found in other comic and satiric writers, but Lucian is peculiarly suited for the general reader. Clear and simple in style, he touches mainly upon ideas that are simple. His satires are less recondite, more modern, than those of Aristophanes.⁴ They are therefore easier for rapid reading. Their modernity, moreover, is generic and does not entail undue consideration of merely ephemeral fancies.

Any one who cannot find fun on nearly every page of Lucian's best writings must be dull indeed, while he who sees nothing deeper must be almost as obtuse. Lucian throughout is an artist, and for this very reason he is much more.⁵ The figures of the Greek world

¹ Or nearly so ; more than twenty thousand pages of this were issued. Cf. Rentsch, l.c. p. 33, for other journalistic attempts.

² See below, § 11.

³ Cf. Croiset, p. 394.

⁴ The *spirituel* in Lucian's nature and his almost unfailing good taste make him, as a rule, avoid the grossness which besets the pathway of the κῶμος.

⁵ See Froude's estimate, *Erasmus*, p. 81.

under Roman sway, men and women, the denizens of Olympia, ocean, earth, and hell, are clearly mirrored in his writings just as the great figures on the ceiling of the Sistine chapel — the Creator and his creatures — reappear at our convenience in the mirrors below.

LUCIAN'S GREEK¹

10. The Greek language, as distinguished from its literature, is to be thought of as continuous from pre-Homeric times to the present day. The arbitrary break in Greek history, often made by historians at the death of Alexander the Great, has not unnaturally influenced also the treatment of the literature and the language. Any hiatus, however, in the literature, either then or in Byzantine times, merely registers the non-appearance, for whatever reason, of worthy writers. The language, like the marble-quarries of Pentelicus, lay dormant only for lack of a Praxiteles.²

11. *The Common Dialect.* — The *Koinḗ*, the Greek that came into use throughout the Greek world under Macedonian and Roman sway, was more or less what the name implies, the speech of common intercourse from about 300 B.C. to 500 A.D.³ It is often spoken of as the written Greek of Polybius and his successors, but it is

¹ Especial reference is here made to the following commentators, in whose notes previous literature on Lucian is included.

Gildersleeve: *Encroachments of οὐ on μή in Later Greek*, A.J.P. vol. I (1880); also *Syntax of Classical Greek*, part I (1900).

Schmid: *Der Atticismus* (1887–1897), esp. vol. I.

Chabert: *L'Atticisme de Lucien* (Paris 1897).

For the *koinḗ* in particular:

Kühner-Blass, *Ausfuhr. Gram. d. Griech. Spr.* (1890), I, p. 22 f.

Hatzidakis, *Neugriechische Grammatik* (1892).

Winer-Schmiedel, *Gram. des N. T. Sprachidioms* (1894).

Blass, *Gram. des N. T. Griechisch* (1896) esp. pp. 1–30.

Thumb, *Die griechische Sprache im Zeitalter des Hellenismus* (Strassburg 1901). See especially notes to same for recent literature.

Kretschmer, *Die Entstehung der Koinḗ*, Sitzber. Wiener Akad., 1900, p. 143 ff.

² Hatzidakis, *Neugriech. Gram.*, p. 4.

³ See Thumb, p. 6, for discussion of the limits of time.

essential to lay at least as much stress on the spoken language. This latter it is becoming more and more possible to recover in some detail from the inscriptions and from the papyri,¹ which represent, even better than the books of the New Testament, the real language of the *κοινή*.

If Attica, as is commonly assumed, was the birthplace of the *κοινή*, it was nursed to maturity in Asia Minor and in Egypt,² and the Ionian admixture played a leading part. As a language spoken over so wide a territory — from Syria to Gaul and from Egypt to Macedon — its divergences were manifold. But the growth and spread of a common language became inevitable. The conquests of Alexander; the traders that met and passed at Delos; the new centres for the *κοινή* colonized by the Romans; the centres of university life from Rhodes to Marseilles; the Olympic festivals attracting even under the emperors throngs from far and near;³ unnumbered Hellenizing Jews, dispersed but not lost among the Gentiles; the spread of Christianity itself; — all these factors helped to create and to satisfy the demand for a common speech. Greek became both the chief “Kultursprache” and the *Lingua Franca* of the Mediterranean basin.

However remote may have been the cousinship of the Macedonian dialect to the Hellenic family proper, yet the Greek which Alexander had learned as a pupil of Aristotle, and even the early form of the *κοινή* which he had adopted as his official language at home and which his armies carried abroad, could not have been so very far removed from the *spoken* language of Plato, the master of Alexander's tutor.⁴

¹ Blass, *Gram. N. T.*, § 1, 2 and Thumb, *passim*. But see also Hatzidakis, *Neugriech. Gram.*, p. 19.

² Thumb, p. 248: “Man darf wohl sagen, dass die *Koinē* und das Neugriechische in Kleinasien und Ägypten ausgebildet worden sind.”

³ Thumb, p. 247, and cf. Lucian's *Peregrinus*.

⁴ Schmid (I, 403) emphasizes this continuity from another side, i.e. that of the late Comedy: “Auch wird von der Sprache der (besonders späteren) attischen Komiker, aus welcher Lucian so vielfach schöpft, der Schritt herüber zur lebenden Sprache der gebildeten Kreise in Lucians Zeit nicht sehr groß gewesen sein.”

Used in Attica and Ionia, and by Dorians, Syrians, and Egyptians, by Macedonians, Romans, and barbarians, by Hellenes and Hellenists, by Jew and Gentile, the Attic vocabulary shared its rights with a respectable minority of words from the other dialects, from Latin, or from other un-Hellenic languages; the structure of the language weakened; the inflections were mutilated or transferred; the language yielded more and more to the analytic tendency. By the time of Lucian this Attic-Ionic *κοινή* appears to have permeated completely even the conservative Dorian population of the Peloponnesus, and after reaching its maturity more rapidly in other parts of the Greek world reacted upon Attica.

As for the literary *κοινή*, it has been characterized¹ as the child begotten of the Attic by the old Greek as its father. While in this the tendency to uniformity was stronger, yet here too the speech of the common people in the different localities influenced the written style. Thus in Egypt the Alexandrian dialect must have been influenced by special factors, such as the Greek colony at Naucratis, antedating the founding of Alexandria, or the presence of nearly a million Jewish residents. Concerning the relation of this and the Syrian Greek, or the relation of the Greek of the Septuagint and that of the New Testament books to these dialects and to each other, widely varying opinions have been expressed.²

The historian Polybius, who lived in the second century B.C., is the oldest³ example of a writer of prominence using this literary *κοινή*, and he exhibits already the characteristics which distinguish the life and growth of the Greek language through the succeeding centuries. The Athenians, however, strove to maintain intact their

¹ See Thumb, p. 8.

² Cf. Winer-Schmiedel (§ 3), who refers to the Alexandrian dialect as the basis of the Greek of the Septuagint and, in part at least, of the New Testament Greek, while Blass (*Gram. N. T.* § 1, 2) declares that the books of the Septuagint are slavishly literal translations — “gesprochen hat so kein Mensch, auch die jüdischen Übersetzer selbst nicht.”

³ Among his successors may be mentioned — however much or little they resorted to an artificial Atticism — Diodorus Siculus, Dionysius of Halicarnassus, Strabo, Josephus, Plutarch, Dion Chrysostom, the New Testament writers (and the LXX), Arrian, Appian, Pausanias, Aristides, Lucian, etc.



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contemporaries were trying to do, and he re-created for himself an Attic style and diction which avoided at once the uncouthness of the age and much of its slavish galvanizing of the past into life. He was guilty of occasional solecisms. The κοινή διάλεκτος was the basis of his Greek; it peeped through now and again. His Atticizing was veneered upon this. It was conscious and deliberate; but it was successful. He made a nearer approach — and it is very near — to Attic Greek than any other extant author subsequent to the fourth century B.C.

12. Before mentioning the peculiarities, illustrated more or less often in these selections, it may be well to emphasize the following propositions:

(a) Lucian's main stock of words and usages was common to the best Attic Greek. Although his vocabulary was unusually large (i.e. about 10,400 words as compared with 9,900 in Plato), yet only some 1300 words belong to late usage, and more than half of these (i.e. 711) are used each *once only*, so that only one sixteenth of his working vocabulary need be viewed as late. Add to this, that of 1511 poetic words nearly half (751) are used once only, while of new words in his vocabulary much the largest part consists of ἀπαξ λεγόμενα.¹

(b) His Atticizing was rarely overdone. In his *Lexiphanes* he condemns in others this bungling Atticizing, and elsewhere, when it is not part of his satire, he prunes it to due proportion as he perfects his style.

(c) His divergences from Attic (or from Atticism itself) were usually along lines already apparent in embryo in the Attic period, or else they were survivals from pre-Attic times. His actual solecisms were few and common to his time.

The following notes refer, as a rule, only to the selections here edited. They therefore give a somewhat one-sided view of Lucian's Greek. It must not be inferred that the peculiarities here noted necessarily permeate all of Lucian's writings in an equal degree, though as a rule that is the case. On the other hand, a number of peculiarities occur only in pieces not here edited. These have been

¹ Cf. Schmid, I, 431 and 402.

included in this conspectus only where it seemed most necessary. Finally, some forms or expressions found in Attic prose are here cited because they have become mannerisms in Lucian through too frequent use.

13. Dual Number.—The use of the dual was foreign to the Aeolic dialect, to Herodotus, and, generally speaking, to the κοινή.¹ The Atticists revived it as an easy means of giving Attic flavor. Lucian uses it frequently,² but is guilty of admitting the tabooed form ταῖν in the fem. gen. of the article, see App. Somn. 6.³

His careful use of the dual in general, however, is another proof of his successful acquisition of Attic Greek.

14. Levelling of verb.—(a) *Forms in -μι and -ω.* Attic -μι forms (chiefly those in -νμι and -ημι) are frequently found inflected as verbs in -ω. Late writers usually prefer forms in -νω to -νμι. E.g. Somn. 4 and 16 ἐδείκνυον, Vit. Auct. 16 ὀμνύω.

(b) *Personal endings.* E.g. ἔφησ for ἔφησθα Vit. Auct. 6.

15. Augment.—The augment is sometimes omitted, especially in long forms like the plpf. See Schmid, I, 83; 228. This was the prevailing usage in the New Testament. Cf. Winer-Schmiedel, I, § 12, 4.

16. Aorist of liquid verbs.—Contrary to Attic usage (but cf. Veitch), α is used in some forms for η. E.g. V.H. B 37 κοιλάναντες (cf. Schmid, I, 229) and § 41 ἐπεσήμανεν.

17. Imperative.—Of the forms of the third pers. pl. -όντων and -έτωσαν, Lucian has more frequently the latter.

18. Confusion of voice.—Schmid (I, 239) gives a list of more than twenty verbs in Lucian transferred from active to middle and of five used in the active instead of the middle. The following occur in these selections:⁴

¹ In Attic and the Atticists there was “a progressive decline in the use of the dual from Aristotle to Diodoros and a gradual rise from Dionysios of Halikarnasos on.” A.J.P. XIV, 521.

² Schmid counts eighty times in (what he assumes to be) the genuine works of Lucian.

³ Cf. the article by E. Hasse, *Über den Dualis bei Lukianos*, Neue Jahrbücher CXLVII (1893), 681–688. “For fem. article the acc. is τῷ, the gen. ταῖν and τοῖν, the dat. ταῖν.”

⁴ The *Gallus* has been omitted.

(a) *Active for middle.* — ἀνέωγα for ἀνέωγμαι *D. Mort.* 4, 1; *Gall.* 6; 32. These perhaps came by analogy from forms like (ἀπ)όλωλα, γέγονα, etc.

παῦε for παύου *Gall.* 4 and 6. But this intr. use of the act. pres. impv. was the usual one in the poets; cf. also Plato *Phaedr.* 228 E.

(b) *Middle for active.* — ἤμην impf. mid. from εἰμί (the common form in the New Testament, and usual in late writers) is found in Lucian occasionally. E.g. *V.H.* B 25 παρήμην.

On διδάσκου for δίδασκε see App. to *Somn.* 2.

On ἀγανακτησαμένη in active sense see App. to *Somn.* 4.

τεθνήξομαι is used repeatedly for τεθνήξω. E.g. *Char.* 8 and 17; *Pisc.* 10, etc.; add *Peregr.* 25. The active seems to have been affected by the Atticists as being *high Attic* (see Veitch s.v.).

(c) *Middle future in passive sense.* This was considered an Atticism. Lucian uses it from time to time (e.g. *Icar.* 33 πάντες ἐπιτρέψονται).

19. Miscellaneous forms. — Future of ἔρχομαι. Lucian uses this repeatedly. E.g. *D. Mort.* 18, 2 μετελεύσομαι, *Gall.* 3 ἀνελευσόμενον. Attic prose uses e.g. εἶμι or πορεύσομαι.

ὠνέομαι. Lucian frequently uses first aor. ὠνησάμην instead of the Attic ἐπριάμην. See Veitch s.v. *D. Mort.* 4, 1; and add *Vit. Auct.* 18; 26; *Peregr.* 9.

20. Participle with auxiliaries. — For the frequent use of periphrastic forms, like participles with εἰμί and ἔχω instead of the finite forms, cf. Gildersleeve, *S.C.G.*, §§ 285–296.¹ In the earlier Greek it was a mere matter of self-restraint. The analytic tendency culminated in modern Greek as in other modern languages.

21. Neuter adjective and article for feminine abstract. — This is frequent in Lucian, e.g. *Somn.* 8 τὸ εὐτελές = ἡ εὐτέλεια. So for simple concrete, i.e. τὸ πιναρόν = ὁ πίνος. This usage was favored by Thucydides.²

22. Use of the plural of abstracts. — The literary κοινή affected this in pursuance of concord (ἁρμονία), Schmid, IV, 608. See the jumble of plurals in *Char.* 15 ἐλπίδες — δείματα — ἄγνοιαί — ἡδοναί

¹ Cf. also Alexander, *A.J.P.* IV, 308.

² Cf. especially Schmid, I, 233.

—φιλαργυρίαι—ὄργαί—μίσση. Cf. § 18 and see Gildersleeve, *S.C.G.*, §§ 44, 45; also Dyer's note to Plato, *Crito* 46 B.

23. (a) *Extended use of predicate adjective.* — Lucian's extension of this classic use of the proleptic predicate adjective (cf. Xen. *Anab.* 1, 5, 8 μετεώρους ἐξεκόμισαν τὰς ἀμάξας) becomes a mannerism: ¹ e.g. *Somn.* 1 et passim.

(b) *Adjectives as relative clauses.* — Lucian favors usage like that of γυμνά in *D. Mort.* 1, 3 κρανία γυμνὰ τοῦ κάλλους, also 18, 1; and cf. *V. H.* B 26 κενήν.

24. (a) *Heaping up of particles.* Lucian uses complicated periodic structures only occasionally. He strings together many clauses consecutively by a simple καί. Indeed, καί often connects nouns and sentences (e.g. *Somn.* 14 ἡ σκυτάλη καὶ ὅτι . . .). But he reinforces his conjunctions with others more than is usual in Attic; e.g. καὶ μὴν καί, τοιγαροῦν (fifty-six times); πλὴν ἀλλά is used seventy-four times as against fifty-four times for the simple conjunction πλὴν.

(b) *Combination of prepositions.* — Of combinations like ἄχρι πρὸς, μέχρι πρὸς, ἔστε πρὸς, the first seems to be a specialty of Lucian. E.g. *Somn.* 15; *Char.* 10 (bis). Xenophon has ἄχρι εἰς.

25. *Prepositions: miscellaneous.* — μετὰ δέ, for ἔπειτα δέ, adverbial, is late and poetic. Lucian uses it repeatedly. E.g. *Vit. Auct.* 4; 9.

We find ὑπό with dat. for ὑπὸ with gen. e.g. *Somn.* 12, also ὑπό with dat. instead of simple dative.

The temporal use of πρό is frequent in Lucian as in other late Greek writers. Du Mesnil calls it a Latinism. E.g. *Peregr.* 1 οὐ πρὸ πολλῶν ἡμερῶν τοῦ τολμήματος. Cf. L. & S. s.v., A, II.

26. ὡς for ὥστε. — Lucian frequently uses ὡς in consecutive sentences. As a model in this he had not only the Ionic of Herodotus but also instances in Aeschylus, Sophocles, and Xenophon (GMT. 608 and 609).

27. καίτοι for καίπερ. — Instead of the finite verb the participle is often found in Lucian with καίτοι instead of with καίπερ. E.g. *V. H.* B 21; *Peregr.* 33; *D. Deor.* 19, 2. This is late Greek, and the

¹ Cf. diss. by A. W. Mildner, *The Limitations of the Predicate Position in Greek*, Baltimore 1900 (especially pp. 26 ff.).

sporadic instances in classic authors of *καίτοι* with partic. may now be eliminated; see Bolling, *A.J.P.*, XXIII, 319.

28. Parataxis. — Parataxis in Lucian (perhaps more or less as reminiscence of Herodotus or Homer) is frequent; especially with *ἄμα* — e.g. *Somn.* 3; *V.H.* B 20; 39 — but sometimes loosely extended.

29. εὖ οἶδ' ὅτι etc. — Various short phrases, independent of the structure of the sentence, are frequently interjected. E.g. οὐκ οἶδ' ὅπως *Char.* 6 (cf. *nescio quo modo* = *aliquo modo*); *Gall.* 29 οὐκ οἶδ' ὅθεν (aliquidunde); *Somn.* 18 εὖ οἶδ' ὅτι and *D. Mar.* 3 οὐκ οἶδ' ὅποι or οὐκ οἶδ' ὅπου.

Plato was especially fond of these expressions.

30. Article with an explanatory accusative. — This bald accusative is far more picturesque than if ἔχων or φορῶν, or even other less obvious words agreeing with the article, were added. It is an odd ellipsis (see *A.J.P.* IX, 100, and Bernhardt, *Wiss. Syntax*, S. 119) and seems to be an outright Lucianism, not a reminiscence of Herodotus.¹ E.g. *D. Mort.* 10, 4 ὁ δὲ τὴν πορφυρίδα οὕτως *this fellow here with the purple robe on* and *Char.* 9; 14; 23. Also *Gall.* 14 ἐκείνος ὁ τὰ ράκια τὰ πιναρά, *Catapl.* 4 ὁ τὸ ξύλον, *Bis Acc.* 9 ὁ τὴν σύριγγα, ὁ λάσιος ἐκ τοῖν σκελοῖν.

In classic Greek, as possible parallels, might be cited from Aristophanes *Pax* 241 ὁ κατὰ τοῖν σκελοῖν (difficult to supply ἐστώς); *Thesmoph.* 394 τὰς οὐδὲν ὑγιές (probably sc. οὔσας); in *Eccles.* 742 ὁ τὴν σκάφην λαβὼν προῖτω, interpretations might vary.

31. Genitive case. — The use of the partitive genitive as in *D. Mar.* 1, 5 τοὺς ἐπιδημοῦντας τῶν ξένων and *Pisc.* 12 τοὺς πένητας τῶν ἐραστῶν is normal Attic (cf. Gildersleeve, *A.J.P.* IX, 99–100). For the use *Vit. Auct.* 1, παντὸς εἶδους, cf. Chabert p. 167, who cites it as a Latinism.

32. Confusion in designations of place. — E.g. Where and Whither. English usage has become confused in only one direction, using *where* and *here* for *whither* and *hither*. For the accusative tending to absorb other case-relations cf. *Pisc.* 36 ὑπὸ κόλπον ἔχων and *Gall.* 14 ὑπὸ μάλην (but see v.l. ad loc.).

33. Confusion of voice. — See above, § 18.

¹ Cf. Penick, *Herodotus in the Greek Renaissance* (Baltimore 1903).

34. Tenses. — (a) Perfect and pluperfect. The frequency of Lucian's use of the perfect stem is perhaps stylistically abnormal.¹ But it usually seems excusable, often preferable, rarely inexplicable. E.g. see notes on *Somn.* 9 ; 13 ; and on *Char.* 21.

(b) Perfect infinitive after βούλομαι, χρή, and δεῖ. E.g. *Vit. Auct.* 13 πεπράσθαι βούλομαι. *D. Mort.* 4, 1 ἄμεινον γὰρ γεγράφθαι. *Pisc.* 2 ἀνεσκολοπίσθαι δοκεῖ. This also is Attic : see Gildersleeve, *A.J.P.* IX, 101 (accepted by Schmid, II, 53).

(c) Future indicative instead of dubitative subjunctive. The Attic usage was subjunctive. E.g. after βούλομαι, *Char.* 7 βούλει . . . ἐρήσομαι.

35. Moods. — (a) Optative in subordinate sentences after primary tense. This irregularity² is one of the most noticeable in Lucian. In final clauses it occurs only after ὅπως and ὡς, not after ἵνα. E.g. *Char.* 1 et passim ; *Peregr.* 8 ; 23 ; *Pisc.* 13 ; 44 ; etc.³ In oratio obliqua after ὡς, e.g. *Gall.* 4.

(b) ὡς (and ὅπως) ἄν. Lucian uses this both with subjunctive and with optative in final clauses (cf. GMΓ. 325–330 for limitations in classic Greek usage).⁴ E.g. *Peregr.* 37 ; *D. Mort.* 42 ; *Pisc.* 15.

(c) Irregular optatives in protasis. The optative occurs irregularly in a number of protases after the indicative present, future, or perfect, or the imperative. E.g. *Char.* 1 εἰ . . . εὖροισ for ἐὰν . . . εὖρης, but in *Char.* 12 ἄν is omitted with ἀποφαίνειν (if present

¹ See Gildersleeve, *A.J.P.* XXIII, 248.

² See Gildersleeve, *On the Final Sentence in Greek*, *A.J.P.* IV, 426 and 428 ; also XXIII, 130–132 ; XXIIV, 107.

³ See Heller, *Die Absichtssätze bei Lucian*, Berlin 1880.

We find, indeed, after verbs of striving etc. generally ὅπως with optative equivalent to ὅπως with future indicative ; ὡς (and ὅπως twice) in pure final clauses with optative after primary tenses. On the other hand ὡς with the subjunctive is used almost exclusively in primary sequence (as exception to this may be cited *Gall.* 18 εἰλόμην . . . ὡς ἐκπλήττωνται), but two thirds of the examples with final ὡς have the optative. In fact, ὡς has become the chief final particle in Lucian. Heller suggests that it may have been influenced by Latin *ut*.

⁴ See Heller, pp. 15, 22, 23. "Während ἵνα in finalem Sinne nie ein ἄν erträgt, ist es bei ὡς (und ὅπως) möglich, eine Absicht in dieser bedingten Weise zu modificieren."

infinitive is retained) which represents an optative (cf. *infra*, potential optative without $\alpha\upsilon$). Reading $\alpha\pi\omicron\phi\alpha\nu\epsilon\acute{\iota}\nu$ compare *Gall.* 16 $\epsilon\acute{\iota}$. . . $\epsilon\acute{\iota}\eta$ $\alpha\pi\acute{\alpha}\gamma\acute{\xi}\omicron\mu\alpha\iota$.

36. *Irregular use of $\alpha\upsilon$.*¹ — (a) Combined with optative instead of subjunctive. E.g. *V.H.* B 29 $\epsilon\grave{\alpha}\nu$ (some Mss. $\epsilon\acute{\iota}$) $\kappa\alpha\tau\alpha\chi\theta\epsilon\acute{\iota}\eta\mu\epsilon\nu$. *Pisc.* 33; *Gall.* 1 $\acute{\omicron}\pi\acute{\omicron}\sigma\omicron\nu$ $\alpha\upsilon$ $\delta\upsilon\nu\alpha\acute{\iota}\mu\eta\nu$. Cf. Gildersleeve, *S.C.G.*, §§ 448, 449.

(b) Sometimes lacking, where required, with optative, subjunctive, and unreal indicative. Thus often potential optative without $\alpha\upsilon$ (cf. Gildersleeve, *S.C.G.*, § 450).

(c) Irregular subjunctive constructions without $\alpha\upsilon$ are —

1. relative, no $\alpha\upsilon$, subjunctive.

2. $\epsilon\acute{\iota}$, no $\alpha\upsilon$, subjunctive.

3. $\pi\rho\acute{\iota}\nu$ and $\epsilon\acute{\omega}\varsigma$, no $\alpha\upsilon$, subjunctive. E.g. *V.H.* B 18 $\pi\rho\acute{\iota}\nu$ $\epsilon\lambda\lambda\epsilon\beta\omicron\rho\acute{\iota}\sigma\eta$ (but see GMT. 648).

37. *Negatives.* — The confusion between $\mu\acute{\eta}$ and $\omicron\upsilon$ was too common in later Greek for Lucian to avoid it altogether. He is generally right, but there are numerous divergences and some developments from Attic usage. Some instances, quoted as errors by commentators, are perfectly correct — like $\acute{\omicron}\tau\iota$ $\mu\acute{\eta}$ *except* — or justifiable on the principle of the adherescent $\omicron\upsilon$.²

38. $\omicron\upsilon$ for $\mu\acute{\eta}$. — This is relatively infrequent.³ E.g. *Vit. Auct.* 1 $\epsilon\acute{\iota}$. . . $\omicron\upsilon\kappa$ $\epsilon\acute{\chi}\epsilon\iota$. This $\omicron\upsilon$ may be due to a manner of quotation: i.e. *if (any one says) he hasn't*. Of the other examples, not found in these selections, some are to be explained by the adherescent $\omicron\upsilon$. For a bold solecism of the later Greek cf. the famous syllogism “the horned,” $\epsilon\acute{\iota}$ $\tau\iota$ $\omicron\upsilon\kappa$ $\alpha\pi\acute{\epsilon}\beta\alpha\lambda\epsilon\varsigma$, $\tau\omicron\upsilon\tau'$ $\epsilon\acute{\chi}\epsilon\iota\varsigma$.

39. $\mu\acute{\eta}$ for $\omicron\upsilon$. — (a) With infinitive in oratio obliqua. It is perhaps less surprising that $\mu\acute{\eta}$ crept in here, as being elsewhere the normal⁴ negative with the infinitive. Its use in Attic also with verbs of swearing and asseveration, with $\pi\iota\sigma\tau\epsilon\acute{\upsilon}\omega$ and $\pi\acute{\epsilon}\pi\omicron\iota\theta\iota$, helped

¹ Cf. *A.J.P.* XXIII, 138–140.

² Cf. in detail Gildersleeve, *A.J.P.* I, “Encroachments of $\mu\acute{\eta}$ on $\omicron\upsilon$ in Later Greek,” and *A.J.P.* XXIII, 132–138, “Problems of Greek Syntax.”

³ Cf. Gildersleeve l.c.: “It is $\mu\acute{\eta}$ that has encroached on $\omicron\upsilon$, while $\omicron\upsilon$ has troubled $\mu\acute{\eta}$ but very little.”

⁴ Cf. *A.J.P.* XII, 520.



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peculiarities, while coinciding with Ionic, may have been developed independently by the κοινή (Schmid, IV, 586).¹

In addition to these forms something more than one hundred words are used by Lucian which are exclusively Ionic (i.e. Hippocrates, Herodotus, etc.). More than half of these (see Schmid, I, 306) he uses only once each, and often they are used just as he inserts an Epic (Ionic) word here and there to give Homeric coloring. As an elaboration of this trick of style may be mentioned the use of Ionic in the mouths of certain characters, e.g. Pythagoras in *Vit. Auct.*; and finally, to illustrate still further Lucian's conscious use of Ionic for stylistic purposes, may be mentioned his² *De Dea Syria* composed in Ionic dialect and in imitation of the style of Herodotus.

Lucian, then, used Ionisms only by exception or with deliberate artistic purpose. He ridicules, on occasion, the Ionizing writers of his day. This form of *inornata oratio*³ was not, to any appreciable extent, one of his failings.

¹ On the whole subject of Ionic see Smyth's *Greek Dialects* (Ionic) and especially pp. 110 ff. for Pseudo-Ionism.

² This is commonly assumed to be spurious, but see above, p. xvi, note 2. Also see note to § 11.

³ Cf. Quintilian 8, 3, 59. Sunt inornata et haec. . . . Σωρισμός (or σαρδισμός, see Schmid, III, p. 13, note) quoque appellatur quaedam mixta ex varia ratione linguarum oratio, ut si Atticis Dorica, Ionica, Aeolica etiam dicta confundas.

THE DREAM OR LIFE OF LUCIAN

INTRODUCTION

The *Somnium* was probably written and delivered when Lucian was about forty years old.¹ It not improbably belongs to the class of *προλαλιαί* or curtain-raisers. These rhetorical prologues were used, at least in some instances,² to introduce readings from his satiric writings. This may, or may not, have been the case with the *Somnium*. It is delivered to the Samosatans by their former fellow-citizen, who has returned, well-to-do and famous, on a visit to his native town. It sketches briefly his life thus far and urges the ambitious youth to take him as their pattern in carving out a career.

There is no reason to doubt the credibility of the autobiography as far as it goes, and it is only to be regretted that he did not come back to Samosata forty years later and bring it up to date. Even the vision itself may have been made out of real dream-stuff. Certainly it is "ben trovato"; the imaginative boy, sobbing himself to sleep, thinking always of the roller and the terrible uncle, may have dreamed his own version of that early sermonizing story, "The Choice of Heracles."³ The trained writer Lucian afterwards makes it a neat enough theme, dresses it up, and, conversant now with Aristophanes, adds reminiscences of the contest

¹ Bolderman (*Studia Luciana*, 1893), however, puts it before 155 A.D. when Lucian would be about thirty-five. But he certainly speaks as one already secure of his fame.

² E.g. his *Herodotus*, *Zeuxis*, *Bacchus*, etc. See above, p. xv.

³ This, like the *Somnium*, was an *ἐπίδειξις*, cf. *Xen. Mem.* 2, 1, 21 ff., where Socrates repeats this apologue of Prodicus the sophist. Lucian draws details and phraseology from it as far as suits his purpose (see note to § 6), but imprints his own mark upon the narration as a whole.

between the Just and the Unjust Argument in the *Clouds*.¹ The explanation of the uncle's just wrath, as due to jealousy of his precocious pupil, is of Lucian's best, and the long-winded Prodicus fable is freely plundered, happily curtailed, and subordinated to his use.

The latter part of the piece is less felicitous, and this accounts, doubtless, for the divergent² estimates which bestow either unstinted praise or uncritical blame upon the *Somnium*. It is not one of Lucian's best works, but has touches of his best manner. This, however, does not prove that it was written very early in his career, for we are jarred in some of his best pieces by a certain stepping out of character when he turns from badinage to invective or from humor to earnest preaching.

His purpose, he says in closing, is to stimulate the young men to choose the better part and to cause them to cling to culture. We need not assume that this is anything but sincere even if the piece was an introduction to his paid readings. This phase of his life, as a sophist, a littérateur, a paid lecturer, and, withal, an apostle to the Philistines, should excite at least as little criticism as the public lectures delivered by some distinguished modern writer who has the additional outlet of the facile printing-press. When, however, he speaks of himself as a second Triptolemus we grow a little restive. We feel somewhat patronizing towards both the sowing (τὸ σπειρόμενον § 15) and the soil. The benedictions of the crowd below, as he admits elsewhere,³ were largely the indiscriminating applause of novelty. His hearers were as greedy for "some new thing" as were the Athenians of the preceding century.

¹ Ar. *Nub.* 889 ff.

² Heitland (whose lack of sympathy for his author is evident) says on p. xi of his edition: "On a careful examination of the piece I find little in it to praise: . . . the machinery of the dream is clumsy," etc. Yet, he edits it! Croiset (*Essai sur la vie et les œuvres de Lucien*, p. 3), with his fine French perception of all the Lucianic humor wherever found, overlooks the dull or the pedantic and speaks of his narration as "raconté avec infiniment de grâce."

³ E.g. *Zeux.* 1 . . . πάντες ἐν καὶ τὸ αὐτὸ ἐπешημαίνοντο, τὴν γνώμην τῶν συγγραμμάτων ξένην οὔσαν καὶ πολὺν ἐν αὐτῇ τὸν νεωτερισμόν. Cf. also *Prom. in Verbis* 1 ff.

Lucian, though literary artist as well as satirist, could not attempt the upper ether,¹ where Shelley's skylark moves at will or the birds of his own Aristophanes sing their clear songs to a Greek—not a Roman—heaven, nor can he follow the chariot of the gods outside the vault of heaven among the supra-sensual *ideas* of Plato; his somewhat grotesque air-ship drawn by the ill-matched pair, high-stepping Dialogue and plunging Comedy,² fared unevenly along not far above the ground, now in the fog and now in sunshine, and his "showering song" was the more prosaic seed-corn of a hot-house culture and of common sense, scattered among the gaping throng of quacks and quidnuncs of the second century.

Lucian's attitude in the *Somnium* (§§ 2; 8; 9) towards art excites surprise until we recall the conditions of his time. The allusion to the sculptors Phidias and Polycleitus (§ 9), actually put in the mouth of Culture herself, shows that creative art was at a low ebb. The mere classifying together, however, of artisan and artist³ is not so contemptuous as it seems. The Greek, like some moderns, was fain to coquet with the impracticable ideal of a consistent democracy, while the inevitable craving for caste distinction was partially provided for by the system of slavery. As a matter of fact Lucian in the *Lie-Fancier*, the *Amores*, the *Imagines*, the *De Domo*, the *Zeuxis*, the *Herodotus*, has other things to say about art, both sculpture and painting, that rank him as no mean art-critic. His brief, incisive description of the Discobolus (*Philops.* 18) shows that he was capable of going even deeper than mere realism and could appreciate also the idealism of a Myron. It has been urged with great probability, that he often had actual

¹ Cf. William Watson, *Shelley's Centenary* :

But as he cleaves yon ether clear,
Notes from the unattempted sphere
He scatters to the enchanted ear
 Of earth's dim throng,
Whose dissonance doth more endear
 The showering song.

Bis Acc. 33.

³ See notes to *Somn.* 2, 8. Cf. also Blünner, *Archaeol. Stud. zu Lucian*, p. 88, who cites Plato *Alc.* II 140 B; *Prot.* 312 c, etc.

paintings in mind.¹ Thus many of the word-pictures that form the nucleus and the *raison d'être* for his *Dialogi Marini*² seem to be transferred from another canvas to his own, and the detailed description in the *Zeuxis* of the painting, the Centaur Family, shows more openly how Lucian recognized the ethical element as essential to art, alike the painter's and his own. Perhaps his allusions to Phidias may be put down to the engrafted rhetorician within him. Plato, though a poet by nature, lets his rough watch-dogs in the *Republic* round up the offending poets like sheep for the slaughter. So Lucian in the *Somnium* allows his whilom flame³ Rhetoric to play the understudy in the bordered robe⁴ of Παιδεία, the leading-lady elect of his re-organized dramatic cast.

¹ Cf. Blümner, pp. 69–82.

² Cf. Gildersleeve, *Essays and Studies*, p. 340; and Introd. to *D. Deor.* p. 160, note 2.

³ *Bis Acc.* 27.

⁴ Cf. *Somn.* 16 εὐπάρυφος τις.

ΠΕΡΙ ΤΟΥ ΕΝΤΙΠΝΙΟΥ

ΗΤΟΙ

ΒΙΟΣ ΛΟΥΚΙΑΝΟΥ

1 Ἄρτι μὲν ἐπεπαύμην εἰς τὰ διδασκαλεῖα φοιτῶν ἤδη τὴν
ἡλικίαν πρόσηβος ὢν, ὁ δὲ πατὴρ ἐσκοπεῖτο μετὰ τῶν
φίλων ὅ τι καὶ διδάξαιτό με. τοῖς πλείστοις οὖν ἔδοξε
παιδεία μὲν καὶ πόνου πολλοῦ καὶ χρόνου μακροῦ καὶ
5 δαπάνης οὐ μικρᾶς καὶ τύχης δεῖσθαι λαμπρᾶς, τὰ δ'
ἡμέτερα μικρά τε εἶναι καὶ ταχεῖάν τινα τὴν ἐπικουρίαν
ἀπαιτεῖν· εἰ δέ τινα τέχνην τῶν βαναύσων τούτων ἐκμά-
θοιμι, τὸ μὲν πρῶτον εὐθὺς ἂν αὐτὸς ἔχειν τὰ ἀρκούντα
παρὰ τῆς τέχνης καὶ μηκέτ' οἰκόσιτος εἶναι τηλικούτος ὢν,
10 οὐκ εἰς μακρὰν δὲ καὶ τὸν πατέρα εὐφρανεῖν ἀποφέρων αἰεὶ
2 τὸ γιγνόμενον. δευτέρας οὖν σκέψεως ἀρχὴ προὔτεθη, τίς
ἀρίστη τῶν τεχνῶν καὶ ράστη ἐκμαθεῖν καὶ ἀνδρὶ ἐλευθέρῳ

Title: see L. & S. s. vv. for attempted distinction between *ἐνύπνιον vision* and *ὄνειρος dream* (dream-god) used as title of another dialogue "Ὀνειρος ἢ Ἀλεκτρυῶν.

1. ἄρτι μὲν . . . ὁ δέ: parataxis, see Introd. 28. — πρόσηβος: not yet an ἔφηβος (18–20 years of age). In § 16 he calls himself ἀντίπαις. Tr. freely in my teens. — παιδεία: an education, almost "a college education," cf. § 18. — ταχεῖάν τινα τ. ἐ. ἀ.: brachylogy, = τὴν ἐπικουρίαν ἀπαιτεῖν ἢ ταχεῖά τίς ἐστιν. Cf. Char. 11. For predicate use of adjectives see Introd. 23 (a).

This favorite use of *τις* (quidam), like Eng. *one of your*, becomes a mannerism with Lucian. — μηκέτ': class. usage is οὐκέτι. See Introd. 39 (a). — οἰκόσιτος: a deadhead, i.e. not a bread-winner. — τηλικούτος ὢν: such a great over-grown fellow as he is. He was a βούπαις. — οὐκ εἰς μακρὰν: at no distant day. Litotes. — τὸ γιγνόμενον: income; earnings.

2. δευτέρας . . . προὔτεθη: tr. freely the next point to be settled was. — ἐλευθέρῳ: liberali, almost = "a gentleman born." Cf. Gulick, *Life of the Ancient Greeks*, p. 189. Lucian is

πρέπουσα καὶ πρόχειρον ἔχουσα τὴν χορηγίαν καὶ διαρκῆ
τὸν πόρον. ἄλλου τοίνυν ἄλλην ἐπαινοῦντος, ὡς ἕκαστος
15 γνώμης ἢ ἐμπειρίας εἶχεν, ὁ πατήρ εἰς τὸν θεῖον ἀπιδών —
παρῆν γὰρ ὁ πρὸς μητρὸς θεῖος, ἄριστος ἔρμογλύφος εἶναι
δοκῶν λιθοξόος ἐν τοῖς μάλιστα εὐδοκίμοις — οὐ θέμις,
εἶπεν, ἄλλην τέχνην ἐπικρατεῖν σοῦ παρόντος, ἀλλὰ τοῦτον
ἄγε — δείξας ἐμέ — καὶ δίδασκε παραλαβὼν λίθων ἐργάτην
20 ἀγαθὸν εἶναι καὶ συναρμοστήν καὶ ἔρμογλυφέα· δύναται
γὰρ καὶ τοῦτο φύσεώς γε, ὡς οἴσθα, ἔχων δεξιῶς. ἔτεκμαί-
ρετο δὲ ταῖς ἐκ τοῦ κηροῦ παιδιαῖς· ὅποτε γὰρ ἀφεθείην
ὑπὸ τῶν διδασκάλων, ἀποξέων ἂν τὸν κηρὸν ἢ βόας ἢ
ἵππους ἢ καὶ νῆ Δί' ἀνθρώπους ἀνέπλαττον εἰκότας, ὡς
25 ἐδόκουν τῷ πατρί· ἐφ' οἷς παρὰ μὲν τῶν διδασκάλων πλη-
γὰς ἐλάμβανον, τότε δὲ ἔπαινος εἰς τὴν εὐφυίαν καὶ ταῦτα

careful to insert this fact while almost boasting that he was *βάρβαρος*. He was a self-made Greek. — *πρόχειρον* . . . *διαρκῆ*: for pred. adj. see *Introd.* 23 (a). — *χορηγίαν*: *outfit*, i.e. for the *χοροί*. The transfer of meaning is easy. — *πόρον*: *income, revenue*. Cf. *Eng. means* for this transferred meaning. — *ὡς . . . εἶχεν*: for the construction cf. below *φύσεως . . . ἔχων δεξιῶς*. Cf. *Symp.* 8 *ὡς ἕκαστος ἀξίας εἶχε*, *each according to his respective rank*. For gen. G. 1092; H. 757 (a); Gl. 507, d; B. 360. — *ἔρμογλύφος*: see *Dict. Antiq.* s.v. “*Hermae*,” and *Gulick*, p. 262. To meet the demand for public and private use a statuary might specialize as a *Hermae-carver*, somewhat as *Demetrius* was an expert maker of the little models of the *Artemis temple* (*Acts xix, 24*). — *λιθοξόος*: for the attitude towards art at this time see *Introd. to Somn.* p. 3. This

combination of sculptor and stone-cutter finds parallels in other professions; e.g., the *μάγειρος* was originally both cook and butcher, and in England apothecary and surgeon used to be combined. — *δίδασκε*: see *App.* The common reading *διδάσκου* would find a parallel in the *Eng. prayer-book*: “*Learn me thy ways*.” — *δεξιῶς*: see above, and cf. *D. Meretr.* 6, 4 *οἱ . . . οὐ πάνυ μορφῆς εὐφυῶς ἔχοντες*. With *δεξιός dexterous, clever*, cf. *σκαίος* = *Fr. gauche*, *Germ. linkisch*. — *τοῦ κηροῦ*: *the wax*, i.e. of his writing-tablets. To a Greek schoolboy the transferred meaning was as unambiguous as our *slate*. See *Dict. Antiq.* s.v. “*Tabulae*” and, s.v. “*Ludus Litterarius*,” cut of Athenian school; also *Gulick*, pp. 85 and 111. Also the story of *Gorgo* and the wax tablets, *Hdt.* 7, 239. — *βόας*: for form see *Introd.* 40. — *εἰκότας*: *lifelike*. See *App.* —



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4 ὥστε δάκρυνά μοι τὰ προοίμια τῆς τέχνης. ἀποδράς οὖν
 ἐκεῖθεν ἐπὶ τὴν οἰκίαν ἀφικνοῦμαι συνεχῆς ἀναλύζων καὶ
 δακρύων τοὺς ὀφθαλμοὺς ὑπόπλεως, καὶ διηγοῦμαι τὴν σκυ-
 τάλην, καὶ τοὺς μώλωπας ἐδείκνυον· καὶ κατηγοροῦν πολλήν
 45 τινὰ ὠμότητα, προσθεῖς ὅτι ὑπὸ φθόνου ταῦτα ἔδρασε, μὴ
 αὐτὸν ὑπερβάλωμαι κατὰ τὴν τέχνην. ἀγανακτησάσης δὲ
 τῆς μητρὸς καὶ πολλὰ τῷ ἀδελφῷ λαιδορησαμένης, ἐπεὶ νύξ
 ἐπῆλθε, κατέδαρθον ἔτι ἔνδακρυς καὶ τὴν σκυτάλην ἐννοῶν.
 5 μέχρι μὲν δὴ τούτων γελάσιμα καὶ μεираκιώδη τὰ εἰρημένα·
 50 τὰ μετὰ ταῦτα δὲ οὐκέτι εὐκαταφρόνητα, ὧ ἄνδρες, ἀκού-
 σεσθε, ἀλλὰ καὶ πάνυ φιληκόων ἀκροατῶν δεόμενα· ἵνα γὰρ
 καθ' Ὅμηρον εἶπω

θεῖός μοι ἐνύπνιον ἦλθεν ὄνειρος
 ἀμβροσίην διὰ νύκτα

55 ἐναργῆς οὕτως, ὥστε μηδὲν ἀπολείπεσθαι τῆς ἀληθείας· ἔτι
 γοῦν καὶ μετὰ τοσοῦτον χρόνον τά τε σχήματά μοι τῶν
 φανέντων ἐν τοῖς ὀφθαλμοῖς παραμένει καὶ ἡ φωνὴ τῶν

me. Cf. the Homeric formula *νώμησεν δ' ἄρα πᾶσιν ἐπαρξάμενος δεπάεσσιν*, Perrin on *Od.* 7, 183. — ὥστε: some word like *γενέσθαι* may be supplied; *εἶναι* might easily have dropped out after *μοι* or *προοίμια*. One Ms. has *ὑπάρχειν*.

4. *συνεχῆς ἀναλύζων*: *sobbing all the while*. For this somewhat rare verb cf. *Peregr.* 6 and see App. — *ἐδείκνυον*: for form see *Introd.* 14 (a). — *ὑπόπλεως*: *pretty well filled*. *ὑπο-* in compounds often means *somewhat*, e.g. *ὑπέρυθρος reddish*. Lucian, however, uses it almost with the effect of understatement, cf. *Tim.* 31 *ὑπόλιθον γήδιον a pretty stony little strip of ground*. In *Icar.* 29 the cumulative contempt for the new denizens of earth — *ὑπόλιχρον*,

ὑπόμωρον — leads up to *ὑβρεως ἀνάπλεων full to overflowing*. Cf. *Plato Protag.* (init.) *πώγωνος ἤδη ὑποπιμπλάμενος already with a pretty good crop on his chin*. Also cf. *D. Mar.* 12, 2. — *ὑπὸ φθόνου*: so *Daedalus*, growing jealous, threw his nephew and pupil *Talos* (or *Kalos*, *Paus.* 1, 21, 6) from the *Acropolis* (see *Class. Dict.* s.v. “*Perdix*,” and *Pisc.* 42).

5. ὧ ἄνδρες: the piece belongs to the *προλαλιαί*; see *Introd.* to *Somn.* p. 1. Cf. below § 17 *μεταξὺ δὲ λέγοντος* and § 18 sub fin. *πρὸς ὑμᾶς*. — *θεῖός μοι κτλ.*: cf. *Il.* 2, 56 f., *Agamemnon's dream*. Possibly a pun on ‘uncle’ (cf. § 6 *οἶος ἦν ὁ θεῖος*) is intended. In *Gall.* 8, however, the words are cited again with unctio of the golden dream.

6 ἀκουσθέντων ἔναυλος· οὕτω σαφῆ πάντα ἦν. δύο γυναῖκες
 λαβόμεναι ταῖν χεροῖν εἰλκόν με πρὸς ἑαυτὴν ἑκατέρα μάλα
 60 βιαίως καὶ καρτερῶς· μικροῦ γοῦν με διεσπάσαντο πρὸς
 ἀλλήλας φιλοτιμούμεναι· καὶ γὰρ καὶ ἄρτι μὲν ἂν ἡ ἑτέρα
 ἔπεκράτει καὶ παρὰ μικρὸν ὄλον εἶχέ με, ἄρτι δ' ἂν αὖθις
 ὑπὸ τῆς ἑτέρας εἰχόμεν. ἐβόων δὲ πρὸς ἀλλήλας ἑκατέρα,
 ἡ μὲν, ὡς αὐτῆς ὄντα με κεκτῆσθαι βούλοιτο, ἡ δέ, ὡς μάτην
 65 τῶν ἀλλοτρίων ἀντιποιοῖτο. ἦν δὲ ἡ μὲν ἐργατικὴ καὶ
 ἀνδρική καὶ αὐχμηρὰ τὴν κόμην, τὼ χεῖρε τύλων ἀνά-
 πλεως, διεζωσμένη τὴν ἐσθῆτα, τιτάνου καταγέμουσα, οἷος
 ἦν ὁ θεῖος ὅποτε ξέοι τοὺς λίθους· ἡ ἑτέρα δὲ μάλα εὐπρό-
 σωπος καὶ τὸ σχῆμα εὐπρεπῆς καὶ κόσμιος τὴν ἀναβολήν.
 70 τέλος δ' οὖν ἐφιασί μοι δικάζειν ὅποτέρᾳ βουλοίμην συνεῖ-
 ναι αὐτῶν. προτέρα δὲ ἡ σκληρὰ ἐκείνη καὶ ἀνδρώδης ἔλε-
 7 ξεν· ἐγώ, φίλε παῖ, Ἑρμογλυφικὴ τέχνη εἰμί, ἦν χθὲς ἤρξω

Cf. "the almighty dollar." — ἔναυλος : see L. & S. s.v., B, and cf. *Nigr.* 7 τῆς φωνῆς ὁ ἦχος ἐν ταῖς ἀκοαῖς παραμένει.

6. δύο γυναῖκες : see *Introd. to Somn.* p. 2, and see *Xen. Mem.* 2, 1, 22 for the "Choice of Heracles": καὶ φανῆναι αὐτῷ δύο γυναῖκας κτλ. Cf. throughout how Lucian follows in detail the language of Prodicus (*Xenophon*) but impresses upon the story his own personality. — ἂν . . . ἔπεκράτει : G. 1296 ; H. 835 ; Gl. 461 (a) ; B. 568. — ἡ μὲν . . . ἡ δέ : are in apposition with ἑκατέρα. The words which they respectively bawled out would be in *dir. disc.* : τοῦτον βούλει κεκτῆσθαι ὄντα τὸν ἐμόν and σὺ δὲ μάτην τῶν ἀλλοτρίων (or τῶν ἐμῶν) ἀντιποιεῖ. — αὐχμηρὰ τὴν κόμην : with *unkempt hair*. — ἀνάπλεως : covered with. — διεζωσμένη : tucked in the belt, leaving the hands and shoulders

free for work. So Diogenes clears his upper decks for action and rolls along his jar (cf. *Sbdt. ad Hist. Conscr.* 3) ; διαζωσάμενος τὸ τριβώνιον σπουδῆ μάλα καὶ αὐτὸς ἐκύλιε τὸν πίθον. — ὅποτε ξέοι : the indef. temporal reflects the boy's frequent observation of his uncle and not simply the experience of yesterday. — κόσμιος τὴν ἀναβολήν : dressed like a gentlewoman. The set of the mantle (*ιμάτιον*) was one of the outward and visible signs of breeding : cf. *Tim.* 54 κόσμιος τὸ βάδισμα καὶ σωφρονικὸς τὴν ἀναβολήν, also *Rhet. Praec.* 16 ἐπιμεληθῆναι χρὴ μάλιστα εὐμόρφου τῆς ἀναβολῆς. — βουλοίμην : opt. here justified as used after ἐφιασί (*hist. pres.*). Cf. G. 1252 and 1268 ; H. 828 ; B. 517 (I).

7. φίλε παῖ : the omission of ὦ gives a touch of nervous hurry as contrasted

μανθάνειν, οἰκεία τέ σοι καὶ συγγενῆς οἴκοθεν· ὅ τε γὰρ πάπ-
 πος σου — εἰπούσα τοῦνομα τοῦ μητροπάτορος — λιθοξόος
 75 ἦν καὶ τὸ θείῳ ἀμφοτέρω καὶ μάλα εὐδοκιμεῖτον δι' ἡμᾶς.
 εἰ δ' ἐθέλεις λήρων μὲν καὶ φληνάφων τῶν παρὰ ταύτης
 ἀπέχεσθαι — δείξασα τὴν ἑτέραν — ἔπεισθαι δὲ καὶ συνοικεῖν
 ἐμοί, πρῶτα μὲν θρέψη γεννικῶς καὶ τοὺς ὤμους ἔξεις
 καρτερούς, φθόνου δὲ παντὸς ἀλλότριος ἔση καὶ οὔποτε ἄπει
 80 ἐπὶ τὴν ἀλλοδαπήν, τὴν πατρίδα καὶ τοὺς οἰκείους καταλι-
 8 πῶν· οὐδὲ ἐπὶ λόγοις ἐπαινέσονταιί σε πάντες. μὴ μυστα-
 χθῆς δὲ τοῦ σχήματος τὸ εὐτελὲς μηδὲ τῆς ἐσθῆτος τὸ
 πιναρόν· ἀπὸ γὰρ τοιούτων ὀρμώμενος καὶ Φειδίας ἐκεῖνος
 ἔδειξε τὸν Δία καὶ Πολύκλειτος τὴν Ἥραν εἰργάσατο καὶ

with the calmer address of Culture
 § 9 ὃ τέκνον, Gildersleeve, *S. C. G.* 20.
 — λήρων . . . φληνάφων . . . ταύτης :
her nonsensical chatter ("stuff and
 nonsense"). So used of philosophy
 in *Pisc.* 25 φληνάφους καὶ λήρους ἀποκα-
 λῶν τὰ σά. — ὤμους ἔξεις καρτερούς : a
 reminiscence of *Ar. Nub.* 1009 ff., and
 the contest between Δίκαιος and Ἄδικος
 Λόγος :

ἦν ταῦτα ποιῆς, ἀγὼ φράζω,
 καὶ πρὸς τούτοις προσέχης τὸν νοῦν,
 ἔξεις ἀεὶ στήθος λιπαρόν,
 χροιάν λευκὴν, ὤμους μεγάλους,
 γλῶτταν βαιάν.

Now if you do this that I advise
 And pay besides attention close
 You will always possess a sleek oil'd breast,
 Complexion fair, your shoulders broad,
 And a *tiny* tongue.

— οὔποτε ἄπει κτλ. : the "grand tour"
 still had its terrors for the peasant-
 minded. Most of the literati from
 early times had been travelled men —
 like the pre-Socratic ("Colonial") phi-
 losophers, Plato, Herodotus, the Soph-

ists, etc. Cicero went abroad to Rhodes
 and Athens for his "German Uni-
 versity" training. Socrates himself
 was a notorious exception. — οὐδὲ ἐπὶ
 λόγοις . . . πάντες : sense, "praises
 you shall have on every hand, but for
 no mere gift of gab" (cf. γλῶτταν βαιάν
 in the Aristophanes passage). Allu-
 sion is made not only to Lucian's fame
 as a rhetorician but also to his subse-
 quent career as a writer.

8. τὸ εὐτελές : see *Introd.* 21. —
 Φειδίας κτλ. : for these sculptors see
Class. Dict. Phidias, Polycleitus, and
 Myron were contemporaries (about the
 middle of the fifth century). For the
 conventional estimate of the famous
 Olympian Zeus (τὸν Δία) see *Peregr.* 6.
 The Hera (τὴν Ἥραν) has a renewed
 interest since the excavation in 1892,
 under the direction of the American
 School, of the Hera head (see *The
 Argive Heraeum*, pp. 21 ff., by Charles
 Waldstein). Myron is popularly best
 known by extant copies (see Fried.
 Wolters, *Bausteine zur Gesch. der*

85 Μύρων ἐπηνέθη καὶ Πραξιτέλης ἐθαυμάσθη· προσκυνοῦνται
 γοῦν οὗτοι μετὰ τῶν θεῶν. εἰ δὴ τούτων εἰς γένοιο, πῶς μὲν
 οὐ κλεινὸς αὐτὸς παρὰ πᾶσιν ἀνθρώποις δόξεις; ζηλωτὸν δὲ
 καὶ τὸν πατέρα ἀποδείξεις, περίβλεπτον δὲ ἀποφανεῖς καὶ
 τὴν πατρίδα. ταῦτα καὶ ἔτι τούτων πλείονα διαπταίουσα
 90 καὶ βαρβαρίζουσα πάμπολλα εἶπεν ἡ Τέχνη, μάλα δὴ
 σπουδῇ συνείρουσα καὶ πείθειν με πειρωμένη· ἀλλ' οὐκέτι
 μέμνημαι· τὰ πλείστα γὰρ ἤδη μου τὴν μνήμην διέφυγεν.
 9 ἐπεὶ δ' οὖν ἐπαύσατο, ἄρχεται ἡ ἑτέρα ᾧδέ πως· ἐγὼ δέ, ᾧ
 τέκνον, Παιδεία εἰμὶ ἤδη συνή^θης σοι καὶ γνωρίμη, εἰ καὶ
 95 μηδέπω εἰς τέλος μου πεπείρασαι. ἡλίκα μὲν οὖν τὰ ἀγαθὰ
 ποριῇ λιθοξόος γενόμενος, αὕτη προείρηκεν· οὐδὲν γὰρ ὅτι
 μὴ ἐργάτης ἔσῃ τῷ σώματι πονῶν καὶ τούτῳ τὴν ἅπασαν
 ἐλπίδα τοῦ βίου τεθειμένος, ἀφανῆς μὲν αὐτὸς ὢν, ὀλίγα καὶ
 ἀγεννῆ λαμβάνων, ταπεινὸς τὴν γνώμην, εὐτελής δὲ τὴν
 100 πρόοδον, οὔτε φίλοις ἐπιδικάσιμος οὔτε ἐχθροῖς φοβερὸς
 οὔτε τοῖς πολίταις ζηλωτός, ἀλλ' αὐτὸ μόνον ἐργάτης καὶ τῶν
 ἐκ τοῦ πολλοῦ δήμου εἰς, ἀεὶ τὸν προὔχοντα ὑποπτήσσω

Griech.-Röm. Plastik, pp. 191 ff.) of his bronze Discobolus which is described by Lucian himself (*Philops.* 18). This and his bronze cow, that stood lowing in the Agora at Athens, were the wonder of the Greeks, who applied to his works the epithet ἔμπρους. Praxiteles flourished about a century later. The only extant work known to be from his hand is the Hermes, with the infant Dionysus on his arm, discovered at Olympia by the Germans in 1877. The Cnidian Aphrodite, his most famous work in antiquity, is described at length by Lucian (*Imagg.* 4 and *Amores* 11 ff.; and see Wolters, *op. cit.*, No. 1215). Hawthorne's "Marble Faun" was only a copy. — βαρβαρί-

ζουσα: Lucian likes to remind us of this. Cf. supra § 2. — σπουδῇ συνείρουσα: stringing (her words) together in great haste. Cf. Dem. 328, 12 λόγους συνείρει . . . ἀπνευστεῖ. — ᾧδέ πως: about like this; words to this effect.

9. ὅτι μή: except. Regular classic usage, see *Introd.* 39 (b). — τεθειμένος: the pf. tense denotes the hopelessly ingrained habit of life. See *Introd.* 34 (a). — αὐτὸ μόνον: merely this. Cf. *Char.* 6. — τῶν . . . εἰς: cf. § 8 εἰ δὴ τούτων εἰς γένοιο, *Saturnalia* 2 ἰδιώτης εὐθύς εἰμι καὶ τοῦ πολλοῦ δήμου εἰς, and *Apol.* 15 ἀλλά τῷ ἐκ τοῦ πολλοῦ δήμου. See *App.* Sbd. reads εἰς ἀεὶ, for all time. — ἀεὶ: always; on each occasion. It may be construed with both

καὶ τὸν λέγειν δυνάμενον θεραπεύων, λαγὼ βίον ζῶν καὶ
 τοῦ κρείττονος ἔρμαιον ὦν· εἰ δὲ καὶ Φειδίας ἢ Πολύκλει-
 105 τος γένοιο καὶ πολλὰ θαυμαστὰ ἐξεργάσαιο, τὴν μὲν τέχνην
 ἅπαντες ἐπαινέσονται, οὐκ ἔστι δὲ ὅστις τῶν ιδόντων, εἰ
 νοῦν ἔχει, εὐξαιτ' ἂν ὁμοίός σοι γενέσθαι· οἷος γὰρ ἂν ᾗς,
 βάνουσος καὶ χειρῶναξ καὶ ἀποχειροβίωτος νομισθήσῃ.
 10 ἦν δ' ἐμοὶ πείθη, πρῶτον μὲν σοι πολλὰ ἐπιδείξω παλαιῶν
 110 ἀνδρῶν ἔργα, καὶ πράξεις θαυμαστὰς καὶ λόγους αὐτῶν
 ἀπαγγέλλουσα καὶ πάντων ὡς εἰπεῖν ἔμπειρον ἀποφαίνουσα,
 καὶ τὴν ψυχὴν, ὅπερ σοι κυριώτατόν ἐστι, κατακοσμήσω
 πολλοῖς καὶ ἀγαθοῖς κοσμήμασι, σωφροσύνη, δικαιοσύνη,
 εὐσεβεία, πραότητι, ἐπιεικεία, συνέσει, καρτερίᾳ, τῷ τῶν
 115 καλῶν ἔρωτι, τῇ πρὸς τὰ σεμνότατα ὀρμῇ· ταῦτα γὰρ ἐστὶν
 ὁ τῆς ψυχῆς ἀκήρατος ὡς ἀληθῶς κόσμος. λήσει δέ σε
 οὔτε παλαιὸν οὔδεν οὔτε νῦν γενέσθαι δέον, ἀλλὰ καὶ τὰ
 μέλλοντα προόψει μετ' ἐμοῦ, καὶ ὅλως ἅπαντα ὅποσα ἐστί,
 τά τε θεῖα τά τ' ἀνθρώπινα, οὐκ εἰς μακρὰν σε διδάξομαι.
 11 καὶ ὁ νῦν πένης ὁ τοῦ δείνος, ὁ βουλευσάμενός τι περὶ ἀγεν-
 120 νοῦς οὔτω τέχνης, μετ' ὀλίγον ἅπασι ζηλωτὸς καὶ ἐπίφθο-
 νος ἔσῃ, τιμώμενος καὶ ἐπαινούμενος καὶ ἐπὶ τοῖς ἀρίστοις

participles: *always ready to crouch down before the man of prominence and to fawn upon the clever spokesman.* See App. — **λαγὼ βίον ζῶν**: proverbial; cf. Eng. "living a dog's life," and cf. Dem. *de Cor.* 263 *λαγὼ βίον ἔξης δεδιώς κτλ.*, also see Hdt. 3, 108 ὁ λαγὸς ὑπὸ πάντων θηρεύεται καὶ θηρίου καὶ θνητοῦ καὶ ἀνθρώπου. — **ἔρμαιον**: a godsend. Possibly a fling at her rival Ἑρμογλυφική. — **βάνουσος**: mechanic. Cf. *Jurp. Conf.* 8 ὁ Ἡφαιστος δὲ χωλὸς ἐστὶ καὶ βάνουσός τις καὶ πυρίτης τὴν τέχνην.

10. **παλαιῶν ἀνδρῶν**: of (the) old worthies. — **ὡς εἰπεῖν**: const. with πάν-

των. — **κυριώτατον**: supreme. Cf. Plato *Rep.* 565 A ὁ δὴ . . . κυριώτατον ἐν δημοκρατίᾳ. For the thought cf. the prayer of Socrates, Plato *Phaedr.* 279 B, καλῶ γενέσθαι τᾶνδοθεν, whence Whittier (*My Namesake*):

I pray the prayer of Plato old,
 God make thee beautiful within.

— **σωφροσύνη κτλ.**: the conventional list of the philosopher's virtues. — **διδάξομαι**: mid. for act. See App. on § 2.

11. **τοῦ δείνος**: son of Mr. What-d'ye-call-him. — **ζηλωτὸς καὶ ἐπίφθονος**: exciting envy and jealousy. Less suited to the context would be *emulated*

εὐδοκιμῶν καὶ ὑπὸ τῶν γένει καὶ πλούτῳ προὔχόντων ἀποβλε-
 πόμενος, ἐσθῆτα μὲν τοιαύτην ἀμπεχόμενος — δείξασα τὴν
 125 ἑαυτῆς· πάνυ δὲ λαμπρὰν ἐφόρει — ἀρχῆς δὲ καὶ προεδρίας
 ἀξιούμενος· κἄν που ἀποδημῆς, οὐδ' ἐπὶ τῆς ἀλλοδαπῆς
 ἀγνώσ καὶ ἀφανῆς ἔσῃ· τοιαῦτά σοι περιθήσω τὰ γνωρί-
 σματα, ὥστε τῶν ὀρώντων ἕκαστος τὸν πλησίον κινήσας
 12 δείξει σε τῷ δακτύλῳ “οὗτος ἐκεῖνος” λέγων. ἂν δέ τι
 130 σπουδῆς ἄξιον ἢ τοὺς φίλους ἢ καὶ τὴν πόλιν ὅλην κατα-
 λαμβάνῃ, εἰς σὲ πάντες ἀποβλέψονται· κἄν πού τι λέγων
 τύχης, κεχηνότες οἱ πολλοὶ ἀκούσονται, θαυμάζοντες καὶ
 εὐδαιμονίζοντες καὶ σὲ τῆς δυνάμεως τῶν λόγων καὶ τὸν
 πατέρα τῆς εὐπαιδίας· ὃ δὲ λέγουσιν, ὡς ἄρα καὶ ἀθάνατοι
 135 γίνονται τινες ἐξ ἀνθρώπων, τοῦτό σοι περιποιήσω· καὶ
 γὰρ ἦν αὐτὸς ἐκ τοῦ βίου ἀπέλθης, οὐποτε παύση συνῶν
 τοῖς πεπαιδευμένοις καὶ προσομιλῶν τοῖς ἀρίστοις. ὄρας

and envied. — ἐφόρει: distinguish from φέρω, see L. & S. s.v., 1 and 2. Cf. Lat. gesto and gero. — ἀρχῆς: office. Lucian himself (later) held office under the Roman government. See Introd. 4. — προεδρίας: four classes of persons were honored with front seats at the games, public assemblies, or theatres, viz. priests and priestesses, certain magistrates, foreign envoys, citizen benefactors. Often exemption (ἀτέλεια) from civic burdens was included: cf. Hicks, *Gr. Inscr.* 99 . . . δεδῶσθαι δὲ αὐτῷ καὶ ἐγγύνοις προεδρίαν καὶ ἀτέλειαν πάντων. For a list of the occupants of the marble θρόνοι in the Dionysiac Theatre at Athens see Harrison & Verrall, *Mythol. and Monuments of Anc. Athens* 274. — τὸν πλησίον κινήσας: nudging his fellow. — δείξει . . . οὗτος ἐκεῖνος: in another προ-

λαλία, i.e. *Herod.* 2, Lucian thus indicates the fame of the “Father of History”: εἰ πού γε φανείη μόνον, ἐδείκνυτο ἂν τῷ δακτύλῳ, Οὗτος ἐκεῖνος Ἡρόδοτος ἐστίν, ὃ τὰς μάχας τὰς Περσικὰς Ἰαστὶ συγγεγραφώς. Cf. *Persius Sat.* 1, 28 At pulchrum est digito monstrari et dicier “Hic est.”

12. ἂν δέ τι σπουδῆς . . . καταλαμβάνῃ: if something serious shall befall. Not necessarily a misfortune; an occasion of rejoicing also would call for an orator. — τοῦτό σοι περιποιήσω: this I will make good in your case. — αὐτὸς . . . ἀπέλθης: you, in contrast with his writings. Heitland well compares *Pisc.* 6 τοῖς λόγοις οὓς καταλελοίπατε ὀμιλῶν. The thought is not, as συνῶν might suggest, the communion with the “mighty dead,” as it is in *Plato Apol.* 41 A. — τοῖς πεπαιδευμένοις: the

τὸν Δημοσθένην ἐκεῖνον, τίνος υἱὸν ὄντα ἐγὼ ἡλίκον ἐποίησα ;
 ὁρᾶς τὸν Αἰσχίνην, ὃς τυμπανιστρίας υἱὸς ἦν, ὅπως αὐτὸν
 140 δι' ἐμὲ Φίλιππος ἐθεράπευσεν ; ὁ δὲ Σωκράτης καὶ αὐτὸς
 ὑπὸ τῇ Ἑρμογλυφικῇ ταύτῃ τραφεῖς ἐπειδὴ τάχιστα συνῆκε
 τοῦ κρείττονος καὶ δραπετεύσας παρ' αὐτῆς ἠὺτομόλησεν ὡς
 13 ἐμέ, ἀκούεις ὡς παρὰ πάντων ἄδεται. ἀφείς δὲ σὺ τοὺς
 τηλικούτους καὶ τοιούτους ἄνδρας καὶ πράξεις λαμπρὰς καὶ
 145 λόγους σεμνοὺς καὶ σχῆμα εὐπρεπὲς καὶ τιμὴν καὶ δόξαν
 καὶ ἔπαινον καὶ προεδρίας καὶ δυνάμεις καὶ ἀρχὰς καὶ τὸ
 ἐπὶ λόγοις εὐδοκιμεῖν καὶ τὸ ἐπὶ συνέσει εὐδαιμονίζεσθαι
 χιτώνιον τι πιναρὸν ἐνδύσῃ καὶ σχῆμα δουλοπρεπὲς ἀνα-
 λήψῃ καὶ μοχλία καὶ γλυφεῖα καὶ κοπέας καὶ κολαπτῆρας ἐν
 150 ταῖν χεροῖν ἔξεις κάτω νενευκῶς εἰς τὸ ἔργον, χαμαιπετῆς
 καὶ χαμαίζηλος καὶ πάντα τρόπον ταπεινός, ἀνακύπτων δὲ
 οὐδέποτε οὐδὲ ἀνδρῶδες οὐδὲ ἐλεύθερον οὐδὲν ἐπινοῶν, ἀλλὰ
 τὰ μὲν ἔργα ὅπως εὐρυθμα καὶ εὐσχήμονα ἔσται σοι προ-
 νοῶν, ὅπως δὲ αὐτὸς εὐρυθμος καὶ κόσμιος ἔσῃ, ἦκιστα

well-educated. Note tense, Introd. 34 (a). — Δημοσθένην . . . τίνος υἱόν : it suits Paideia to belittle Demosthenes's father as "in trade." — τίνος . . . ἡλίκον : the double interr., so awkward in English, gives in itself a flavor of Demosthenes. Cf. the old squib :

A libel tells us, if we follow Hume,
 How, when, and where who did what wrong
 to whom.

Cf. *Vit. Auct.* 4 εἰσεαί . . . ὁκοῖα ἐόντα μορφήν ὀκῶς κινέονται. — τυμπανιστρίας : Demosthenes thus taunts Aeschines, *de Cor.* § 284. — ἐθεράπευσεν : *courted ; cultivated.* — Σωκράτης . . . τραφεῖς : his father Sophroniscus was a sculptor. For the group of the Three Graces, attributed to Socrates, cf. Paus. 1, 22, 8, and Harrison & Verrall,

Mythol. and Monuments of Anc. Athens, p. 375. — ὑπὸ τῇ Ἑρμογλυφικῇ : for ὑπό c. dat. see Introd. 25.

13. μοχλία κτλ. : *levers, burins, chisels, and gravers.* — νενευκῶς : note tense, *round-shouldered.* — χαμαιπετῆς καὶ χαμαίζηλος : *a grovelling groundling.* The anaphora of χαμαι- is forcible. — αὐτὸς εὐρυθμος . . . : cf. *Pisc.* 30 εἴ τις πρὸς τούτους (τοὺς κἀνονας) ῥυθμίζοι καὶ ἀπευθύνοι τὸν ἑαυτοῦ βίον. For the thought cf. Whittier (*My Namesake*):

Life made by duty epical
 And rhythmic with the truth.

For the antithesis cf. Mrs. Browning (*Lady Geraldine*):

Little thinking if we work our souls as
 nobly as our iron.



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ὁ Τριπτόλεμος ἀποσπείρων τι ἐς τὴν γῆν. οὐκέτι μέντοι
 μέμνημαι ὅτι τὸ σπειρόμενον ἐκείνο ἦν, πλὴν τοῦτο μόνον,
 175 ὅτι κάτωθεν ἀφορῶντες ἄνθρωποι ἐπήνουν καὶ μετ' εὐφη-
 16 μίας καθ' οὓς γενοίμην τῇ πτήσει παρέπεμπον. δείξασα
 δέ μοι τὰ τοσαῦτα καμὲ τοῖς ἐπαινοῦσιν ἐκείνοις ἐπανήγαγεν
 αὐθις οὐκέτι τὴν αὐτὴν ἐσθῆτα ἐκείνην ἐνδεδυκότα ἦν εἶχον
 ἀφιπτάμενος, ἀλλὰ μοι ἐδόκουν εὐπάρυφός τις ἐπανήκειν.
 180 καταλαβοῦσα οὖν καὶ τὸν πατέρα ἐστῶτα καὶ περιμένοντα
 ἐδείκνυεν αὐτῷ ἐκείνη τὴν ἐσθῆτα καμὲ, οἷος ἤκοιμι, καί τι
 καὶ ὑπέμνησεν οἷα μικροῦ δεῖν περὶ ἐμοῦ ἐβουλεύσαντο.
 ταῦτα μέμνημαι ἰδὼν ἀντίπαις ἔτι ὧν, ἐμοὶ δοκεῖν, ἐκτα-
 17 ραχθεὶς πρὸς τὸν τῶν πληγῶν φόβον. μεταξύ δὲ λέγοντος,
 185 Ἡράκλεις, ἔφη τις, ὡς μακρὸν τὸ ἐνύπνιον καὶ δικανικόν.
 εἶτ' ἄλλος ὑπέκρουσε, Χειμερινὸς ὄνειρος, ὅτε μήκισταί
 εἰσιν αἱ νύκτες, ἢ τάχα που τριέσπερος, ὥσπερ ὁ Ἡρακλῆς,
 καὶ αὐτός ἐστι. τί δ' οὖν ἐπήλθεν αὐτῷ ληρῆσαι ταῦτα

verb by Sbd. t.) recalls the cyclorama of Χάρων ἢ Ἐπισκοποῦντες. — Τριπτόλεμος: the favorite of Demeter, who, from the flying chariot provided by the goddess, distributed the seed-corn to men. — τὸ σπειρόμενον: here, as elsewhere, Lucian claims to be a missionary of culture; cf. § 18. — καθ' οὓς: over against whom. L. & S. s.v., B, I, 3; cf. Xen. Anab. 4, 3, 17 ἐπειδὴ δὲ ἦσαν κατὰ (opposite) τὴν διάβασιν and W.H. B 1 διορύξασι κατὰ (at) τὸν δεξιὸν τοῖχον.

16. ἐνδεδυκότα: clad in. See Introd. 34 (a). — εὐπάρυφός τις: one of your grandees. For samples of these παρυφαί see Dict. Antiq. s.v. "Dress," and cf. L. & S. s. vv. λευκοπάρυφος, φοινικοπάρυφος, χρυσοπάρυφος. — ἐδείκνυεν: for form see Introd. 14 (a). — ἐκείνη: i.e. ἡ παιδεία, but see App. — καί τι καὶ

ὑπέμνησεν: and even jogged his memory a little. — οἷα . . . ἐβουλεύσαντο: as to what plans they had all but made. — ἐκταραχθεὶς: note prep., scared out of my senses. — πρὸς τὸν . . . φόβον: see L. & S. s.v. πρὸς C, III, 2.

17. μεταξύ: adv.; cf. Icar. 24 μεταξύ τε προῶν ἀνέκρινε, while going forward he kept asking. With λέγοντος sc. ἐμοῦ. — Ἡράκλεις: for omission of ᾧ see note on § 7. — δικανικόν: lawyer-like; circumstantial; tiresome. Lucian had been a lawyer. — ὅτε . . . νύκτες: tr. freely "a winter's dream — yes, a midwinter-night's dream." Sbd. would omit these apparently redundant words, but they may be justified as a specific reference to the bruma, i.e. the longest of midwinter nights. — τριέσπερος; for the allusion see D.

πρὸς ἡμᾶς καὶ μνησθῆναι παιδικῆς νυκτὸς καὶ ὀνείρων
 190 παλαιῶν καὶ γεγηρακότων; ἔωλος γὰρ ἢ ψυχρολογία· μὴ
 ὀνείρων ὑποκριτὰς τινὰς ἡμᾶς ὑπέιληφεν; Οὐκ, ὠγαθέ· οὐδὲ
 γὰρ ὁ Ξενοφῶν ποτε διηγούμενος τὸ ἐνύπνιον, ὡς ἐδόκει
 αὐτῷ καὶ τὰ ἐν πατρίᾳ οἰκίᾳ καὶ τὰ ἄλλα—ἴστε γάρ—οὐχ
 ὑπόκρισιν τὴν ὄψιν οὐδ' ὡς φλυαρεῖν ἐγνωκῶς αὐτὰ διεξήει,
 195 καὶ ταῦτα ἐν πολέμῳ καὶ μάχῃ καὶ ἀπογνώσει πραγμάτων,
 περιεστῶτων πολεμίων, ἀλλά τι καὶ χρήσιμον εἶχεν ἢ διή-
 18 γησις. καὶ τοίνυν καὶ γὰρ τοῦτον τὸν ὄνειρον ὑμῖν διηγησά-
 μην ἐκείνου ἕνεκα, ὅπως οἱ νέοι πρὸς τὰ βελτίω τρέπωνται
 καὶ παιδείας ἔχωνται, καὶ μάλιστα, εἴ τις αὐτῶν ὑπὸ πενίας
 200 ἐθελοκακεῖ καὶ πρὸς τὰ ἥττω ἀποκλίνει φύσιν οὐκ ἀγεννῆ
 διαφθείρων· ἐπιρρωσθήσεται εὖ οἶδ' ὅτι κακεῖνος ἀκούσας
 τοῦ μύθου, ἱκανὸν ἑαυτῷ παράδειγμα ἐμὲ προστησάμενος,
 ἐννοῶν οἷος μὲν ὦν πρὸς τὰ κάλλιστα ὄρμησα καὶ παιδείας
 ἐπεθύμησα μηδὲν ἀποδειλιάσας πρὸς τὴν πενίαν τὴν τότε,
 205 οἷος δὲ πρὸς ὑμᾶς ἐπανελήλυθα, εἰ καὶ μηδὲν ἄλλο, οὐδενὸς
 γοῦν τῶν λιθογλύφων ἀδοξότερος.

Deor. 10, — γεγηρακότων : *superannuated*. — ἔωλος : *left over till the morrow; stale*. — ψυχρολογία : *tr.* “such frigid wit.” — ὁ Ξενοφῶν ποτε διηγούμενος . . . : *cf.* *Xen. Anab.* 3, 1, 11 ff., εἶδεν θναρ. ἔδοξεν αὐτῷ βροντῆς γενομένης σκηπτὸς πεσεῖν εἰς τὴν πατρίαν οἰκίαν, καὶ ἐκ τούτου λάμπεσθαι πᾶσα. Lucian's audience could be depended upon to supply the well-known story — τὰ ἄλλα — without the specific details. See *App.* Xenophon, however, as a matter of fact did not mention his dream ἐν πολέμῳ . . . περιεστῶτων πολεμίων, but wrote it down at his leisure subsequently. — ὑπόκρισιν : the words above, ὀνείρων ὑποκριτὰς, suggest

the *tr.*, as matter for interpretation, otherwise the usual meaning, declamation, might be retained. — οὐδ' ὡς . . . ἐγνωκῶς : *nor yet as resolved to jest*. *Cf.* *Thuc.* 1, 43 γινόντες τοῦτον ἐκείνον εἶναι τὸν καιρόν.

18. καὶ τοίνυν κτλ. : this, although stilted, must be taken in good faith ; so, too, in *Pisc.* 52 we have a serious declaration of his mission : “crown the true, brand the shams.” — μηδὲν ἀποδειλιάσας : for οὐδὲν ἀποδειλιάσας. See *Introd.* 39 (e). — πρὸς : see § 16. — οὐδενὸς γοῦν . . . ἀδοξότερος : *at any rate, no less famous than any stone-carver of them all*. Confident understatement.

CHARON

INTRODUCTION

Comes the blind Fury with the abhorrèd shears,
And slits the thin-spun life.

MILTON, *Lycidas*.

See you nought
That young man that hath shoon bought
And strong leather to do them clout
And grease to smear them round about?
He weeneth to live them to wear:
But by my soul I dare well swear
His wretched life he shall forlet
Ere he be come to his own gate.

Merlin Legend.

The theme of the *Charon* is an oft-repeated one — the sudden reversal of fortune, the relentlessness of fate. But on Lucian's page it is as new¹ as disappointment has ever been to every man. The piece is full of his best humor; it is cynical yet serious, and is in his most dramatic style. Not only are the chief characters, Hermes and Charon, living and real, but so are Croesus and Solon as we listen to their tête-à-tête. All the scenes move as clearly before us as they do before Charon's eyes, newly anointed with Homeric eyesalve.

The structure of the piece is simple. Charon has leave of absence from his ferry for a day. Hermes meets him before a house in an Athenian street (or, possibly, in Rome) laughing over

¹ For the question of an imitation of some satire of Menippus, cf. Bolderman, *Stud. Luc.*, p. 89: Portasse Charon ad quoddam Menippi exemplum compositus est, qui tam saepe fabulas a deis inferis agi finxit, sed quia documenta absunt, litem dirimere non audeo.

a man who is prevented by sudden death,¹ due to a falling tile, from keeping a dinner engagement. This is the key-note to the whole, but the explanation of his amusement is artistically postponed until later, when Hermes, persuaded with difficulty to act as cicerone, has piled up mountain upon mountain and proceeds to give to his "personally conducted" partner in business all that can be seen or known in a single day of men and manners of the sixth-century world outspread before them. The samples suffice. With his laughter changed to the indignation of a seer, Charon at the end returns to his business convinced of men's folly in busying themselves about gold and boundaries and the being bidden to dinner, seeing that soon his boat shall bring them "to that wide port where all are bidden."² Thus extremes meet — Cynicism³ and the new Christian undervaluing of things temporal balanced against things eternal. In the *Dialogues of the Dead* the bitterness and cynicism of Lucian come uppermost, but in the *Charon* there is more of the helpless pathos of human life that Aeschylus

¹ Cf. Juvenal *Sat.* 3, 261 ff., where the household, unconscious of the tragedy of the master's sudden death,

. . . interea secura patellas
Iam lavat et bucca foculum excitat et sonat unctis
Strigilibus et pleno componit lintea gutto!
Haec inter pueros varie properantur: at ille
Iam sedet in ripa tetrumque novicius horret
Porthmea.

And Tennyson, *In Memoriam*:

And, even when she turned, the curse
Had fallen, and her future lord
Was drowned in passing thro' the ford,
Or killed in falling from his horse.

Cf. also in connexion with the context the citation of Virgil *Aen.* 11, 49-52, in W. P. Mustard's *Classical Echoes in Tennyson*, pp. 103-104.

² Michael Angelo, *Sonnet to Giorgio Vasari* (tr. by J. A. Symonds): cf. Aesch. *Septem* 860 πάνδοκον εἰς ἀφανῆ τε χέρσον.

³ Cf. Bolderman's list (p. 133) of the dialogues in quibus Cynicorum doctrina cernitur.

has sketched in lines that "Time's effacing fingers" have not marred:

O life of mortal men! while that it fareth well
 'T is like a painting sketched; but, comes adversity,
 The wet sponge, blurring, touches and the picture's gone!¹

The dialogue is full of humor, but this, like a fitful glare reflected in the night, only lights the way to the grim verities of Pluto's realm.² We forget Lucian's open scepticism and his mocking at current creeds, and we catch ourselves trying to fit this *memento mori* into the inherited mosaic of mediaeval Christianity rather than seeking to patch his Cynic's rags upon the changeable taffeta of his attempted Hedonism or the more durable fabric of the imperial Stoic's decent robe.

Over our heads float the Moirae. Clearly now we see the slender threads by which we dangle from their spindle. Clearly we see the shadowy phantoms with which they mock us: hopes, fears, ambitions, jealousy, wrath, and covetousness. Chilling, in spite of its comic reminiscence, falls upon our ears the swift résumé at the end: "Lord! what fools these mortals be! Kings, golden ingots, funeral rites, battles, but never a word about Charon!" — and we ourselves mechanically follow Charon to the ferry, our laughter, like his, turned into disappointed wonder at life's swift change from joy to sorrow.

The character of Charon of the true Greek type is constant as the "Ferryman." He is depicted, now with flowing beard, old and dignified as the Lord of the Admiralty, Poseidon himself, now younger and rougher with a stubby beard and a workman's short

¹ *Agam.* 1327 ff. : Cassandra as she goes in to her doom speaks:

ὡ βρότεια πράγματ'· εὐτυχοῦντα μὲν
 σκιᾶ τις ἂν πρέψειεν· εἰ δὲ δυστυχῆ,
 βολαῖς ὑγρώσων σπόγγος ὤλεσεν γραφήν.

² Cf. Croiset, pp. 169 ff. : "on n'y (i.e. in Epictetus or Marcus Aurelius) trouvera rien en ce genre qui fasse plus d'impression que certains passages des écrits de Lucien."

ἐξωμῖς leaving the right shoulder bare for plying his pole.¹ He is never the figure of terror of the Italian types.¹ Representations in art are not infrequent; as on the λήκυθοι which were buried with the dead.²

It is thought that the conception of the "ferryman" grew out of the custom of burying the dead on the other side of a river or lake. This was not confined to the Egyptians,³ but seems to have been *de rigueur* in various parts of Greece itself.⁴ Virgil's Charon (*Aen.* 6, 298) retains this conception, but the type reverts rather to the distorted Etruscan demon of death (called *Charun*) with flaming eyes, pointed wolf-ears, and grin of horror, swinging his hammer or an oar. To him, through Virgil, Dante's Charon traces his pedigree:

. . . the ferryman of the livid fen,
 Who round about his eyes had wheels of flame.

 Charon the demon, with the eyes of glede

 Beats with his oar whoever lags behind.⁵

This Etruscan demon was even pressed into service for the masked figure who, between the contests in the amphitheatre, dragged off the corpses of the fallen gladiators. This belongs to the conception, differing from the ancient Greek, which does not confine Charon's sphere of influence to a ferry-boat, but, ignoring Hermes's function as ψυχοπομπός, makes Charon the messenger of Death or identifies him with Death himself.

In the classic Greek Charon first appears in the post-Homeric *Minyad*,⁶ though his running-mate, Hermes, appears as ψυχοπομπός in the last book of the *Odyssey*.

¹ See illustrations, s.v. "Charon," in Baumeister's *Denkmäler*. And in Daremberg et Saglio, s.v. "Charon," see cuts from Italian funeral urns. In one, Charon, with a large hammer, leads a horse upon which rides the dead man.

² Cf. Ar. *Eccles.* 996 ὅς τοῖς νεκροῖσι ζωγραφεῖ τὰς ληκύθους.

³ See Diod. Sicul. 1, 92 and 96.

⁴ Chalcis in Euboea, and Delos; see Baumeister, l.c.

⁵ *Div. Com.*, Canto III (Longfellow's translation).

⁶ Cf. Paus. 10, 28, 2, and Frazer's note ad loc., and the restoration of Polygnotus's picture with Charon's boat.

In the *Septem* of Aeschylus the boat is mentioned, though Charon is not, and the mourners' arms that beat the air are the oar-strokes which make "the dark-sailed, unchartered mission-ship, upon whose deck Apollo treads not and the sunlight falls not, through Acheron to pass unto that shore unseen where all must lodging find." In the *Frogs* of Aristophanes Charon, with his: "ὦόπ! bring her alongside!" and his orders to Dionysus, treads his quarter-deck undisputed, and in Euripides we find him imperious, urgent, unrelieved by any comic humor. Alcestis, parting prematurely for Hades, exclaims:

I see, I see the two-oar'd skiff, the ferryman
Of the dead, Charon with hand on pole thus calleth me:
"Why dost thou loiter? Hasten! Thou'rt delaying us."
With words like these in angry haste he urgeth me.

In the poets after Aeschylus he is often mentioned thus as calling¹ to embark. In the Anthology he appears frequently. In the Attic theatre he became a familiar bit of stage-property, and "Charon's stairs" now swept down to the water's edge of the *canali morti* to receive any furloughed ghosts returning in the ferryman's gondola.²

In addition to the representations of Charon on the oil-flasks, on scarabs, etc., there was a painting by Polygnotus which, as Pausanias thought, drew its details from the *Minyad*. (See the last note on the preceding page.)

From all this Lucian drew his type of Charon. Here and in the *Cataplus* and in the *Dialogues of the Dead* he incises the lines that are to reappear again and again in modern literature, as in Hans Sachs's *Die Himmelfahrt Margraff Albrechtz*.³ It is curious that in

¹ Cf. Ar. *Lys.* 606: ὁ Χάρων σε καλεῖ,
 σὺ δὲ κωλύεις ἀνάγεσθαι.

² For conventional shape of Charon's boat see illustrations ll. cc.

³ E.g. here is Lucian *resartus*:

Da sagt zu im Caron: "Du solt
Nit treten in das schiff zu mir,
Bis du geleet hast von dir
All unart, sünd und untugent."



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ΧΑΡΩΝ Η ΕΠΙΣΚΟΠΟΥΝΤΕΣ

ΕΡΜΗΣ ΚΑΙ ΧΑΡΩΝ

1 ΕΡΜ. Τί γελᾶς, ὦ Χάρων; ἢ τί τὸ πορθμείον ἀπολιπὼν
δεῦρο ἀνελήλυθας ἐς τὴν ἡμετέραν οὐ πάνυ εἰωθὼς ἐπιχω-
ριάζειν τοῖς ἄνω πράγμασιν;

ΧΑΡ. Ἐπεθύμησα, ὦ Ἑρμῆ, ἰδεῖν ὁποῖά ἐστι τὰ ἐν τῷ
5 βίῳ καὶ ἅ πράττουσιν οἱ ἄνθρωποι ἐν αὐτῷ ἢ τίνων στερό-
μενοι πάντες οἰμώζουσι κατιόντες παρ' ἡμᾶς· οὐδεὶς γὰρ
αὐτῶν ἀδακρυτὶ διέπλευσεν. αἰτησάμενος οὖν παρὰ τοῦ
Ἄιδου καὶ αὐτὸς ὥσπερ ὁ Θετταλὸς ἐκεῖνος νεανίσκος μίαν
ἡμέραν λειπόνεως γενέσθαι ἀνελήλυθα ἐς τὸ φῶς, καί μοι
10 δοκῶ ἐς δέον ἐντετυχηκένοι σοι· ξεναγήσεις γὰρ εὖ οἶδ' ὅτι
με ξυμπερινοστών καὶ δείξεις ἕκαστα ὡς ἂν εἰδὼς ἅπαντα.

Title: the second part of the title is justified by the first sections of the piece, cf. especially § 5 σὺ δὲ . . . ἐπισκόπει ἅπαντα. Tr. ἐπισκοποῦντες as *Inspectors*; the Lat. tr. (Reitz.) *contemplantes* is inadequate. For the thought cf. *Hermot.* 5, where the philosopher's outlook on his fellowman is described οἶον μύρμηκας ἀπὸ τοῦ ὕψους ἐπισκοποῦντές τινας τοὺς ἄλλους.

1. διέπλευσεν: gnomic aor. See Gildersleeve, *S.C.G.* 255. — αἰτησάμενος . . . Ἄιδου: cf. *Pisc.* 4 παραιτησάμενος . . . τὸν Ἄιδην. — ὁ Θετταλός: i.e. Protesilaus. Cf. Wordsworth's

Laodamia, and see *D. Mort.* 23. — λειπόνεως (L. & S. s.v. *λιπόνους*): cf. Browning's "fleet-fugitive" (*Aesch. Agam.* 212). Hermes at the ferry (*Catapl.* 3), describing his chase after a runaway corpse, tells Charon how ὀλίγου δεῖν λειπόνεως ὑμῖν τήμερον ἐγενόμην. — ξεναγήσεις: you'll show me the lions; cf. *D. Mort.* 18, 1, and cf. Plato *Phaedr.* 230 c, where Socrates excites wonder as being in need of a cicerone and not like a native at all, ἀτεχνῶς . . . ξεναγουμένῳ τινὶ καὶ οὐκ ἐπιχωρίῳ ἔοικας (cf. ἐπιχωριάζειν of our passage for the reminiscence). — ὡς ἂν εἰδὼς: = εἰδείης

ΕΡΜ. Οὐ σχολή μοι, ὦ πορθμεῦ· ἀπέρχομαι γάρ τι
 διακονησόμενος τῷ ἄνω Διὶ τῶν ἀνθρωπικῶν· ὁ δὲ ὀξύθυμός
 ἐστι καὶ δέδια μὴ βραδύναντά με ὄλον ὑμέτερον εἶσθαι
 15 παραδοῦς τῷ ζόφῳ, ἣ ὅπερ τὸν Ἥφαιστον πρῶην ἐποίησε,
 ῥίψη καμὲ τεταγῶν τοῦ ποδὸς ἀπὸ τοῦ θεσπεσίου βηλοῦ, ὡς
 ὑποσκάζων γέλωτα παρέχοιμι καὶ αὐτὸς οἰνοχοῶν.

ΧΑΡ. Περιόψει οὖν με ἄλλως πλανώμενον ὑπὲρ γῆς καὶ
 ταῦτα ἑταῖρος καὶ σύμπλους καὶ ξυνδιάκτορος ὢν; καὶ μὴν
 20 καλῶς εἶχεν, ὦ Μαίας παιῖ, ἐκείνων γοῦν σε μεμνήσθαι, ὅτι
 μηδεπώποτε σε ἢ ἀντλεῖν ἐκέλευσα ἢ πρόσκωπον εἶναι·
 ἀλλὰ σὺ μὲν ῥέγκεις ἐπὶ τοῦ καταστρώματος ἐκταθεὶς ὤμους
 οὔτω καρτεροῦς ἔχων, ἢ εἴ τινα λάλον νεκρὸν εὔροις, ἐκείνω
 παρ' ὄλον τὸν πλοῦν διαλέγη· ἐγὼ δὲ πρεσβύτης ὢν τὴν
 25 δικωπίαν ἐρέττω μόνος. ἀλλὰ πρὸς τοῦ πατρός, ὦ φίλτατον

γάρ ἄν, cf. G. 1308; H. 987; Gl. 595;
 B. 662. — τῷ ἄνω Διὶ: to distinguish
 from Ζεὺς καταχθόνιος, i.e. Pluto; cf.
 ἡμέτερε Ζεῦ *D. Mort.* 23, 1, and cf.
 Reitz. ad loc. — ὄλον: for good and
 all. — ῥίψη κτλ.: from *Il.* 1, 591. — πα-
 ρέχοιμι: for mood see *Introd.* 35 (a). —
 καὶ αὐτός: i.e. as well as Hephaestus;
 as if Zeus's chief thought was to keep
 up the supply of lame cup-bearers. —
 οἰνοχοῶν: perhaps *παρὰ προσδοκίαν* for
ψυχαγωγῶν. — ξυνδιάκτορος: this com-
 pound is found only here (cf. Cha-
 bert, *L'Atticisme de Lucien*, p. 126).
 — καλῶς εἶχεν: 't were well. In such
 phrases, as after ἔδει, ἐχρῆν etc., with-
 out ἄν, the dependent infinitive becomes
 unreal (*Gildersleeve, S.C.G.* 364). Cf.
 GMT. 431. Cf. *Pisc.* 2 ἀριστον ἦν . . .
 εὔρεσθαι. — ὦ Μαίας παιῖ: Charon began
 with plain "Hermes" and now tries
 everything that may appeal to his af-
 fection or pride of pedigree. — μηδεπώ-

ποτε: for neg. see *Introd.* 37. — πρόσ-
 κωπον: in *D. Mort.* 22, 2, Menippus
 urges his claim to passage as a "dead-
 head" because τῆς κώπης συνεπελα-
 βόμην. — ῥέγκεις: so the exasperated
 Strepsiades (*Ag. Nub.* 5) must listen
 to his slaves:

οἱ δ' οἰκέται ῥέγκουσιν· ἀλλ' οὐκ ἄν πρὸ
 τοῦ.

— εἰ . . . εὔροις: for syntax cf. *Introd.*
 35 (c). — λάλον: such a talkative corpse
 is Menippus *D. Mort.* 22, 3 (q.v.). Cf.,
 too, *Lucian Epigr.* No. 26:

εἰπέ μοι εἰρομένῳ, Κυλλήνιε, πῶς κατέ-
 βαινεν

Λολλιανοῦ ψυχὴ δῶμα τὸ Φερσεφόνης;
 θαῦμα μὲν, εἰ σιγῶσα· τυχὸν δέ τι καὶ σέ
 διδάσκειν

ἤθελε· φεῦ, κείνου καὶ νέκυν ἀντιάσαι.

— δικωπίαν: cf. the two-oared skiff,
 δίκωπον σκάφος *Eur. Alc.* 252 and ἐλάτρε

Ἐρμάδιον, μὴ καταλίπης με, περιήγησαι δὲ τὰ ἐν τῷ βίῳ
 ἅπαντα, ὥς τι καὶ ἰδὼν ἐπανεέλθοιμι· ὡς ἦν με σὺ ἀφῆς,
 οὐδὲν τῶν τυφλῶν διοίσω· καθάπερ γὰρ ἐκεῖνοι σφάλλονται
 διολισθαίνοντες ἐν τῷ σκότει, οὕτω δὴ καὶ γώ σοι ἔμπαλιν
 30 ἀμβλυώπτω πρὸς τὸ φῶς. ἀλλὰ δός, ὦ Κυλλήνιε, ἐς αἰὲ
 μεμνησομένῳ τὴν χάριν.

2 EPM. Τοῦτο τὸ πρᾶγμα πληγῶν αἴτιον καταστήσεταιί
 μοι· ὁρῶ γοῦν ἤδη τὸν μισθὸν τῆς περιηγήσεως οὐκ ἀκόν-
 35 δυλον παντάπασιν ἡμῖν ἐσόμενον. ὑπουργητέον δὲ ὁμως·
 τί γὰρ ἂν καὶ πάθοι τις, ὅποτε φίλος τις ὦν βιάζοιτο;
 πάντα μὲν οὖν σε ἰδεῖν καθ' ἕκαστον ἀκριβῶς ἀμήχανόν
 ἐστίν, ὦ πορθμεῦ· πολλῶν γὰρ ἂν ἐτῶν ἡ διατριβὴ γένοιτο.
 εἶτα ἐμὲ μὲν κηρύττεσθαι δεήσει καθάπερ ἀποδράντα ὑπὸ
 τοῦ Διός, σὲ δὲ καὶ αὐτὸν κωλύσει ἐνεργεῖν τὰ τοῦ Θανά-
 40 του ἔργα ὡς καὶ τὴν Πλούτωνος ἀρχὴν ζημιοῦν μὴ νεκρα-
 γωγοῦντα πολλοῦ τοῦ χρόνου· κᾶτα ὁ τελώνης Αἰακὸς

δικῶπῳ 444. — περιήγησαι: as Menip-
 pus steps out of the boat, *D. Mort.*
 20, 1, he exclaims πρὸς τοῦ Πλούτωνος, ὦ
 Αἰακέ, περιήγησαι μοι τὰ ἐν Ἄιδου πάντα.
 See note on § 1. That the pestiferous
 modern guides had prototypes in Lu-
 cian's day may be inferred from the
 amusing conceit in *W. H. B* 31 (q. v.) and
 from our author's vicious thrust both
 at the περιηγηταί and their victims in
Philops. 4: εἰ γοῦν τις ἀφέλοι τὰ μυθώδη
 ταῦτα ἐκ τῆς Ἑλλάδος, οὐδὲν ἂν κωλύσειε
 λιμῶ τοὺς περιηγητὰς αὐτῶν διαφθαρήναι
 μηδὲ ἀμισθὶ τῶν ξένων τάληθές ἀκούειν ἐθε-
 λησόντων (cf. Blümner, *Archaeol. Stud.*
zu Lucian, p. 100). — ἐπανεέλθοιμι: see
Introd. 35 (a). — διολισθαίνοντες: both
 form and meaning vary slightly from
 classic use; see *L. & S.* and cf. *Pisc.* 30
 διολισθάνοι, but in *Vit. Auct.* 12 διολι-

σθαίνων (as here) is used of a *tipsy*
tongue.

2. οὐκ ἀκόνδυλον: litotes. Cf. the
 "knuckle sauce" served with the pud-
 ding, *Ag. Pax* 123, κολλύραν μεγάλην
 καὶ κόνδυλον ὄψον ἐπ' αὐτῇ, as a sup-
 plementary *pièce de résistance*. — τί
 . . . πάθοι: "what is (note καί) a fel-
 low to do?" a favorite expression; cf.
Men. 3; *D. Mort.* 10, 6; *Tim.* 39.—
 κηρύττεσθαι . . . ἀποδράντα: as Her-
 mes was himself Zeus's town crier,
 this would be an anomalous situation.
 In *Fugit.* 27 Hermes makes procla-
 mation for a lost slave. — ὡς: = ὥστε.
 We must insert this, or supply δεήσει
 again, or infer from κωλύσει = *compel*
not to the positive compel. See App. —
 ὁ τελώνης Αἰακός: Aeacus is usually
 judge in the underworld. It is part of

ἀγανακτήσει μηδ' ὀβολὸν ἐμπολῶν. ὡς δὲ τὰ κεφάλαια τῶν γιγνομένων ἴδοις, τοῦτο ἤδη σκεπτέον.

ΧΑΡ. Αὐτός, ὦ Ἑρμῆ, ἐπινόει τὸ βέλτιστον· ἐγὼ δὲ
45 οὐδὲν οἶδα τῶν ὑπὲρ γῆς ξένος ὢν.

ΕΡΜ. Τὸ μὲν ὅλον, ὦ Χάρων, ὑψηλοῦ τινος ἡμῖν δεῖ
χωρίου, ὡς ἀπ' ἐκείνου πάντα κατίδοις· σοὶ δὲ εἰ μὲν ἐς τὸν
οὐρανὸν ἀνελθεῖν δυνατὸν ἦν, οὐκ ἂν ἐκάμνομεν· ἐκ περιω-
πῆς γὰρ ἂν ἀκριβῶς ἅπαντα καθεώρας. ἐπεὶ δὲ οὐ θέμις
50 εἰδώλοισι ἀεὶ ξυνόντα ἐπιβατεύειν τῶν βασιλείων τοῦ Διὸς,
ᾧρα ἡμῖν ὑψηλὸν τι ὄρος περισκοπεῖν.

3 ΧΑΡ. Οἶσθα, ὦ Ἑρμῆ, ἅπερ εἶωθα λέγειν ἐγὼ πρὸς
ὑμᾶς ἐπειδὰν πλέωμεν; ὅποταν γὰρ τὸ πνεῦμα καταιγίσαν
πλαγία τῇ ὀθόνη ἐμπέση καὶ τὸ κῦμα ὑψηλὸν ἀρθῆ, τότε
55 ὑμεῖς μὲν ὑπ' ἀγνοίας κελεύετε τὴν ὀθόνην στείλαι ἢ
ἐνδοῦναι ὀλίγον τοῦ ποδὸς ἢ συνεκδραμεῖν τῷ πνέοντι, ἐγὼ
δὲ τὴν ἡσυχίαν ἄγειν παρακελεύομαι ὑμῖν· αὐτὸς γὰρ
εἰδέναί το βέλτιον. κατὰ ταῦτά δὴ καὶ σὺ πρᾶττε ὅποσα
καλῶς ἔχειν νομίζεις κυβερνήτης νῦν γε ὢν· ἐγὼ δέ, ὥσπερ

Lucian's method to raise an incidental or a fabricated function to the dignity of first importance. In *Catapl.* 4 the corpses do not go through in bond to Pluto without inspection, but Aeacus must, as custom officer, cross the ferry and proceed to the actual frontier of Hades, at the tunnel's mouth (κατ' αὐτὸ τὸ στῆμιον), where he receives the invoiced corpses from Hermes and checks them off on the way-bill: ἐμοῦ τοὺς νεκροὺς, ὡς ἔθος, ἀπαριθμοῦντος τῷ Αἰακῷ κάκεινου λογιζομένου αὐτοὺς πρὸς τὸ παρά τῆς σῆς (Hermes is telling this to Clotho) ἀδελφῆς πεμφθὲν αὐτῷ σύμβολον. — ὡς . . . ἴδοις: for *δπως* and fut. indic. See *Introd.* 35 (a). — ἐκ περιω-

πῆς: a favorite word; Germ. *Rundblick*. Cf. *Pisc.* 15, *Cronosol.* 18, and *Symp.* 11.

3. καταιγίσαν: with a sudden squall. — πλαγία: so that it sets aslant; the boats, it will be remembered (see *Dict. Antiq.* s.v. "Navis"), were square-rigged. For pred. use see *Introd.* 23 (a). — ἐνδοῦναι . . . ποδός: to let out the sheet a little. — συνεκδραμεῖν τῷ πνέοντι: to run before the wind. Although unable to sail close in the wind's eye, ancient craft could make shift to lay a course. Charon's boat, apparently, insufficiently ballasted by his light-weight passengers, has heeled over so far as to scare them. — ἐγὼ δέ . . . ἡσυχίαν: in

60 ἐπιβάταις νόμος, σιωπῇ καθεδουμαι πάντα πειθόμενος
κελεύοντί σοι.

ΕΡΜ. Ὀρθῶς λέγεις· αὐτὸς γὰρ εἴσομαι τί ποιητέον καὶ
ἐξευρήσω τὴν ἱκανὴν σκοπὴν. ἄρ' οὖν ὁ Καύκασος ἐπιτή-
δειος ἢ ὁ Παρνασσὸς ἢ ὑψηλότερος ἀμφοῖν ὁ Ὑλύμπτος
65 ἐκεινοσί; καίτοι οὐ φαῦλόν τι ἀνεμνήσθην ἐς τὸν Ὑλύμπτον
ἀπιδῶν· συγκαμείν δέ τι καὶ ὑπουργῆσαι καὶ σὲ δεῖ.

ΧΑΡ. Πρόσταττε· ὑπουργήσω γὰρ ὅσα δυνατά.

ΕΡΜ. Ὀμηρὸς ὁ ποιητὴς φησι τοὺς Ἀλωέως υἱέας, δύο
καὶ αὐτοὺς ὄντας, ἔτι παῖδας ἐθελῆσαι ποτε τὴν Ὑσσάν ἐκ
70 βάθρων ἀνασπάσαντας ἐπιθεῖναι τῷ Ὑλύμπῳ, εἶτα τὸ
Πήλιον ἐπ' αὐτῇ, ἱκανὴν ταύτην κλίμακα ἔξιν οἰομένους
καὶ πρόσβασιν ἐπὶ τὸν οὐρανόν. ἐκείνω μὲν οὖν τῷ μει-
ρακίῳ, ἀτασθάλῳ γὰρ ἦσθην, δίκας ἐτισάτην· νῶ δέ—οὐ
γὰρ ἐπὶ κακῷ τῶν θεῶν ταῦτα βουλευόμεν—τί οὐχὶ οἰκο-
75 δομοῦμεν καὶ αὐτοὶ κατὰ τὰ αὐτὰ ἐπικυλινδρῶντες ἐπάλληλα
τὰ ὄρη, ὡς ἔχοιμεν ἀφ' ὑψηλοτέρου ἀκριβεστέραν τὴν
σκοπὴν;

4 ΧΑΡ. Καὶ δυνησόμεθα, ὦ Ἑρμῆ, δύο ὄντες ἀναθέσθαι
ἀράμενοι τὸ Πήλιον ἢ τὴν Ὑσσάν;

D. Mort. 10, 10, however, Hermes usurps command and gives the necessary orders: λῦε τὰ ἀπόγεια, τὴν ἀποβάθραν ἀνελώμεθα, τὸ ἀγκύριον ἀνεσπάσθω, πέτασον τὸ ιστίον, εὔθυνε, ὦ πορθμεῦ, τὸ πηδάλιον. — Καύκασος: Hermes is ex officio an expert in matters topographical. As the context shows, however, the scene is laid near Olympus. Lucian is fond of panoramic suggestion, e.g. *Somn.* 15; *Icar.* 16; *Bis Acc.* 8; *Fugit.* 25. — οὐ φαῦλόν τι: not a bad idea. Litotes. — Ἀλωέως: the Aloeidae were named from their stepfather Aloeus, but received their

mountain-moving propensities from their real father Poseidon, the earthshaker. For their history see *Od.* 11, 305 ff. — Ὑσσάν: the Peneius drains the Thessalian plain through the vale of Tempe between Olympus and Ossa. Mt. Pelion is part of the ridge that on the other side of Ossa runs southward to the promontory of Sepias. — ἔχοιμεν: see *Introd.* 35 (a). — ἀκριβεστέραν: for pred. use see *Introd.* 23 (a).
4. ἀναθέσθαι: sc. ἐπὶ τὸν Ὑλύμπτον. Cf. *Xen. Anab.* 2, 2, 4. Charon uses the word almost professionally as of his daily cargo. Hermes had used ἐπιθεῖναι

80 ΕΡΜ. Διὰ τί δ' οὐκ ἄν, ὦ Χάρων; ἢ ἀξιοῖς ἡμᾶς ἀγεννεστέρους εἶναι τοῖν βρεφυλλίον ἐκείνοι, καὶ ταῦτα θεοὺς ὑπάρχοντας;

ΧΑΡ. Οὐκ, ἀλλὰ τὸ πρᾶγμα δοκεῖ μοι ἀπίθανόν τινα τὴν μεγαλουργίαν ἔχειν.

85 ΕΡΜ. Εἰκότως· ἰδιώτης γὰρ εἶ, ὦ Χάρων, καὶ ἤκιστα ποιητικός· ὁ δὲ γεννά^οσας Ὅμηρος ἀπὸ δυοῖν στίχοιν αὐτίκα ἡμῖν ἀμβατὸν ἐποίησε τὸν οὐρανόν, οὕτω ῥαδίως συνθεῖς τὰ ὄρη. καὶ θαυμάζω εἶ σοι ταῦτα τεράστια εἶναι δοκεῖ τὸν Ἄτλαντα δηλαδὴ εἰδότη, ὃς τὸν πόλον αὐτὸν εἰς ὧν φέρει
90 ἀνέχων ἡμᾶς ἅπαντας. ἀκούεις δέ γε ἴσως καὶ τοῦ ἀδελφοῦ τοῦ ἐμοῦ πέρι τοῦ Ἡρακλέους, ὡς διαδέξαιτό ποτε αὐτὸν ἐκείνον τὸν Ἄτλαντα καὶ ἀναπαύσειε πρὸς ὀλίγον τοῦ ἄχθους ὑποθεῖς ἑαυτὸν τῷ φορτίῳ.

ΧΑΡ. Ἀκούω καὶ ταῦτα· εἰ δὲ ἀληθῆ, σὺ ἄν, ὦ Ἑρμῆ, 95 καὶ οἱ ποιηταὶ εἰδείητε.

ΕΡΜ. Ἀληθέστατα, ὦ Χάρων. ἢ τίνος γὰρ ἔνεκα σοφοὶ ἄνδρες ἐψεύδοντο ἄν; ὥστε ἀναμοχλεύωμεν τὴν Ὅσσαν πρῶτον, ὥσπερ ἡμῖν ὑφηγεῖται τὸ ἔπος καὶ ὁ ἀρχιτέκτων,

αὐτὰρ ἐπ' Ὅσση

Πήλιον εἰνοσίφυλλον.

100

c. dat. — τοῖν βρεφυλλίον: *that brace of little brats*. — ἀπίθανόν τινα: see on *Somn.* 1. — ἰδιώτης: a layman, i.e. not a professional. *ιδιώτης* is contrasted with various words, e.g. *Plato Phaedr.* 258 D ποιητῆς ἢ ἰδιώτης a poet or a prose-writer; so *Thuc.* 2, 48 *λατρὸς ἢ ἰδιώτης*; cf. *Peregr.* 13; *Vit. Auct.* 11 and 27; *Pisc.* 10 and 34. — ἀπὸ δυοῖν στίχοιν: the dual almost gives the force of *with a distich*. The two verses are *Od.* 11, 315–316. — ἀμβατόν: for Ionic

form see the Homeric citation below. — ἀκούεις: “The present tense of a number of verbs that involve unity of character or persistence of result, is often translated by the Eng. perfect.” Gildersleeve, *S.C.G.* 204. — ὑποθεῖς ἑαυτόν: i.e. the eleventh labor of Hercules. — αὐτὰρ . . .: see *Od.* 11, 315–316: Ὅσσαν ἐπ' Οὐλύμπῳ μέμασαν θέμεν, αὐτὰρ ἐπ' Ὅσση Πήλιον εἰνοσίφυλλον, ἔν' οὐρανόσδε ἀμβατόσδε εἴη.

ὄρα̃ς ὅπως ῥαδίως ἅμα καὶ ποιητικῶς ἐξεργάσμεθα. φέρ'
 5 οὖν ἀναβὰς ἴδω εἰ καὶ αὐτῷ ἐποικοδομεῖν δεήσει. παπαῖ,
 κάτω ἔτι ἐσμέν ἐν ὑπωρείᾳ τοῦ οὐρανοῦ· ἀπὸ μὲν γὰρ τῶν
 ἐσπερίων μόγισ Ἰωνία καὶ Λυδία φαίνεται, ἀπὸ δὲ τῆς ἐσπέρας
 105 οὐ πλέον Ἰταλίας καὶ Σικελίας, ἀπὸ δὲ τῶν ἀρκτῶων τὰ ἐπὶ
 τάδε τοῦ Ἰστρου μόνον, κακείθεν ἢ Κρήτη οὐ πάνυ σαφῶς.
 μετακινήτεια ἡμῖν, ὦ πορθμεῦ, καὶ ἢ Οἴτη, ὡς ἔοικεν, εἶτα ὁ
 Παρνασσὸς ἐπὶ πᾶσιν.

ΧΑΡ. Οὕτω ποιῶμεν. ὄρα μόνον μὴ λεπτότερον ἐξερ-
 110 γασώμεθα τὸ ἔργον ἀπομηκύναντες πέρα τοῦ πιθανοῦ, εἶτα
 συγκαταρριφέντες αὐτῷ πικρᾶς τῆς Ὀμήρου οἰκοδομικῆς
 πειραθῶμεν ξυντριβέντες τῶν κρανίων.

ΕΡΜ. Θάρρει· ἀσφαλῶς γὰρ ἔξει ἅπαντα. μετατίθει
 τὴν Οἴτην· ἐπικυλινδείσθω ὁ Παρνασσός. ἰδοὺ δὴ, ἐπά-
 115 νειμι αὐθις· εὖ ἔχει· πάντα ὄρω· ἀνάβαινε ἤδη καὶ σύ.

5. παπαῖ . . . ὑπωρεία: *why, bless my soul! we are still down among the foot-hills of heaven.* In *Hermot.* 3 the middle-aged undergraduate admits that he is ἐν τῇ ὑπωρείᾳ κάτω ἔτι, and adds that the road is slippery (ὄλισθηρά) and one that calls for a helping hand (δεῖ χεῖρα ὀρέγοντος), which repeats the δρεξον . . . τὴν χεῖρα and τοῦ ὄλισθηροῦ of our passage below. — ἀπὸ τῶν ἐσπερίων: cf. App. to *Somn.* 15. It is just as well not to apply an accurate scale of miles to this περιωπή; but although (cf. Chabert, op. cit., p. 39) it is the Greek world of the sixth century B.C. with which we are mainly concerned, yet later on, with the help of two more mountains and another Homeric eye-opener, Charon sees not only Sardes and Samos, but also eastward, far beyond Lucian's birthplace, to Babylon. — Ἰωνία: i.e. the coast of Asia Minor

between Caria and Aeolis. — κακείθεν: i.e. ἀπὸ (τῆς) μεσημβρίας. For designations of points of the compass cf. *Hdt.* 1, 142. — οὕτω κτλ.: Charon tries to live up to the naval discipline outlined in § 3. — λεπτότερον: compare this legitimate use of the predicate and the somewhat more strained πικρᾶς (just below) with the usage cited in *Introd.* 23 (a). — πέρα τοῦ πιθανοῦ: at the outset (§ 4) the scheme had seemed ἀπίθανον. — τῶν κρανίων: for both the catastrophe and the case of the noun, cf. *Ar. Pax* 69–71:

ἔπειτα λεπτὰ κλιμάκια ποιούμενος,
 πρὸς ταῦτ' ἀνερριχᾶτ' ἂν εἰς τὸν οὐρανόν,
 ἕως ξυνετριβῆ τῆς κεφαλῆς καταρρυεῖς.

The gen. is so used with κατέαγε *Ach.* 1180, *Vesp.* 1428. Schmid, I, 235, classifies this and *Tim.* 48 κατέαγα τοῦ κρανίου as a special form of the partitive genitive. — ἰδοὺ δὴ: *there now!* —



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καὶ ἤρου γε ὅ τι γελῶν· ἀκούσας γάρ τινος ἤσθην ἐς
ὑπερβολήν.

140 EPM. Τί δὲ τοῦτο ἦν;

ΧΑΡ. Ἐπὶ δεῖπνον, οἶμαι, κληθείς τις ὑπό τινος τῶν
φίλων ἐς τὴν ὑστεραίαν, Μάλιστα ἤξω, ἔφη, καὶ μεταξὺ
λέγοντος ἀπὸ τοῦ τέγους κεραμὶς ἐμπεσοῦσα οὐκ οἶδ' ὅπως
τοῦ οἰκήματος ἀπέκτεινεν αὐτόν. ἐγέλασα οὖν, οὐκ ἐπιτελέ-
145 σαντος τὴν ὑπόσχεσιν. ἔοικα δὲ καὶ νῦν ὑποκαταβήσεσθαι,
ὡς μᾶλλον βλέποими καὶ ἀκούοими.

7 EPM. Ἐχ' ἀτρέμας· καὶ τοῦτο γὰρ ἐγὼ ἰάσομαί σοι καὶ
ὄξυδερκέστατόν σε ἐν βραχεῖ ἀποφανῶ παρ' Ὀμήρου τινὰ
καὶ πρὸς τοῦτο ἐπῶδὴν λαβών, κάπειδαν εἶπω τὰ ἔπη,
150 μέμνησο μηκέτι ἀμβλυώπτειν, ἀλλὰ σαφῶς πάντα ὄραν.

ΧΑΡ. Λέγε μόνον.

EPM. Ἀχλὺν δ' αὖ· τοι ἀπ' ὀφθαλμῶν ἔλον, ἢ πρὶν ἐπῆεν,
ὄφρ' εὖ γινώσκῃς ἡμὲν θεὸν ἠδὲ καὶ ἄνδρα.

τί ἐστιν; ἤδη ὄρας;

155 ΧΑΡ. Ὑπερφυῶς γε· τυφλὸς ὁ Λυγκεὺς ἐκεῖνος ὡς
πρὸς ἐμέ· ὥστε σὺ τὸ ἐπὶ τούτῳ προσδίδασκέ με καὶ ἀπο-
κρίνου ἐρωτῶντι. ἀλλὰ βούλει κάγῳ κατὰ τὸν Ὀμηρον

in pictures.—ὅ τι γελῶν: Hermes's words, § 1, were τί γελᾶς.—κληθείς: *bidden.* In *Gall.* 9, a poor shoemaker receives a contingent invitation to dinner; the host says, σὺ ἀντ' ἐκείνου ἦκε λουσάμενος, ἦν μὴ ὁ γε κληθείς αὐθις εἶπη ἀφίξεσθαι, ὡς νῦν γε ἀμφίβολός ἐστι.—μεταξύ: cf. note to *Somn.* 17.—ἀπὸ τοῦ τέγους κεραμὶς: cf. *Light of Asia*, Book III:

A snake's nip, half a span of angry steel,
A chill, a fish-bone, or a falling tile,
And life was over and the man is dead.

—τοῦ οἰκήματος: note the article; i.e. *the house* (before which you saw me

standing). See App.—οὐκ οἶδ' ὅπως: see *Introd.* 29.—ἐγέλασα: *I burst into a laugh.* Ingressive aor. Gildersleeve, *S.C.G.* 239.—ὑποκαταβήσεσθαι: note force of ὑπο-, "I'll be going a little further down." Cf. on *Somn.* 4.—βλέποими: see *Introd.* 35 (a).

7. ἀποφανῶ: *reddam.* So used parallel with ἀποδείκνυμι, *Somn.* 8 (q.v.).—μέμνησο μηκέτι: a faith-cure.—Ἀχλὺν κτλ.: words of Athena to Diomedes *Il.* 5, 127 ff. See App. Virgil recasts them *Aen.* 2, 604. In *Icar.* 14 Empedocles cures Icaromenippus's myopia by help of the eagle's wing.—Λυγκεὺς:

ἐρήσομαί σε, ὡς μάθης οὐδ' αὐτὸν ἀμελέτητον ὄντα με τῶν
'Ομήρου;

160 EPM. Καὶ πόθεν σὺ ἔχεις τι τῶν ἐκείνου εἰδέναί ναύτης
ἀεὶ καὶ πρόσκωπος ὢν;

ΧΑΡ. Ὀρᾶς; ὄνειδιστικὸν τοῦτο ἐς τὴν τέχνην. ἐγὼ δὲ
ὁπότε διεπόρθμενον αὐτὸν ἀποθανόντα, πολλὰ ραψωδοῦντος
παρακούσας ἐνίων ἔτι μέμνημαι· καίτοι χειμῶν ἡμᾶς οὐ
165 μικρὸς τότε κατελάμβανεν. ἐπεὶ γὰρ ἤρξατο ἄδειν οὐ πάνυ
αἰσιόον τινα ᾧδὴν τοῖς πλέουσιν, ὡς ὁ Ποσειδῶν συνήγαγε
τὰς νεφέλας καὶ ἐτάραξε τὸν πόντον ὥσπερ τορύνην τινὰ
ἐμβάλων τὴν τρίαιναν καὶ πάσας τὰς θυέλλας ὠρόθυνε καὶ
ἄλλα πολλά, κυκῶν τὴν θάλατταν ὑπὸ τῶν ἐπῶν, χειμῶν
170 ἄφνω καὶ γνόφος ἐμπεσὼν ὀλίγου δεῖν περιέτρεψεν ἡμῖν τὴν
ναῦν· ὅτε περ καὶ ναυτιάσας ἐκείνος ἀπήμεσε τῶν ραψωδιῶν
τὰς πολλὰς αὐτῇ Σκύλλῃ καὶ Χαρύβδει καὶ Κύκλωπι. οὐ
χαλεπὸν οὖν ἦν ἐκ τοσούτου ἐμέτου ὀλίγα γοῦν διαφυλάτ-
8 τειν. εἶπέ γάρ μοι·

175 τίς τ' ἄρ' ὄδ' ἐστὶ πάχιστος ἀνὴρ ἡὺς τε μέγας τε,
ἔξοχος ἀνθρώπων κεφαλὴν καὶ εὐρέας ὦμους;

one of the Argonauts, the stock exam-
ple (ἐκείνος) of far-sightedness, cf. *Icar.*
12. — τῶν Ὀμήρου (sc. ἐπῶν): (that not
even I have neglected) *my Homer*. —
'Ορᾶς: see note on *Vit. Auct.* 4 and on
Peregr. 45. — οὐ πάνυ αἰσιον: *boding*
no great luck. — ὥσπερ τορύνην τινὰ:
like one of your soup-ladles. Note Lu-
cian's patchwork of *Od.* 5, 291 f.:

ὡς εἰπῶν σύναγεν νεφελὰς, ἐτάραξε δὲ πόν-
τον
χερσὶ τρίαιναν ἐλών· πάσας δ' ὠρόθυνεν
ἀέλλας.

— ἀπήμεσε . . . ἐμέτου: Galato, in the
time (probably) of the early Ptolemies,

made a picture of Homer sharing, in
this wise, his good cheer with the starve-
ling poets. Cf. the scholiast ad loc.,
ὅτι ὁ Γαλάτω ὁ ζωγράφος ἔγραψε τὸν μὲν
"Ὀμηρον ἐμοῦντα, τοὺς δὲ ἄλλους ποιητὰς τὰ
ἐμμησμένα ἀρνομένους. See Blümner,
op. cit., p. 82, who cites this among
other instances where Lucian had ac-
tual works of art in mind. Aeschylus
used to describe his works as "scraps
from Homer's table"; see *Ath.* 347 E.

8. εἶπέ γάρ: resuming the thought
interrupted at ἐρωτῶντι § 7. — τίς τ'
ἄρ' ὄδ': Lucian changes *Il.* 3, 226–227
by substituting ἐστὶ πάχιστος for ἄλλος
'Αχαιὸς and ἀνθρώπων for Ἀργείων. —

ΕΡΜ. Μίλων οὗτος ὁ ἐκ Κρότωνος ἀθλητής. ἐπικροτοῦσι δ' αὐτῷ οἱ Ἕλληνες, ὅτι τὸν ταῦρον ἀράμενος φέρει διὰ τοῦ σταδίου μέσου.

180 ΧΑΡ. Καὶ πόσῳ δικαιότερον ἂν ἐμέ, ὦ Ἑρμῆ, ἐπαινοῖεν, ὅς αὐτόν σοι τὸν Μίλωνα μετ' ὀλίγον ξυλλαβῶν ἐνθήσομαι ἐς τὸ σκαφίδιον, ὅποταν ἦκη πρὸς ἡμᾶς ὑπὸ τοῦ ἀναλωτοτάτου τῶν ἀνταγωνιστῶν καταπαλαισθεὶς τοῦ Θανάτου, μηδὲ ξυνεὶς ὅπως αὐτὸν ὑποσκελίζει; κᾶτα οἰμώζεται ἡμῖν
185 δηλαδὴ μεμνημένος τῶν στεφάνων τούτων καὶ τοῦ κρότου· νῦν δὲ μέγα φρονεῖ θαυμαζόμενος ἐπὶ τῇ τοῦ ταύρου φορᾷ. τί δ' οὖν οἰηθῶμεν; ἄρα ἐλπίζειν αὐτὸν καὶ τεθνήξεσθαί ποτε;

ΕΡΜ. Πόθεν ἐκεῖνος θανάτου νῦν μνημονεύσειεν ἂν ἐν
190 ἀκμῇ τοσαύτῃ;

ΧΑΡ. Ἐὰ τοῦτον οὐκ εἰς μακρὰν γέλωτα ἡμῖν παρέξοντα, ὅποταν πλέῃ μηδ' ἐμπί^δα ἡμῖν οὐχ ὅπως ταῦρον ἔτι
9 ἄρασθαι δυνάμενος. σὺ δέ μοι ἐκεῖνο εἶπέ,

τίς τ' ἄρ' ὄδ' ἄλλος ὁ σεμνὸς ἀνὴρ;

195 οὐχ Ἕλλην, ὡς ἔοικεν ἀπὸ γούν τῆς στολῆς.

ΕΡΜ. Κῦρος, ὦ Χάρων, ὁ Καμβύσου, ὅς τὴν ἀρχὴν πάλαι Μήδων ἐχόντων νῦν Περσῶν ἤδη ἐποίησεν εἶναι· καὶ

Μίλων: see Paus. 6, 14, 2. Milo flor. 511 B.C. and was a contemporary of Darius. By prophetic licence Charon sees him as contemporary of Cyrus the Great. — ἐπικροτοῦσι: Sbd. sees in this a pun on Κρότων. — τὸν ταῦρον: *the* (well-known) bull. — καταπαλαισθεὶς: *floored*; this and ὑποσκελίζει remind Hermes, the god of the palaestra, that he had better get his sea-legs on before setting foot in Charon's boat. — τεθνήξεσθαι: mid. for act. See Schmid, I, 242. — ἐμπίδα: in

Aesop's fable (No. 235) it is a κώνωψ that seats itself on the horn of the bull. "Milo," as Lucian seems to suggest, "in his palmy days could pick up the bull αὐτῷ τῷ κώνωπι, but now —!" — οὐχ ὅπως: *let alone*. See L. & S. s.v. ὅπως II, 2.

9. Ἕλλην . . . στολῆς: in V.H. A 11 Endymion concludes that his prisoners are Greeks, *making a guess from their garb* (ἀπὸ τῆς στολῆς). — Κῦρος: i.e. Cyrus the Great, who died 529 B.C. —

Ἄσσυρίων δ' ἔναγχος οὗτος ἐκράτησε καὶ Βαβυλῶνα παρε-
στήσατο καὶ νῦν ἐλασεῖοντι ἐπὶ Λυδῖαν ἔοικεν, ὡς καθελῶν
200 τὸν Κροῖσον ἄρχοι ἀπάντων.

ΧΑΡ. Ὁ Κροῖσος δὲ ποῦ ποτε κακείνός ἐστιν;

ΕΡΜ. Ἐκεῖσε ἀπόβλεψον ἐς τὴν μεγάλην ἀκρόπολιν τὴν
τὸ τριπλοῦν τεῖχος· Σάρδεις ἐκεῖναι, καὶ τὸν Κροῖσον αὐτὸν
ὄρας ἤδη ἐπὶ κλίνης χρυσῆς καθήμενον Σόλωνι τῷ Ἀθηναίῳ
205 διαλεγόμενον. βούλει ἀκούσωμεν αὐτῶν ὅ τι καὶ λέγουσι;

ΧΑΡ. Πάνυ μὲν οὖν.

10 ΚΡΟΙΣ. ὦ ξένε Ἀθηναίε, εἶδες γάρ μου τὸν πλοῦτον καὶ
τοὺς θησαυροὺς καὶ ὅσος ἄσημος χρυσός ἐστιν ἡμῖν καὶ
τὴν ἄλλην πολυτέλειαν, εἶπέ μοι, τίνα ἡγῆ τῶν ἀπάντων
210 ἀνθρώπων εὐδαιμονέστατον εἶναι.

ΧΑΡ. Τί ἄρα ὁ Σόλων ἐρεῖ;

ΕΡΜ. Θάρρει· οὐδὲν ἀγεννές, ὦ Χάρων.

ΣΟΛ. ὦ Κροῖσε, ὀλίγοι μὲν οἱ εὐδαίμονες· ἐγὼ δὲ ὦν
οἶδα Κλέοβιν καὶ Βίωνα ἡγοῦμαι εὐδαιμονεστάτους γενέ-
215 σθαι, τοὺς τῆς ἱερείας παῖδας τῆς Ἀργόθεν.

τὴν τὸ τριπλοῦν τεῖχος: see Introd. 30.
— Κροῖσον . . . Σόλωνι . . . διαλεγόμενον:
the conversation as told by Hdt. 1, 29 ff.
seems to be chronologically impossible;
see Abicht, Sayce, or Stein ad loc. and
Abicht on Hdt. 6, 125. Plutarch, how-
ever (*Sol.* 27) thinks the story too good
not to be true; and Lucian, also indif-
ferent to chronology, improves on it
by inventing a miniature Socratic dia-
logue.

10. εἶδες γάρ: the γάρ, as often, an-
ticipates the leading sentence; here εἶπέ
μοι. — ἄσημος χρυσός: *bullion*, as distin-
guished from χρυσὸν coin, plate, etc.
But we also find χρυσὸν ἀσημον in
Thuc. 2, 13 of the ἀναθήματα, etc. —

τὴν ἄλλην πολυτέλειαν: *the rest of my
sumptuous establishment.* — Κλέοβιν καὶ
Βίωνα: Tellus is usually mentioned
first. In Hdt. 1, 31 the young men, in
default of the oxen, draw their mother,
the priestess, to the Heraeum (more
than five miles distant and up a hill).
In answer to the prayer of their proud
and grateful mother the goddess grants
them her best gift—death. Falling
asleep in the sacred precinct, they pass
straight from the Heraeum to heaven.
Cf. William Watson's *Keats*:

. . . in recompense sublime,

The gods, alas! gave him their *fatal love*.

For the Argivo Heraeum, excavated by
the American School, see *The Argive*

ΧΑΡ. Φησὶν οὗτος τοὺς ἅμα πρώην ἀποθανόντας, ἐπεὶ τὴν μητέρα ὑποδύντες εἴλκυσαν ἐπὶ τῆς ἀπήνης ἄχρι πρὸς τὸ ἱερόν.

ΚΡΟΙΣ. Ἔστω· ἐχέτωσαν ἐκεῖνοι τὰ πρῶτα τῆς εὐδαι-
220 μονίας. ὁ δεύτερος δὲ τίς ἂν εἴη;

ΣΟΛ. Τέλλος ὁ Ἀθηναῖος, ὃς εὖ τε ἐβίω καὶ ἀπέθανεν ὑπὲρ τῆς πατρίδος.

ΚΡΟΙΣ. Ἐγὼ δέ, ᾧ κάθαρμα, οὗ σοι δοκῶ εὐδαίμων εἶναι;

225 ΣΟΛ. Οὐδέπω οἶδα, ᾧ Κροῖσε, ἦν μὴ πρὸς τὸ τέλος ἀφίκη τοῦ βίου· ὁ γὰρ θάνατος ἀκριβῆς ἔλεγχος τῶν τοιούτων καὶ τὸ ἄχρι πρὸς τὸ τέρμα εὐδαιμόνως διαβιῶναι.

ΧΑΡ. Κάλλιστα, ᾧ Σόλων, ὅτι ἡμῶν οὐκ ἐπιλέλησαι, ἀλλὰ παρὰ τὸ πορθμεῖον αὐτὸ ἀξιοῖς γίνεσθαι τὴν περὶ τῶν
11 230 τοιούτων κρίσιν. ἀλλὰ τίνας ἐκείνους ὁ Κροῖσος ἐκπέμπει ἢ τί ἐπὶ τῶν ᾧμων φέρουσι;

ΕΡΜ. Πλίνθους τῷ Πυθίῳ χρυσᾶς ἀνατίθησι μισθὸν τῶν χρησμῶν, ὑφ' ὧν καὶ ἀπολεῖται μικρὸν ὕστερον· φιλόμαντις δὲ ὁ ἀνὴρ ἐκτόπως.

Heraeum, by Charles Waldstein.—ὑποδύντες: Hdt. adds ὑπὸ τὴν ζεύγλην: Plutarch (l.c.) ὑποδύντες τῷ ζυγῷ (the Attic word).—τίς ἂν εἴη: *who* (in that case) *might the second one be?*—Τέλλος: see Hdt. 1, 30; he saw his children's children, his country prospering, and, well-to-do himself, died in her defence and was honored with public burial where he fell.—κάθαρμα: *you scum of the earth!* Cf. Dict. Antiq. s.v. "Lustratio."—τὸ τέλος . . . εὐδαιμόνως διαβιῶναι: a favorite idea. Solon's words (Hdt. 1, 32) are, σκοπέειν δὲ χρὴ παντὸς χρήματος τὴν τελευτήν, κῆ ἀποβήσεται. The gloomy finale of Soph. *O. T.* (1529–1530) is,

. . . μηδέν' ὀλβίσειν, πρὶν ἂν τέρμα τοῦ βίου περάσῃ μηδέν ἀλγεινὸν παθῶν.

And in Aesch. *Agam.* 928:

ὀλβίσει δὲ χρὴ βίον τελευτήσαντ' ἐν εὐεστοῖ φίλη.

So Schiller, *Wall. Tod*, v, 4: "Man soll den Tag nicht vor dem Abend loben."—ἀκριβῆς ἔλεγχος: so, in *D. Mort.* 21, 2, Cerberus asserts that even Socrates was bold up to the entrance only, τὰ δ' ἔνδοθεν ἔλεγχος ἀκριβῆς.—γίνεσθαι: for form, see *Introd.* 40.

11. Πλίνθους: in Hdt. they are ἡμιπλίνθια.—φιλόμαντις: *daft on divina-*

235 ΧΑΡ. Ἐκεῖνο γάρ ἐστιν ὁ χρυσός, τὸ λαμπρὸν ὃ ἀπο-
στίλβει, τὸ ὑπωχρον μετ' ἐρυθήματος; νῦν γὰρ πρῶτον
εἶδον ἀκούων ἀεὶ.

ΕΡΜ. Ἐκεῖνο, ὦ Χάρων, τὸ ἀοίδιμον ὄνομα καὶ περιμά-
χητον.

240 ΧΑΡ. Καὶ μὴν οὐχ ὄρῳ ὃ τι ἀγαθὸν αὐτῷ πρόσσεστιν, εἰ
μὴ ἄρα ἔν τι μόνον, ὅτι βαρύνονται οἱ φέροντες αὐτό.

ΕΡΜ. Οὐ γὰρ οἶσθα ὅσοι πόλεμοι διὰ τοῦτο καὶ ἐπι-
βουλαὶ καὶ ληστήρια καὶ ἐπιορκίαι καὶ φόνοι καὶ δεσμὰ καὶ
πλοῦς μακρὸς καὶ ἐμπορίαι καὶ δουλείαι;

245 ΧΑΡ. Διὰ τοῦτο, ὦ Ἑρμῆ, τὸ μὴ πολὺ τοῦ χαλκοῦ δια-
φέρον; οἶδα γὰρ τὸν χαλκόν, ὀβολόν, ὡς οἶσθα, παρὰ τῶν
καταπλεόντων ἐκάστου ἐκλέγων.

ΕΡΜ. Ναί· ἀλλὰ ὁ χαλκὸς μὲν πολὺς, ὥστε οὐ πάνυ
σπουδάζεται ὑπ' αὐτῶν· τοῦτον δὲ ὀλίγον ἐκ πολλοῦ τοῦ
250 βάθους οἱ μεταλλεύοντες ἀνορύττουσι· πλὴν ἀλλὰ ἐκ γῆς
καὶ οὗτος ὥσπερ ὁ μόλυβδος καὶ τὰ ἄλλα.

ΧΑΡ. Δεινὴν τινα λέγεις τῶν ἀνθρώπων τὴν ἀβελτερίαν,
οἱ τοσοῦτον ἔρωτα ἐρώσιν ὥχρου καὶ βαρέος κτήματος.

ΕΡΜ. Ἀλλὰ οὐ Σόλων γε ἐκεῖνος, ὦ Χάρων, ἐρᾶν αὐτοῦ
255 φαίνεται, ὡς ὄρας· καταγελαῖ γὰρ τοῦ Κροίσου καὶ τῆς
μεγαλαυχίας τοῦ βαρβάρου, καί μοι δοκεῖν ἐρέσθαι τι βού-
λεται αὐτόν· ἐπακούσωμεν οὖν.

12 ΣΟΛ. Εἰπέ μοι, ὦ Κροῖσε, οἶει γάρ τι δεῖσθαι τῶν πλίν-
θων τούτων τὸν Πύθιον;

tion. — ὑπωχρον: *palish yellow*. In
Fugit. 27, of a slave, *somewhat sallow*.
— ἀοίδιμον: *storied*. — πλοῦς μακρὸς:
long voyaging. In this list of plurals
the singular (in all Mss.) seems like
an interloper. — ὀβολόν: for Charon's
fee cf. *D. Mort.* 22 et passim. For sur-

vival of this, cf. the pennies put by old
crones on the eyes of a corpse. — πο-
λύς: *plentiful*. See *L. & S.* s. v., I, 2, c.
— πλὴν ἀλλά: see *Introd.* 24 (a). —
ἀβελτερίαν: *foluity*. For brachylogy
see on *Somn.* 1. — τοσοῦτον ἔρωτα ἐρώ-
σιν: *have such a passionate love for*.

260 ΚΡΟΙΣ. Νῆ Δία· οὐ γάρ ἐστιν αὐτῷ ἐν Δελφοῖς ἀνάθημα οὐδὲν τοιοῦτον.

ΣΟΛ. Οὐκοῦν μακάριον οἶει τὸν θεὸν ἀποφανεῖν εἰ κτήσαιτο ἐν τοῖς ἄλλοις καὶ πλίνθους χρυσᾶς;

ΚΡΟΙΣ. Πῶς γὰρ οὐ;

265 ΣΟΛ. Πολλὴν μοι λέγεις, ὦ Κροῖσε, πενίαν ἐν τῷ οὐρανῷ, εἰ ἐκ Λυδίας μεταστέλλεσθαι τὸ χρυσίον δεήσει αὐτούς, ἣν ἐπιθυμήσωσι.

ΚΡΟΙΣ. Πού γὰρ τοσοῦτος ἂν γένοιτο χρυσὸς ὅσος παρ' ἡμῖν;

270 ΣΟΛ. Εἶπέ μοι, σίδηρος δὲ φύεται ἐν Λυδία;

ΚΡΟΙΣ. Οὐ πάνυ τι.

ΣΟΛ. Τοῦ βελτίονος ἄρα ἐνδεεῖς ἐστε.

ΚΡΟΙΣ. Πῶς ἀμείνων ὁ σίδηρος χρυσίου;

ΣΟΛ. Ἦν ἀποκρίνη μηδὲν ἀγανακτῶν, μάθοις ἂν.

275 ΚΡΟΙΣ. Ἐρώτα, ὦ Σόλων.

ΣΟΛ. Πότεροι ἀμείνους οἱ σώζοντές τινας ἢ οἱ σωζόμενοι πρὸς αὐτῶν;

ΚΡΟΙΣ. Οἱ σώζοντες δηλαδή.

280 ΣΟΛ. Ἄρ' οὖν, ἣν Κῦρος, ὡς λογοποιοῦσίν τινες, ἐπίη Λυδοῖς, χρυσᾶς μαχαίρας σὺ ποιήσῃ τῷ στρατῷ ἢ ὁ σίδηρος ἀναγκαῖος τότε;

ΚΡΟΙΣ. Ὁ σίδηρος δῆλον ὅτι.

12. ἀνάθημα: for these Delphic anathemata see Frazer on Paus. 10, 9, 2 ff. — ἀποφανεῖν: see Introd. 35 (c). — Πῶς γὰρ οὐ; a frequent formula of asseveration in Plato. For Platonic reminiscence note the particles throughout the context. — Πολλὴν πενίαν: Socrates, Plato *Apol.* 23 c, says: ἐν πενία μυρία εἰμί. — σίδηρος δέ: if εἶπέ μοι is construed parenthetically, the δέ marks a natural contrast to the χρυσὸς in the

preceding question. — φύεται: *is produced*. φύω thus used of inanimate things reverts to the meaning of the Skt. stem *bhū* 'become'; 'arise.' — μηδὲν ἀγανακτῶν: perhaps a reminiscence of Thrasymachus chafing under Socrates's questions, Plato *Rep.* 338 d ff., and especially 354 λ ἐπειδὴ μοι πρᾶος ἐγένου καὶ χαλεπαίνων ἐπαύσω. — μάθοις ἂν: see GMT. 505. — Ἐρώτα: *go on with your inquisition*. — λογοποιοῦσι:



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Κύρου ἀναχθῆναι· ἤκουσα γὰρ τῆς Κλωθοῦς πρῶην ἀνα-
 γινωσκούσης τὰ ἐκάστῳ ἐπικεκλωσμένα, ἐν οἷς καὶ ταῦτα
 ἐγέγραπτο, Κροῖσον μὲν ἀλῶναι ὑπὸ Κύρου, Κῦρον δὲ αὐτὸν
 305 ὑπ' ἐκεινησὶ τῆς Μασσαγέτιδος ἀποθανεῖν. ὄρας τὴν Σκυ-
 θίδα, τὴν ἐπὶ τοῦ ἵππου τούτου τοῦ λευκοῦ ἐξελαύνουσαν;

ΧΑΡ. Νῆ Δία.

ΕΡΜ. Τόμυρις ἐκείνη ἐστί, καὶ τὴν κεφαλὴν γε ἀποτε-
 μοῦσα τοῦ Κύρου αὕτη ἐς ἀσκὸν ἐμβαλεῖ πλήρη αἵματος.
 310 ὄρας δὲ καὶ τὸν υἱὸν αὐτοῦ τὸν νεανίσκον; Καμβύσης
 ἐκείνός ἐστιν· οὗτος βασιλεύσει μετὰ τὸν πατέρα καὶ μυρία
 σφαλεῖς ἔν τε τῇ Λιβύῃ καὶ Αἰθιοπία τὸ τελευταῖον μανεῖς
 ἀποθανεῖται ἀποκτείνας τὸν Ἄπιν.

ΧΑΡ. ὦ πολλοῦ γέλωτος. ἀλλὰ νῦν τίς ἂν αὐτοὺς
 315 προσβλέψειεν οὕτως ὑπερφρονοῦντας τῶν ἄλλων; ἢ τίς ἂν
 πιστεύσειεν ὡς μετ' ὀλίγον οὗτος μὲν αἰχμάλωτος ἔσται,
 14 οὗτος δὲ τὴν κεφαλὴν ἔξει ἐν ἀσκῶ αἵματος; ἐκεῖνος δὲ τίς
 ἐστιν, ὧ Ἑρμῆ, ὃ τὴν πορφυρᾶν ἐφειστρίδα ἐμπεπορπημέ-
 νος, ὃ τὸ διάδημα, ὧ τὸν δακτύλιον ὃ μάγειρος ἀναδίδωσι

the gifts sent to Delphi, bears them away to dwell among the Hyperboreans. — ἤκουσα: often, as here, ἀναγινώσκω is used of reading aloud, but in *Philops.* 25 we find Pluto ἐπιλεγόμενος τῶν τεθνηξομένων τὰ ὀνόματα. — τῆς Κλωθοῦς: the respective functions of the Spinsters Three are given by Plato in *Rep.* 617 c. Lachesis sings τὰ γεγρονότα, Clotho τὰ ὄντα, and Atropos τὰ μέλλοντα, but Clotho is apt to assume the rôles of all three. See especially the account in *Catapl.* 1–16. — τὰ . . . ἐπικεκλωσμένα: what has been spun out for each. Note tense here and in ἐγέγραπτο: each man's fate is "sealed and signed" even if not yet "delivered."

— Τόμυρις: cf. *Hdt.* 1, 205–214. — μυρία σφαλεῖς: after meeting with no end of disasters, e.g. the loss of his army sent to reduce the Ethiopians. *Hdt.* 3, 25. — Ἄπιν: for the "marks" of the sacred calf, his epiphany during the stay of Cambyses in Egypt, his death from the wound inflicted by Cambyses, etc., see *Hdt.* 3, 27–29. — ὦ πολλοῦ γέλωτος: oh, what lots of fun! For gen. cf. note to *Vit. Auct.* 13. — προσβλέψειεν: Reitz. tr. At nunc quis eos aspicere sustineat?

14. ὃ τὸ διάδημα: see *Introd.* 30. — ὃ μάγειρος: the chef. The functions of cook and butcher were combined even in Polycrates's establishment. — ἀναδί-

320 τὸν ἰχθὺν ἀνατεμών,

νήσω ἐν ἀμφιρύτῃ; βασιλεὺς δέ τις εὐχεται εἶναι.

ΕΡΜ. Εὖ γε παρωδεῖς, ᾧ Χάρων. ἀλλὰ Πολυκράτην
 ὄρας τὸν Σαμίων τύραννον πανευδαίμονα ἡγούμενον εἶναι·
 ἀτὰρ καὶ οὗτος αὐτὸς ὑπὸ τοῦ παρεστῶτος οἰκέτου Μαιαν-
 325 δρίου προδοθεὶς Ὀροίτῃ τῷ σατράπῃ ἀνασκολοπισθήσεται
 ἄθλιος ἐκπεσὼν τῆς εὐδαιμονίας ἐν ἀκαρεῖ τοῦ χρόνου· καὶ
 ταῦτα γὰρ τῆς Κλωθοῦς ἐπήκουσα.

ΧΑΡ. Ἄγαμαι Κλωθοῦς· γεννικῶς καὶ αὐτούς, ᾧ βελτί-
 στη, καὶ τὰς κεφαλὰς ἀπόμενε καὶ ἀνασκολόπιζε, ὡς εἰδῶσιν
 330 ἄνθρωποι ὄντες· ἐν τοσοῦτῳ δὲ ἐπαιρέσθων ὡς ἂν ἀφ' ὑψηλο-
 τέρου ἀλγεινότερον καταπεσούμενοι. ἐγὼ δὲ γελάσομαι τότε
 γνωρίσας αὐτῶν ἕκαστον γυμνὸν ἐν τῷ σκαφιδίῳ μήτε τὴν
 πορφυρίδα μήτε τιάραν ἢ κλίνην χρυσὴν κομίζοντας.

15 ΕΡΜ. Καὶ τὰ μὲν τούτων ᾧδε ἔξει. τὴν δὲ πληθὺν ὄρας,
 335 ᾧ Χάρων, τοὺς πλείοντας αὐτῶν, τοὺς πολεμοῦντας, τοὺς

δωσι: restores. See Hdt. 3, 41 ff., for story of Polycrates. — νήσω κτλ.: the parody is a combination of *Od.* 1, 50 and 5, 450. — ἀνασκολοπισθήσεται: a favorite Oriental punishment. That this word means also *crucify* is best seen in *Jud. Vocal.* 12 μιμησαμένους αὐτοῦ (i.e. the letter T) τὸ πλάσμα ἔπειτα σχήματι τοιοῦτῳ ξύλα τεκτῆναντας ἀνθρώπους ἀνασκολοπίζειν ἐπ' αὐτά. Cf. also the references to the Crucifixion in *Peregr.* 11 and 13. — ἐκπεσὼν τῆς εὐδαιμονίας: Oedipus is a stock illustration. Cf. *Soph. O. T.* 1189 ff.:

τίς γάρ, τίς ἀνὴρ πλέον
 τὰς εὐδαιμονίας φέρει
 ἢ τοσοῦτον ὅσον δοκεῖν
 καὶ δόξαντ' ἀποκλῖναι;

Cf. Aesch. *Agam.* 1327 ff., supra, p. 20,

note 1. — καὶ ταῦτα γάρ: (don't be surprised at my knowing so much,) for this also, etc. — Ἄγαμαι Κλωθοῦς: *Clotho's the one for me! Give them, my dear lady, a royal scorching.* For defence of ἄγαμαι etc. see Fritzsche ad loc., who compares *a mabo te, I entreat you*; but his best illustration is from Aristophanes *Ach.* 485–488: ᾧ τάλαινα καρδία . . . τόλμησον . . . ἄγαμαι καρδίας. — καὶ αὐτούς . . . ἀπόμενε . . . ἀνασκολόπιζε refer respectively to Croesus on the pyre, the death of Cyrus, and that of Polycrates. — γυμνόν: cf. *D. Mort.* 10, where the embarking passengers are stripped of their fortunes and their fat, their pride of pedigree, their beards and baggage. — μήτε . . . μήτε: for οὔτε: see *Introd.* 39 (e).

δικαζομένους, τοὺς γεωργοῦντας, τοὺς δανείζοντάς, τοὺς
προσαιτοῦντας ;

ΧΑΡ. Ὅρῳ ποικίλην τινὰ τὴν διατριβὴν καὶ μεστὸν παρα-
χῆς τὸν βίον καὶ τὰς πόλεις γε αὐτῶν εἰκυίας τοῖς σμήνεσιν, ἐν
340 οἷς ἅπας μὲν ἰδιόν τι κέντρον ἔχει καὶ τὸν πλησίον κεντεῖ, ὀλίγοι
δέ τινες ὥσπερ σφήκες ἄγουσι καὶ φέρουσι τὸ ὑποδεέστερον.
ὁ δὲ περιπετόμενος αὐτοὺς ἐκ τὰφανοῦς οὗτος ὄχλος τίνες εἰσίν;

ΕΡΜ. Ἐλπίδες, ὦ Χάρων, καὶ δείματα καὶ ἄγνοιαὶ καὶ
ἡδοναὶ καὶ φιλαργυρίαι καὶ ὀργαὶ καὶ μίση καὶ τὰ τοιαῦτα.
345 τούτων δὲ ἡ ἄγνοια μὲν κάτω ξυναναμέμικται αὐτοῖς καὶ
ξυμπολιτεύεταιί γε νῆ Δία καὶ τὸ μῖσος καὶ ἡ ὀργὴ καὶ ζηλο-
τυπία καὶ ἀμαθία καὶ ἀπορία καὶ φιλαργυρία, ὁ φόβος δὲ
καὶ αἱ ἐλπίδες ὑπεράνω πετόμενοι ὁ μὲν ἐμπίπτων ἐκπλήττει,
ἐνίοτε καὶ ὑποπτήσσειν ποιεῖ, αἱ δ' ἐλπίδες ὑπὲρ κεφαλῆς
350 αἰωρούμεναι, ὅπῃταν μάλιστα οἴηταί τις ἐπιλήψεσθαι αὐτῶν,
ἀναπτάμεναι οἴχονται κεχηνότας αὐτοὺς ἀπολιποῦσαι, ὅπερ
καὶ τὸν Τάνταλον κάτω πάσχοντα ὄρας ὑπὸ τοῦ ὕδατος.
16 ἦν. δὲ ἀτενίσσης, κατόψει καὶ τὰς Μοίρας ἄνω ἐπικλωθούσας

15. δικαζομένους: this was a usual hit at the Athenians. So Strep-siades (Ar. Nub. 208) cannot believe that he sees Athens on the map ἐπεὶ δικαστὰς οὐχ ὄρῳ καθημένους. In *Isar.* 16 the kingdoms of men and their manners are seen from above: τοὺς Αἰγυπτίους γεωργοῦντας ἐπέβλεπον, καὶ ὁ Φοῖνιξ δὲ ἐνεπορεύετο καὶ ὁ Κίλιξ ἐλήστευε καὶ ὁ Λάκων ἐμαστιγοῦτο καὶ ὁ Ἀθηναῖος ἐδικάζετο. — ποικίλην: motley, ever-shifting. The meaning shifts from the purely external, e.g. Joseph's many-colored coat (Gen. 37, 23 τὸν χιτῶνα τὸν ποικίλον), to the subtlety of Prometheus (Aesch. Prom. 308 καίπερ ὄντι ποικίλῳ). — κέντρον . . . σφήκες: the *Wasps* of Aristophanes ridicules the abuses in the

Athenian law-courts. — ἄγουσι καὶ φέρουσι: cf. Lat. agere et ferre. — Ἐλπίδες: the one solitary blessing is named first — that one saved in Pandora's jar. For the plurals see *Introd.* 22. — κεχηνότας: the ever-recurring thought. Cf. Aesch. *Agam.* 421 ff.: "Beside him fancies stand that bring vain joy, aye, vain — for, when one thinketh to behold what's good, the vision, slipping through his hands, is gone, or e'er it hath appeared, with wings that company on the paths of sleep."

16. τὰς Μοίρας ἄνω ἐπικλωθούσας: see the elaborate description in Plato *Rep.* 617 c (see above, § 13). The pious Pausanias (1, 40, 3), describing the "Hours" and the "Fates" in the air

ἐκάστῳ τὸν ἄτρακτον, ἀφ' οὗ ἤρτησθαι ξυμβέβηκεν ἅπαντας
 355 ἐκ λεπτῶν νημάτων. ὁρᾶς καθάπερ ἀράχνια τίνα κατα-
 βαίνοντα ἐφ' ἕκαστον ἀπὸ τῶν ἀτράκτων;

ΧΑΡ. Ὅρῳ πάνυ λεπτὸν ἐκάστῳ νῆμα ἐπιπεπλεγμένον
 γε τὰ πολλά, τοῦτο μὲν ἐκείνῳ, ἐκείνο δὲ ἄλλῳ.

ΕΡΜ. Εἰκότως, ὦ πορθμεῦ· εἴμαρται γὰρ ἐκείνῳ μὲν ὑπὸ
 360 τούτου φονευθῆναι, τούτῳ δὲ ὑπ' ἄλλου, καὶ κληρονομησαί-
 γε τούτου μὲν ἐκείνου, ὅτου ἂν ἦ μικρότερον τὸ νῆμα, ἐκεί-
 νον δὲ αὖ τούτου· τοιόνδε γάρ τι ἢ ἐπιπλοκὴ δηλοῖ. ὁρᾶς
 δ' οὖν ἀπὸ λεπτοῦ κρεμαμένους ἅπαντας; καὶ οὗτος μὲν
 ἀνασπασθεὶς ἄνω μετέωρός ἐστι καὶ μετὰ μικρὸν καταπε-
 365 σών, ἀπορραγέντος τοῦ λίνου, ἐπειδὰν μηκέτι ἀντέχη πρὸς
 τὸ βάρος, μέγαν τὸν ψόφον ἐργάσεται, οὗτος δὲ ὀλίγον ἀπὸ
 γῆς αἰωρούμενος, ἦν καὶ πέσῃ, ἀψοφητὶ κείσεται, μόλις καὶ
 τοῖς γείτοσιν ἐξακουσθέντος τοῦ πτώματος.

ΧΑΡ. Παγγέλοια ταῦτα, ὦ Ἑρμῆ. ἔ

17
 370 ΕΡΜ. Καὶ μὴν οὐδ' εἰπεῖν ἔχοις ἂν κατὰ τὴν ἀξίαν,
 ὅπως ἐστὶ καταγέλαστα, ὦ Χάρων, καὶ μάλιστα αἱ ἄγαν
 σπουδαὶ αὐτῶν καὶ τὸ μεταξὺ τῶν ἐλπίδων οἴχεσθαι

above the statue of Zeus Μοιραγέτης in the temple at Megara, is careful to explain δῆλα δὲ πᾶσι τὴν Περρωμένην μόνῳ οἱ (Zeus) πείθεσθαι. — τὸν ἄτρακτον κτλ. : (spinning) *their spindle from which* (are suspended) *by threads*. Hence ἀτρακτος does not here mean *thread* (as Schmid, I, 391, takes it) but, as the Eng. *spindle* may mean a given length (e.g. a spindle of cotton is 18 hanks or 15,120 yards), so we find in *Catapl.* 7 σχεδὸν γὰρ ὄλον μοι τὸν ἀτρακτον ἐπέκλωσας *thou hast almost spun out for me the whole spindle*. Either meaning would be possible in *Jurr. Conf.* 19 κλώθων ἀτρακτον τοσοῦτων πραγμάτων

μεστόν. Cf. *Dict. Antiq.* s.v. "Fusus." The association of the Skt. *tarkú* 'spindle' with Lat. *torqueo* and *τρέπω* suggests the probable derivation (*alpha copulativum*) for the Spinster Atropos. — τὰ πολλά: the article is unusual (cf. Schmid, I, 234, for examples). — ἀψοφητὶ κείσεται: *κείσεται* is used in a pregnant sense, *will fall and lie there* (and never a sound will have been heard). It would be more logical to have *πεσεῖται* (see App.), but it is hardly necessary; cf. too, in *Jud. Vocal.* 2 (where Sigma fears that he will turn into a mere ψόφος), the expression ἐν ἰσῳ δὲ κείσθαι τοῦ ψόφου.

ἀναρπάστους γιγνομένους ὑπὸ τοῦ βελτίστου Θανάτου. ἄγ-
 γελοι δὲ καὶ ὑπηρέται αὐτοῦ μάλα πολλοί, ὡς ὄρας, ἠπίαλοι
 375 καὶ πυρετοὶ καὶ φθόαι καὶ περιπνευμονίαι καὶ ξίφη καὶ λη-
 στήρια καὶ κώνεια καὶ δικασταὶ καὶ τύραννοι· καὶ τούτων
 οὐδὲν ὅλως αὐτοὺς εἰσέρχεται ἔστ' ἂν εὖ πράττωσιν, ὅταν
 δὲ σφαλῶσι, πολὺ τὸ ὀττοτοῖ καὶ αἰαῖ καὶ οἴμοι. εἰ δὲ
 εὐθὺς ἐξ ἀρχῆς ἐνενοοῦν ὅτι θνητοὶ τέ εἰσιν αὐτοὶ καὶ ὀλί-
 380 γον τοῦτον· χρόνον ἐπιδημήσαντες τῷ βίῳ ἀπίασιν ὥσπερ
 ἐξ ὀνείρατος πάντα ὑπὲρ γῆς ἀφέντες, ἔζων τε ἂν σωφρο-
 νέστερον καὶ ἦττον ἠνιῶντο ἀποθανόντες· νῦν δὲ εἰς αἰὲ
 ἐλπίσαντες χρήσεσθαι τοῖς παρούσιν, ἐπειδὰν ἐπιστὰς ὁ
 ὑπηρέτης καλῆ καὶ ἀπάγη πεδήσας τῷ πυρετῷ ἢ τῇ φθόῃ,
 385 ἀγανακτοῦσι πρὸς τὴν ἀγωγὴν οὐποτε προσδοκήσαντες
 ἀποσπασθήσεσθαι αὐτῶν. ἢ τί γὰρ οὐκ ἂν ποιήσειεν
 ἐκεῖνος ὁ τὴν οἰκίαν σπουδῆ οἰκοδομούμενος καὶ τοὺς ἐργά-
 τας ἐπισπέρχων, εἰ μάθοι ὅτι ἢ μὲν ἔξει τέλος αὐτῷ, ὁ δὲ
 ἄρτι ἐπιθεὶς τὸν ὄροφον ἄπεισι τῷ κληρονόμῳ καταλιπὼν
 390 ἀπολαύειν αὐτῆς, αὐτὸς μηδὲ δειπνήσας. ὁ ἄθλιος ἐν αὐτῇ;
 ἐκεῖνος μὲν γὰρ ὁ χαίρων ὅτι ἄρρενα παῖδα τέτοκεν αὐτῷ ἢ
 γυνή, καὶ τοὺς φίλους διὰ τοῦτο ἐστιῶν καὶ τοῦνομα τοῦ
 πατρὸς τιθέμενος, εἰ ἠπίστατο ὡς ἐπτέτης γενόμενος ὁ παῖς

17. τοῦ βελτίστου Θανάτου: *my excellent (colleague) Sir Death.* — κώνεια: e.g. the execution of Socrates. And cf. Lys. 12, 17 παρήγγειλαν οἱ τριάκοντα τὸ ἐπ' ἐκείνων εἰθισμένον παράγγελμα, πίνειν κώνειον. — πολὺ τὸ . . . οἴμοι: *thick and fast come the woe! woe's! and the oh! oh's! and the ah me's!* — ὀλίγον . . . ἐπιδημήσαντες τῷ βίῳ: *after this brief sojourn in life: contrast with Plato's Apol. 40 E εἰ δ' αὖ οἶον ἀποδημησαί ἐστιν ὁ θάνατος ἐνθένδε εἰς ἄλλον τόπον.* — ἐπιστὰς ὁ ὑπηρέτης: so comes to Socra-

tes the executioner, *Phaedo* 116 B. ἦκεν ὁ τῶν ἑνδεκα ὑπηρέτης καὶ στας παρ' αὐτόν. Here it is one of the ὑπηρέται . . . πολλοί just mentioned. — ἀποσπασθήσεσθαι αὐτῶν: *from them*, i.e. τῶν παρόντων. — μηδέ: for οὐδέ: see *Introd.* 39 (e). — δειπνήσας: of the house-warming. — τοῦ πατρὸς: (giving it) *his father's name*, i.e. of the grandfather. Cf. *Ar. Nub.* 65. To mean the name of the boy's father the refl. gen. would have been used instead of τοῦ πατρὸς. This was also done, e.g. *Δημοσθένης*

τεθνήξεται, ἄρα ἂν σοι δοκεῖ χαίρειν ἐπ' αὐτῷ γεννωμένῳ;
 395 ἀλλὰ τὸ αἴτιον, ὅτι τὸν μὲν εὐτυχοῦντα ἐπὶ τῷ παιδί ἐκείνον
 ὄρα τὸν τοῦ ἀθλητοῦ πατέρα τοῦ Ὀλύμπια νενικηκότος, τὸν
 γείτονα δὲ τὸν ἐκκομίζοντα τὸ παιδίον οὐχ ὄρα οὐδὲ οἶδεν
 ἀφ' οἷας αὐτῷ κρόκης ἐκρέματο. τοὺς μὲν γὰρ περὶ τῶν
 ὄρων διαφερομένους ὄρας ὅσοι εἰσί, καὶ τοὺς συναγείρον-
 400 τας τὰ χρήματα, εἶτα, πρὶν ἀπολαῦσαι αὐτῶν, καλουμένους
 ὑφ' ὧν εἶπον τῶν ἀγγέλων τε καὶ τῶν ὑπηρετῶν.

18 ΧΑΡ. Ὀρῶ ταῦτα πάντα καὶ πρὸς ἑμαυτὸν γε ἐννοῶ ὃ τι
 τὸ ἡδὺ αὐτοῖς παρὰ τὸν βίον ἢ τί ἐκείνὸ ἐστίν, οὗ στερόμενοι
 ἀγανακτοῦσιν. ἦν γοῦν τοὺς βασιλέας ἴδη τις αὐτῶν, οἷπερ
 405 εὐδαιμονέστατοι εἶναι δοκοῦσιν, ἔξω τοῦ ἀβεβαίου καὶ ὡς
 φῆς ἀμφιβόλου τῆς τύχης, πλείω τῶν ἡδέων τὰ ἀνιαρὰ
 εὐρήσει προσόντα αὐτοῖς, φόβους καὶ ταραχὰς καὶ μίση καὶ
 ἐπιβουλάς καὶ ὀργὰς καὶ κολακείας· τούτοις γὰρ ἅπαντες
 ξύνεισιν. ἐὼ πένθη καὶ νόσους καὶ πάθη ἐξ ἰσοτιμίας
 410 δηλαδὴ ἄρχοντα αὐτῶν· ὅπου δὲ τὰ τούτων πονηρά, λογί-
 10 ζεσθαι καιρὸς οἷα τὰ τῶν ἰδιωτῶν ἂν εἴη. ἐθέλω δ' οὖν σοι,
 ὦ Ἑρμῆ, εἰπεῖν ᾧτινι εἰκέναι μοι ἔδοξαν οἱ ἄνθρωποι καὶ
 ὁ βίος ἅπας αὐτῶν. ἦδη ποτὲ πομφόλυγας ἐν ὕδατι ἐθεάσω
 ὑπὸ κρουνῷ τινι καταράττοντι ἀνισταμένας; τὰς φυσαλίδας
 415 λέγω, ἀφ' ὧν ξυναγείρεται ὁ ἀφρός· ἐκείνων τοίνυν αἱ μὲν

Δημοσθένους. For the christening festival celebrated on the tenth day see Gulick, p. 73. — νενικηκότος: *famed as victor*; note tense. For the fame accruing to family and to native place as well, see the serenade to Lachon, Bacchyl. 6, Κέον εὐκλείξας. — ἐκκομίζοντα: i.e. to his burial. The classical word is ἐκφέρω, and this is retained in Acts 5, 6–10.

18. παρὰ τὸν βίον: *in (the course of) their life*. This use of παρὰ is favored by Lucian. Cf. *Pisc.* 25 οἱοί . . . ἐγενό-

μεθα παρὰ τὸν βίον and 32 παρὰ ζῶντας ὑμᾶς ἢ ἐξέτασις . . . ἐγίγνετο. — ἔξω: *aside from*. — φόβους κτλ.: for plural of abstract nouns used concretely cf. Gildersleeve, *S. C. G.* 44 and 45. — ἐξ ἰσοτιμίας: *on the common level*. — τὰ τούτων: i.e. βασιλέων. — καιρός: *it's high time*.

19. πομφόλυγας: onomatopoeic redupl. Around Charon's boat the Frogs' choral had burst in a triumphant blare of bubbles, πομφολυγοπαφλάσμασιν. *Ag. Ran.* 249. — ἀπέσβησαν

τινες μικραὶ εἰσι καὶ αὐτίκα ἐκραγῆσαι ἀπέσβησαν, αἱ δ' ἐπὶ πλεόν διαρκούσι καὶ προσχωρουσῶν αὐταῖς τῶν ἄλλων ὑπερφυσώμεναι ἐς μέγιστον ὄγκον αἴρονται, εἶτα μέντοι κάκειναι πάντως ἐξερράγησάν ποτε· οὐ γὰρ οἷόν τε ἄλλως γενέσθαι.
 420 τοῦτό ἐστιν ὁ ἀνθρώπου βίος· ἅπαντες ὑπὸ πνεύματος ἐμπεφυσημένοι οἱ μὲν μείζους, οἱ δὲ ἐλάττους· καὶ οἱ μὲν ὀλιγοχρόνιον ἔχουσι καὶ ὠκύμορον τὸ φύσημα, οἱ δὲ ἅμα τῷ ξυστήναι ἐπαύσαντο· πᾶσι δ' οὖν ἀπορραγῆναι ἀναγκαῖον.

ΕΡΜ. Οὐδὲν χεῖρον σὺ τοῦ Ὀμήρου εἴκασας, ὦ Χάρων,
 425 ὅς φύλλοις τὸ γένος αὐτῶν ὁμοιοῖ.

20 ΧΑΡ. Καὶ τοιοῦτοι ὄντες, ὦ Ἑρμῆ, ὁρᾶς οἷα ποιοῦσι καὶ ὡς φιλοτιμοῦνται πρὸς ἀλλήλους ἀρχῶν πέρι καὶ τιμῶν καὶ κτήσεων ἀμιλλώμενοι, ἅπερ ἅπαντα καταλιπόντας αὐτοὺς δεήσει ἓνα ὀβολὸν ἔχοντας ἦκειν παρ' ἡμᾶς. βούλει οὖν,
 430 ἐπεὶπερ ἐφ' ὑψηλοῦ ἐσμεν, ἀναβοήσας παμμέγεθες παραινέσω αὐτοῖς ἀπέχεσθαι μὲν τῶν ματαίων πόνων, ζῆν δὲ αἰετὸν θάνατον πρὸ ὀφθαλμῶν ἔχοντας, λέγων, ὦ μάταιοι, τί ἐσπουδάκατε περὶ ταῦτα; παύσασθε κάμνοντες· οὐ γὰρ ἐς αἰετὸν βιώσεσθε· οὐδὲν τῶν ἐνταῦθα σεμνῶν αἰδιόον ἐστιν, οὐδ'
 435 ἂν ἀπάγοι τις αὐτῶν τι ξὺν αὐτῷ ἀποθανών, ἀλλ' ἀνάγκη

... ἐξερράγησαν: note the gnomic aorists combined with the presents. Cf. GMT. 157. — ὁ ἀνθρώπου βίος: cf. the song:

Man's life 's a vapor full of woes,
 He bursts the bubble,
 Up he goes!

— οἱ δὲ ἅμα . . . δ' οὖν: and others are no sooner formed than they cease to be; anyhow all . . . — φύλλοις τὸ γένος: cf. *Il.* 6, 146 ff.:

οἷη περ φύλλων γενεή, τοίη δὲ καὶ ἀνδρῶν.

20. ἓνα ὀβολόν: Charon's prescribed fee. In Aristophanes's *Frogs* 270, however, Dionysus gives two obols—

ἔχε δὴ τῷβολῷ — perhaps as payment for a round-trip ticket. Certainly he had occupied no *cabine de luxe*, and Xanthias had gone on foot around the lake. For the Roman equivalent cf. Juvenal *Sat.* 3, 267, where unlooked-for death seats the corpse by the bank *nec habet quem porrigat ore trientem*. See p. 19. — θάνατον πρὸ ὀφθαλμῶν: the Egyptians provided for this by bringing in at their feasts a wooden corpse (*Hdt.* 2, 78). — οὐδ' ἂν ἀπάγοι τις αὐτῶν τι: cf. Job 1, 21 "Naked came I out of my mother's womb, and naked shall I return



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ΧΑΡ. Εὖ γε, ὦ γεννάδαι· πλὴν πάνυ ὀλίγοι εἰσίν, ὦ Ἑρμῆ.

ΕΡΜ. Ἰκανοὶ καὶ οὗτοι. ἀλλὰ κατίωμεν ἤδη.

22
460

ΧΑΡ. Ἐν ἔτι ἐπόθουν, ὦ Ἑρμῆ, εἰδέναί, καί μοι δείξας αὐτὸ ἐντελῆ ἔσῃ τὴν περιήγησιν πεποιημένος — τὰς ἀποθήκας τῶν σωμάτων, ἵνα κατορύττουσι, θεάσασθαι.

ΕΡΜ. Ἡρία, ὦ Χάρων, καὶ τύμβους καὶ τάφους καλοῦσι τὰ τοιαῦτα. πλὴν τὰ πρὸ τῶν πόλεων ἐκεῖνα τὰ χώματα ὄρας καὶ τὰς στήλας καὶ πυραμίδας; ἐκεῖνα πάντα νεκροδοχεῖα καὶ σωματοφυλάκιά ἐστι.

ΧΑΡ. Τί οὖν ἐκεῖνοι στεφανοῦσι τοὺς λίθους καὶ χρίουσι μύρω, οἱ δὲ καὶ πυρὰν νήσαντες πρὸ τῶν χωμάτων καὶ βόθρον τινὰ ὀρύξαντες καίουσί τε ταυτὶ τὰ πολυτελῆ δεῖπνα

κτλ.: this was the experience of Socrates (*Apol.* 21 E), καὶ ἐνταῦθα κάκεινφ καὶ ἄλλοις πολλοῖς ἀπηχθόμεν, and it was Lucian's also (cf. *Pisc.*).

22. Ἐν ἔτι ἐπόθουν εἰδέναί: *I did want to know still one thing more.* — ἔσῃ . . . πεποιημένος: for periphrastic form see *Introd.* 20. — ἀποθήκας: *dépôts*. Charon, as an expert, would inspect the terminal facilities. — ἵνα: *where*. — θεάσασθαι: in appos. with εἰδέναί (if the text is correct). — Ἡρία . . . τάφους: *cairns and tombs and graves*. — πρὸ τῶν πόλεων: there still remain in situ some beautiful monuments along the Street of Tombs, outside the Dipylon at Athens (cf. *Paus.* 1, 29, 2–8; *Gulick*, pp. 9 and 296). Thinking of later times Lucian might let Charon see also the tombs along the Appian Way. — χώματα . . . πυραμίδας: *mounds, memorial slabs, and pyramids*. For the stelae see *Gulick*, pp. 298 ff. The pyramid of C. Sestius, still a familiar landmark in the Roman wall, may

be in Lucian's mind as well as the pyramids of Egypt. — νεκροδοχεῖα καὶ σωματοφυλάκια: "*lodging-vaults and body-wards*." These are compounds made up for Charon's benefit. The first is meant to give comic force, as a technical term like Latin *columbaria* (*pigeon-holes*), but grimly suggesting *ξενοδοχεῖον*. Cf. the compound *νεκρακαδημία* *V. H. B* 23. *σωματοφυλάκιον* is as good for the purpose as *χρηματοφυλάκιον* *treasury*. — στεφανοῦσι: cf. *de Luctu* 19 where the corpse indignantly exclaims τί δὲ (sc. με ὀνίνησιν) ὁ ὑπὲρ τοῦ τάφου λίθος ἐστεφανωμένος; — καὶ πυρὰν: for the choice between burial and cremation see *Gulick*, p. 296. In *de Luctu* 18 the corpse balances the probabilities τῶν ὀφθαλμῶν διασαπέντων ἢ καὶ νῆ Δία καέντων μετ' ὀλίγον, εἰ γε (*supposing, as is not impossible*) καῦσαι με διεγνώκατε (*you have decided to cremate me*). — καλοῦσι: in *Philops.* 27 the ghost of Demaenete returns to insist upon the cremation of

470 καὶ ἐς τὰ ὀρύγματα οἶνον καὶ μελίκρατον, ὡς γοῦν εἰκάσαι,
ἐκχέουσιν;

ΕΡΜ. Οὐκ οἶδα, ὦ πορθμεῦ, τί ταῦτα πρὸς τοὺς ἐν
Ἄιδου· πεπιστεύκασι γοῦν τὰς ψυχὰς ἀναπεμπομένας κάτω-
θεν δειπνεῖν μὲν ὡς οἶόν τε περιπετομένας τὴν κνῖσαν καὶ
475 τὸν καπνόν, πίνειν δὲ ἀπὸ τοῦ βόθρου τὸ μελίκρατον.

ΧΑΡ. Ἐκείνους ἔτι πίνειν ἢ ἐσθίειν, ὦν τὰ κρανία ξηρό-
τατα; καίτοι γελοῖός εἰμι σοὶ λέγων ταῦτα ὄσημέραι κατά-
γοντι αὐτούς. οἶσθα οὖν εἰ δύναιντ' ἂν ἔτι ἀνελθεῖν ἄπαξ
ὑποχθόνιοι γενόμενοι. ἐπεὶ τοι καὶ παγγέλοι' ἂν, ὦ Ἑρμῆ,
480 ἔπασχες, οὐκ ὀλίγα πράγματα ἔχων, εἰ ἔδει μὴ κατάγειν
μόνον αὐτούς, ἀλλὰ καὶ αὐθις ἀνάγειν πιομένους. ὦ μάταιοι,
τῆς ἀνοίας, οὐκ εἰδότες ἠλίκοις ὄροις διακέκριται τὰ νεκρῶν
καὶ τὰ ζώντων πράγματα καὶ οἷα τὰ παρ' ἡμῖν ἐστί καὶ ὅτι

κάτθαν' ὁμῶς ὃ τ' ἄτυμβος ἀνὴρ ὃς τ' ἔλλαχε τύμβου,
485 ἐν δὲ ἰῆ τιμῆ Ἴρος κρείων τ' Ἀγαμέμνων·

Θερσίτη δ' ἴσος Θέτιδος παῖς ἠυκόμοιο.

πάντες δ' εἰσὶν ὁμῶς νεκύων ἀμενηνὰ κάρηνα,
γυμνοὶ τε ξηροὶ τε κατ' ἀσφοδελὸν λειμῶνα.

her other golden sandal.— τί ταῦτα: sc.
δύναται. Cf. *Light of Asia*, Book III:

No appetites, no pleasures, and no pains
Hath such: the kiss upon his lips is nought,
The fire-scorch nought; he smelleth not his
flesh

A-roast, nor yet the sandal and the spice
They burn.

So in *de Luctu* 19 the corpse exclaims:
τί ὑμῖν δύναται τὸν ἀκρατον ἐπιχεῖν;—
ἔπασχες: all Mss. have ἔπασχον. See
App. Note tense of πιομένους.— διακέ-
κριται: note tense; “there is a great
gulf fixed.”— κάτθαν' κτλ.: a potpourri
of Homeric parodies; *Il.* 9, 319-320
will illustrate Charon's method;

ἐν δὲ ἰῆ τιμῆ ἡμὲν κακὸς ἠδὲ καὶ ἐσθλός·
κάτθαν' ὁμῶς ὃ τ' ἀεργὸς ἀνὴρ ὃ τε πολλὰ
ἐοργῶς.

For the rest cf. *Od.* 10, 521; 11, 529-
573. For Iros the beggar *Od.* 18, 1-6;
for Thersites *Il.* 2, 212. These *disiecta
membra Homeri* may be translated:

Died all the same the unsepulchred man and
the man in his coffin,
One and the same is the honor to Iros and
Lord Agamemnon,
Fair-hair'd Thetis's son is down on a par with
Thersites.
Bald-pated corpses alike and together all
feeble and ghostly
Naked and bleaching they lie here and there
on the asphodel meadow,

23 ΕΡΜ. Ἡράκλεις, ὡς πολὺν τὸν Ὅμηρον ἐπαντλεῖς.
 490 ἀλλ' ἐπεὶπερ ἀνέμνησάς με, ἐθέλω σοι δεῖξαι τὸν τοῦ
 Ἀχιλλέως τάφον. ὁρᾷς τὸν ἐπὶ τῇ θαλάττῃ; Σίγειον μὲν
 ἐκεῖνό ἐστι τὸ Τρωικόν· ἀντικρὺ δὲ ὁ Αἴας τέθαπται ἐν τῷ
 Ῥοιτείῳ.

ΧΑΡ. Οὐ μεγάλοι, ὦ Ἑρμῆ, οἱ τάφοι. τὰς πόλεις δὲ
 495 τὰς ἐπισήμους δεῖξόν μοι ἤδη, ἃς κάτω ἀκούομεν, τὴν Νίνον
 τὴν Σαρδαναπάλλου καὶ Βαβυλῶνα καὶ Μυκῆνας καὶ
 Κλεωνὰς καὶ τὴν Ἴλιον αὐτήν· πολλοὺς γοῦν μέμνημαι
 διαπορθμεύσας ἐκεῖθεν, ὡς δέκα ὄλων ἐτῶν μὴ νεωλκῆσαι
 μηδὲ διαψῦξαι τὸ σκαφίδιον.

500 ΕΡΜ. Ἡ Νίνος μὲν, ὦ πορθμεῦ, ἀπόλωλεν ἤδη καὶ οὐδὲ
 ἶχνος ἔτι λοιπὸν αὐτῆς, οὐδ' ἂν εἴποις ὅπου ποτὲ ἦν· ἡ
 Βαβυλὼν δέ σοι ἐκείνη ἐστὶν ἡ εὐπυργος, ἡ τὸν μέγαν περί-
 βολον, οὐ μετὰ πολὺ καὶ αὐτὴ ζητηθησομένη ὥσπερ ἡ
 Νίνος· Μυκῆνας δὲ καὶ Κλεωνὰς αἰσχύνομαι δεῖξαί σοι,
 505 καὶ μάλιστα τὸ Ἴλιον. ἀποπνίξεις γὰρ εὔ οἶδ' ὅτι τὸν
 Ὅμηρον κατελθὼν ἐπὶ τῇ μεγαληγορίᾳ τῶν ἐπῶν. πλὴν
 ἀλλὰ πάλαι μὲν ἦσαν εὐδαίμονες, νῦν δὲ τεθνᾶσι καὶ αὐταί·
 ἀποθνήσκουσι γάρ, ὦ πορθμεῦ, καὶ πόλεις ὥσπερ ἄνθρωποι,

23. Ἡράκλεις . . . ἐπαντλεῖς: *Hera-
 cles! What a lot of Homeric bilge-
 water you do bale out on me!*—νεωλκῆ-
 σαι κτλ.: *to put my boat in the dry-dock.*
 — ἡ . . . περίβολον: see *Introd.* 30.—
 ἀποπνίξεις: in *D. Mort.* 19 Aeacus has
 to call “hands off” to Protesilaus: *τι
 ἄγχεις τὴν Ἑλένην προσπεσών;*—Κλεω-
 νὰς: although this necrology of ancient
 cities was substantially true for Lu-
 cian's time, yet at the time assumed
 for this dialogue Cleonae was adminis-
 tering the Nemean games (see *Grote*
c. xxviii); it even survived for Pausa-

nias (2, 15, 1) to speak of as πόλις . . .
 οὐ μεγάλη, when on his way to see the
 ruins of Mycenae.—καὶ πόλεις: Servius
 Sulpicius (*Cic. Ep. Fam.* 4, 5, cited by
 Williams) tries to console Cicero for his
 daughter's death by recalling his feel-
 ings on looking about him as he was
 sailing once from Aegina to Megara:
*Coepi egomet mecum sic cogi-
 tare: “Hem! nos homunculi in-
 dignamur, si quis nostrum in-
 teriit aut occisus est, quorum
 vita brevior esse debet, cum
 uno loco tot oppidum cadavera*

καὶ τὸ παραδοξότατον, καὶ ποταμοὶ ὅλοι· Ἰνάχου γοῦν οὐδὲ
510 τὰ φρος ἔτι ἐν Ἀργεὶ καταλείπεται.

ΧΑΡ. Παπαῖ τῶν ἐπαίνων, Ὅμηρε, καὶ τῶν ὀνομάτων,
24 Ἴλιος ἱρὴ καὶ εὐρυάγυια καὶ εὐκτίμεναι Κλεωναί. ἀλλὰ
μεταξὺ λόγων τίνες ἐκεῖνοί εἰσιν οἱ πολεμοῦντες ἢ ὑπὲρ τίνος
ἀλλήλους φονεύουσιν;

515 ΕΡΜ. Ἀργείους ὄρας, ὦ Χάρων, καὶ Λακεδαιμονίους καὶ
τὸν ἡμιθνήτα ἐκεῖνον στρατηγὸν Ὀθρυάδαν τὸν ἐπιγρά-
φοντα τὸ τρόπαιον τῷ αὐτοῦ αἵματι.

ΧΑΡ. Ὑπὲρ τίνος δ' αὐτοῖς, ὦ Ἑρμῆ, ὁ πόλεμος;

ΕΡΜ. Ὑπὲρ τοῦ πεδίου. αὐτοῦ ἐν ᾧ μάχονται.

520 ΧΑΡ. ὦ τῆς ἀνοίας, οἳ γε οὐκ ἴσασιν ὅτι, κἂν ὅλην τὴν
Πελοπόννησον ἕκαστος αὐτῶν κτήσωνται, μόγις ἂν ποδιαῖον
λάβοιεν τόπον παρὰ τοῦ Αἰακοῦ· τὸ δὲ πεδίου τοῦτο ἄλλοτε
ἄλλοι γεωργήσουσι πολλάκις ἐκ βάθρων τὸ τρόπαιον
ἀνασπάσαντες τῷ ἀρότρῳ.

525 ΕΡΜ. Οὕτω μὲν ταῦτα ἔσται· ἡμεῖς δὲ καταβάντες ἤδη
καὶ κατὰ χώραν εὐθετήσαντες αὐθις τὰ ὄρη ἀπαλλαττώμεθα,

proiecta iacent?—Ἰνάχου: the modern *Panitzza* when swollen by winter rains, uniting with the Charadros (mod. *Xerias*) between Argos and Tiryns, still makes its way to the sea. Baedeker, *Greece*, p. 250. But cf. Paus. 2, 15, 5.

24. Ὀθρυάδαν: see Hdt. 1, 82 for the story. Othryades fixes the attention somewhat as Horatius surviving his two brothers in a similar, but more select, *duellum*. The "Complete Rhetorician" must have these stock allusions always at hand; cf. *Rhet. Praec.* 18 καὶ ἀεὶ ὁ ἄθως πλεῖσθω . . . καὶ ὁ ἥλιος ὑπὸ τῶν Μηδικῶν βελῶν σκεπέσθω . . . καὶ τὰ Ὀθρυάδου γράμματα ἀναγνωσκέσθω.—πεδίου: i.e. Cynuria, the

small, but important, frontier coast-strip between Argolis and Laconia. Menippus (*Icar.* 18), looking down from the sky, says contemptuously that it is no wider than φακοῦ Αἰγυπτίου.—ποδιαῖον: probably a foot each way, i.e. a square foot; a front foot on Acheron Avenue without a rear line would have been as incautious a land-grant as those of our early colonies. Yet full-sized femora could not lie flat in this space. Cf. also *Men.* 17, where Leacus requires each newcomer to *pull himself together, lie down, and be content with his quarters: ἀγαπῶντα κατακεῖσθαι πρὸς τὸ μέτρον συνεσταλμένον . . . δίδωσι δὲ τὸ μέγιστον οὐ πλέον ποδός.*—ἐκ βάθρων . . . τῷ ἀρότρῳ:

ἐγὼ μὲν καθ' ἃ ἐστάλην, σὺ δὲ ἐπὶ τὸ πορθμεῖον· ἤξω δέ σοι καὶ αὐτὸς μετ' ὀλίγον νεκροστολῶν.

ΧΑΡ. Εὖ γε ἐποίησας, ὦ Ἑρμῆ· εὐεργέτης εἰς αἰὲ ἀναγεγράψη. ὠνάμην τι διὰ σέ τῆς ἀποδημίας. — οἶά ἐστι τὰ τῶν κακοδαιμόνων ἀνθρώπων πράγματα. βασιλεῖς, πλίνθοι χρυσαῖ, ἐπιτύμβια, μάχαι. Χάρωνος δὲ οὐδεὶς λόγος.

cf. Southey's *Battle of Blenheim*. — καθ' ἃ ἐστάλην: cf. supra § 1 ἀπέρχομαί τι διακονησόμενος τῷ ἄνω Διί. One of these errands is immortalized in the Olympia group by Praxiteles, representing Hermes with his infant brother Dionysus. — νεκροστολῶν: with a flock of corpses. L. & S. s.v. wrongly refer to Charon, and trans. *ferrying the dead*. A similar confusion is to be assumed in the Mss. above, giving rise to ἔπασχον instead of the second person. — εὐεργέτης . . . ἀναγεγράψη: Charon (of all persons) promises Hermes one of the conventional votive slabs! Cf. *Pisc.* 38 εὐεργέτην ἀναγεγράφθαι. — οἶα . . . ἀνθρώπων: Charon exclaims (with Puck) "Lord, what fools these mortals be!" — βασιλεῖς . . . λόγος: kings, golden ingots, funeral rites, battles, but never a word about Charon. From the foregoing dialogue Charon

selects the important details in order, i.e. Croesus, Cyrus, Tomyris, Polycrates (βασιλεῖς §§ 9–18); the votive offerings sent to Delphi (πλίνθοι χρυσαῖ § 11); the libations and other vain observances at the tomb (see § 22 and App. on ἐπιτύμβια § 24); the contest between the Argives and the Spartans (μάχαι § 24), which is the crowning absurdity in his eyes. — Χάρωνος . . . λόγος: this is a reminiscence of *Ar. Ran.* 87.; 107; 115, where the slave Xanthias keeps interjecting *περὶ ἐμοῦ δ' οὐδεὶς λόγος*. Lucian uses the formula in two other passages, omitting the *περὶ*: i.e. *Catapl.* 14, where the poor shoemaker exclaims *εἰπέ μοι, ὦ Κλωθοῖ, ἐμοῦ δὲ οὐδεὶς ὑμῖν λόγος*; and *Fugit.* 28 *ἡμῶν δὲ οὐδεὶς λόγος*. The words βασιλεῖς to μάχαι inclusive, often left out by edd., are necessary to the artistic unity of the climax; see App.

VERA HISTORIA

INTRODUCTION

In the *Vera Historia* more than in any other of his writings, the *Asinus*¹ perhaps excepted, Lucian has allowed his fertile fancy to have its way, careless of the moral to be enforced. A moral, indeed, there is. He must mock at the poets and pseudo-historians as inventors of fables. At the end, after our mad journey in the air, we glide down the iridescent rainbow of his fantasy to earth again and stand somewhat dazed amidst the contraband fardels that we have smuggled through the "ivory gates."

As the *Syrian Goddess*,² mocking, scantily draped with ecclesiastic stole, renders ridiculous the naïve credulity of Herodotus or that of his lying imitators, so we turn not to Lucian's *How [not] to Write History* — that somewhat unsuccessful attempt to be didactic and constructive — but to its sequel, the *True History*, to find a better codification of the laws and a clearer map of the boundaries of the neutral zone which lies between the belligerent armies of fact and fancy.

The moral comes first, the sugar-coating is within. In the opening of Part A³ he makes his *apologia*. He mentions a few of the right honorable liars who have preceded him, like Homer's Odysseus, like innumerable poets, philosophers, and the historians such as Ctesias⁴ and Iambulus⁵ and others who, he says, will be recognized unnamed. He adds in substance (§ 4): "I did not blame

¹ The authorship of the *Asinus* is much debated. Croiset does not accept it.

² For authenticity see *Introd.*, p. xvi, note 2.

³ Part B only is included in these selections.

⁴ For Ctesias and Herodotus cf. *Philops.* 2. Also for Ctesias cf. *Ctesiae fragmenta de rebus Indicis*, in *Herodotus* ed. Carolus Müller (Parisiis, 1844), sub fin.

⁵ For a possible epitome of his lost writings see *Diod. Sicul.* 2, 55-60.

them so much for their mendacity . . . but what did surprise me was that they expected to escape detection. Wishing, therefore, to play my part in the world of letters and liars, and having no facts to recount — since nothing worth mentioning has ever happened to me — I will say in advance this one true thing, to wit, that I am going to tell you lies. So, then, I write about what I neither saw nor experienced nor heard of from others, and, what's more, about things that never happen at all nor ever could happen."

After this preamble we take ship with Lucian and fifty other companions imbued with these same lofty ideals, and set sail from the Pillars of Heracles out into the Western Ocean. Atlas, vainly trying to hold heaven and earth apart, drops forthwith behind the horizon, and we are suddenly whirled aloft into the heavenly hemisphere away from even wireless worry except for brief glimpses of home affairs reflected in the magic mirror of the moon or seen by the light of the family lamp encountered, as luck would have it, in the Lamp-heaven.

Lucian's conceits never degenerate into mere nursery burlesque. Through the whole narrative he holds us captive, like children, by his air of verisimilitude. He prolongs our appetite by the recurrent intellectual spice of delicate parodies that pervade his satire. He out-Herods Herodotus, whom he really revered for his mastery of narrative style,¹ and he delights to borrow the charms of the Father of History to adorn in mockery the Father of Lies; but in the end he is careful to draw aside the Babylonish garment and show us the ass's shins² before he bows us back again into "our own continent that lies opposite."

To say that Lucian invented all his imagery would be to ignore passages,³ well known to him also, of the *Odyssey*, of Hesiod, Herodotus, Pindar, Plato (e.g. the *Gorgias* and the pseudo-Platonic *Axiochus*), as well as Horace. Photius, too, in his *Μυριοβίβλιον ἢ Βιβλιοθήκη*, gives extracts from the *Wonders of the Island Thule* (*Incredibilium de Thule Insula libri xxiv*), by Antonius Diogenes,

¹ See Luc. *Herod.* 7.

² *V.H.* B 46.

³ Cf. *infra*, § 4, note.



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The Vedic literature itself offers some equally striking parallels with the *Vera Historia*. Thus the rivers of honey, milk, and wine (§ 13) recall the rewards to the faithful who are promised (*Atharva-veda* 4, 34, 6) “ponds filled with clarified butter, honey, milk, and curds.”¹

Similar notions of future happiness reappear in various literatures, like the Teutonic and the Celtic. The Irish *Tir Tairngire*² (Land of Promise) is an island enjoying never-ending day, a fogless summer. The flowers never wither. Apple-trees abound, bearing at the same time flowers and fruit (cf. *Od.* 7, 122–128). It is rich in milk, ale, and pork. The breezes are laden with sweet music. The inhabitants are exempt from disease and death.

The *Vera Historia* has in turn served as a model, directly or indirectly, for a goodly company³ — Rabelais, Hans Sachs, Cervantes, Quevedo, Cyrano de Bergerac, Boileau, Swift, Baron Munchausen, down to Jules Verne; but the model is also the master. Rabelais, compared with Lucian, is as coarse-grained as Rubens compared with Paul Veronese. When fancy — not purposed satire — would set our course towards the Fortunate Islands, next after Lucian we are attracted first amongst them all by the quaint German of Hans Sachs's⁴ happy *Schlaraffenland* where cooks are but curious superfluities, and sturdy workmen drop like ripe plums, not into the mouths of walking delegates, but each into a pair of honest boots:

Von Malvasier so sind die brunnen,
 Kommen eym selbst ins Maul gerunnen —

 Und flüget umb (müget ir glauben)
 Gebraten hünere, genß und tauben.

 So wachsen bawern auf den bawmen
 Gleich wie in unserm land die pflawmen.
 Wens zeitig sind, so fallens ab
 Yeder in ein paar Stifel rab.

¹ Cf. Arrowsmith's Kaegi, *The Rigveda*, p. 162.

² See *Enc. Brit.* V, p. 352.

³ See Introd. pp. xxi–xxviii.

⁴ For his own acknowledgement of his debt to Lucian see Introd. p. xxii.

ΑΛΗΘΟΥΣ ΙΣΤΟΡΙΑΣ

ΛΟΓΟΣ ΔΕΥΤΕΡΟΣ

1 Τὸ δ' ἀπὸ τούτου μηκέτι φέρων ἐγὼ τὴν ἐν τῷ κήτει
δίαιταν ἀχθόμενός τε τῇ μονῇ μηχανήν τινα ἐζήτουν δι' ἧς
ἂν ἐξελθεῖν γένοιτο· καὶ τὸ μὲν πρῶτον ἔδοξεν ἡμῖν διορύ-
ξασι κατὰ τὸν δεξιὸν τοῖχον ἀποδρᾶναι, καὶ ἀρξάμενοι
5 διεκόπτομεν· ἐπειδὴ δὲ προελθόντες ὅσον πέντε σταδίου
οὐδὲν ἠνύομεν, τοῦ μὲν ὀρύγματος ἐπαυσάμεθα, τὴν δὲ ὕλην
καῦσαι διέγνωμεν· οὕτω γὰρ ἂν τὸ κῆτος ἀποθανεῖν· εἰ δὲ
τοῦτο γένοιτο, ῥαδία ἔμελλεν ἡμῖν ἔσεσθαι ἢ ἔξοδος. ἀρξά-
μενοι οὖν ἀπὸ τῶν οὐραίων ἐκαίομεν, καὶ ἡμέρας μὲν ἑπτὰ
10 καὶ ἴσας νύκτας ἀναισθήτως εἶχε τοῦ καύματος, ὀγδόῃ δὲ
καὶ ἐνάτῃ συνίεμεν αὐτοῦ νοσοῦντος· ἀργότερον γοῦν ἀνέ-
χασκε, καὶ εἴ ποτε ἀναχάνοι, ταχὺ συνέμνε. δεκάτῃ δὲ
καὶ ἐνδεκάτῃ τέλεον ἀπενενεκροῦτο καὶ δυσῶδες ἦν· τῇ

1. μηκέτι: see *Introd.* 39 (e).—ἐν τῷ κήτει: in Part A 30 of the *V.H.* Lucian and his fifty companions, ship and all, had been swallowed by a huge fish.—κατὰ: *at*; *L. & S. s.v., B, 3.*—διεκόπτομεν: *we chopped away* (conative).—τὴν ὕλην: from the incoming flotsam and detritus the monster (see A 31) had gradually accumulated large holdings of real estate, including a well-wooded tract of land thirty miles in circumference.—ἔμελλεν ἔσεσθαι: “future of the past,” *Gildersleeve, S. C. G.* 272, and cf. *Soph. O. T.* 967.—ἡμέρας

. . . ἴσας νύκτας: *for seven days and nights to match.* A set phrase, cf. § 35 and A 10.—ἀνέχασκε: in A 40 the periodic yawning of the monster marks the passing hours: τῷ δ' ἐνάτῳ μηνὶ πέμπτῃ ἰσταμένου περὶ τὴν δευτέραν τοῦ στόματος ἀνοιξίν—ἀπαξ γὰρ δὴ τοῦτο κατὰ τὴν ὥραν ἐκάστην ἐπολεῖ τὸ κῆτος, ὥστε ἡμᾶς πρὸς τὰς ἀνοίξεις τεκμαίρεσθαι τὰς ὥρας— . . . ἀφνω βοή . . . ἠκούετο.—ἀπενενεκροῦτο: *he lay mortifying.* For the compound ἀπεννεκρῶ see *App.* The plpf. ἐτεθνήκει below means *was dead.* τέλεον must then

δωδεκάτῃ δὲ μόλις ἐνενοήσαμεν ὡς, εἰ μὴ τις χανόντος
 15 αὐτοῦ ὑποστηρίξειε τοὺς γομφίους ὥστε μηκέτι συγκλείσαι,
 κινδυνεύσομεν κατακλεισθέντες ἐν νεκρῷ αὐτῷ ἀπολέσθαι.
 οὕτω δὴ μεγάλοις δοκοῖς τὸ στόμα διερείσαντες τὴν ναῦν
 ἐπεσκευάζομεν ὕδωρ τε ὡς ἐνὶ πλείστον ἐμβαλλόμενοι καὶ
 τὰ ἄλλα ἐπιτήδεια· κυβερνᾶν δ' ἔμελλεν ὁ Σκίνθαρος. τῇ
 20 δ' ἐπιούσῃ τὸ μὲν ἤδη ἐτεθνήκει. ἡμεῖς δὲ ἀνελκύσαντες τὸ
 πλοῖον καὶ διὰ τῶν ἀραιωμάτων διαγαγόντες καὶ ἐκ τῶν
 ὀδόντων ἐξάψαντες ἠρέμα καθήκαμεν ἐς τὴν θάλατταν·
 ἐπαναβάντες δὲ ἐπὶ τὰ νῶτα καὶ θύσαντες τῷ Ποσειδῶνι
 αὐτοῦ παρὰ τὸ τρόπαιον ἡμέρας τε τρεῖς ἐπαυλισάμενοι —
 25 νηνεμία γὰρ ἦν — τῇ τετάρτῃ ἀπεπλεύσαμεν. ἔνθα δὴ πολ-
 λοῖς τῶν ἐκ τῆς νησομαχίας νεκροῖς ἀπηντῶμεν καὶ προσ-
 ωκέλλομεν, καὶ τὰ σώματα καταμετροῦντες ἐθαυμάζομεν.
 καὶ ἡμέρας μὲν τινὰς ἐπλέομεν εὐκράτῳ ἀέρι χρώμενοι,
 ἔπειτα βορέου σφοδροῦ πνεύσαντος μέγα κρύος ἐγένετο καὶ
 30 ὑπ' αὐτοῦ πᾶν ἐπάγη τὸ πέλαγος οὐκ ἐπιπολῆς μόνον, ἀλλὰ
 καὶ ἐς βάθος ὅσον ἐπὶ τετρακοσίας ὀργυιάς, ὥστε καὶ ἀπο-
 βάντας διαθεῖν ἐπὶ τοῦ κρυστάλλου. ἐπιμένοντος δὲ τοῦ
 πνεύματος φέρειν οὐ δυνάμενοι τοιόνδε τι ἐπενοήσαμεν — ὁ
 δὲ τὴν γνώμην ἀποφηνάμενος ἦν Σκίνθαρος — σκάψαντες
 35 γὰρ ἐν τῷ ὕδατι σπήλαιον μέγιστον ἐν τούτῳ ἐμείναμεν
 ἡμέρας τριάκοντα, πῦρ ἀνακαίοντες καὶ σιτούμενοι τοὺς
 ἰχθῦς· εὐρίσκομεν δὲ αὐτοὺς ἀνορύττοντες. ἐπειδὴ δὲ ἤδη

mean throughout, not completely. Cf. *διὰ τέλους*. — *μόλις*: just in time. — *ὥστε*: the consecutive clause becomes also final. GMT. 587, 3. — *Σκίνθαρος*: a shipwrecked squatter found by Lucian (A 33) in the fish.

2. *ἀραιωμάτων*: sc. *τῶν ὀδόντων*. Cf. A 30. — *ἐκ τῶν ὀδόντων ἐξάψαντες*: using his teeth as davits. — *παρὰ τὸ τρόπαιον*:

the victors in the "battle of the islands" (cf. A 42) had staked up on the fish's head one of the hostile islands as a trophy. — *προσωκέλλομεν*: sc. *τὴν ναῦν*: we beached our boat. The dead bodies (cf. A 40) were *ἄσπονδοι ἡμισταδιαῖοι τὰς ἡλικίας*. — *ὥστε . . . κρυστάλλου*: Lucian takes for granted a public unused to safe ice, as did



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4 τοῦ Ποσειδῶνος λαβοῦσα τὴν τιμὴν. μείναντες δὲ ἡμέρας
 60 ἐν τῇ νήσῳ πέντε τῇ ἕκτῃ ἐξωρμήσαμεν, αὔρας μὲν τινος
 παραπεμπούσης, λειοκύμονος δὲ οὔσης τῆς θαλάττης· τῇ
 ὀγδόῃ δὲ ἡμέρᾳ πλείοντες οὐκέτι διὰ τοῦ γάλακτος, ἀλλ' ἤδη
 ἐν ἀλμυρῷ καὶ κυανῷ ὕδατι, καθορῶμεν ἀνθρώπους πολλοὺς
 ἐπὶ τοῦ πελάγους διαθέοντας, ἅπαντα ἡμῖν προσεικότας καὶ
 65 τὰ σώματα καὶ τὰ μεγέθη, πλὴν τῶν ποδῶν μόνων· ταῦτα
 γὰρ φέλλινα εἶχον· ἀφ' οὗ δὴ οἶμαι καὶ ἐκαλοῦντο Φελ-
 λόποδες. ἐθαυμάζομεν οὖν ἰδόντες οὐ βαπτίζομένους ἀλλ'
 ὑπερέχοντας τῶν κυμάτων καὶ ἀδεῶς ὁδοιποροῦντας. οἱ δὲ
 καὶ προσήεσαν καὶ ἠσπάζοντο ἡμᾶς Ἑλληνικῇ φωνῇ ἔλεγόν
 70 τε εἰς Φελλῶ τὴν αὐτῶν πατρίδα ἐπείγεσθαι· μέχρι μὲν οὖν
 τινος συνωδοπόρου ἡμῖν παραθέοντες, εἶτα ἀποτραπόμενοι
 τῆς ὁδοῦ ἐβάδιζον εὐπλοῖαν ἡμῖν ἐπευξάμενοι. μετ' ὀλί-
 γον δὲ πολλαὶ νῆσοι ἐφαίνοντο, πλησίον μὲν ἐξ ἀριστερῶν
 ἢ Φελλῶ, εἰς ἣν ἐκεῖνοι ἔσπευδον, πόλις ἐπὶ μεγάλου καὶ
 75 στρογγύλου φελλοῦ κατοικουμένη· πόρρωθεν δὲ καὶ μάλ-
 λον ἐν δεξιᾷ πέντε μέγισται καὶ ὑψηλόταται, καὶ πῦρ πολὺ
 5 ἀπ' αὐτῶν ἀνεκαίετο, κατὰ δὲ τὴν πρῶραν μία πλατεῖα καὶ
 ταπεινή, σταδίους ἐπέχουσα οὐκ ἐλάττους πεντακοσίων.
 ἤδη δὲ πλησίον τε ἦμεν καὶ θαυμαστή τις αὔρα περιέπνευ-
 80 σεν ἡμᾶς, ἠδεία καὶ εὐώδης, οἷαν φησὶν ὁ συγγραφεὺς
 Ἡρόδοτος ἀπόζειν τῆς εὐδαίμονος Ἀραβίας. οἷον γὰρ ἀπὸ
 ῥόδων καὶ ναρκίσσων καὶ ὑακίνθων καὶ κρίνων καὶ ἴων, ἔτι
 δὲ μυρρίνης καὶ δάφνης καὶ ἀμπελάνθης, τοιοῦτον ἡμῖν τὸ

4. Φελλόποδες: *cork-trotters*. Cf. Irish "bog-trotters." Φελλεύς, *Cork-oak Ridge*, was a name in Italy and may help float the pun, but the current meaning was 'a stony tract.' — εἰς Φελλῶ τὴν αὐτῶν πατρίδα: *to the old country, to Cork*. — ἐβάδιζον . . . ἐπευξάμενοι: *off they walked, praying Heaven*

to vouchsafe us a good voyage. ἐπέυχομαι suggests their distrust of other methods of seafaring. — στρογγύλου: *drum-shaped*.

5. κατὰ τὴν πρῶραν: *dead ahead*; cf. Thuc. 2, 97 κατὰ πρύμναν . . . τὸ πνεῦμα, *with the wind astern*. — φησὶν: cf. Hdt. 3, 113 ἀπόζει δὲ τῆς χώρας τῆς

ἤδὺ προσέβαλλεν. ἡσθέντες δὲ τῇ ὄσμῃ καὶ χρηστὰ ἐκ
 85 μακρῶν πόνων ἐλπίσαντες κατ' ὀλίγον ἤδη πλησίον τῆς
 νήσου ἐγιγνόμεθα. ἔνθα δὴ καὶ καθεωρῶμεν λιμένας τε
 πολλοὺς περὶ πᾶσαν ἀκλύστους καὶ μεγάλους, ποταμούς τε
 διαυγεῖς ἐξιόντας ἡρέμα ἐς τὴν θάλατταν, ἔτι δὲ λειμῶνας
 καὶ ὕλας καὶ ὄρνεα μουσικά, τὰ μὲν ἐπὶ τῶν ἡιόνων ἄδοντα,
 90 πολλὰ δὲ καὶ ἐπὶ τῶν κλάδων· ἀήρ τε κούφος καὶ εὐπνους
 περιεκέχυτο τὴν χώραν· καὶ αὔραι δέ τινες ἡδεῖαι δια-
 πνέουσαι ἡρέμα τὴν ὕλην διεσάλευον, ὥστε καὶ ἀπὸ τῶν
 κλάδων κινουμένων τερπνὰ καὶ συνεχῆ μέλη ἀπεσυρίζετο
 εἰκότα τοῖς ἐπ' ἐρημίας αὐλήμασι τῶν πλαγίων αὐλῶν.
 95 καὶ μὴν καὶ βοή σύμμικτος ἠκούετο ἄθρους, οὐ θορυβώδης,
 ἀλλ' οἷα γένοιτ' ἂν ἐν συμποσίῳ, τῶν μὲν αὐλούντων, τῶν
 δὲ ἐπαδόντων, ἐνίων δὲ κροτούντων πρὸς αὐλὸν ἢ κιθάραν.
 6 τούτοις ἅπασι κηλούμενοι κατήχθημεν, ὀρμίσαντες δὲ τὴν
 ναῦν ἀπεβαίνομεν τὸν Σκίνθαρον ἐν αὐτῇ καὶ δύο τῶν

'Αραβίης θεσπέσιον ὡς ἡδύ and 3, 23 δζειν
 δὲ ἀπ' αὐτῆς ὡς εἰ τῶν. — τῆς νήσου: to
 the Greeks, loving the Aegean and the
 "glittering Cyclades," islands were fit
 for the birth of gods and the joy of men.
 The allusions to the Islands of the Blest
 are various. The Elysium of the gods
 on Olympus blends (cf. *Od.* 6, 41 ff., and
 4, 563 ff.), with the Elysium for mor-
 tals. *Ps.-Dem.*, 60, 34, places the dead
 heroes, as *πάρεδροι* of the gods, ἐν μακά-
 ρων νήσοις. *Hesiod*, *W. & D.* 169–173,
 mentions the Islands by name and gives
 a typical, though meagre, description.
 In Oceanus the Heroes dwell afar,
 heart-free of trouble in the Islands of
 the Blest, and three times a year the
 earth yields her increase. Plato makes
 casual allusion in *Symp.* 179 E; *Rep.*
 6, 519 E and 540 B; more particularly

in *Gorg.* 524 A. But the locus classicus
 is *Pindar Ol.* 2, 109 ff. . . . ἔνθα μακάρων
νᾶσος (= νήσους) ὠκεανίδες αὔραι περι-
πνέοισιν. Here there is the unlaborious
 life, with wreaths of flowers unfading,
 plucked on water and on land, while
 Ocean's breezes fail not, and crowning
 all is the company of the great and
 noble dead (cf. *Plato Apol.* 40 E). *Pin-*
dar's Fragm. (10, 1 Boeckh) tr. by *Sy-*
monds has also the sensuous beauty
 without the noble climax. Cf. also
Horace Epod. 16, 41 ff. See p. 54. —
 ἐπ' ἐρημίας: in deserto loco; i.e.
 hung up by shepherds as votive offer-
 ings. *Jerram* cites *Virg. Ecl.* 7, 24:
Hic arguta sacra pendebit fistula
pinu.

— πλαγίων: see *Howard*, *H. S. C. P.*
 IV, 14.

100 ἑταίρων ἀπολιπόντες. προΐόντες δὲ διὰ λειμῶνος εὐανθοῦς
 ἐντυγχάνομεν τοῖς φρουροῖς καὶ περιπόλοις, οἱ δὲ δήσαντες
 ἡμᾶς ῥοδίνοις στεφάνοις — οὗτος γὰρ μέγιστος παρ' αὐτοῖς
 δεσμός ἐστιν — ἀνῆγον ὡς τὸν ἄρχοντα, παρ' ὧν δὴ καθ'
 ὁδὸν ἠκούσαμεν ὡς ἡ μὲν νῆσος εἶη τῶν Μακάρων προσα-
 105 γορευομένων, ἀρχὸς δὲ ὁ Κρήης Ῥαδάμανθυσ. καὶ δὴ ἀνα-
 χθέντες ὡς αὐτὸν ἐν τάξει τῶν δικαζομένων ἔστημεν τέταρτοι.
 7 ἦν δὲ ἡ μὲν πρώτη δίκη περὶ Αἴαντος τοῦ Τελαμῶνος, εἴτε
 χρῆ αὐτὸν συνεῖναι τοῖς ἥρωσιν εἴτε καὶ μή· κατηγορεῖτο
 δὲ αὐτοῦ ὅτι μεμήνοι καὶ ἑαυτὸν ἀποκτάνοι. τέλος δὲ πολ-
 110 λῶν ῥηθέντων ἔγνω ὁ Ῥαδάμανθυσ, νῦν μὲν αὐτὸν πιόμενον
 τοῦ ἔλλεβόρου παραδοθῆναι Ἰπποκράτει τῷ Κῶν ἰατρῷ,
 8 ὕστερον δὲ σωφρονήσαντα μετέχειν τοῦ συμποσίου. δευ-
 τέρα δὲ ἦν κρίσις ἐρωτική, Θησέως καὶ Μενελάου περὶ τῆς
 Ἑλένης διαγωνιζομένων, ποτέρῳ χρῆ αὐτὴν συνοικεῖν. καὶ
 115 ὁ Ῥαδάμανθυσ ἐδίκασε Μενελάῳ συνεῖναι αὐτὴν ἅτε καὶ
 τοσαῦτα πονήσαντι καὶ κινδυνεύσαντι τοῦ γάμου ἔνεκα·
 καὶ γὰρ αὐτῷ τῷ Θησεῖ καὶ ἄλλας εἶναι γυναῖκας τήν τε Ἀμα-
 9 ζῶνα καὶ τὰς τοῦ Μίνως θυγατέρας. τρίτη δ' ἐδικάσθη
 περὶ προεδρίας Ἀλεξάνδρῳ τε τῷ Φιλίππου καὶ Ἀννίβῃ τῷ
 120 Καρχηδονίῳ, καὶ ἔδοξε προέχειν ὁ Ἀλέξανδρος, καὶ θρόνος
 10 αὐτῷ ἐτέθη παρὰ Κῦρον τὸν Πέρσην τὸν πρότερον. τέταρ-
 τοι δὲ ἡμεῖς προσήχθημεν· καὶ ὁ μὲν ἤρετο τί παθόντες

6. λειμῶνος εὐανθοῦς: so in *Ar. Ran.* 373 the Mystae are to advance εἰς τοὺς εὐανθεῖς κόλπους λειμώνων. — τοῖς φρουροῖς καὶ περιπόλοις: *the watch and patrol.* Note the article. — παρ' ὧν: note the relative instead of another demonstrative, although the clause is logically co-ordinate with the preceding. Cf. *Acts* 24, 6–8. — τῶν δικαζομένων . . . τέταρτοι: *fourth on the court docket.*

7. μεμήνοι: note tense and the shift to aorist. — ἀποκτάνοι: 2d aor. is poetic. — ὕστερον: see § 23.

8. τήν τε Ἀμαζῶνα: Antiope or Hippolyte. — τὰς . . . θυγατέρας: i.e. the ill-used Ariadne and her sister, the faithless Phaedra.

9. Ἀλεξάνδρῳ . . . Ἀννίβῃ: in *D. Mort.* 12 Lucian hits Alexander hard, but gives him a first place with Scipio a



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ἔχουσιν, ἀλλ' ἀναφεῖς καὶ ἄσαρκοί εἰσι, μορφήν δὲ καὶ
 ἰδέαν μόνην ἐμφαίνουσι, καὶ ἀσώματοι ὄντες ὁμῶς συνε-
 στᾶσι καὶ κινουῦνται καὶ φρονοῦσι καὶ φωνὴν ἀφιασι, καὶ
 ὅλως ἔοικε γυμνή τις ἢ ψυχὴ αὐτῶν περιπολεῖν τὴν τοῦ
 150 σώματος ὁμοιότητα περικειμένη· εἰ γοῦν μὴ ἄψαιτό τις, οὐκ
 ἂν ἐλέγξειε μὴ εἶναι σῶμα τὸ ὀρώμενον· εἰσὶ γὰρ ὥσπερ
 σκιαὶ ὄρθαι, οὐ μέλαιναί. γηράσκει δὲ οὐδεὶς, ἀλλ' ἐφ' ἧς
 ἂν ἡλικίας ἔλθῃ παραμένει. οὐ μὴν οὐδὲ νύξ παρ' αὐτοῖς
 γίνεται, οὐδὲ ἡμέρα πάνυ λαμπρά· καθάπερ γὰρ τὸ λυκαν-
 155 γὲς ἤδη πρὸς ἔω μηδεπω ἀνατείλαντος ἡλίου, τοιοῦτο φῶς
 ἐπέχει τὴν γῆν. καὶ μέντοι καὶ ὄραν μίαν ἴσασι τοῦ ἔτους·
 αἰὲ γὰρ παρ' αὐτοῖς ἔαρ ἐστὶ καὶ εἷς ἄνεμος παρ' αὐτοῖς
 13 πνεῖ ὁ ζέφυρος. ἢ δὲ χώρα πᾶσι μὲν ἀνθεσι, πᾶσι δὲ
 φυτοῖς ἡμέροις τε καὶ σκιεροῖς τέθηλεν· αἱ μὲν γὰρ ἄμπελοι

12. ἀναφεῖς: *intangible*, see App. —
 ἄσαρκοι: *have no flesh and blood*. In
 the Atharvaveda 4, 34, 2: "Bone-
 less, pure, cleansed by the wind, shin-
 ing, to a shining realm they go." —
 μορφήν δὲ καὶ ἰδέαν: *contour and form*.
 For the connexion between *μορφή* and
κίνησις in the jargon of the schools,
 see *Vit. Auct.* 4. — συνεστᾶσι . . . ἀφι-
 ᾶσι: *have consistence and powers of*
locomotion, of thought, and of articu-
late speech. Cf. Plato *Soph.* 248–250.
 — ἄψαιτο: *grasp at*. Not inconsistent
 with ἀναφεῖς. — μὴ εἶναι: see GMT. 685.
 — ὥσπερ . . . μέλαιναί: *like shadows,*
(but) bolt upright and not black (like
 mere silhouettes). Sbd. reads *ώραῖαι*
 for *όρθαι*. But shadows have their
 vagaries; in Mark Twain's *Follow-*
ing the Equator they are frozen to
 the deck, i.e. οὐκ ὄρθαι! — γηράσκει
 . . . παραμένει: cf. *Od.* 11, 38–43.
 In *Icar.* 28 Lucian makes capital of

this idea: ἀνελογιζόμην . . . πῶς ἐν το-
 σούτῳ χρόνῳ ὁ Ἀπόλλων οὐ φύει πώγωνα.
 — οὐδὲ νύξ: a hit at the description of
 Thule in Antonius Diogenes, see p. 54;
 cf. *Icar.* 28, and possibly also Pindar
Ol. 2, 109–110; no reference to Rev.
 21, 26 or Zech. 14, 7 need be assumed.
 — λυκανγὲς: cf. *Gall.* 33. — αἰ . . .
 ἔαρ: for whole description cf. Pseudo-
 Plato *Axiochus* 13 οὔτε γὰρ χεῖμα σφο-
 δρὸν οὔτε θάλπος ἐγγίγνεται. — ζέφυρος:
 due W. or N.W. wind, and in Homer
 thought of for the Troad as blowing
 raw and stormy from the snows of
 Thrace; but in the Elysian fields (*Od.*
 4, 567–568) and in Alcinous's garden
 in the west (see Perrin on *Od.* 7, 119)
 it blows, as in Italy, grata vice veris
 et Favoni (Horace *Carm.* 1, 4, 1, and
 4, 7, 9). In Athens, too, Lucian would
 have seen on the Tower of the Winds
 Zephyrus floating gently and shower-
 ing flowers.

160 δωδεκαφόροι εἰσὶ καὶ κατὰ μῆνα ἕκαστον καρποφοροῦσι·
 τὰς δὲ ροιάς καὶ τὰς μηλέας καὶ τὴν ἄλλην ὀπώραν ἔλεγον
 μὲν εἶναι τρισκαιδεκαφόρον· ἑνὸς γὰρ μηνὸς τοῦ παρ' αὐ-
 τοῖς Μινώου δις καρποφορεῖ. ἀντὶ δὲ πυροῦ οἱ στάχυνες
 ἄρτον ἔτοιμον ἐπ' ἄκρων φύουσιν ὥσπερ μύκητας. πηγαὶ
 165 δὲ περὶ τὴν πόλιν ὕδατος μὲν πέντε καὶ ἐξήκοντα καὶ τρια-
 κόσiai, μέλιτος δὲ ἄλλαι τοσαῦται, μύρου δὲ πεντακόσiai,
 μικρότεραι μέντοι αὐται· καὶ ποταμοὶ γάλακτος ἑπτὰ καὶ
 14 οἴνου ὀκτώ. τὸ δὲ συμπόσιον ἔξω τῆς πόλεως πεποιήται ἐν
 τῷ Ἡλυσίῳ καλουμένῳ πεδίῳ· λειμῶν δέ ἐστι κάλλιστος
 170 καὶ περὶ αὐτὸν ὕλη παντοία, πυκνή, ἐπισκιάζουσα τοὺς
 κατακειμένους· καὶ στρωμνὴ μὲν ἐκ τῶν ἀνθέων ὑποβέ-
 βληται, διακονοῦνται δὲ καὶ διαφέρουσιν ἕκαστα οἱ ἄνεμοι
 πλὴν γε τοῦ οἴνοχοεῖν· τούτου γὰρ οὐ δέονται, περὶ δὲ τὸ
 συμπόσιον ὑάλινά ἐστι μεγάλα δένδρα τῆς διαυγιστάτης
 175 ὑάλου καὶ καρπὸς ἐστι τῶν δένδρων τούτων ποτήρια παντοῖα
 καὶ τὰς κατασκευὰς καὶ τὰ μεγέθη. ἐπειδὴν οὖν παρὶη τις
 εἰς τὸ συμπόσιον, τρυγήσας ἐν ἧ καὶ δύο τῶν ἐκπωμάτων
 παρατίθεται, τὰ δὲ αὐτίκα οἴνου πλήρη γίγνεται. οὕτω μὲν
 πίνουσιν. ἀντὶ δὲ τῶν στεφάνων αἱ ἀηδόνες καὶ τὰ ἄλλα
 180 μουσικὰ ὄρνεα ἐκ τῶν πλησίου λειμώνων τοῖς στόμασιν
 ἀνθολογοῦντα κατανίφει αὐτοὺς μετ' ᾧδῆς ὑπερπετόμενα.
 καὶ μὴν καὶ μυρίζονται ᾧδε· νεφέλαι πυκναὶ ἀνασπάσασαι

13. δωδεκαφόροι: act. compound vs. pass. ὀκτώφορος borne of eight. Note that the alleged parallel in Rev. 22, 2 (i.e. ποιῶν καρποὺς δώδεκα) coincides verbally only in κατὰ μῆνα ἕκαστον.— ἄρτον ἔτοιμον: still better than the ready-made crops—ἀσπαρτα and ἀνήροτα—in Od. 9, 109. Hans Sachs improves on this again, cf. p. 56.—πηγαί: Lucian makes the most of his calendar: we have three hundred and sixty-five

streams of water and monthly crops of the vines, while the Jewish and Roman weeks (nundinae) respectively are reflected in the seven rivers of milk and the eight of wine. This conception of heaven is as old as the Vedas, see p. 56.

14. τρυγήσας: note the nonchalant technicality of the expression.—κατανίφει: transitive. Cf. Ar. Ach. 138 (sc. ὁ θεός) κατένειψε χιόνι τὴν Θράκην.

μύρον ἐκ τῶν πηγῶν καὶ τοῦ ποταμοῦ καὶ ἐπιστᾶσαι ὑπὲρ
 τὸ συμπόσιον ἡρέμα τῶν ἀνέμων ὑποθλιβόντων ὕουσι λεπτὸν
 15 ὥσπερ δρόσον. ἐπὶ δὲ τῷ δείπνῳ μουσικῇ τε καὶ ᾠδαῖς
 185 σχολάζουσιν· ᾄδεται δὲ αὐτοῖς τὰ τοῦ Ὀμήρου ἔπη μάλι-
 στα· καὶ αὐτὸς γὰρ πάρεστι καὶ συνευωχεῖται αὐτοῖς ὑπὲρ
 τὸν Ὀδυσσεῖα κατακείμενος. οἱ μὲν οὖν χοροὶ ἐκ παίδων
 εἰσὶ καὶ παρθένων· ἐξάρχουσι δὲ καὶ συνάδουσιν Εὐνομός
 190 τε ὁ Λοκρὸς καὶ Ἀρίων ὁ Λέσβιος καὶ Ἀνακρέων καὶ Στησί-
 χορος· καὶ γὰρ τοῦτον παρ' αὐτοῖς ἐθεασάμην, ἤδη τῆς
 Ἑλένης αὐτῷ διηλλαγμένης. ἐπειδὰν δὲ οὗτοι παύσωνται
 ᾄδοντες, δεύτερος χορὸς παρέρχεται ἐκ κύκνων καὶ χελιδό-
 νων καὶ ἀηδόνων. ἐπειδὰν δὲ καὶ οὗτοι ᾄσωσι, τότε ἤδη
 16 πᾶσα ἡ ὕλη ἐπαυλεῖ τῶν ἀνέμων καταρχόντων. μέγιστον
 195 δὲ δὴ πρὸς εὐφροσύνην ἐκείνο ἔχουσι· πηγαί εἰσι δύο παρὰ
 τὸ συμπόσιον, ἡ μὲν γέλωτος, ἡ δὲ ἡδονῆς· ἐκ τούτων ἑκα-
 τέρας πάντες ἐν ἀρχῇ τῆς εὐωχίας πίνουσι καὶ τὸ λοιπὸν
 ἡδόμενοι καὶ γελῶντες διάγουσι.
 17 Βούλομαι δὲ εἰπεῖν καὶ τῶν ἐπισήμων οὕστινας παρ'
 200 αὐτοῖς ἐθεασάμην· πάντας μὲν τοὺς ἡμιθέους καὶ τοὺς ἐπὶ
 Ἴλιον στρατεύσαντας πλήν γε τοῦ Λοκροῦ Αἴαντος· ἐκείνον
 δὲ μόνον ἔφασκον ἐν τῷ τῶν ἀσεβῶν χώρῳ κολάζεσθαι.

— τῶν πηγῶν: *the* (above-mentioned five hundred) *fountains*.

15. ἐπὶ δὲ . . . σχολάζουσιν: cf. Pindar *Fragm.* 106 (Bergk).—Εὐνομός: the musician upon whose cithara a cicada sprang and supplied the deficiency caused by a broken string. Strabo, 6, p. 260, states that at Locri in Italy his statue was shown, τέττιγα ἐπὶ τὴν κιθάραν καθήμενον ἔχων.—Ἀρίων: see *D. Mar.* 8 and *Hdt.* 1, 24.—διηλλαγμένης: i.e. thanks to his palinode, cf. Plato *Phaedr.* 243 A quoting *Fragm.* 32:

οὐκ ἔστ' ἔτυμος λόγος οὗτος,
 οὐδ' ἔβας ἐν νηυσὶν εὐσέλμοις, οὐδ' ἴκεο
 Πέργαμα Τροίας.

—ἐπαυλεῖ κτλ.: *echoes as with the strains of a flute, the winds leading off.*

17. τῶν ἐπισήμων: *the notables*.—τοὺς ἡμιθέους: cf. Plato *Apol.* 28 c τῶν ἡμιθέων ὅσοι ἐν Τροίᾳ τετελευτήκασιν and Hes. *W. & D.* 158 ἀνδρῶν ἡρώων θεῖον γένος, οἱ καλέονται ἡμίθεοι.—ἐκείνον μόνον: as having violated the rights of sanctuary. He was one of the "incurables" (ἀνιάτως ἔχειν), cf. Plato



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τοσοῦτον μετέβαλε τοῦ τρόπου, ὥστε γῆμαι μὲν Λαΐδα τὴν
 ἑταίραν, ὀρχεῖσθαι δὲ πολλάκις ὑπὸ μέθης ἀνιστάμενον καὶ
 παροινεῖν. τῶν δὲ Στωικῶν οὐδεὶς παρῆν· ἔτι γὰρ ἐλέγοντο
 225 ἀναβαίνειν τὸν τῆς ἀρετῆς ὄρθιον λόφον. ἠκούομεν δὲ καὶ
 περὶ Χρυσίππου ὅτι οὐ πρότερον αὐτῷ ἐπιβῆναι τῆς νήσου
 θέμις πρὶν τὸ τέταρτον ἑαυτὸν ἐλλεβορίσῃ. τοὺς δὲ Ἀκα-
 δημαϊκοὺς ἔλεγον ἐθέλειν μὲν ἐλθεῖν, ἐπέχειν δὲ ἔτι καὶ δια-
 σκέπτεσθαι· μηδὲ γὰρ αὐτὸ τοῦτό πω καταλαμβάνειν, εἰ καὶ
 230 νῆσός τις τοιαύτη ἐστίν. ἄλλως τε καὶ τὴν ἐπὶ τοῦ Ῥαδα-
 μάνθου, οἶμαι, κρίσιν ἐδεδοίκεσαν, ἅτε καὶ τὸ κριτήριον
 αὐτοὶ ἀνηρηκότες. πολλοὺς δὲ αὐτῶν ἔφασκον ὀρμηθέντας
 ἀκολουθεῖν τοῖς ἀφικνουμένοις, ὑπὸ νωθείας δὲ ἀπολείπεσθαι
 μὴ καταλαμβάνοντας καὶ ἀναστρέφειν ἐκ μέσης τῆς ὁδοῦ.
 19 οὔτοι μὲν οὖν ἦσαν οἱ ἀξιολογώτατοι τῶν παρόντων. τιμῶσι
 235 δὲ μάλιστα τὸν Ἀχιλλέα καὶ μετὰ τοῦτον Θησέα. περὶ δὲ
 συνουσίας καὶ ἀφροδισίων οὕτω φρονοῦσι· μίσγονται μὲν
 ἀναφανδὸν πάντων ὀρώντων καὶ γυναιξὶ καὶ ἄρρεσι, καὶ
 οὐδαμῶς τοῦτο αἰσχρὸν αὐτοῖς δοκεῖ· μόνος δὲ Σωκράτης

1, 11 ; also Lucian *Symp.* 18, where the jester is brought in between courses and commanded εἰπεῖν τι ἢ πράξαι γελοῖον, ὡς ἔτι μᾶλλον οἱ συμπόται διαχυθεῖεν. — Διογένης: see *Vit. Auct.* 7. — τοσοῦτον μετέβαλε . . . ὥστε γῆμαι: cf. *Athen.* 588 c–e. Lucian, in his post-Menippean pieces, is never tired of holding up to ridicule the preaching and practice of the Cynics. Cf. *Symp.* 12 ff.; *Peregr.* passim; *Pisc.* 45, 48, etc. — τὸν τῆς ἀρετῆς ὄρθιον λόφον: cf. the “Hill Difficulty” in *Hermot.* 2 ἢ δ’ Ἀρετὴ πάνυ πόρρω κατὰ τὸν Ἡσίοδον οἰκεῖ καὶ ἔστιν ὁ οἶμος ἐπ’ αὐτὴν μακρὸς τε καὶ ὄρθιος καὶ τρηχύς. *Hermotimus*, already forty when he began and a student now

these twenty years (not the stripling of Pater’s chapter xxiv in *Marius the Epicurean*) has only reached the foothills. “It will require,” says Lucian, “‘other lives’ for ‘other heights.’” See *Simon.* 58. — Χρυσίππου: see *Vit. Auct.* 21 ff. — τὸ τέταρτον ἑαυτὸν ἐλλεβορίσῃ: *Vit. Auct.* 23 (*τρίς*). — Ἀκαδημαϊκοὺς . . . ἐπέχειν: for the confusion between the Academics proper and the Sceptics, see note on *Vit. Auct.* 27. — μηδέ: for οὐδέ. Cf. *Introd.* 39 (a).

19. Σωκράτης: the repetition of this stock story (see Plato’s *Symposium* 219 b) means just as little serious malice as the classification of Herodotus and Ctesias with other liars in § 31. —

240 διώμνυτο ἢ μὴν καθαρῶς πλησιάζειν τοῖς νέοις· καὶ μέν-
 τοι πάντες αὐτοῦ ἐπιορκεῖν κατεγίνωσκον· πολλάκις γοῦν ὁ
 μὲν Ἰάκινθος ἢ ὁ Νάρκισσος ὠμολόγουν, ἐκεῖνος δὲ ἠρ-
 νεῖτο. αἱ δὲ γυναῖκές εἰσι πᾶσι κοιναὶ καὶ οὐδεὶς φθονεῖ
 τῷ πλησίον, ἀλλ' εἰσὶ περὶ τοῦτο μάλιστα Πλατωνικώτατοι·
 245 καὶ οἱ παῖδες δὲ παρέχουσι τοῖς βουλομένοις οὐδὲν ἀντι-
 λέγοντες.

20 Οὕπω δὲ δύο ἢ τρεῖς ἡμέραι διεληλύθεσαν, καὶ προσελθὼν
 ἐγὼ Ἰομήρῳ τῷ ποιητῇ, σχολῆς οὔσης ἀμφοῖν, τά τε ἄλλα
 ἐπυνθανόμην καὶ ὅθεν εἶη, λέγων τοῦτο μάλιστα παρ' ἡμῖν
 250 εἰσέτι νῦν ζητεῖσθαι. ὁ δὲ οὐδ' αὐτὸς μὲν ἀγνοεῖν ἔφασκεν
 ὡς οἱ μὲν Χίον, οἱ δὲ Σμυρναῖον, πολλοὶ δὲ καὶ Κολοφώνιον
 αὐτὸν νομίζουσιν. εἶναι μέντοι γε ἔλεγε Βαβυλώνιος, καὶ
 παρά γε τοῖς πολίταις οὐχ Ἰομηρος, ἀλλὰ Τιγράνης καλεῖ-
 σθαι· ὕστερον δὲ ὀμηρεύσας παρὰ τοῖς Ἑλλησιν ἀλλάξαι
 255 τὴν προσηγορίαν. ἔτι δὲ καὶ περὶ τῶν ἀθετουμένων στίχων
 ἐπηρώτων, εἰ ὑπ' ἐκείνου εἰσὶν ἐγγεγραμμένοι. καὶ ὅς
 ἔφασκε πάντας αὐτοῦ εἶναι. κατεγίνωσκον οὖν τῶν ἀμφὶ
 τὸν Ζηνό^δοτον καὶ Ἀρίσταρχον γραμματικῶν πολλὴν τὴν
 ψυχρολογίαν. ἐπεὶ δὲ ταῦτα ἱκανῶς ἀπεκρίνατο, πάλιν αὐτὸν
 260 ἠρώτων τί δὴ ποτε ἀπὸ τῆς Μήνιδος τὴν ἀρχὴν ἐποιήσατο·

Πλατωνικώτατοι: the allusion is to
Rep. 5, e.g. 468 b and c.

20. Οὕπω . . . διεληλύθεσαν, καὶ
 . . . : parataxis. Cf. *Introd.* 28 and
Somn. 1 and 3. — τά τε ἄλλα . . . εἰσέτι
 νῦν: the "Homeric Question" was al-
 ready an old story by Lucian's time. —
 οἱ μὲν Χίον κτλ.: Lucian apparently
 follows the epigram of Antipater of
 Sidon (see Jebb's *Homer*, p. 87):

οἱ μὲν σευ Κολοφῶνα τιθηνήπειραν, Ἰομηρε,
 οἱ δὲ καλὰν Σμύρναν, οἱ δ' ἐνέπουσι
 Χίον.

He mentions more of the conventional
 names, *Encom. Demosth.* 9. — Βαβυλώ-
 νιος: in *Gall.* 17 we learn from the
 cock (Pythagoras) that Homer was a
 Bactrian camel at the time of the Tro-
 jan war. — ἀθετουμένων: *rejected* as
 spurious: see Jebb's *Homer*, p. 94, note
 2. — ἀμφὶ τὸν Ζηνόδοτον καὶ Ἀρίσταρ-
 χον: for the Alexandrine recensions
 (*διορθώσεις*) by Zenodotus (first libra-
 rian at Alexandria, 280 B.C.) and
 Aristarchus (flor. ca. 160 B.C., cf. Lu-
 cian *Jud. Vocal.* 1 and 8) see Jebb's

καὶ ὃς εἶπεν οὕτως ἐπελθεῖν αὐτῷ μηδὲν ἐπιτηδεύσαντι. καὶ μὴν κακείνο ἐπεθύμουν εἰδέναι, εἰ προτέραν ἔγραψε τὴν Ὀδύσειαν τῆς Ἰλιάδος, ὡς οἱ πολλοὶ φασιν· ὃ δὲ ἤρνεῖτο. ὅτι μὲν γὰρ οὐδὲ τυφλὸς ἦν, ὃ καὶ αὐτὸ περὶ αὐτοῦ λέγουσιν, 265 αὐτίκα ἠπιστάμην· ἑώρα γάρ, ὥστε οὐδὲ πυνθάνεσθαι ἐδεόμην. πολλάκις δὲ καὶ ἄλλοτε τοῦτο ἐποίουν, εἴ ποτε αὐτὸν σχολὴν ἄγοντα ἑώρων· προσιῶν γάρ τι ἐπυνθανόμην αὐτοῦ, καὶ ὃς προθύμως πάλιν ἀπεκρίνατο, καὶ μάλιστα μετὰ τὴν δίκην, ἐπειδὴ ἐκράτησεν· ἦν γάρ τις γραφὴ κατ' αὐτοῦ 270 ἐπενηνεγμένη ὑβρεως ὑπὸ Θερσίτου ἐφ' οἷς αὐτὸν ἐν τῇ ποιήσει ἔσκωψε, καὶ ἐνίκησεν Ὀμηρος Ὀδυσσεώς συναγο- 21 ρεύοντος. κατὰ δὲ τοὺς αὐτοὺς χρόνους ἀφίκετο καὶ Πυθαγόρας ὁ Σάμιος ἑπτάκις ἀλλαγείς καὶ ἐν τοσοῦτοις ζώοις βιοτεύσας καὶ ἐκτελέσας τῆς ψυχῆς τὰς περιόδους. ἦν δὲ 275 χρυσοῦς ὄλον τὸ δεξιὸν ἡμίτομον. καὶ ἐκρίθη μὲν συμπολιτεύσασθαι αὐτοῖς, ἐνεδοιάζετο δὲ ἔτι πότερον Πυθαγόραν ἢ Εὐφορβὸν χρῆ αὐτὸν ὀνομάζειν. ὁ μέντοι Ἐμπεδοκλῆς ἦλθε μὲν καὶ οὗτος, περίεφθος καὶ τὸ σῶμα ὄλον ὠπτημένος· οὐ μὴν παρεδέχθη καίτοι πολλὰ ἰκετεύων.

Homer, 92, 93. — μηδὲν ἐπιτηδεύσαντι: cf. *Introd.* 39 (e). — προτέραν: Lucian ignores the Chorizontes (*Jebb* p. 103). — ἑώρα: *he was using his eyes*; cf. ὄρα A 25. For the emendation to ἑώρων see *App.* — καὶ ὃς: L. & S. s. v. Cf. § 20, line 256. — δίκην . . . γραφὴ ὑβρεως: cf. *Dem.* 524, 22 γραφὴν ὑβρεως (*criminal prosecution for assault*) καὶ δίκην κακηγορίας (*action for defamation*) ἰδίαν φεύξεται. — Ὀδυσσεώς: the *shifty* (πολύτροπος) Odysseus was cut out for a criminal lawyer.

21. κατὰ τοὺς αὐτοὺς χρόνους: i. e. (roughly speaking) seven hundred years from Pythagoras to Lucian. —

ἑπτάκις . . . περιόδους: calculated on the basis of *Plato Rep.* 615 A τοῦτο δ' εἶναι κατὰ ἑκατονταετηρίδα ἐκάστην, ὡς βίου ὄντος τοσοῦτου τοῦ ἀνθρώπινου. In *Gall.* 17 ff. the chronology of his transmigrations is not reckoned so carefully: after six human incarnations he becomes a horse, a jackdaw, a frog, then ἄλλα μυρία, and finally time and again a cock. — ὄλον τὸ δεξιὸν ἡμίτομον: his golden thigh (cf. *Vit. Auct.* 6) and accrued interest. — ἐνεδοιάζετο: in *Gall.* 20 he prefers the "rooster" avatar. — Ἐμπεδοκλῆς . . . ὠπτημένος: cf. *D. Mort.* 20, 4; *Peregr.* 1; *Pisc.* 2. — καίτοι: for καίπερ. *Introd.* 27.



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Θησεύς τε καὶ Ἀχιλλεύς καὶ Αἴας ὁ Τελαμώνιος ἤδη σωφρο-
 300 νῶν· καὶ συμμίζαντες ἐμάχοντο καὶ ἐνίκησαν οἱ ἥρωες
 Ἀχιλλέως τὰ πλείστα κατορθώσαντος. ἠρίστευσε δὲ καὶ
 Σωκράτης ἐπὶ τῷ δεξιῷ ταχθεὶς πολὺ μᾶλλον ἢ ὅτε ζῶν ἐπὶ
 Δηλίῳ ἐμάχετο. προσιόντων γὰρ τῶν πολεμίων οὐκ ἔφυγε
 καὶ τὸ πρόσωπον ἄτρεπτος ἦν· ἐφ' οἷς καὶ ὕστερον ἐξη-
 305 ρέθη αὐτῷ ἀριστεῖον, καλός τε καὶ μέγιστος παράδεισος ἐν
 τῷ προαστείῳ, ἔνθα καὶ συγκαλῶν τοὺς ἐταίρους διελέγετο
 24 Νεκρακαδημίαν τὸν τόπον προσαγορεύσας. συλλαβόντες
 οὖν τοὺς νενικημένους καὶ δήσαντες αὐθις ἀπέπεμψαν ἔτι
 μᾶλλον κολασθησομένους. ἔγραψε δὲ καὶ ταύτην τὴν μά-
 310 χην Ὅμηρος καὶ ἀπιόντι μοι ἔδωκε τὰ βιβλία κομίζειν τοῖς
 παρ' ἡμῖν ἀνθρώποις· ἀλλ' ὕστερον καὶ ταῦτα μετὰ τῶν
 ἄλλων ἀπωλέσαμεν. ἦν δὲ ἡ ἀρχὴ τοῦ ποιήματος αὕτη,

νῦν δέ μοι ἔννεπε, Μοῦσα, μάχην νεκύων ἠρώων.

τότε δ' οὖν κυάμους ἐψήσαντες, ὥσπερ παρ' αὐτοῖς νόμος.
 315 ἐπειδὰν τὸν πόλεμον κατορθώσωσιν, εἰστιῶντο τὰ ἐπινίκια
 καὶ ἐορτὴν μεγάλην ἤγουν· μόνος δὲ ταύτης οὐ μετείχε
 Πυθαγόρας, ἀλλ' ἄσιτος πόρρω ἐκαθέζετο μυσαττόμενος τὴν
 κναμοφαγίαν.

25 Ἦδη δὲ μηνῶν ἕξ διεληλυθότων περὶ μεσοῦντα τὸν ἔβδο-
 320 μον νεώτερα συνίστατο πράγματα· ὁ Κινύρας ὁ τοῦ Σκινθά-
 ρου παῖς μέγας τε ὦν καὶ καλὸς ἦρα πολὺν χρόνον ἤδη τῆς
 Ἑλένης, καὶ αὕτη δὲ οὐκ ἀφανῆς ἦν ἐπιμανῶς ἀγαπῶσα τὸν

ἤδη σωφρονῶν: see § 7. — τὰ πλείστα
 κατορθώσαντος: cf. *Il.* 1, 165–166 ἀλλὰ
 τὸ μὲν πλεῖον πολυάικος πολέμοιο | χεῖρες ἐμαὶ
 διέπουσ'. — ἠρίστευσε: cf. Plato *Symp.*
 221 A B. Lucian, as usual, outdoes
 his original. — Νεκρακαδημίαν: Socra-
 tes (not Plato, see § 17) is head master of
 this *Deadhead Academy* — tuition free.

24. καὶ ταύτην: i.e. as well as those
 in the *Iliad*. — ἀπωλέσαμεν: see § 47.
 — νῦν δέ μοι κτλ.: parody on *Od.* 1, 1:
 Sing to me, Muse, now sing of the combat of
 corpses heroic.

— μυσαττόμενος: cf. *Vit. Auct.* 6. —
 τὴν κναμοφαγίαν: this bean-baiting.

25. νεώτερα πράγματα: novae res,

νεανίσκον· πολλάκις γοῦν καὶ διένευον ἀλλήλοις ἐν τῷ συμ-
 ποσίῳ καὶ προὔπινον καὶ μόνοι ἐξανιστάμενοι ἐπλανῶντο
 325 περὶ τὴν ὕλην. καὶ δὴ ποτε ὑπὸ ἔρωτος καὶ ἀμηχανίας
 ἐβουλεύσατο ὁ Κινύρας ἀρπάσας τὴν Ἑλένην φυγεῖν.
 ἔδοκει δὲ κακείνη ταῦτα, οἴχεσθαι ἀπιόντας ἔς τινα τῶν
 ἐπικειμένων νήσων, ἧτοι ἐς τὴν Φελλῶ ἢ ἐς τὴν Τυρόεσσαν.
 συνωμότας δὲ πάλαι προσειλήφεσαν τρεῖς τῶν ἐταίρων τῶν
 330 ἐμῶν τοὺς θρασυτάτους. τῷ μέντοι πατρὶ ταῦτα οὐκ ἐμή-
 νυσεν· ἠπίστατο γὰρ ὑπ' αὐτοῦ κωλυθησόμενος. ὡς δὲ
 ἔδοκει αὐτοῖς, ἐτέλουν τὴν ἐπιβουλήν. καὶ ἐπειδὴ νύξ
 ἐγένετο — ἐγὼ μὲν οὐ παρήμην· ἐτύγχανον γὰρ ἐν τῷ συμ-
 ποσίῳ κοιμώμενος — οἱ δὲ λαθόντες τοὺς ἄλλους ἀναλα-
 26
 335 βόντες τὴν Ἑλένην ὑπὸ σπουδῆς ἀνήχθησαν. περὶ δὲ τὸ
 μεσονύκτιον ἀνεγρόμενος ὁ Μενέλεως ἐπεὶ ἔμαθε τὴν εὐνήν
 κενὴν τῆς γυναικός, βοήν τε ἴστη καὶ τὸν ἀδελφὸν παρα-
 λαβὼν ἦει πρὸς τὸν βασιλέα τὸν Ῥαδάμανθυν. ἡμέρας δὲ
 ὑποφαινούσης ἔλεγον οἱ σκοποὶ καθορᾶν τὴν ναῦν οὐ πολὺ
 340 ἀπέχουσαν· οὕτω δὲ ἐμβιβάσας ὁ Ῥαδάμανθυς πεντήκοντα
 τῶν ἠρώων εἰς ναῦν μονόξυλον ἀσφοδελίην παρήγγειλε
 διώκειν· οἱ δὲ ὑπὸ προθυμίας ἐλαύνοντες περὶ μεσημβρίαν
 καταλαμβάνουσιν αὐτοὺς ἄρτι ἐς τὸν γαλακτώδη ὠκεανὸν
 ἐμβαίνοντας πλησίον τῆς Τυροέσσης· παρὰ τοσοῦτον ἦλθον
 345 διαδρᾶναι· καὶ ἀναδησάμενοι τὴν ναῦν ἀλύσει ῥοδίνῃ κατέ-
 πλεον. ἡ μὲν οὖν Ἑλένη ἐδάκρυνε τε καὶ ἠσχύνετο καὶ ἐνε-
 καλύπτετο, τοὺς δὲ ἀμφὶ τὸν Κινύραν ἀνακρίνας πρότερον

cf. L. & S. — ἐπικειμένων: *adjacent*.
 The *Isle of Cork* in § 5 was described
 as *πόρρωθεν* and the *Isle of Cheesea* (§ 3)
 was more distant. — παρήμην: see In-
 trod. 18 (b). Cf. Schmid, I, 231.

26. κενήν: see Introd. 23 (b). —
 βοήν ἴστη: Menelaus (*βοήν, ἀγαθός*) had
 not yet acquired the Hades hoarse-

ness. — ἀδελφόν: Agamemnon returns
 his brother's devotion (*Il.* 2, 409). —
 — μονόξυλον ἀσφοδελίην: a dug-out
 (cf. Xen. *Anab.* 5, 4, 11) made from a
 single trunk of asphodel. The aspho-
 del plants are here good-sized trees; so
 in the *Isle of Dreams* (§ 38) the pop-
 pies are tall trees. — κατέπλεον: sailed

ὁ Ῥαδάμανθους, εἴ τινες καὶ ἄλλοι αὐτοῖς συνίσασιν, ὡς οὐδένα εἶπον, ἐκ τῶν αἰδοίων δήσας ἀπέπεμψεν ἐς τὸν τῶν
 27
 350 ἀσεβῶν χῶρον μαλάχη πρότερον μαστιγωθέντας. ἐψηφίσαντο δὲ καὶ ἡμᾶς ἐμπροθέσμους ἐκπέμπειν ἐκ τῆς νήσου τὴν ἐπιούσαν ἡμέραν μόνην ἐπιμείναντας. ἐνταῦθα δὲ ἐγὼ ἐποτνιώμην τε καὶ ἐδάκρυον οἷα ἔμελλον ἀγαθὰ καταλιπὼν αὐθις πλανηθήσεσθαι. αὐτοὶ μέντοι παρεμυθοῦντο λέγοντες
 355 οὐ πολλῶν ἐτῶν ἀφίξεσθαι πάλιν ὡς αὐτούς, καί μοι ἤδη θρόνον τε καὶ κλισίαν ἐς τοῦπιόν ἐπεδείκνυσαν πλησίον τῶν ἀρίστων. ἐγὼ δὲ προσελθὼν τῷ Ῥαδαμάνθουι πολλὰ ἰκέτευον εἰπεῖν τὰ μέλλοντα καὶ ὑποδείξαι μοι τὸν πλοῦν. ὁ δὲ ἔφασκεν ἀφίξεσθαι μὲν ἐς τὴν πατρίδα πολλὰ πρότερον
 360 πλανηθέντα καὶ κινδυνεύσαντα, τὸν δὲ χρόνον οὐκέτι τῆς ἐπανόδου προσθεῖναι ἠθέλησεν· ἀλλὰ δὴ καὶ δεικνὺς τὰς πλησίον νήσους—ἐφαίνοντο δὲ πέντε τὸν ἀριθμόν, ἄλλη δὲ ἕκτη πόρρωθεν—ταύτας μὲν εἶναι ἔφασκε τὰς τῶν ἀσεβῶν, τὰς πλησίον, Ἄφ' ὧν, ἔφη, ἤδη τὸ πολὺ πῦρ ὀρᾶς καιόμενον,
 365 ἕκτη δὲ ἐκείνη τῶν ὀνειρών ἡ πόλις· μετὰ ταύτην δὲ ἡ τῆς Καλυψοῦς νῆσος, ἀλλ' οὐδέπω σοι φαίνεται. ἐπειδὴν δὲ ταύτας παραπλεύσης, τότε δὴ ἀφίξῃ ἐς τὴν μεγάλην ἠπειρον τὴν ἐναντίαν τῇ ὑφ' ὑμῶν κατοικουμένην· ἐνταῦθα δὴ πολλὰ παθῶν καὶ ποικίλα ἔθνη διελθὼν καὶ ἀνθρώποις ἀμίκτοις

home.—μαλάχη: the mallow was not normally prescribed for external use, but cf. *Fugit.* 33.

27. ἐμπροθέσμους: only six and a half of the seven months allowed (see § 25) had elapsed.—ἐποτνιώμην: late Greek, but see L. & S.—αὐτοί: (they) personally. But both here and in § 12 nearly equivalent to a personal pronoun.—οὐ πολλῶν ἐτῶν: Lucian was no longer young (Bolderman, *Stud. Lucian.* p. 134).—θρόνον τε καὶ κλισίαν: the

θρόνος by way of προεδρία at the Olympic Ecclesia and a dining-couch (κλισία) at the celestial Symposium.—τὰ μέλλοντα: still in parody of the *Odyssey*, cf. Circe's instructions *Od.* 12, 37 ff.—ἠπειρον τὴν ἐναντίαν: called (§ 47) τὴν ἀντιπέραν. Sometimes vaguely described as the Island of Atlantis. For the continent "outside this world (i.e. Europe, Asia, and Libya)," cf. *Aelian Var. Hist.* 3, 18.—ἀμίκτοις: unsociable. Cf. *Eur. Cycl.* 429 ἀμικτον ἄνδρα.



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395 ζοφερός καὶ ὀμιχλώδης, καὶ κατέσταζεν ἐξ αὐτοῦ δρόσος
 πιπτίνη· ἠκούομεν δὲ καὶ μαστίγων ψόφον καὶ οἰμωγὴν
 30 ἀνθρώπων πολλῶν. ταῖς μὲν οὖν ἄλλαις οὐ προσέσχομεν,
 ἣ δὲ ἐπέβημεν, τοιάδε ἦν· κύκλω μὲν πᾶσα κρημνώδης καὶ
 ἀπόξυρος, πέτραις καὶ τραχῶσι κατεσκληκυῖα, δένδρον δ'
 400 οὐδὲν οὐδὲ ὕδωρ ἐνῆν· ἀνερπύσαντες δὲ ὅμως κατὰ τοὺς
 κρημνοὺς προήειμεν διὰ τινος ἀκανθώδους καὶ σκολόπων
 μεστής ἀτραποῦ, πολλὴν ἀμορφίαν τῆς χώρας ἐχούσης.
 ἐλθόντες δὲ ἐπὶ τὴν εἰρκτὴν καὶ τὸ Κολαστήριον πρῶτα μὲν
 τὴν φύσιν τοῦ τόπου ἐθαυμάζομεν· τὸ μὲν γὰρ ἔδαφος αὐτὸ
 405 μαχαίραις καὶ σκόλοψι πάντα ἐξηνθήκει, κύκλω δὲ ποταμοὶ
 περιέρρεον, ὃ μὲν βορβόρου, ὃ δὲ δεύτερος αἵματος, ὃ δὲ
 ἔνδον πυρός, πάνυ μέγας οὗτος καὶ ἀπέρατος, καὶ ἔρρει
 ὥσπερ ὕδωρ καὶ ἐκυματοῦτο ὥσπερ θάλαττα, καὶ ἰχθῦς δὲ
 εἶχε πολλούς, τοὺς μὲν δαλοῖς προσεικίτας, τοὺς δὲ μικροὺς
 410 ἀνθραξι πεπυρωμένοις, ἐκάλουν δὲ αὐτοὺς λυχνίσκους.
 31 εἴσοδος δὲ μία στενὴ διὰ πάντων ἦν, καὶ πυλωρὸς ἐφειστή-
 κει Τίμων ὁ Ἀθηναῖος. παρελθόντες δὲ ὅμως τοῦ Ναυπλίου
 καθηγουμένου ἐωρῶμεν κολαζομένους πολλοὺς μὲν βασιλέας,
 πολλοὺς δὲ καὶ ἰδιώτας, ὧν ἐνίους καὶ ἐγνωρίζομεν· εἶδομεν

30. ἣ δὲ: sc. νήσω. — τραχῶσι: stony tracts. Cf. *Tox.* 49 μέχρι τοῦ τραχῶνος νέμειν. — κατὰ τοὺς κρημνοὺς: at the crags. — ἀκανθώδους . . . ἀτραποῦ: cf. Plato *Rep.* 616 A, where the fiery demons card Ardiaeus and the other sinners on the thorn-bushes by the wayside: εἰλκον παρὰ τὴν ὁδὸν ἐκτὸς ἐπ' ἀσπαλάθων κνάπτοντες. Cf. the context in the *Republic* l.c., and also the *Phaedo*, for the physical geography of the Greek hell. — Κολαστήριον: Lucian gives with much relish the stock description of this House of Correction in *Men.* 14, μαστίγων τε γὰρ ὁμοῦ ψόφος

ἠκούετο καὶ οἰμωγὴ τῶν ἐπὶ τοῦ πυρός ὀπτωμένων καὶ στρέβλαι καὶ κύφωες καὶ τρόχοι, καὶ ἡ Χίμαιρα ἐσπάραττε καὶ ὁ Κέρβερος ἐδάρδαπτεν κτλ. — ἐξηνθήκει: was in full bloom. The plpf. (see Chabert p. 188; cf. Schmid, I, 240) is redundant, as the present itself denotes a state. In *Pisc.* 6 the verb is constr. with cogn. acc. — ὃ μὲν βορβόρου: cf. Plato *Phaedo* c. 60. — λυχνίσκους: lampkins.

31. Τίμων: see Lucian's dialogue *Timon* for the previous career of this human Cerberus. — ὅμως: i.e. even with a gatekeeper like that! — ἐγνωρίζομεν:

415 δὲ καὶ τὸν Κινύραν καπνῶ ὑποτυφόμενον ἐκ τῶν αἰδοίων ἀπηρτημένον. προσετίθεσαν δὲ οἱ περιηγηταὶ καὶ τοὺς ἐκάστων βίους καὶ τὰς αἰτίας ἐφ' αἷς κολάζονται· καὶ μεγίστας ἀπασῶν τιμωρίας ὑπέμενον οἱ ψευσάμενοί τι παρὰ τὸν βίον καὶ οἱ μὴ τὰληθῆ συγγεγραφότες, ἐν οἷς καὶ Κτησίας
 420 ὁ Κνίδιος ἦν καὶ Ἡρόδοτος καὶ ἄλλοι πολλοί. τούτους οὖν ὁρῶν ἐγὼ χρηστὰς εἶχον εἰς τοῦπιόν τὰς ἐλπίδας· οὐδὲν γὰρ
 32 ἐμαυτῶ ψεῦδος εἰπόντι συνηπιστάμην. ταχέως δ' οὖν ἀναστρέψας ἐπὶ τὴν ναῦν—οὐδὲ γὰρ ἡδυνάμην φέρειν τὴν ὄψιν—ἀσπασάμενος τὸν Ναύπλιον ἀπέπλευσα· καὶ μετ' ὀλίγον
 425 ἐφαίνετο πλησίον ἢ τῶν ὀνείρων νῆσος, ἀμυδρὰ καὶ ἀσαφῆς ἰδεῖν· ἔπασχε δὲ καὶ αὐτὴ τοῖς ὀνείροις τι παραπλήσιον· ὑπεχώρει γὰρ προσιόντων ἡμῶν καὶ ὑπέφευγε καὶ πορρωτέρω ὑπέβαινε. καταλαβόντες δέ ποτε αὐτὴν καὶ ἐσπλεύσαντες ἐς τὸν Ὑπνου Λιμένα προσαγορευόμενον πλησίον
 430 τῶν πυλῶν τῶν ἐλεφαντίνων, ἧ τὸ τοῦ Ἀλεκτρυόνοσ ἱερόν ἐστι, περὶ δείλην ὄψιαν ἀπεβαίνομεν, παρελθόντες δὲ ἐς τὴν πόλιν πολλοὺς ὀνείρους καὶ ποικίλους ἐωρῶμεν. πρῶτον δὲ βούλομαι περὶ τῆσ πόλεωσ εἰπεῖν, ἐπεὶ μηδὲ ἄλλω τινὶ γέγραπται περὶ αὐτῆσ, ὃσ δὲ καὶ μόνος ἐπεμνήσθη Ὅμηροσ,
 33 οὐ πάνυ ἀκριβῶσ συνέγραψε. κύκλω μὲν περὶ πᾶσαν αὐτὴν
 435

see details in *Men.* l.c. and cf. the account of the tyrant Ardiaeus recognized by Er (Plato *Rep.* 615 c); so Dante, (*Inferno*, passim), pays off many an old score. —οἱ περιηγηταί: for these local ciceroni see *Char.* 22 and 1 (note) and *Philops.* 4. —τὰς αἰτίας κτλ.: so the demons, *Rep.* 616 A, announced ὧν ἕνεκά τε καὶ εἰς ὃ τι ἐμπεσοῦμενοι ἀγοιντο. —οἱ ψευσάμενοι: in A 2–4 Lucian gives his views on lying historians, citing Odysseus as the very father and teacher of lies.

32. Ὑπνου Λιμένα: *Sleephaven.* —

τῶν ἐλεφαντίνων: note the particularizing order. Lucian wishes to be perfectly fair, i.e. *not* the gates of horn (*Od.* 19, 562). — τὸ τοῦ Ἀλεκτρυόνοσ ἱερόν: *St. Rooster's.* The cock, as we learn from Lucian's Ἀλεκτρυών (20), was no mean bird. He was the favorite avatar of Pythagoras, and Socrates (*Phaedo* sub fin.), passing to the bright dawn—or the dreamless sleep—of eternity, bids offer a cock to Asklepius. —ἐπεὶ μηδὲ: for οὐδέ. See *Introd.* 39 (c).

ὕλη ἀνέστηκε, τὰ δένδρα δέ ἐστι μήκωνες ὑψηλαὶ καὶ μαν-
 δραγόραι καὶ ἐπ' αὐτῶν πολὺ τι πλῆθος νυκτερίδων· τοῦτο
 γὰρ μόνον ἐν τῇ νήσῳ γίνεται ὄρνεον. ποταμὸς δὲ πα-
 ραρρεῖ πλησίον ὁ ὑπ' αὐτῶν καλούμενος Νυκτίπορος, καὶ
 440 πηγαὶ δύο παρὰ τὰς πύλας· ὀνόματα καὶ ταύταις, τῇ μὲν
 Νήγρετος, τῇ δὲ Παννυχία. ὁ περίβολος δὲ τῆς πόλεως
 ὑψηλός τε καὶ ποικίλος, ἱριδι τὴν χροάν ὁμοιότατος. πύλαι
 μέντοι ἔπεισιν οὐ δύο, καθάπερ Ὅμηρος εἶρηκεν, ἀλλὰ τέτ-
 τρες, δύο μὲν πρὸς τὸ τῆς Βλακείας πεδίου ἀποβλέπουσαι,
 445 ἡ μὲν σιδηρᾶ, ἡ δὲ ἐκ κεράμου πεποιημένη, καθ' ἃς ἐλέγοντο
 ἀποδημεῖν αὐτῶν οἳ τε φοβεροὶ καὶ φονικοὶ καὶ ἀπηνεῖς,
 δύο δὲ πρὸς τὸν λιμένα καὶ τὴν θάλατταν, ἡ μὲν κερατίνη,
 καθ' ἣν ἡμεῖς παρήλθομεν, ἡ δὲ ἐλεφαντίνη. εἰσιόντι δὲ ἐς
 τὴν πόλιν ἐν δεξιᾷ μὲν ἐστι τὸ Νυκτῶον· σέβουσι γὰρ θεῶν
 450 ταύτην μάλιστα καὶ τὸν Ἀλεκτρύονα· ἐκείνῳ δὲ πλησίον τοῦ
 λιμένος τὸ ἱερὸν πεποιήται. ἐν ἀριστερᾷ δὲ τὰ τοῦ Ὑπνου
 βασίλεια. οὗτος γὰρ δὴ ἄρχει παρ' αὐτοῖς σατράπας δύο
 καὶ ὑπάρχους πεποιημένος, Ταραξίωνά τε τὸν Ματαιογένους
 καὶ Πλουτοκλέα τὸν Φαντασίωνος. ἐν μέσῃ δὲ τῇ ἀγορᾷ
 455 πηγὴ τίς ἐστίν, ἣν καλοῦσι Καρεῶτιν· καὶ πλησίον ναοὶ
 δύο, Ἀπάτης καὶ Ἀληθείας· ἔνθα καὶ τὸ ἄδυτόν ἐστιν αὐτοῖς

33. μήκωνες: (μήκωνος) ὄπιον is *opium*. For this and *μανδραγόραι* cf. Shakspeare, *Othello*, iii, 3 (cited by Jerram): "Not poppy, nor mandragora . . . shall ever medicine thee to that sweet sleep." — **ὄρνεον:** the reversible bat — now mouse, now bird — was a time-honored zoölogical illustration. — **Νυκτίπορος:** *Noxford*. For accent cf. *Βόσπορος* (*Oxford*) and *ναυσίπορος*. — **Νήγρετος:** *Never-stir*. — **Παννυχία:** *Make-a-night-of-it*. — **Βλακείας:** *Sloth-shire*. — **ἡ μὲν σιδηρᾶ:** the "golden gates" (*Gall.* 6)

are not provided for here. — **καθ' ἣν ἡμεῖς:** to reiterate the veracity of his tales. Cf. the Homeric (*Od.* 19, 562 ff.) play upon *κέρας* — *κραίνω* and *ἐλέφας* — *ἐλεφαίρομαι*,

*οἳ δὲ διὰ ξεστῶν κεράων ἔλθωσι θύραζε,
 οἳ ῥ' ἔτυμα κραίνουσι, βρότων ὅτε κέν τις
 ἴδῃται.*

— **Νυκτῶον:** *Noctem*, vid. supra on §22. — **Ταραξίωνα:** these thinly disguised derivatives are like the tags in *Pilgrim's Progress* ("Mr. Ready-to-halt")



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480 με, ὡς τὰ πρῶτα ἐξέπλευσα παρὰ σοῦ τὴν σχεδίαν κατα-
 σκευασάμενος, ναυαγία χρησάμενον μόλις ὑπὸ Λευκοθέας
 διασωθῆναι εἰς τὴν τῶν Φαιάκων χώραν, ὑφ' ὧν ἐς τὴν
 οἰκίαν ἀποπεμφθεὶς κατέλαβον πολλοὺς τῆς γυναικὸς μνη-
 στηρας ἐν τοῖς ἡμετέροις τρυφῶντας· ἀποκτείνας δὲ ἅπαν-
 485 τας ὑπὸ Τηλεγόνου ὕστερον τοῦ ἐκ Κίρκης μοι γενομένου
 ἀνηρέθην, καὶ νῦν εἶμι ἐν τῇ Μακάρων νήσῳ πάνυ μετανοῶν
 ἐπὶ τῷ καταλιπεῖν τὴν παρὰ σοὶ δίαιταν καὶ τὴν ὑπὸ σοῦ
 προτεινομένην ἀθανασία. ἦν οὖν καιροῦ λάβωμαι, ἀπο-
 δρὰς ἀφίξομαι πρὸς σέ." ταῦτα μὲν ἐδήλου ἢ ἐπιστολή,
 36
 490 καὶ περὶ ἡμῶν, ὅπως ξενισθῶμεν. ἐγὼ δὲ προελθὼν ὀλίγον
 ἀπὸ τῆς θαλάττης εὔρον τὸ σπήλαιον τοιοῦτον οἶον Ὅμηρος
 εἶπε, καὶ αὐτὴν ταλασιουργοῦσαν. ὡς δὲ τὴν ἐπιστολὴν
 ἔλαβε καὶ ἐπελέξατο, πρῶτα μὲν ἐπὶ πολὺ ἐδάκρυνεν, ἔπειτα
 δὲ παρεκάλει ἡμᾶς ἐπὶ ξενία καὶ εἰστία λαμπρῶς καὶ περὶ
 495 τοῦ Ὀδυσσεύως ἐπυνθάνετο καὶ περὶ τῆς Πηνελόπης, ὅποια
 τε εἶη τὴν ὄψιν καὶ εἰ σώφρων, καθάπερ Ὀδυσσεὺς πάλαι
 περὶ αὐτῆς ἐκόμπαζε· καὶ ἡμεῖς τοιαῦτα ἀπεκρινάμεθα ἐξ
 ὧν εἰκάζομεν εὐφρανεῖσθαι αὐτήν. τότε μὲν οὖν ἀπελθόντες
 37
 500 ἐπὶ ναῦν πλησίον ἐπὶ τῆς ἠϊόνος ἐκοιμήθημεν. ἔωθεν δὲ
 ἀνηγόμεθα σφοδρότερον κατιόντος τοῦ πνεύματος· καὶ δὴ
 χειμασθέντες ἡμέρας δύο τῇ τρίτῃ περιπίπτομεν τοῖς Κολο-
 κυνθοπειραταῖς. ἄνθρωποι δὲ εἰσιν οὗτοι ἄγριοι ἐκ τῶν
 πλησίον νήσων ληστεύοντες τοὺς παραπλέοντας. τὰ πλοῖα
 δὲ ἔχουσι μεγάλα κολοκύνθινα τὸ μῆκος πήχεων ἐξήκοντα·
 505 ἐπειδὰν γὰρ ξηράνωσι τὴν κολόκυνθαν, κοιλάναντες αὐτήν

and to Cronius (see *Peregr.* I) begin
 with εὖ πράττειν. — τὴν σχεδίαν: see
Od. 5. — ἀποπεμφθεὶς: escorted home.
 — Τηλεγόνου: the *Telegonia* by Eu-
 gammon of Cyrene (ca. 568 B.C.) con-
 tinued the story of the *Odyssey* and

told how Telegonus slew his father in
 Ithaca. — ἐπιστολή: cf. Penelope's let-
 ter to Odysseus, *Ovid Her.* 1.

36. τὸ σπήλαιον: cf. *Od.* 5, 56 ff.
 — ἐπελέξατο: see note to *D. Mar.* 5, 2.

37. κοιλάναντες: see *Introd.* 16. —

καὶ ἐξελόντες τὴν ἐντεριώνην ἐμπλέουσιν, ἰστοῖς μὲν χρώ-
 μενοι καλαμίνοις, ἀντὶ δὲ τῆς ὀθόνης τῷ φύλλῳ τῆς κο-
 λοκύνθης. προσβαλόντες οὖν ἡμῖν ἀπὸ δύο πληρωμάτων
 ἐμάχοντο καὶ πολλοὺς κατετραυματίζον βάλλοντες τῷ σπέρ-
 510 ματι τῶν κολοκυνθῶν. ἀγχωμάλως δὲ ἐπὶ πολὺ ναυμαχοῦν-
 τες περὶ μεσημβρίαν εἶδομεν κατόπιν τῶν Κολοκυνθοπειρατῶν
 προσπλέοντας τοὺς Καρυναύτας. πολέμιοι δὲ ἦσαν ἀλλή-
 λους, ὡς ἔδειξαν· ἐπεὶ γὰρ ἐκεῖνοι ἤσθοντο αὐτοὺς ἐπιόντας,
 ἡμῶν μὲν ὀλιγώρησαν, τραπόμενοι δὲ ἐπ' ἐκείνους ἐναυμά-
 38 χουν. ἡμεῖς δὲ ἐν τοσοῦτῳ ἐπάραντες τὴν ὀθόνην ἐφεύγομεν
 515 ἀπολιπόντες αὐτοὺς μαχομένους. καὶ δῆλοι ἦσαν κρατή-
 σοντες οἱ Καρυναῦται ἅτε καὶ πλείους — πέντε γὰρ εἶχον
 πληρώματα — καὶ ἀπὸ ἰσχυροτέρων νεῶν μαχόμενοι· τὰ
 γὰρ πλοῖα ἦν αὐτοῖς κελύφη, καρύων ἡμίτομα, κεκενωμένα,
 520 μέγεθος δὲ ἐκάστου ἡμιτομίου ἐς μῆκος ὀργυιαὶ πεντεκαί-
 δεκα. ἐπεὶ δὲ ἀπεκρύψαμεν αὐτούς, ἰώμεθά τε τοὺς τραυ-
 ματίας καὶ τὸ λοιπὸν ἐν τοῖς ὅπλοις ἤμεν ὡς ἐπίπαν αἰεί
 39 τινας ἐπιβουλὰς προσδεχόμενοι· οὐ μάτην. οὐπω γοῦν
 ἐδεδύκει ὁ ἥλιος, καὶ ἀπὸ τινος ἐρήμου νήσου προσήλαυνον
 525 ἡμῖν ὅσον εἴκοσιν ἄνδρες ἐπὶ δελφίνων μεγάλων ὀχούμενοι,
 ληστὰὶ καὶ οὗτοι· καὶ οἱ δελφῖνες αὐτοὺς ἔφερον ἀσφαλῶς,
 καὶ ἀναπηδῶντες ἐχρεμέτιζον ὥσπερ ἵπποι. ἐπεὶ δὲ πλησίον
 ἦσαν, διαστάντες οἱ μὲν ἔνθεν, οἱ δὲ ἔνθεν ἔβαλλον ἡμᾶς
 σηπῖαις ξηραῖς καὶ ὀφθαλμοῖς καρκίνων. τοξευόντων δὲ
 530 καὶ ἡμῶν καὶ ἀκοντιζόντων οὐκέτι ὑπέμειναν, ἀλλὰ τρωθέντες

ἐντεριώνην: *pulpr.* — ἀγχωμάλως: a Thu-
 cydidean reminiscence, see L. & S. s.v.

— Καρυναύτας: the *Shellbarkers*.

38. οὐ μάτην: note the tragic so-
 lemnity of the asyndeton.

39. οὐπω . . . καί: for parataxis
 see *Somn.* 1. — ἐπὶ δελφίνων: cf. *D.*

Mar. 15, 3 *παρίππενον ἐπὶ τῶν δελφίνων.*

For story of Arion cf. *D. Mar.* 8; for

The Boy and the Dolphin, *Pliny Ep.*

9, 33. — ἐχρεμέτιζον ὥσπερ ἵπποι: cf.

Gall. 2 where the horse of Achilles

“bids a long farewell to neighing,”

μακρὰ χαίρειν φράσας τῷ χρεμετίζειν.

40 οἱ πολλοὶ αὐτῶν πρὸς τὴν νῆσον κατέφυγον. περὶ δὲ
 τὸ μεσονύκτιον γαλήνης οὔσης ἐλάθομεν προσοκείλαντες
 ἄλκυόνος καλιᾶ παμμεγέθει· σταδίων γοῦν ἦν αὕτη ἐξή-
 κοντα τὸ περίμετρον. ἐπέπλει δὲ ἡ ἄλκυὼν τὰ ῥὰ θάλπουσα
 535 οὐ πολὺ μείων τῆς καλιᾶς. καὶ δὴ ἀναπταμένη μικροῦ μὲν
 κατέδυσε τὴν ναῦν τῷ ἀνέμῳ τῶν πτερῶν· ὥχεται δ' οὖν
 φεύγουσα γοεράν τινα φωνὴν προϊεμένη. ἐσβάντες δὲ ἡμεῖς
 ἡμέρας ἤδη ὑποφαινούσης ἐθεώμεθα τὴν καλιὰν σχεδια
 μεγάλη προσοικυῖαν ἐκ δένδρων μεγάλων συμπεφορημένην·
 540 ἐπῆν δὲ καὶ ῥὰ πεντακόσια, ἕκαστον αὐτῶν Χίου πίθου περι-
 πληθέστερον. ἤδη μέντοι καὶ οἱ νεοττοὶ ἔνδοθεν ἐφαίνοντο
 καὶ ἔκρωζον. πελέκεσιν οὖν διακόψαντες ἐν τῶν ῥῶν νεοτ-
 41 τὸν ἄπτερον ἐξεκολάψαμεν εἴκοσι γυπῶν ἀδρότερον. ἐπεὶ
 δὲ πλείοντες ἀπείχομεν τῆς καλιᾶς ὅσον σταδίους διακοσίους,
 545 τέρατα ἡμῖν μεγάλα καὶ θαυμαστά ἐπεσήμανεν· ὃ τε γὰρ
 ἐν τῇ πρύμνῃ χηνίσκος ἄφνω ἐπτερύξατο καὶ ἀνεβόησε, καὶ
 ὁ κυβερνήτης ὁ Σκίνθαρος φαλακρὸς ἤδη ὦν ἀνεκόμησε.
 καὶ τὸ πάντων δὴ παραδοξότατον· ὁ γὰρ ἰστὸς τῆς νεῶς

40. ἄλκυόνος καλιᾶ: for the story of the Rukh in the *Arabian Nights* see p. 55. The dialogue *Halcyon*, included in Lucian's writings, is admitted to be spurious. — ἐπέπλει: *was floating along on it*. The nest itself floated. — ἀδρότερον: *bulkier*.

41. τέρατα . . . ἐπεσήμανεν: prodigies like this, freely recorded by Lucian's contemporary "historians," could be traced back to the Homeric hymn to Dionysus. Cf. Ovid (*Met.* 3, 661 ff.); and *h. Hom.* 7, 38-41:

αὐτίκα δ' ἀκρότατον παρὰ ἰστίον ἐξετανύ-
 σθη
 ἄμπελος ἔνθα καὶ ἔνθα, κατεκρημνῶντο δὲ
 πολλοὶ

βότρυνες· ἀμφ' ἰστὸν δὲ μέλας εἰλίσσεται
 κισσός,
 ἀνθεσι τηλεθάων, χαρίεις δ' ἐπὶ καρπὸς
 ὀρώρει.

So here: ὁ ἰστὸς ἐβλάστησε and ἐκαρποφόρησεν. — χηνίσκος: at the vessel's stern. Cf. Lucian's description of a ship, *Navig.* 5: ἡ πρύμνα μὲν ἐπανέστηκεν ἡρέμα καμπύλη χρυσοῦν χηνίσκον ἐπικειμένη, καταντικρὺ δὲ ἀνάλογον ἡ πρῶρα ὑπερβέβηκεν ἐς τὸ πρόσω ἀπομηκυνομένη, τὴν ἐπώνυμον τῆς νεῶς ἔχουσα τὴν Ἴσιν ἐκατέρωθεν. — ἀνεκόμησε: like the bald head of the Jackdaw of Rheims (*Ingoldsby Legends*). — τὸ πάντων παραδοξότατον: for this superlative cf. Schmid, I, 311.



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43 βιασάμενοι δὲ ὅμως τὴν ὕλην ἀφικόμεθα εἰς τὸ ὕδωρ, καὶ
 575 πάλιν ὁμοίως καταθέντες τὴν ναῦν ἐπλέομεν διὰ καθαροῦ
 καὶ διαυγοῦς ὕδατος, ἄχρι δὴ ἐπέστημεν χάσματι μεγάλῳ
 ἐκ τοῦ ὕδατος διεστῶτος γεγενημένῳ, καθάπερ ἐν τῇ γῆ
 πολλάκις ὁρῶμεν ὑπὸ σεισμῶν γεγόμενα διαχωρίσματα. ἡ
 μὲν οὖν ναῦς καθελόντων ἡμῶν τὰ ἰστία οὐ ῥαδίως ἔστη
 580 παρ' ὀλίγον ἐλθοῦσα κατενεχθῆναι. ὑπερκύψαντες δὲ ἡμεῖς
 ἐωρῶμεν βάθος ὅσον σταδίων χιλίων μάλα φοβερόν καὶ πα-
 ράδοξον· εἰστήκει γὰρ τὸ ὕδωρ ὡσπερ μεμερισμένον· περι-
 βλέποντες δὲ ὁρῶμεν κατὰ δεξιὰ οὐ πάνυ πόρρωθεν γέφυ-
 ραν ἐπεζευγμένην ὕδατος συνάπτοντος τὰ πελάγη κατὰ τὴν
 585 ἐπιφάνειαν, ἐκ τῆς ἐτέρας θαλάττης εἰς τὴν ἐτέραν διαρρέ-
 οντος. προσελάσαντες οὖν ταῖς κώπαις κατ' ἐκείνο παρε-
 δράμομεν καὶ μετὰ πολλῆς ἀγωνίας ἐπεράσαμεν οὔποτε
 44 προσδοκήσαντες. ἐντεῦθεν ἡμᾶς ὑπεδέχeto πέλαγός τε
 προσηνὲς καὶ νῆσος οὐ μεγάλη, εὐπρόσιτος, συνοικουμένη·
 590 ἐνέμοντο δὲ αὐτὴν ἄγριοι ἄνθρωποι, Βουκέφαλοι, κέρατα
 ἔχοντες, οἷον παρ' ἡμῖν τὸν Μινώταυρον ἀναπλάττουσιν.
 ἀποβάντες δὲ προήειμεν ὑδρευσόμενοι καὶ σιτία ληψόμενοι,
 εἴ ποθεν δυνηθείημεν· οὐκέτι γὰρ εἶχομεν. καὶ ὕδωρ μὲν
 αὐτοῦ πλησίον εὔρομεν, ἄλλο δὲ οὐδὲν ἐφαίνετο, πλὴν
 595 μυκηθμὸς πολὺς οὐ πόρρωθεν ἠκούετο. δόξαντες οὖν ἀγέ-
 λην εἶναι βοῶν, κατ' ὀλίγον προχωροῦντες ἐπέστημεν τοῖς
 ἀνθρώποις. οἱ δὲ ἰδόντες ἡμᾶς ἐδίωκον, καὶ τρεῖς μὲν τῶν

of Antimachus to Homer is even more surprising than the preference for Bacchylides over Pindar on the part of the author of *περὶ Ὑψους*.

43. βιασάμενοι: with acc. has a military flavor like Thuc. 7, 72 βιάσασθαι τὸν ἔκπλου, to force the exit. — ἐκ τοῦ ὕδατος διεστῶτος: no reference to the parting of the Red Sea need be thought

of. See p. 55, note 4. — μεμερισμένον: in Ps.-Dem. 1149, 21 this perf. is used of "going shares" in the inheritance, i.e. "a division for good and all."

44. Βουκέφαλοι: a burlesque on Ctesias's dog-headed men (κυνοκέφαλοι), *Ctesiae Fragm. de rebus Indicis* 20, cf. Hdt. 4, 191. Possibly also a suggestion of the Minotaur and of Io. Perhaps

600 ἑταίρων λαμβάνουσιν, οἱ δὲ λοιποὶ πρὸς τὴν θάλατταν κατε-
 φεύγομεν. εἶτα μέντοι πάντες ὀπλισάμενοι—οὐ γὰρ ἐδόκει
 ἡμῖν ἀτιμωρήτους περιδεῖν τοὺς φίλους—ἐμπίπτομεν τοῖς
 Βουκεφάλοις τὰ κρέα τῶν ἀνηρημένων διαιρουμένοις· βοή-
 σαντες δὲ πάντες ἐδιώκομεν, καὶ κτείνομέν τε ὅσον πεντή-
 κοντα καὶ ζῶντας αὐτῶν δύο λαμβάνομεν, καὶ αὖθις ὀπί-
 σω ἀνεστρέψαμεν τοὺς αἰχμαλώτους ἔχοντες. σιτίον μέντοι
 605 οὐδὲν εὔρομεν. οἱ μὲν οὖν ἄλλοι παρήνουν ἀποσφάττειν
 τοὺς εἰλημμένους, ἐγὼ δὲ οὐκ ἐδοκίμαζον, ἀλλὰ δήσας ἐφύ-
 λαττον αὐτούς, ἄχρι δὴ ἀφίκοντο παρὰ τῶν Βουκεφάλων
 πρέσβεις αἰτοῦντες ἐπὶ λύτροις τοὺς συνειλημμένους· συνίε-
 μεν γὰρ αὐτῶν διανευόντων καὶ γοερὸν τι μυκωμένων ὥσπερ
 610 ἰκετευόντων. τὰ λύτρα δὲ ἦν τυροὶ πολλοὶ καὶ ἰχθύες ξη-
 ροὶ καὶ κρόμνα καὶ ἔλαφοι τέτταρες, τρεῖς ἐκάστη πόδας
 ἔχουσα, δύο μὲν τοὺς ὀπισθεν, οἱ δὲ πρόσω εἰς ἓνα συνεπε-
 φύκεσαν. ἐπὶ τούτοις ἀποδόντες τοὺς συνειλημμένους καὶ
 45 μίαν ἡμέραν ἐπιμείναντες ἀνήχθημεν. ἤδη δὲ ἰχθύες τε
 615 ἡμῖν ἐφαίνοντο καὶ ὄρνεα παρεπέτετο καὶ ἄλλ' ὅποσα γῆς
 πλησίον οὔσης σημεῖα προῦφαίνετο. μετ' ὀλίγον δὲ καὶ
 ἄνδρας εἶδομεν καινῶ τρόπῳ ναυτιλίας χρωμένους· αὐτοὶ
 γὰρ καὶ ναῦται καὶ νῆες ἦσαν. λέξω δὲ τοῦ πλοῦ τὸν τρό-
 πον· ὑπτιοὶ κείμενοι ἐπὶ τοῦ ὕδατος ὀρθώσαντες τὰ αἰδοῖα
 620 —μεγάλα δὲ φέρουσιν— ἐξ αὐτῶν ὀθόνην πετάσαντες καὶ
 ταῖς χερσὶ τοὺς ποδεῶνας κατέχοντες ἐμπίπτοντος τοῦ ἀνέ-
 μου ἔπλεον. ἄλλοι δὲ μετὰ τούτους ἐπὶ φελλῶν καθήμενοι
 ζεύξαντες δύο δελφίνας ἤλαυνόν τε καὶ ἠνιόχουν· οἱ δὲ

he thinks of their μητρόπολις as Bu-
 cephala, with the horse of Alexander
 included.—πόδας: legs. Cf. Rev. 10,
 1. So χεῖρ for arm, e.g. Hdt. 2, 121 ἀπο-
 ταμῶν ἐν τῷ ὤμῳ τὴν χεῖρα.

45. μεγάλα δὲ φέρουσιν: parody on

Ctesias's Pygmies (cf. Ctesiae Fragm.
 de rebus Indicis § 11 p. 81 in Didot ed.
 of Herodotus) who use their hair and
 beard ἀντὶ ἱματίου. Αἰδοῖον δὲ μέγα ἔχου-
 σιν κτλ.—ἤλαυνόν τε καὶ ἠνιόχουν: so
 paired in Somn. 15.

προΐόντες ἐπεφέροντο τοὺς φελλούς. οὗτοι ἡμᾶς οὔτε ἠδί-
 625 κουν οὔτε ἔφευγον, ἀλλ' ἤλαυνον ἀδεῶς τε καὶ εἰρηνικῶς τὸ
 εἶδος τοῦ ἡμετέρου πλοίου θαυμάζοντες καὶ πάντοθεν περι-
 46 σκοποῦντες. ἔσπέρας δὲ ἤδη προσήχθημεν νήσῳ οὐ με-
 γάλη· κατώκητο δὲ αὕτη ὑπὸ γυναικῶν, ὡς ἐνομίζομεν,
 Ἑλλάδα φωνὴν προΐεμένων· προσήεσαν γὰρ καὶ ἐδεξιοῦντο
 630 καὶ ἠσπάζοντο, πάνυ ἑταιρικῶς κεκοσμημένοι καὶ καλαὶ
 πᾶσαι καὶ νεάνιδες, ποδήρεις τοὺς χιτῶνας ἐπισυρόμεναι.
 ἡ μὲν οὖν νῆσος ἐκαλεῖτο Καβαλοῦσα, ἡ δὲ πόλις Ὑδραμαρ-
 δία. λαβοῦσαι δ' οὖν ἡμᾶς αἱ γυναῖκες ἐκάστη πρὸς ἑαυτὴν
 ἀπῆγε καὶ ξένον ἐποιεῖτο. ἐγὼ δὲ μικρὸν ὑποστάς—οὐ γὰρ
 635 χρηστὰ ἐμαντευόμην—ἀκριβέστερόν τε περιβλέπων ὄρω
 πολλῶν ἀνθρώπων ὄστᾶ καὶ κρανία κείμενα· καὶ τὸ μὲν
 βοὴν ἰστάναι καὶ τοὺς ἑταίρους συγκαλεῖν καὶ ἐς τὰ ὄπλα
 χωρεῖν οὐκ ἐδοκίμαζον. προχειρισάμενος δὲ τὴν μαλάχην
 640 πολλὰ ἠνυχόμην αὐτῇ διαφυγεῖν ἐκ τῶν παρόντων κακῶν.
 μετ' ὀλίγον δὲ τῆς ξένης διακονουμένης εἶδον τὰ σκέλη οὐ
 γυναικός, ἀλλ' ὄνου ὀπλάς· καὶ δὴ σπασάμενος τὸ ξίφος
 συλλαμβάνω τ' αὐτὴν καὶ δήσας περὶ τῶν ὄλων ἀνέκρινον.
 ἡ δὲ ἄκουσα μὲν, εἶπε δὲ ὅμως, αὐτὰς μὲν εἶναι θαλαττί-
 645 οὺς γυναῖκας Ὀνοσκελέας προσαγορευομένας, τροφήν δὲ
 ποιεῖσθαι τοὺς ἐπιδημοῦντας ξένους. Ἐπειδὴν γάρ, ἔφη, με-
 θύσωμεν αὐτούς, συνευνηθεῖσαι κοιμωμένοις ἐπιχειροῦμεν.
 ἀκούσας δὲ ταῦτα ἐκείνην μὲν αὐτοῦ κατέλιπον δεδεμένην,
 αὐτὸς δὲ ἀνελθὼν ἐπὶ τὸ στέγος ἐβόων τε καὶ τοὺς ἑταίρους
 συνεκάλουν. ἐπεὶ δὲ συνῆλθον, τὰ πάντα ἐμήνουν αὐτοῖς
 650 καὶ τά τε ὄστᾶ ἐδείκνυον καὶ ἦγον ἔσω πρὸς τὴν δεδεμένην·

46. Καβαλοῦσα: (?καβάλλης, πηγ)
 Mare Island.— Ὑδραμαρδία, Water-
 bury; cf. infra, ἡ δὲ . . . ὕδωρ ἐγένετο.
 —προχειρισάμενος: taking the mal-

low (§ 28) into my hands, i.e. in order
 to pray to it.— Ὀνοσκελέας: Jenny-
 jambeaux. Cf. ὀνοσκελῖς used of the hob-
 goblin Empusa, who also fed on men.



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VITARUM AUCTION AND PISCATOR

INTRODUCTION

The *Vitarum Auctio* and its sequel, the *Piscator*, are of Lucian's best; but the two are different in character. In the former all proprieties and probabilities, facts and philosophies, are subordinated to the exigencies of comedy. The *Piscator*, too, is comedy, Aristophanic at once in its roguery, in scenic vividness, and in fertility of invention; but it has the seriousness that inheres in Plato's dramatic setting. It is an antidote, held in readiness, or afterwards prepared, to counteract the effects of the *Vitarum Auctio*. It is possible, of course, that the vehemence of contemporary protest may have been conveniently assumed by Lucian to give him material for a sequel. But this protest was probably real. For it is entirely possible to misunderstand the animus of the *Vitarum Auctio*. Not all the laity nor all philosophers possess the saving sense of humor, the mental flexibility, that welcomes the wanton breeze of comedy blowing where it listeth. Lucian has never lacked for commentators to rise up and call him sacrilegious.¹ But he had as little intention of dragging Socrates, for example, in the mire as had Aristophanes. Indeed, the distorted dummy in the *Clouds* might well work injury to the living Socrates in the minds of his easily swayed contemporaries, but Lucian's masquerade with worthies long since dead could not in the face of the ratified verdict of centuries be harmfully misunderstood by the saner sort for whom Lucian preferred to write. By this it is not meant to assert that he allowed any squeamishness to stand in the way of comic

¹ E.g. Margadant, *De Luciano aequalium suorum censore* (1881), where Lucian as humorist comes off rather badly, pp. 48 ff. "Modo (i.e. in the *Vitarum Auctio*) fuit maledicus, nunc (i.e. in the *Piscator*) fiet idem mendax."

effect, nor that he had no sense of irritation at the dogmas even of the Platonic idealism. The sword of comedy is two-edged, and, as our mood may be, we laugh or are cut to the quick by the irreverence which makes Socrates, for example, (*D. Mort.* 21, 1) cry out as Cerberus snaps at his heel and the spasm of the hemlock jerks him down. And more orthodox souls than Lucian succumb upon occasion to a fit of tedium that supervenes upon the established proprieties and ostracizes Aristides the Just or flouts Penelope as the prudish mother of a prig. The *Piscator*, it may be added, states (§ 46) very seriously Lucian's attitude towards right living as he conceived it.

The two pieces may have been separated¹ in publication by several years, but they should be read together.² In the *Vitarum Auctio* samples of souls are put up, described, examined, and knocked down to the first bidder at the auctioneer's own price; or, if they prove unsaleable, set aside. There is, strictly speaking, no "auction." They are sold, or withdrawn, at a fixed price.³

The heads of the schools are not mentioned by name, but the disguise is thin. We start, indeed, with "a certain Pythagorean,"⁴ but the master himself at once emerges. So we have "a certain Peripatetic," but Aristotle is as easily recognized as in Dante's incognito. The chief difficulty about the *dramatis personae* is the fusion of Socrates and Plato. We begin to sell off the one and end with the other. Many editors assume a lacuna and make a fresh start (§ 17) where the conversation turns from the historical Socrates to Socrates the mere mouthpiece of Plato. When Dion appears as purchaser there can be no thought of Socrates. It seems not unlikely

¹ Bolderman, *Stud. Lucian.* (p. 133-134 *Tab. Chron.*), suggests a possible interval of nine years.

² Bolderman (l.c. p. 86) declares that the former by itself is "ein reines Unding." One might assert this almost as confidently of the first part of Goethe's *Faust*. In each case the sequel completes: "Am farbigen Abglanz haben wir das Leben." Other pairs in Lucian are, e.g., *Quomodo Historia Conscriptenda Sit* and *Vera Historia*; *De Morte Peregrini* and *Fugitivi*.

³ Cf. Sheridan's *School for Scandal*, iv, 1, and, for the auctioneer, *The Critic*, i, 2.

⁴ See Helm, *Lucian und die Philosophenschulen*, *Neue Jahrbücher* vol. 9 (1902), pp. 188 ff.

that Lucian intended¹ the composite picture. It was simpler than to make a fresh start with Plato. Socrates was perpetuated by no single school. The earlier philosophic systems focused in him as in a burning-glass. From him the rays diverge again, and the founder of each school — Cynic, Cyrenaic, Megarian, the Academy even — transmitted only a partial or distorted ray of the Socratic system of ethics. But it was inconvenient to disentangle the proportion of responsibility for various views, and all the extra touches, like Community of Marriage² and the Theory of Ideas, seem necessary to justify the high price asked and paid. As it is, the two talents, so disproportionate to the prices fetched by all the rest put together, may justify the inference that Lucian, in the midst of his hilarious raillery, must needs sotto voce indicate his real estimate of Socrates — too secure in his noble fame to be harmed by ribald innuendo — and of Plato, “whose little finger,” for Lucian³ as well as for Lowell, “is thicker than the loins of Aristotle.”

Lucian's line of samples is not complete. It is not a compendium of Greek philosophy. Still he effects a sale of representatives of the four established⁴ schools — Socrates and Plato together representing the Academics — and also of the two dissenting schools, the Cynics and the Sceptics. The varying prices⁵ may perhaps be taken as indicating some rough assessment of their current value or their popularity. Of the two pre-Socratic philosophers offered, Pythagoras, as an antique curio, sells for nearly as much as the popular Chrysippus. Heraclitus, the only representative of the so-called Ionic school (Thales and the others not being mentioned),

¹ So Aristophanes in the *Clouds* makes a composite photograph that superimposes upon the ethical Socrates his two pet aversions, the Sophists and the Natural Philosophers.

² In the *Ecclesiazusae* Aristophanes does not anticipate the essential limitations made by Plato in the *Republic*. His own application suited his purpose.

³ Even where Chrysippus sums up Plato's strong points (*Pisc.* 22) Lucian cannot refrain from a mischievous fling, but the note of praise is clear. Compare, inter alia, (*Pisc.* 29 end) the really beautiful and subtly Platonic allusion to the haven of true philosophy; cf. too Helm, l.c., pp. 204–207.

⁴ See *Introd.* pp. xiii and xix, note 1.

⁵ See below, note to § 6.



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was hardly more inexcusable than Socrates's contempt for the scientific aims of Anaxagoras.

Our two dialogues are typical of Lucian's mental processes. In both his instinct as literary artist has the right of way. When comic effect is sought he had to be concrete; hence it was essential to bring on the stage not a Pythagorean but Pythagoras himself. In the *Piscator* he leads up to his mission in life—a war upon shams. Some ass in the lion's skin or some wolf in sheep's clothing was forever in need of undressing. He had scant leisure for admiring, much less for evolving, the bewitching creations of philosophic millinery. His intellect was not constructive.

For a full enjoyment of the *Auctio* it is essential for the reader to have in mind the details of the lives offered for sale. In addition to the articles in the Dictionary of Biography may be mentioned, for Pythagoras, Burnet's *Early Greek Philosophy*, pp. 89–109 and 300–321; for Heraclitus, the same, pp. 129–179. This contains a valuable translation and commentary on Bywater's *Heracliti Ephesii Reliquiae*. Also G. W. T. Patrick, *The Fragments of Heraclitus*. For Heraclitus, Pythagoras, and Empedocles see Fairbanks, *First Philosophers of Greece*, and, for Lucian's own time, Pater's *Marius the Epicurean*. For a popular account of the traditional Pythagoras cf. F. Marion Crawford's *Rulers of the South*, vol. I, pp. 44–68.

The Greek comic poets often exploited Pythagoras or his followers, e.g. the *Ἀλκμέων* of Mnesimachus, the *Πυθαγοριστής* of Aristophon, the *Μνήματα* of Antiphanes, and the *Ταραντίνοι* both of Alexis and of Cratinus the younger. See also Bolderman, *Studia Luciana*, p. 78. Lucian's *Gallus* is a vivid bit of travesty on the Pythagorean formulae, especially the transmigration of souls. But to distinguish between the real Pythagoras and the bizarreries of his followers is as difficult as to make out the true form of the sea-god Glaucus under the incrustated barnacles. From it all, however, Pythagoras emerges as an imposing personage, one of the master minds of antiquity.

It has been conjectured (cf. Fritzsche ad *Vit. Auct.* 8; Croiset p. 70) that Lucian drew the suggestion for the *Vitarum Auctio* from one or more pieces entitled *Διογένους Πρᾶσις*, cited by Diog. Laert.

6, 2, 29.¹ If so, it was only a suggestion. Lucian's dialogue, however, was in turn freely imitated by Theodorus Prodromus² (about the eleventh or twelfth century), whose *Βίων πρᾶσι ποιητικῶν καὶ πολιτικῶν* (included in the *Notices et Extraits des manuscrits de la Bibliothèque impériale*, 1810, Art. 37) is most easily accessible in Bolderman's monograph (*Stud. Lucianea*, p. 87). In this Homer, Hippocrates, Aristophanes, Euripides, and Demosthenes are put up for sale.³

Amongst other commentators⁴ Croiset's treatment deserves especial attention for both dialogues. He gives good grounds for believing that in the *Piscator* Lucian makes felicitous use of a lost play of Eupolis.

¹ Cf. also Hirzel, *Der Dialog*, and Schmid in *Bursian's Jahresbericht*, 1901, p. 246.

² His satirical poetry, it is worth noting, stands at the very threshold of Modern Greek literature.

³ Bolderman concludes, alas! that the *Vitarum Auctio*, as we have it, is a hasty second edition; and he takes, accordingly, the usual liberties with his libretto.

⁴ See also Helm, l.c.

ΒΙΩΝ ΠΡΑΣΙΣ

- 1 ΖΕΥΣ. Σὺ μὲν διατίθει τὰ βάρθρα καὶ παρασκευάζε τὸν
τόπον τοῖς ἀφικνουμένοις, σὺ δὲ στήσον ἐξῆς παραγαγὼν
τοὺς βίους, ἀλλὰ κοσμήσας πρότερον, ὡς εὐπρόσωποι φα-
νοῦνται καὶ ὅτι πλείστους ἐπάξονται· σὺ δέ, ὦ Ἑρμῆ,
5 κήρυττε καὶ ξυγκάλει ἀγαθῇ τύχῃ τοὺς ὠνητὰς ἤδη παρῆναι
πρὸς τὸ πωλητήριον. ἀποκηρύξομεν δὲ βίους φιλοσόφους
παντὸς εἶδους καὶ προαιρέσεων ποικίλων. εἰ δέ τις οὐκ ἔχει
τὸ παραυτικά τὰργύριον καταβαλέσθαι, ἐς νέωτα ἐκτίσει
καταστήσας ἐγγυητήν.
- 10 ΕΡΜ. Πολλοὶ συνίασιν· ὥστε χρὴ μὴ διατρίβειν μηδὲ
κατέχειν αὐτούς.

Title: Βίων Πρᾶσις. The Latin translation *auctio* is inaccurate, for we have a sale, not an auction—not even a “Dutch auction.” Tr. *Sale of Soul-Samples*. Cf. Gen. 46, 27, “all the souls of the house of Jacob,” with the use of βλοῖ (almost = *guilds*) in *Bis Acc.* 13 τέχναις ἢ βλοῖς ἢ ἐπιστήμαῖς. The title is intentionally vague. Master and disciples may be confounded here and provision made for the distinction insisted on in the *Piscator*.

1. Σὺ μὲν . . . σὺ δέ: to two attendants.—τὰ βάρθρα: *the benches*. Cf. Plato *Protag.* 325 ε οἱ διδάσκαλοι . . . παρατιθέασιν (τοῖς παισὶ) ἐπὶ τῶν βάρθρων ἀναγιγνώσκειν . . . ποιήματα, also Dem. *de Cor.* 258, where Demosthenes taunts Aeschines with helping his father as janitor of the school: τὸ μέλαν (*the ink*)

τρίβων καὶ τὰ βάρθρα σπογγίζων καὶ τὸ παιδαγωγεῖον κορῶν.—ὡς φανοῦνται: poetical syntax, G. 1366.—Ἑρμῆ, κήρυττε: Hermes, the knave of all trades. Cf. *D. Deor.* 24.—ἀγαθῇ τύχῃ: *with Heaven's blessing*. A common formula in prayers, documents, and proclamations, like quod bene vortat. Cf. § 19.—βίους φιλοσόφους: *samples of philosophers*.—παντὸς εἶδους καὶ προαιρέσεων ποικίλων: *of every pattern and of assorted sects*. Cf. *Demonax* 5 φιλοσοφίας εἶδος and 4 τὰς ἐν φιλοσοφίᾳ προαιρέσεις. In § 8 προαίρεσις means *purpose*, in § 12, *creed*; and *Pisc.* 23, *doctrine*.—εἰ οὐκ ἔχει: for neg. see *Introd.* 38.—τὸ παραυτικά τὰργύριον καταβαλέσθαι: *to put down the cash forthwith*. Usually the active voice; cf. §§ 18, 25, 27, and *D. Mort.* 4.



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- 3 ΑΓΟ. Ποδαπὸς εἶ σύ;
 ΠΥΘ. Σάμιος.
- 30 ΑΓΟ. Πουὶ δὲ ἐπαιδεύθης;
 ΠΥΘ. Ἐν Αἰγύπτῳ παρὰ τοῖς ἐκεῖ σοφοῖσι.
 ΑΓΟ. Φέρε δὴ, ἦν πρίωμαί σε, τί με διδάξεις;
 ΠΥΘ. Διδάξομαι μὲν οὐδέν, ἀναμνήσω δέ.
 ΑΓΟ. Πῶς ἀναμνήσεις;
 35 ΠΥΘ. Καθαρὴν πρότερον τὴν ψυχὴν ἐργασάμενος καὶ
 τὸν ἐπ' αὐτῇ ρύπον ἐκκλύσας.
 ΑΓΟ. Καὶ δὴ νόμισον ἤδη κεκαθάρθαι με, τίς ὁ τρόπος
 τῆς ἀναμνήσεως;
 ΠΥΘ. Τὸ μὲν πρῶτον ἡσυχίῃ μακρῇ καὶ ἀφωνίῃ καὶ
 40 πέντε ὄλων ἐτέων λαλέειν μηδέν.

3. Ἐν Αἰγύπτῳ: see Fairbanks, *The First Philosophers of Greece*, p. 154. — σοφοῖσι: Lucian avails himself of the Ionic forms both here and below to give local color. See *Introd.* 40. — Διδάξομαι: see *App. to Somn.* 2. — ἀναμνήσω: for Plato's development of the doctrine of ἀνάμνησις see *Meno*, 81 ff., where the slave is *reminded*, not *taught*, that "the square on the hypotenuse" etc. Cf. *Phaedo* 18. The English poets, with the instinct of the idealist, have seized upon the doctrine of reminiscence. So Henry Vaughan in *The Retreat*, or in *Friends Departed*:

O Father of eternal life, and all
 Created glories under Thee!
 Resume Thy spirit from this world of thrall
 into true liberty.

Wordsworth elaborates the thought in his *Ode on Immortality*, and so on to the oft-recurring touches in Matthew Arnold, e.g. *Revolutions*, and in *Morality* where Nature herself is personified:

I knew not yet the gauge of time
 Nor wore the manacles of space;
 I felt it in some other clime,
 I saw it in some other place.

'T was when the heavenly house I trod,
 And lay upon the breast of God.

— ψυχὴν . . . ἐκκλύσας: the Pythagoreans were said to be less particular about bodily cleanliness. Cf. *Aristophon Fragm. Pythagoristes*, 4, 5:

. . . μόνιοι γὰρ
 τούτοισι τὸν Πλούτωνα συσσιτεῖν ἔφη
 δι' εὐσέβειαν. Β. εὐχερῆ θεὸν λέγεις
 εἰ τοῖς ρύπον μεστοῖσιν ἤδεται ξυνών.

— κεκαθάρθαι: note force of tense. Cf. *Introd.* 34 (a). — ἡσυχίῃ: often referred to. Cf. Fairbanks l.c. So the Cock (*Gall.* 4) is accused of breaking the Pythagorean commandment which was second only to the first and greatest (παντελῶς παράνομον) about eating beans: λάλος εἶ καὶ κρακτικός, ὃ δὲ (i.e. Pythagoras) σιωπᾶν ἐς πέντε ὄλα ἔτη,

ΑΓΟ. ὦρα σοι, ὦ βέλτιστε, τὸν Κροίσου παῖδα παι-
δεύειν· ἐγὼ γὰρ λάλος, οὐκ ἀνδριάς εἶναι βούλομαι. τί δὲ
μετὰ τὴν σιωπὴν ὄμως καὶ τὴν πενταετίαν;

ΠΥΘ. Μουσουργίη καὶ γεωμετρίη ἐνασκήσειαι.

45 ΑΓΟ. Χάριεν λέγεις, εἰ πρῶτόν με κιθαρωδὸν γενόμενον
κᾶτα εἶναι σοφὸν χρή.

4 ΠΥΘ. Εἶτ' ἐπὶ τουτέοισιν ἀριθμέειν.

ΑΓΟ. Οἶδα καὶ νῦν ἀριθμεῖν.

ΠΥΘ. Πῶς ἀριθμέεις;

50 ΑΓΟ. Ἐν, δύο, τρία, τέτταρα.

ΠΥΘ. Ὅρας; ἀ σὺ δοκέεις τέσσερα, ταῦτα δέκα ἐστὶ καὶ
τρίγωνον ἐντελὲς καὶ ἡμέτερον ὄρκιον.

ΑΓΟ. Οὐ μὰ τὸν μέγιστον τοίνυν ὄρκον τὰ Τέτταρα, οὐ-
ποτε θειοτέρους λόγους ἤκουσα οὐδὲ μᾶλλον ἱερούς.

55 ΠΥΘ. Μετὰ δέ, ὦ ξεῖνε, εἴσεται γῆς τε πέρι καὶ ἡέρος καὶ

οἶμαι, παρήνει. — Κροίσου παῖδα: cf. Hdt. 1, 85, where the son of Croesus, hitherto a mute, cries out, as a soldier is about to kill his father: μὴ κτεῖνε Κροῖσον. — ἀνδριάς: the conventional mute was the fish. In Gall. 1 the Cock, as if in his character as Pythagoras, promises to be ἀφωνότερος τῶν ἰχθύων. Cf. adv. Indoct. 16; Pisc. 51; and Hor. Carm. 4, 3, 10 mutis piscibus. The more modern ἀνδριάντος ἀφωνότερος also occurs. — πενταετίαν: cf. διετία, τριετία, ἑκατονταετία. Also forms in -ετηρίς, e.g. ἑκατονταετηρίς. — Χάριεν: adv. from χαρῖεν. Cf. ἀληθες; and ἀληθές.

4. ἀριθμεῖν: as the purchaser has just taken μουσουργίη in its most limited sense, so Lucian's mischief gives a still more inadequate account of the Pythagorean science of numbers. — Ἐν: neuter used in counting; so in German, eins. Cf. Lat. undecim (for unum

decem). — Ὅρας: there now! Cf. Peregr. 45. — δέκα . . . τρίγωνον: i.e. $4 + 3 + 2 + 1 \therefore$ four rows and each side of triangle consisting of four dots. See Fairbanks, op. cit., pp. 144 and 152. — ἡμέτερον ὄρκιον: cf. Catapl. 11, where the tyrant says of his parasites καὶ δλωσ, ὄρκος αὐτοῖς ἦν ἐγώ, also de Calum. 17 καὶ ὁ μέγιστος ὄρκος ἦν ἀπασιν Ἡφαιστῶν. — οὐ μὰ . . . Τέτταρα: now by your greatest oath-pledge, Number Four. — γῆς . . . πυρός: if Lucian means to attribute to Pythagoras as a technical term the "four elements" of Empedocles (ca. 444 B.C.), he betrays here also his superficial acquaintance with the history of philosophy. Heraclitus, however (cf. Fragm. 25), recognized these four as fundamental. — ἡ φορῆ: rotation. Cf. infra § 13 ἀτόμων φορῆ. Always used in this passive sense by Plato except in Rep. 516 n. Cf. also

ὔδατος καὶ πυρὸς ἧτις αὐτέοισιν ἢ φορὴ καὶ ὀκοῖα ἔοντα
μορφὴν ὅκως κινέονται.

ΑΓΟ. Μορφὴν γὰρ ἔχει τὸ πῦρ ἢ ἀήρ ἢ ὔδωρ;

ΠΤΘ. Καὶ μάλα ἐμφανέα· οὐ γὰρ οἶά τε ἀμορφίη καὶ
60 ἀσχημοσύνη κινέεσθαι. ἐπὶ τουτέοισι δὲ γνῶσεαι τὸν θεὸν
ἀριθμὸν ἔοντα καὶ νόον καὶ ἀρμονίην.

ΑΓΟ. Θαυμάσια λέγεις.

5 ΠΤΘ. Πρὸς δὲ τοῖσδεσι τοῖσιν εἰρημένοισι καὶ σεωυτὸν
ἕνα δοκέοντα καὶ ἄλλον ὀρεόμενον καὶ ἄλλον ἔοντα εἴσεαι.

65 ΑΓΟ. Τί φής; ἄλλος εἰμὶ καὶ οὐχ οὗτος ὅσπερ νῦν πρὸς
σὲ διαλέγομαι;

ΠΤΘ. Νῦν μὲν οὗτος, πάλαι δὲ ἐν ἄλλῳ σώματι καὶ ἐν
ἄλλῳ οὐνόματι ἐφαντάζεο· χρόνῳ δὲ αὐτὶς ἐς ἄλλον μετα-
βήσεαι.

70 ΑΓΟ. Τοῦτο φής, ἀθάνατον ἔσεσθαί με ἀλλαπτόμενον ἐς

Schmid, I, 139 and 297. — ὀκοῖα . . . ὅκως: for double interr. cf. *Somn.* 12, note. — ἀμορφίη καὶ ἀσχημοσύνη: Lucian quarries his technical terms where he can. This pair seems to be a reminiscence of Arist. *Phys.* 1, 7, 8. The mere pairing of words often gives a certain flavor (cf. "humble and lowly," Book of Common Prayer), and δέος and φόβος (Plato *Protag.* 358 D), rhetorically, do not need the probe of Prodigious. — τὸν θεὸν ἀριθμὸν: Athena was represented by the equilateral triangle (see note on § 4, above), and *Four*, as well as being the "great oath," was the sign of Divinity in general. Apollo was represented by *one*, Discord by *two*, Justice by *three*. — νόον: this seems to anticipate Plato, or Anaxagoras and his *νοῦς* arranging Chaos into Cosmos. But if Pythagoras was the first (see Burnet, *Early Greek Philosophy*, p. 107) to use

the term *κόσμος*, he may also have touched upon the Cosmos-compelling *νοῦς*. His contemporary Anaximenes, indeed, takes pains to state that the "World (or God), though sentient all over, does not *breathe*." This breathing soul of the universe was a conception of the Hindus, even before the close of Vedic times. Cf. *Rigveda* 10, 129 (Kaegi, p. 90):

Alone that One breathed calmly, self-supported,
Other than It was none, nor aught above it.

5. ὀρεόμενον: = φαινόμενον. See App. and Helm *Neue Jahrbücher* 9, 1902, p. 192. — ἐφαντάζεο . . . μεταβήσεαι: cf. *Gall.* 16, where the Cock (=Pythagoras) gives the shoemaker the autobiography of his transformations. — ἀθάνατον: for the popular attitude, in the second century of our era, towards a belief in immortality, cf. Lucian's



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ΑΓΟ. Ἔχω τοσοῦτου λαβών.

ΖΕΥΣ. Γράφε τοῦ ὠνησαμένου τοῦνομα καὶ ὄθεν ἐστίν.

90 ΕΡΜ. Ἰταλιώτης, ὦ Ζεῦ, δοκεῖ τις εἶναι τῶν ἀμφὶ Κρό-
 τωνα καὶ Τάραντα καὶ τὴν ταύτη Ἑλλάδα· καίτοι οὐχ εἷς,
 ἀλλὰ τριακόσιοι σχεδὸν ἐώνηνται κατὰ κοινὸν αὐτόν.

ΖΕΥΣ. Ἀπαγέτωσαν· ἄλλον παραγάγωμεν.

7 ΕΡΜ. Βούλει τὸν αὐχμῶντα ἐκεῖνον, τὸν Ποντικόν;

95 ΖΕΥΣ. Πάνυ μὲν οὖν·

ΕΡΜ. Οὗτος ὁ τὴν πῆραν ἐξηρτημένος, ὁ ἐξωμίας, ἐλθὲ
 καὶ περίθι ἐν κύκλῳ τὸ συνέδριον. βίον ἀνδρικὸν πωλῶ,
 βίον ἄριστον καὶ γεννικόν, βίον ἐλεύθερον· τίς ὠνήσεται;

ΑΓΟ. Ὁ κῆρυξ πῶς ἔφησ; πωλεῖς τὸν ἐλεύθερον;

100 ΕΡΜ. Ἐγωγε.

ΑΓΟ. Εἶτα οὐ δέδιας μή σοι δικάσηται ἀνδραποδισμοῦ ἢ
 καὶ προσκαλέσηταί σε ἐς Ἄρειον Πάγον;

ΕΡΜ. Οὐδὲν αὐτῷ μέλει τῆς πράσεως· οἶεται γὰρ εἶναι
 παντάπασιν ἐλεύθερος.

105 ΑΓΟ. Τί δ' ἂν τις αὐτῷ χρήσαιτο ῥυπῶντι καὶ οὕτως

note the varying prices paid. Socrates (see above, p. 90) commands a price that might have saved him from the hemlock — two talents being four times the amount proposed at the trial. — Ἔχω τοσοῦτου λαβών: *he's mine at that price.* Cf. here and passim Sheridan, *School for Scandal*, iv, 1. — ὠνησαμένου: for form see Introd. 19. — Ἰταλιώτης κτλ.: for life of Pythagoras see p. 92. — τριακόσιοι: i.e. the Pythagorean brotherhood.

7. Ποντικόν: Diogenes the Cynic was born at Sinope on the Pontus Euxinus about 412 B.C. — ἐξωμίας: the *ἐξωμίς* (Gulick, p. 161), leaving the right shoulder bare, was the usual dress for the poorer classes and for slaves, and

hence affected by the Cynics. The Cynic's portrait here touched off — the wallet, the bare arm, the club, the gloomy look, the unkempt, unwashed exterior, the affectation of manliness and freedom — recurs again and again. The old cloak (*τριβων*) and the long beard are usually included. — ἀνδραποδισμοῦ: *kidnapping*. An action might be brought for kidnapping freemen or other people's slaves. The court of the Areopagus had jurisdiction — penalty, death. Cf. the amusing scene in *Lys.* 23, 9. — Οὐδὲν . . . μέλει: when put up at auction (see *Diog. Laert.* 6, 2, 4), Diogenes said to the auctioneer: *κήρυσσε, εἴ τις ἐθέλει δεσπότην αὐτῷ πρίασθαι· κωλυθεῖς καθίζεσθαι, Οὐδὲν,*

κακοδαιμόνως διακειμένω; πλὴν εἰ μὴ σκαπανέα γε καὶ ὑδροφόρον αὐτὸν ἀποδεικτέον.

ΕΡΜ. Οὐ μόνον, ἀλλὰ καὶ ἦν θυρωρὸν αὐτὸν ἐπιστήσης, πολὺ πιστοτέρω χρήσῃ τῶν κυνῶν. ἀμέλει κύων αὐτῷ καὶ
110 τοῦνόμα.

ΑΓΟ. Ποδαπὸς δέ ἐστι καὶ τίνα τὴν ἄσκησιν ἐπαγγέλλεται;

ΕΡΜ. Αὐτὸν ἐροῦ· κάλλιον γὰρ οὕτω ποιεῖν.

ΑΓΟ. Δέδια τὸ σκυθρωπὸν αὐτοῦ καὶ κατηφέες, μὴ με
115 ὑλακτῆσῃ προσελθόντα ἢ καὶ νῆ Δία δάκη γε. οὐχ ὄρας ὡς διῆρται τὸ ξύλον καὶ συνέσπακε τὰς ὀφρῦς καὶ ἀπειλητικόν τι καὶ χολῶδες ὑποβλέπει;

ΕΡΜ. Μὴ δέδιθι· τιθασὸς γάρ ἐστι.

8 ΑΓΟ. Τὸ πρῶτον, ὦ βέλτιστε, ποδαπὸς εἶ;

120 ΔΙΟΓΕΝΗΣ. Παντοδαπός.

ΑΓΟ. Πῶς λέγεις;

ΔΙΟΓ. Τοῦ κόσμου πολίτην ὄρας.

ἔφη, διαφέρει· καὶ γὰρ τοὺς λιχθῦς ὅπως ἂν κείντο πιπράσκεσθαι. — πλὴν εἰ: see *Introd.* 24 (a). — ὑδροφόρον: cf. "hewers of wood and drawers of water." With the ὑδροφορία one is apt to associate women. At the Panathenaea this task was performed by the wives of the μέτοικοι for the wives of the Athenians. For the degradation of the daughter of King Psammetichus, cf. *Hdt.* 3, 14. See note to *D. Mar.* 6, 1. — θυρωρὸν: see *Plato Protag.* 314 c for the officious door-tender. In Roman times the janitor was chained to his post; cf. *Ovid Am.* 1, 6, 1: Janitor, indignum, dura religate catena — which fills out the detail of *Lucian's* cave canem joke. The pun κυνικός, κύων, is a conventional one. Cf. *de*

Luclu 4; *D. Mort.* 20, 1, and 21, 1, where Menippus the Cynic fraternizes with Cerberus as kin of the same kennel: ὦ Κέρβερε — συγγενῆς γὰρ εἰμί σοι κύων καὶ αὐτὸς ὢν. — ἄσκησιν: cf. *Tu- aris* 27 τὴν ἄσκησιν τὴν Κυνικὴν ἀσκοῦμενος, trained as a professional Cynic. Cf. *Pisc.* 45. — διῆρται: mid. voice. ξύλον is acc. case. Cf. *Plut. Lysander* 15 τὴν βακτηρίαν διαράμενος.

8. ποδαπὸς . . . Παντοδαπός: *Theodoros Prodromus* (see p. 103) in selling off Homer does not miss this suggestion: ὀποδαπὸς τὴν διάλεκτον εἶ; Homer answers: παντοδαπός. — ΔΙΟΓΕΝΗΣ: *Diogenes* was known as ὁ μαινόμενος Σωκράτης. — κόσμου πολίτην: for the Stoic's "universal commonwealth of mind," as *Fronto* expounded it, cf.

ΑΓΟ. Ζηλοῖς δὲ τίνα;

ΔΙΟΓ. Τὸν Ἡρακλέα.

125 ΑΓΟ. Τί οὖν οὐχὶ καὶ λεοντῆν ἀμπέχη; τὸ μὲν γὰρ ξύλον
ἔοικας αὐτῷ.

ΔΙΟΓ. Τουτί μοι λεοντῆ, τὸ τριβώνιον. στρατεύομαι δὲ
ὥσπερ ἐκεῖνος ἐπὶ τὰς ἡδονάς, οὐ κελευστός, ἀλλ' ἐκούσιος,
ἐκκαθᾶραι τὸν βίον προαιρούμενος.

130 ΑΓΟ. Εὖ γε τῆς προαιρέσεως. ἀλλὰ τί μάλιστα εἰδέναι
σε φῶμεν; ἢ τίνα τὴν τέχνην ἔχεις;

ΔΙΟΓ. Ἐλευθερωτῆς εἰμι τῶν ἀνθρώπων καὶ ἰατρὸς τῶν
παθῶν· τὸ δ' ὄλον ἀληθείας καὶ παρρησίας προφήτης εἶναι
βούλομαι.

⁹
135 ΑΓΟ. Ἄγε δὴ, ὦ προφήτα, ἦν πρίωμαί σε, τίνα με τὸν
τρόπον διασκήσεις;

ΔΙΟΓ. Πρῶτον μὲν παραλαβὼν σε καὶ ἀποδύσας τὴν
τρυφήν καὶ ἀπορία συγκατακλείσας τριβώνιον περιβαλῶ,
μετὰ δὲ πονεῖν καὶ κάμνειν καταναγκάσω χαμαὶ καθεύδοντα
140 καὶ ὕδωρ πίνοντα καὶ ὧν ἔτυχε πιμπλάμενον, τὰ δὲ χρήματα,
ἦν ἔχης, ἐμοὶ πειθόμενος ἐς τὴν θάλατταν φέρων ἐμβαλεῖς,
γάμου δὲ ἀμελήσεις καὶ παίδων καὶ πατρίδος, καὶ πάντα σοι

Pater, *Marius the Epicurean*, p. 192 f.
— Ζηλοῖς . . . : *whom do you pattern after?* — Ἡρακλέα: cf. *Symp.* 13 and 14, where the uninvited Cynic refuses with contempt even to sit on the extra chair, but he will, if tired, throw down his cloak and prop himself on his elbow in the attitude conventional with the painters for Heracles, the patron saint of the Cynics. — κελευστός: i.e. like Heracles at the bidding of Eurystheus. — ἐκκαθᾶραι: i.e. as Heracles cleaned the Augean stables. — προαιρέσεως: gen. of cause. — παρρησίας προφήτης: in-

terpreter of independence. Lucian arrogates to himself in *Pisc.* 19 (et passim) precisely this quality of outspokenness, and names himself Παρρησιάδης.

9. τίνα . . . διασκήσεις: *how will you train me?* Cf. *Peregr.* 17 (L. & S. s. v. wrong). — τρυφήν κτλ.: cf. *Cyn.* 1 ff. for the conventional preaching and practice of the Cynics. — ἐς τὴν θάλατταν: so the parasitic philosopher Thrasycles (*Tim.* 56) advises Timon to throw all his new-found treasure into the sea: "Only, my dear fellow, not into the deep water. Wade in only ὅσον ἐς



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παντελῶς. δῖωκε δὲ τὰ πολυανθρωπότατα τῶν χωρίων, καὶ ἐν αὐτοῖς τούτοις μόνος καὶ ἀκοινώνητος εἶναι θέλε μὴ φίλον, μὴ ξένον προσιέμενος· κατάλυσις γὰρ τὰ τοιαῦτα τῆς ἀρχῆς. ἐν ὄψει δὲ πάντων, ἀ μὴδ' ἰδίᾳ ποιήσειεν ἄν τις, 165 θαρρῶν ποίει, καὶ τῶν ἀφροδισίων αἰροῦ τὰ γελοιότερα, καὶ τέλος, ἣν σοι δοκῆ, πολύποδα ὤμῶν ἢ σηπίαν φαγὼν ἀπόθανε. ταύτην σοι τὴν εὐδαιμονίαν προξενούμεν.

11 ΑΓΟ. Ἄπαγε· μιὰρὰ γὰρ καὶ οὐκ ἀνθρώπινα λέγεις.

ΔΙΟΓ. Ἄλλὰ ῥᾶστά γε, ὦ οὔτος, καὶ πᾶσιν εὐχερῆ με- 170 τελθεῖν· οὐ γὰρ σοι δεήσει παιδείας καὶ λόγων καὶ λήρων, ἀλλ' ἐπίτομος αὕτη σοι πρὸς δόξαν ἢ ὁδός· καὶ ἰδιώτης γὰρ ἂν ᾦς, ἣτοι σκυτοδέψης ἢ ταριχοπώλης ἢ τέκτων ἢ τραπεζίτης, οὐδέν σε κωλύσει θαυμαστὸν εἶναι, ἣν μόνον ἀναί^δεια καὶ τὸ θράσος παρῆ καὶ λαιδορεῖσθαι καλῶς ἐκμάθης.

175 ΑΓΟ. Πρὸς ταῦτα μὲν οὐ δέομαί σου. ναύτης δ' ἂν ἴσως ἢ κηπουρὸς ἐν καιρῷ γένοιο, καὶ ταῦτα, ἣν ἐθέλη σε ἀποδόσθαι οὔτοσι τὸ μέγιστον δὴ ὀβολῶν.

ΕΡΜ. Ἐχε λαβῶν· καὶ γὰρ ἄσμενοι ἀπαλλαξόμεθα ἐνοχλοῦντος αὐτοῦ καὶ βοῶντος καὶ ἄπαντας ἀπαξαπλῶς ὑβρί- 180 ζοντος καὶ ἀγορεύοντος κακῶς.

12 ΖΕΥΣ. Ἄλλον κάλει τὸν Κυρηναῖον, τὸν ἐν τῇ πορφυρίδι, τὸν ἐστεφανωμένον.

Chabert's list (p. 139) of words used figuratively. — δῖωκε: *haunt*. — κατάλυσις . . . τῆς ἀρχῆς: a reminiscence of Xen. *Cyr.* 8, 1, 47. The play on words here consists in the use of ἀρχή as a philosophical technical term. — πολύποδα ἢ σηπίαν: the exact manner of his death is not known. Diog. Laert. 6, 2, 11–12 gives several divergent accounts. — προξενούμεν: *we are agents for*.

11. ἐπίτομος: *short cut*. — ἰδιώτης: *layman*. Cf. note to *Char.* 4. — ταρι-

χοπώλης: means (1) *fish-peddler*; (2) *embalmer*; cf. ταριχεύω. Cf. *Men.* 17 where kings and satraps are ταριχοπωλοῦντας ὑπ' ἀπορίας ἢ τὰ πρῶτα διδάσκοντας γράμματα. — τραπέζιτης: *money-changer*. Cf. similar derivation of Eng. *banker*, from Ital. *banco*. — δὴ ὀβολῶν: this is bid by the purchaser, elsewhere the auctioneer names the price. — ἐνοχλοῦντος: *making himself a nuisance*. — ἀπαξαπλῶς: for ἀπλῶς as in *Peregr.* 3.

12. τὸν Κυρηναῖον: Aristippus of

ΕΡΜ. Ἄγε δὴ, πρόσεχε πᾶς· πολυτελὲς τὸ χρῆμα καὶ
 πλουσίων δεόμενον. βίος οὗτος ἡδύς, βίος τρισμακάριστος.
 185 τίς ἐπιθυμεῖ τρυφῆς; τίς ὠνεῖται τὸν ἀβρότατον;

ΑΓΟ. Ἐλθὲ σὺ καὶ λέγε ἅπερ εἰδὼς τυγχάνεις· ὠνήσομαι
 γάρ σε, ἦν ὠφέλιμος ἦς.

ΕΡΜ. Μὴ ἐνόχλει αὐτόν, ὦ βέλτιστε, μηδὲ ἀνάκρινε·
 μεθύει γάρ. ὥστε οὐκ ἂν ἀποκρίναιτό σοι τὴν γλῶτταν, ὡς
 190 ὄρας, διολισθαίνων.

ΑΓΟ. Καὶ τίς ἂν εὖ φρονῶν πρίαίτο διεφθαρμένον οὕτω
 καὶ ἀκόλαστον ἀνδράποδον; ὅσον δὲ καὶ ἀποπνεῖ μύρων, ὡς
 δὲ καὶ σφαλερὸν βαδίζει καὶ παράφορον. ἀλλὰ κἂν σύ γε,
 ὦ Ἑρμῆ, λέγε ὅποσα πρόσεστιν αὐτῷ καὶ ἅ μετιῶν τυγχάνει.

ΕΡΜ. Τὸ μὲν ὅλον συμβιῶναι δεξιὸς καὶ συμπιεῖν ἱκανὸς
 καὶ κωμάσαι μετὰ αὐλητρίδος ἐπιτήδειος ἐρῶντι καὶ ἀσώτῳ
 δεσπότη· τὰ ἄλλα δὲ πεμμάτων ἐπιστήμων καὶ ὄψοποιὸς
 ἐμπειρότατος, καὶ ὅλως σοφιστῆς ἡδυπαθείας. ἐπαιδεύθη
 μὲν οὖν Ἀθήνησιν, ἐδούλευσε δὲ καὶ περὶ Σικελίαν τοῖς
 200 τυράννοις καὶ σφόδρα εὐδοκίμει παρ' αὐτοῖς. τὸ δὲ κεφάλαιον
 τῆς προαιρέσεως, ἀπάντων καταφρονεῖν, ἅπασι χρῆσθαι,
 ἀπανταχόθεν ἐρανίζεσθαι τὴν ἡδονήν.

ΑΓΟ. ὦρα σοι ἄλλον περιβλέπειν τῶν πλουσίων τούτων καὶ
 πολυχρημάτων· ἐγὼ γὰρ οὐκ ἐπιτήδειος ἰλαρὸν ὠνεῖσθαι βίον.

Cyrene, flor. ca. 370 B.C. He represents among the pupils of Socrates the other extreme from Diogenes the Cynic, and through him Epicurus traces back his philosophic pedigree. — πρόσεχε πᾶς: cf. Ar. *Thesmoph.* 372 ἀκουε πᾶσα, Pax 512 ἄγε πᾶς, 555 πᾶς χῶρει. — ἀποπνεῖ μύρων: so the Cynic contemptuously contrasts the perfumed beaux with himself, *Cyn.* 17. ὅσον is cognate acc. — σοφιστῆς ἡδυπαθείας: Professor of Luxury. — ἐδούλευσε: Aristippus served

his time, as Lucian implies, at the court of Dionysius the tyrant of Syracuse. — προαιρέσεως: cf. § 8. — ἀπανταχόθεν . . . ἡδονήν: a pleasure picnic, here, there, and everywhere. Cf. Heine's

Und, mein Herz, was dir gefällt,
 Alles, alles darfst du lieben.

— πολυχρημάτων: millionaires. — ἰλαρὸν: gay, in contrast to τὸ σκυθρωπὸν used § 7 of Diogenes. Cf. Xen. *Mem.* 2, 7, 12 ἰλαρὰ ἀντὶ σκυθρωπῶν.

205 EPM. Ἄπρατος ἔοικεν, ὦ Ζεῦ, οὗτος ἡμῖν μένειν.

13 ΖΕΥΣ. Μετάστησον· ἄλλον παράγαγε· μάλλον δὲ τῷ δύο τούτῳ, τὸν γελῶντα τὸν Ἀβδηρόθεν καὶ τὸν κλάοντα τὸν ἐξ Ἐφέσου· ἅμα γὰρ αὐτὸ πεπράσθαι βούλομαι.

EPM. Κατάβητον ἐς τὸ μέσον. τῷ ἀρίστῳ βίῳ πωλῶ,
210 τῷ σοφωτάτῳ πάντων ἀποκηρύττομεν.

ΑΓΟ. ὦ Ζεῦ τῆς ἐναντιότητος. ὃ μὲν οὐ διαλείπει γελῶν, ὃ δὲ τίνα ἔοικε πενθῶν· δακρύνει γὰρ τὸ παράπαν. τί ταῦτα, ὦ οὗτος; τί γελᾷς;

ΔΗΜΟΚΡΙΤΟΣ. Ἐρωτᾷς; ὅτι μοι γελοῖα πάντα δοκῆι
215 τὰ πρήγματα ὑμέων καὶ αὐτοὶ ὑμέες.

ΑΓΟ. Πῶς λέγεις; καταγελᾷς ἡμῶν ἀπάντων καὶ παρ' οὐδὲν τίθεσαι τὰ ἡμέτερα πράγματα;

ΔΗΜ. ὦδε ἔχει· σπουδαῖον γὰρ ἐν αὐτέοισιν οὐδέν, κενεὰ δὲ τὰ πάντα καὶ ἀτόμων φορῆ καὶ ἀπειρίη.

220 ΑΓΟ. Οὐ μὲν οὖν, ἀλλὰ σὺ κενὸς ὡς ἀληθῶς καὶ ἄπειρος.
14 ὦ τῆς ὑβρεως, οὐ παύση γελῶν; σὺ δέ, τί κλάεις, ὦ βέλτιστε; πολὺ γὰρ οἶμαι κάλλιον σοὶ προσλαλεῖν.

ΗΡΑΚΛΕΙΤΟΣ. Ἠγέομαι γάρ, ὦ ξεῖνε, τὰ ἀνθρώπινα

13. τὸ δύο τούτῳ: Democritus (ca. 460–361), and Heraclitus (ca. 500 B.C.), see Burnet, *Early Greek Philosophy*, pp. 1 and 129. They are conventionally paired. Cf. *Peregr.* 7 ἐπεὶ τέλος τῶν λόγων τὰ Ἡρακλείτου δάκρυα ἐποιήσατο, ἐγὼ κατὰ τὸ ἐναντίον ἀπὸ τοῦ Δημοκρίτου γέλωτος ἀρξομαι. — τῆς ἐναντιότητος: what a contrast. — δοκῆι: for Ionic forms, used here and elsewhere, see *Introd.* 40. — κενεὰ κτλ.: cf. Democritus's own use of τὸ κενεὸν vacuum. Cf. *Icar.* 5, where Menippus complains of his baptism of (un)Natural Philosophy: ἀρχὰς τινὰς καὶ τέλη καὶ ἀτόμους καὶ κενὰ καὶ ὕλας καὶ ἰδέας καὶ τὰ τοιαῦτα ὁση-

μέραι μου καταχέοντες. — ἀτόμων φορῆ: in anticipation of the atomic theory. For his atoms, homogeneous in quality but heterogeneous in form, see his life. — ἀπειρίη: with a double meaning: ἀπειρος (1), from πείρα, ignorance; (2), from πέρας, infinitude. To anticipate the pun, tr. unknown quantity. — κενὸς . . . ἄπειρος: you are in good sooth a vacuous, unknowing person.

14. σὺ δέ: to Heraclitus. — προσλαλεῖν: to chat. For the προσλαλαί (προλαλαί) see *Introd.* p. xvii. — δακρυνώδεια: in transferred meaning, tearful. For other transfers cf. *περικεκτικόν* § 24, *ἐπιδικάσιμος* *Somn.* 9, and see the list,



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ΑΓΟ. Τί δὲ οἱ ἄνθρωποι;

235 ΗΡΑΚ. Θεοὶ θνητοί.

ΑΓΟ. Τί δὲ οἱ θεοί;

ΗΡΑΚ. Ἄνθρωποι ἀθάνατοι.

ΑΓΟ. Αἰνίγματα λέγεις, ὧ οὔτος ἢ γρίφους συντίθης;
ἀτεχνῶς γὰρ ὥσπερ ὁ Λοξίας οὐδὲν ἀποσαφεῖς.

240 ΗΡΑΚ. Οὐδὲν γάρ μοι μέλει ὑμέων.

ΑΓΟ. Τοιγαροῦν οὐδὲ ὠνήσεταιί σέ τις εὔφρονων.

ΗΡΑΚ. Ἐγὼ δὲ κέλομαι πᾶσιν ἡβηδὸν οἰμῶζειν, τοῖσιν
ὠνεομένοισι καὶ τοῖσιν οὐκ ὠνεομένοισι.

ΑΓΟ. Τουτοῦ τὸ κακὸν οὐ πόρρω μελαγχολίας ἐστίν·
245 οὐδέτερον δὲ ἔγωγε αὐτῶν ὠνήσομαι.

ΕΡΜ. Ἄπρατοι καὶ οὔτοι μένουσιν.

ΖΕΥΣ. Ἄλλον ἀποκῆρυττε.

15 ΕΡΜ. Βούλει τὸν Ἀθηναῖον ἐκείνον, τὸν στωμύλον;

mit sich und doch in Eintracht), comparing Plato *Symp.* 187 A τὸ ἐν γάρ φησι διαφερόμενον αὐτὸ αὐτῷ συμφέρεσθαι. The other words, *παιδὸς ἢ βασιληῆς*, are enigmatical. If the emphasis is on “kingdom,” *Fragm.* 97 may illustrate: “Man is called a baby by God, even as a child by man”; but if the anaphora emphasizes *παιδὸς*, cf. Wordsworth’s

Thou whose exterior semblance doth belie
Thy soul’s immensity.

Philo (*Vita Mosis*, p. 607, § 6), *τύχης ἄνω καὶ κάτω τὰ ἀνθρώπεια πεττευούσης*, recalls both *Fragm.* 69 and 79. — **Θεοὶ θνητοί**: these and Heracleitus’s next words are from *Fragm.* 67 *θεοὶ θνητοί, ἄνθρωποι ἀθάνατοι, ζῶντες τὸν ἐκείνων θάνατον, τὸν δὲ ἐκείνων βίον τεθνηκότες*. Lucian twists the thought. Heracleitus was trying to show that it all depends on the point of view, i.e. *θάνατος* = *βίος*, as *concave* = *convex*. —

Αἰνίγματα: Heracleitus was known as *ὁ σκοτεινός* by reason of his enigmatical formulae. — **ἡβηδὸν**: *from the youth up*, i.e. young and old. The translation, sometimes given, *from your youth on*, can hardly be right. Cf. Hdt. 1, 172 *ἅπαντες Καύνιοι ἡβηδὸν . . . εἶποντο all the Caunians, young and old, marched in a body*. Lucian had in mind Heracl. *Fragm.* 114 *ἀξιὸν Ἐφεσίοις ἡβηδὸν ἀπάγξασθαι πᾶσι* (‘all who have reached man’s estate’) *καὶ τοῖς ἀνήβοις (minors) τὴν πόλιν καταλιπεῖν*. He puts this phrase in Timon’s mouth *Tim.* 37: *ἐμοὶ δὲ τοῦτο ἰκανὸν ἦν, πάντας ἀνθρώπους ἡβηδὸν οἰμῶζειν ποιῆσαι*. — **Ἄπρατοι**: perhaps a measure of their popularity in Lucian’s day.

15. **τὸν Ἀθηναῖον**: for the confusion between Socrates and Plato in what follows, see p. 89 f. — **στωμύλον**: *chat-terbox*. In *Men.* 18 Socrates seeks out a

ΖΕΥΣ. Πάνυ μὲν οὖν·

250 ΕΡΜ. Δεῦρ' ἔλθ' ἐσύ. βίον ἀγαθὸν καὶ συνετὸν ἀποκη-
ρύττομεν. τίς ὠνεῖται τὸν ἱερώτατον;

ΑΓΟ. Εἰπέ μοι, τί μάλιστα εἰδὼς τυγχάνεις;

ΣΩΚΡΑΤΗΣ. Παιδεραστής εἰμι καὶ σοφὸς τὰ ἐρωτικά.

ΑΓΟ. Πῶς οὖν ἐγὼ πρίωμαί σε; παιδαγωγὸν γὰρ ἐδεό-
255 μην τῷ παιδὶ καλῶ ὄντι μοι.

ΣΩΚ. Τίς δ' ἂν ἐπιτηδειότερος ἐμοῦ γένοιτο συνεῖναι
καλῶ; καὶ γὰρ οὐ τῶν σωμάτων ἐραστής εἰμι, τὴν ψυχὴν δὲ
ἡγοῦμαι καλήν. ἀμέλει καὶ ὑπὸ ταῦτον ἱμάτιόν μοι κατα-
κέωνται, ἀκούσει αὐτῶν λεγόντων μηδὲν ὑπ' ἐμοῦ δεινὸν
260 παθεῖν.

ΑΓΟ. *Απιστα λέγεις, τὸ παιδεραστὴν ὄντα μὴ πέρα τῆς
ψυχῆς τι πολυπραγμονεῖν, καὶ ταῦτα ἐπ' ἐξουσίας, ὑπὸ τῷ
αὐτῷ ἱματίῳ κατακείμενον.

16 ΣΩΚ. Καὶ μὴν ὀμνύω γέ σοι τὸν κύνα καὶ τὴν πλάτανον,
265 οὕτω ταῦτα ἔχειν.

talkative corpse (λάλος νεκρός). — παιδα-
γωγού: there is no exact English equiv-
alent for this *male chaperon*. Hence
we lose the force of the Greek in Gala-
tians 3, 24 ὁ νόμος παιδαγωγός (A.V.
schoolmaster, or R.V. *tutor*) . . . εἰς
Χριστόν. Christ is the terminus ad
quem, and so, too, for the comparison
would be the schoolmaster or tutor.
— ἱμάτιον: an allusion to Plato *Symp.*
219 B-D, where Plato emphatically vin-
dicates the purity of Socrates's life.
Lucian is no more serious here in his
mocking than when he affirms (*D.*
Mort. 21, 1) that Socrates was afraid
of Cerberus. — λεγόντων μηδέν: for
neg. see *Introd.* 39 (a).

16. ὀμνύω = ὀμνυμι: Chabert, p. 111,
calls this an Atticism in the mouth

of Socrates. See *Introd.* 14 (a). — τὸν
κύνα . . . πλάτανον: cf. *Icar.* 9 τοῖς μὲν
ἀριθμὸς τις ὁ θεὸς ἦν, οἱ δὲ κατὰ κυνῶν καὶ
χηνῶν καὶ πλατάνων ἐπὶ ὀμνυντο. For
Socrates's queer oaths cf. Plato *Ap.*
21 E, where Socrates swears by the dog
with great solemnity. See Dyer's note
ad loc. and Kock's note on *Ar. Aves*
521. So Plato *Gorg.* 482 B μὰ τὸν κύνα
τὸν Αἰγυπτίων θεόν is in Lucian's mind
in the context. The suggestion that
Socrates, with a scruple against pro-
fanity, said τὸν χῆνα to sound like τὸν
Ζῆνα (*by Goose!* — *by Zeus!*), might be
paralleled by the vulgar "by golly."
See also the fragment of Cratinus *Xεί-
ρωνες* 11 (Meineke ed. minor p. 51): οἷς
ἦν μέγιστος ὄρκος | ἀπαντι λόγῳ κύων,
ἔπειτα χῆν, θεοὺς δ' ἐσίγων.

ΑΓΟ. Ἡράκλεις τῆς ἀτοπίας τῶν θεῶν.

ΣΩΚ. Τί σὺ λέγεις; οὐ δοκεῖ σοι ὁ κύων εἶναι θεός; οὐχ ὄρας τὸν Ἄνουβιν ἐν Αἰγύπτῳ ὅσος; καὶ τὸν ἐν οὐρανῷ Σείριον καὶ τὸν παρὰ τοῖς κάτω Κέρβερον;

17
270 ΑΓΟ. Εὖ λέγεις, ἐγὼ δὲ διημάρτανον. ἀλλὰ τίνα βιοῖς τὸν τρόπον;

ΣΩΚ. Οἰκῶ μὲν ἑμαυτῷ τινα πόλιν ἀναπλάσας, χρῶμαι δὲ πολιτεία ξένη καὶ νόμους νομίζω τοὺς ἐμούς.

ΑΓΟ. Ἐν ἐβουλόμην ἀκοῦσαι τῶν δογμάτων.

275 ΣΩΚ. Ἄκουε δὴ τὸ μέγιστον, ὃ περὶ τῶν γυναικῶν μοι δοκεῖ· μηδεμίαν αὐτῶν μηδενὸς εἶναι μόνου, παντὶ δὲ μετεῖναι τῷ βουλομένῳ τοῦ γάμου.

ΑΓΟ. Τοῦτο φῆς; ἀνηρῆσθαι τοὺς περὶ μοιχείαν νόμους;

ΣΩΚ. Νῆ Δία, καὶ ἀπλῶς γε πᾶσαν τὴν περὶ τὰ τοιαῦτα
280 μικρολογία.

ΑΓΟ. Τί δὲ περὶ τῶν ἐν ὄρα σοι παίδων δοκεῖ;

ΣΩΚ. Καὶ οὗτοι ἔσονται τοῖς ἀρίστοις ἄθλον φιληῆσαι λαμπρόν τι καὶ νεανικὸν ἐργασαμένοις.

18 ΑΓΟ. Βαβαὶ τῆς φιλοδωρίας. τῆς δὲ σοφίας τί σοι τὸ
285 κεφάλαιον;

— Ἡράκλεις . . . θεῶν: *Heracles! what outlandish gods!* — Τί σὺ λέγεις: with these words Toxaris begins his defence (*Tox.* 38) of the Scythian gods, *Wind* (ὁ Ἄνεμος) and *Glaive* (ὁ Ἀκινάκης).

17. Εὖ λέγεις κτλ.: *right you are, and I was off the track.* — πολιτεία . . . νόμους: the *Republic* and *Laws* of Plato. The transition from Socrates to Plato here becomes natural, as Socrates, in dialogues of Plato's maturity, serves as a convenient mouthpiece for ideas of which Socrates himself was innocent in his lifetime (see p. 90). — νομίζω τοὺς ἐμούς: in *V. H.* B 17. —

λαμπρόν τι καὶ νεανικόν: this pair of words is a reminiscence of *Dem. contra Mid.* 131, with mischievous misapplication.

18. Βαβαί: reduplicated syllables are common as exclamations; e.g. παπαῖ, αἰαῖ, οἰοῖ, ὄτοτοῖ. These may often be onomatopoeic in character. πόποι is apparently (like English *what! what!*) a reduplication of the interr. stem (hence recessive accent?) seen in ποῦ; ποῖ; For accent see *App.* — τὸ κεφάλαιον: *sum and substance.* For varying shades of meaning see *L. & S.* s.v. and cf. note to *Pisc.* 14; and cf.



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ΕΡΜ. Ἄγε λαβὼν ἀγαθῇ τύχῃ. τὸν Ἐπικούρειον σὲ ἤδη καλῶ. τίς ὠνεῖται τοῦτον; ἔστι μὲν τοῦ γελῶντος
 305 ἐκείνου μαθητῆς καὶ τοῦ μεθύοντος, οὓς μικρῶ πρόσθεν ἀπεκηρύττομεν. ἐν δὲ πλείον οἶδεν αὐτῶν, παρ' ὅσον δυσσεβέστερος τυγχάνει· τὰ δ' ἄλλα ἡδὺς καὶ λιχνεία φίλος.

ΑΓΟ. Τίς ἡ τιμή;

ΕΡΜ. Δύο μναῖ.

310 ΑΓΟ. Λάμβανε· τὸ δεῖνα δὲ ὅπως εἰδῶ, τίσι χαίρει τῶν ἐδεσμάτων;

ΕΡΜ. Τὰ γλυκέα σιτεῖται καὶ τὰ μελιτώδη καὶ μάλιστά γε τὰς ἰσχάδας.

ΑΓΟ. Χαλεπὸν οὐδέν· ὠνησόμεθα γὰρ αὐτῷ παλάθας
 315 τῶν Καρικῶν.

20 ΖΕΥΣ. Ἄλλον κάλει, τὸν ἐν χρῶ κουρίαν ἐκείνον, τὸν σκυθρωπὸν, τὸν ἀπὸ τῆς στοᾶς.

Ἐπικούρειον: Epicurus (342–270 B.C.) developed the doctrines of Democritus in regard to the atoms (εἰδῶλα) and ennobled into a really lofty conception Aristippus's sensualistic doctrine of pleasure as the summum bonum. Hence he is here called τοῦ γελῶντος ἐκείνου μαθητῆς καὶ τοῦ μεθύοντος. Although the term "Epicurean" has become synonymous with pleasure-seeking, Epicurus himself sought his summum bonum in a certain ἀταραξία and ἀπονία conditioned upon φρόνησις. Plato's *Phaedrus* itself is scarcely further removed from sensualism than was the real Epicurus. See Pater, *Marius the Epicurean*, chapter ix. Some fragments of Epicurus's lost work *περὶ φύσεως*, in thirty-seven books, were recovered from the cinders of Herculaneum. — *δυσσεβέστερος*: in his bitter satire *Jupiter Tragoedus*, 16 ff., Lucian selects

the Epicurean Damis as the arch-atheist and protagonist against the Established Church. — τὸ δεῖνα κτλ.: *but, the mischief! (before I forget it, tell me) that I may know, what does he like to eat?* On *ὅπως* etc. Fritzsche compares *D. Mort.* 1, 2 *ὅπως δὲ εἰδῶ μάλιστα, ὅποῖός τις ἔστι τῆν δψιν.* — *Καρικῶν*: figs abounded in Caria (Reitz.). But a certain contempt lurks in the expression. Hesychius says that *Καρικὸς* = *εὐτελής* *worthless*; *καρίζω* and *καριστί* were used as synonymous with *barbarous*. *Καρίων* was a slave-name in comedy.

20. τὸν ἐν χρῶ κουρίαν: *with his hair cropped close.* In the description of the runaway (*Fugit.* 27) the short hair of the head is expressly distinguished from the long beard, ἐν χρῶ κουρίαν, ἐν γενείῳ βαθεῖ. *Can't be he, is the answer, for my slave καὶ ἐκῆμα δὲ καὶ τὸ γένειον ἐτίλλετο.* — τὸν ἀπὸ τῆς στοᾶς:

ΕΡΜ. Εὖ λέγεις· εἰκάσι γοῦν πολὺ τι πλῆθος αὐτὸν περιμένειν τῶν ἐπὶ τὴν ἀγορὰν ἀπηντηκότων. αὐτὴν τὴν
 320 ἀρετὴν πωλῶ, τῶν βίων τὸν τελειότατον. τίς πάντα μόνος εἰδέναί θέλει;

ΑΓΟ. Πῶς τοῦτο φῆς;

ΕΡΜ. Ὅτι μόνος οὗτος σοφός, μόνος καλός, μόνος δίκαιος ἀνδρείος βασιλεὺς ῥήτωρ πλούσιος νομοθέτης καὶ τὰ ἄλλα
 325 ὅποσα ἐστίν.

ΑΓΟ. Οὐκοῦν, ὦγαθέ, καὶ μάγειρος μόνος καὶ νῆ Δία γε σκυτοδέψης καὶ τέκτων καὶ τὰ τοιαῦτα;

ΕΡΜ. Ἐοικεν.

21 ΑΓΟ. Ἐλθέ, ὦγαθέ, καὶ λέγε πρὸς τὸν ὠνητὴν ἐμὲ ποιός
 330 τις εἶ, καὶ πρῶτον εἰ οὐκ ἄχθη πιπρασκόμενος καὶ δούλος ὢν.

ΧΡΥΣΙΠΠΟΣ. Οὐδαμῶς· οὐ γὰρ ἐφ' ἡμῖν ταῦτά ἐστιν. ὅσα δὲ οὐκ ἐφ' ἡμῖν, ἀδιάφορα εἶναι συμβέβηκεν.

Chrysippus (280–207 B.C.), the successor of Zeno and Cleanthes, whose popularity was so lasting that we read in Juvenal *Sat.* 2, 4 *quamquam plena omnia gypso | Chrysippi invenias: nam perfectissimus horum est.* The Stoic school received its name from ἡ ποικίλη Στοά (adorned with the paintings of Polygnotus, see Paus. 1, 15, 1 with Frazer's notes), the favorite rendezvous. In the sequel (*Pisc.* 13 and 16) Lucian designates the Porch simply by ἐν τῇ Ποικίλῃ. — In Lucian's lifetime (162 A.D.) the people of Soli, Chrysippus's native place, struck a coin, probably reproducing faithfully an earlier portrait of Chrysippus. See Head, *Hist. Num.* 612, and Harrison & Verrall, *Mythol. and Monum. of Anc. Athens*, p. 146. Lucian exhibits especial malice towards the Stoics. In the *Symposium* three

representatives of the Stoic school bear their full share in the disgraceful scenes there related. In *Bis Acc.* 22 (read also 19–23), Pleasure, represented by Epicurus as counsel for the defense, gains a unanimous verdict against Stoa. On the *Hermotimus* see *Introd.* p. xvii. — αὐτὴν τὴν ἀρετὴν: *virtue unadulterated.* In *Hermot.* 3 the Stoic master is represented as on top of the hill of Virtue and trying to draw his pupil up πρὸς αὐτὸν τε καὶ τὴν ἀρετὴν. — μόνος οὗτος: the long dialogue of the *Hermotimus* is largely devoted to breaking down these extravagant pretensions.

21. εἰ οὐκ: indir. question. G. 1609; H. 1022, a; B. 670, 3. — ἀδιάφορα: in the Stoic philosophy τὰ ἀδιάφορα are things neither good nor bad — *res mediae* or *indifferentes*. So, at the end of Lucian's *Symposium*, Hermon the Epicurean taunts Zenothemis the

ΑΓΟ. Οὐ μανθάνω ὅ τι λέγεις.

ΧΡΥΣ. Τί φῆς; οὐ μανθάνεις ὅτι τῶν τοιούτων τὰ μὲν
335 ἔστι προηγμένα, τὰ δ' ἔμπαλιν ἀποπροηγμένα;

ΑΓΟ. Οὐδὲ νῦν μανθάνω.

ΧΡΥΣ. Εἰκότως· οὐ γὰρ εἶ συνήθης τοῖς ἡμετέροις ὀνό-
μασιν οὐδὲ τὴν καταληπτικὴν φαντασίαν ἔχεις, ὁ δὲ σπου-
δαῖος, ὁ τὴν λογικὴν θεωρίαν ἐκμαθὼν, οὐ μόνον ταῦτα οἶδεν,
340 ἀλλὰ καὶ σύμβαμα καὶ παρασύμβαμα ὅποια καὶ ὅποσον
ἀλλήλων διαφέρει.

ΑΓΟ. Πρὸς τῆς σοφίας, μὴ φθονήσης καὶ τοῦτο εἰπεῖν,
τί τὸ σύμβαμα καὶ τί τὸ παρασύμβαμα· καὶ γὰρ οὐκ οἶδ'
ὅπως ἐπλήγην ὑπὸ τοῦ ῥυθμοῦ τῶν ὀνομάτων.

345 ΧΡΥΣ. Ἄλλ' οὐδεὶς φθόνος· ἦν γὰρ τις χωλὸς ὦν αὐτῷ
ἐκείνῳ τῷ χωλῷ ποδὶ προσπταίσας λίθῳ τραῦμα ἐξ ἀφανοῦς
λάβη, ὁ τοιοῦτος εἶχε μὲν δήπου σύμβαμα τὴν χωλείαν, τὸ
τραῦμα δὲ παρασύμβαμα προσέλαβεν.

22 ΑΓΟ. ὦ τῆς ἀγχινοίας. τί δὲ ἄλλο μάλιστα φῆς εἶδέναι;

Stoic, who is bawling with pain as he holds on with his two hands to the sites respectively of his bitten-off nose and his gouged-out eye: "Now please remember, Zenothemis, that you consider pain as οὐκ ἀδιάφορον." — εἶναι συμβέβηκεν: *are necessarily*. — Οὐ μανθάνω: in the suit between Pleasure (Epicurus) and Stoa, *Bis Acc.* 22, the latter is summarily choked off because the dicasts say they do not understand her questions. — τὰ . . . προηγμένα: Cicero (*de Fin.* 4, 26) instances *valere*, *locupletem esse*, as not *bona* but *προηγμένα*, and *egestas*, *morbus*, as not *mala* but *reiectanea* (ἀποπροηγμένα). Cf. *Bis Acc.* 22.— ὀνόμασιν: *technical terms*. — τὴν καταληπτικὴν φαντασίαν: *the apprehending imagina-*

tion. Cf. *Symp.* 23 and Pearson, *Fragments of Zeno and Cleanthes*, p. 62. — τὴν λογικὴν: ἡ λογικὴ (sc. τέχνη), as technical term meaning *logic*, occurs first in Cicero (e.g. *de Fin.* 1, 7; *Tusc.* 4, 14). — σύμβαμα καὶ παρασύμβαμα: Stoic technical terms. A proposition complete in itself, like *Σωκράτης περιπατεῖ*, they called *σύμβαμα*, "συμβέβηκε γὰρ τὸ περιπατεῖν Σωκράτει," but a sentence like *Σωκράτης φιλεῖ* they called *παρασύμβαμα*, i.e. one not complete in itself (οὐκ αὐτοτελής), "ἐπειδὴ λείπει τὸ τίνα." Lucian, of course, mocks at these stock phrases by a literal interpretation, e.g. "a man is blessed with (συνέβη) a corn," this is a *σύμβαμα*, "some one treads on it," this is a *παρασύμβαμα*.



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ΧΡΥΣ. Τὸν θερίζοντα καὶ τὸν κυριεύοντα καὶ ἐπὶ πᾶσι τὴν Ἡλέκτραν καὶ τὸν ἐγκεκαλυμμένον.

ΑΓΟ. Τίνα τοῦτον τὸν ἐγκεκαλυμμένον ἢ τίνα τὴν Ἡλέκτραν λέγεις;

ΧΡΥΣ. Ἡλέκτραν μὲν ἐκείνην τὴν πάνυ, τὴν Ἀγαμέμνωνος, ἢ τὰ αὐτὰ οἶδέ τε ἅμα καὶ οὐκ οἶδε· παρεστῶτος γὰρ αὐτῇ τοῦ Ὀρέστου ἔτι ἀγνώτος οἶδε μὲν Ὀρέστην ὅτι ἀδελφὸς αὐτῆς, ὅτι δὲ οὗτος Ὀρέστης ἀγνοεῖ. τὸν δ' αὖ ἐγκεκαλυμμένον καὶ πάνυ θαυμαστὸν ἀκούσῃ λόγον· ἀπόκριναι γάρ μοι, τὸν πατέρα οἶσθα τὸν σεαυτοῦ;

ΑΓΟ. Ναί.

ΧΡΥΣ. Τί οὖν; ἦν σοι παραστήσας τινὰ ἐγκεκαλυμμένον ἔρωμαι εἰ τοῦτον οἶσθα, τί φήσεις;

ΑΓΟ. Δηλαδὴ ἀγνοεῖν.

23 ΧΡΥΣ. Ἀλλὰ μὴν αὐτὸς οὗτος ἦν ὁ πατὴρ ὁ σός· ὥστε εἰ τοῦτον ἀγνοεῖς, δῆλος εἶ τὸν πατέρα τὸν σὸν ἀγνοῶν.

ΑΓΟ. Οὐ μὲν οὖν· ἀλλ' ἀποκαλύψας αὐτὸν εἶσομαι τὴν ἀλήθειαν. ὅμως δ' οὖν τί σοι τῆς σοφίας τὸ τέλος, ἢ τί πράξεις πρὸς τὸ ἀκρότατον τῆς ἀρετῆς ἀφικόμενος;

ΧΡΥΣ. Περὶ τὰ πρῶτα κατὰ φύσιν τότε γενήσομαι, λέγω δὲ πλοῦτον, ὑγίειαν, καὶ τὰ τοιαῦτα. πρότερον δὲ ἀνάγκη πολλὰ προπονῆσαι λεπτογράφοις βιβλίοις παραθήγοντα τὴν ὄψιν καὶ σχόλια συναγείροντα καὶ σολοικισμῶν ἐμπιπλάμενον καὶ ἀτόπων ῥημάτων· καὶ τὸ κεφάλαιον, οὐ θέμις γενέσθαι σοφόν, ἦν μὴ τρὶς ἐφεξῆς τοῦ ἐλλεβόρου πίης.

— τὴν πάνυ: cf. Xen. Mem. 3, 5, 1 τοῦ πάνυ Περικλέους, and Lucian Hermot. 11 παρ' Εὐκράτει τῷ πάνυ.

23. τὸ τέλος: cf. Arist. Nic. Eth. 1, 1 πᾶσα τέχνη καὶ πᾶσα μέθοδος, ὁμοίως δὲ πράξις τε καὶ προαίρεσις ἀγαθοῦ τινος ἐφίεσθαι δοκεῖ. . . διαφορὰ δὲ τις φαίνεται τῶν τελῶν. — πρὸς τὸ ἀκρότατον: to the

apex. Cf. V. H. B 18. — σολοικισμῶν: Lucian perhaps accepted the derivation as if from Soli in Cilicia, Chrysippus's birthplace, but Plutarch (ed. Reitz. II, p. 1047, de Stoicorum Repugnantiis) quotes Chrysippus as ready in the case of τοὺς βελτίονος ἐχομένους to pardon καὶ ἐλλείψεις καὶ νῆ Δία σολοικισμούς, ἐφ'

ΑΓΟ. Γενναϊά σου ταῦτα καὶ δεινῶς ἀνδρικά. τὸ δὲ
Γνίφωνα εἶναι καὶ τοκογλύφον — καὶ γὰρ τάδε ὀρῶ σοι
προσόντα — τί φῶμεν, ἀνδρὸς ἤδη πεπωκότος τὸν ἐλλέβορον
395 καὶ τελείου πρὸς ἀρετὴν;

ΧΡΥΣ. Ναί· μόνῳ γοῦν τὸ δανεῖζειν πρέποι ἂν τῷ σοφῷ·
ἐπεὶ γὰρ ἴδιον αὐτοῦ τὸ συλλογίζεσθαι, τὸ δανεῖζειν δὲ καὶ
λογίζεσθαι τοὺς τόκους πλησίον εἶναι δοκεῖ τοῦ συλλογί-
ζεσθαι, μόνου ἂν εἴη τοῦ σπουδαίου καθάπερ ἐκεῖνο καὶ
400 τοῦτο, καὶ οὐ μόνον γε ἀπλοῦς, ὥσπερ οἱ ἄλλοι, τοὺς τόκους,
ἀλλὰ καὶ τούτων ἑτέρους τόκους λαμβάνειν· ἢ γὰρ ἀγνοεῖς
ὅτι τῶν τόκων οἱ μὲν εἰσι πρῶτοί τινες, οἱ δὲ δεύτεροι καθά-
περ αὐτῶν ἐκείνων ἀπόγονοι; ὀρᾶς δὲ δῆτ' αὖ καὶ τὸν συλλο-
γισμὸν ὁποῖά φησιν· εἰ τὸν πρῶτον τόκον λήψεται, λήψεται
405 καὶ τὸν δεύτερον· ἀλλὰ μὴν τὸν πρῶτον λήψεται, λήψεται
ἄρα καὶ τὸν δεύτερον.

24 ΑΓΟ. Οὐκοῦν καὶ μισθῶν πέρι τὰ αὐτὰ φῶμεν, οὓς σὺ
λαμβάνεις ἐπὶ τῇ σοφίᾳ παρὰ τῶν νέων, καὶ δῆλον ὅτι μόνος
ὁ σπουδαῖος μισθὸν ἐπὶ τῇ ἀρετῇ λήψεται;

410 ΧΡΥΣ. Μανθάνεις· οὐ γὰρ ἑμαυτοῦ ἔνεκα λαμβάνω,
τοῦ δὲ διδόντος αὐτοῦ χάριν· ἐπεὶ γὰρ ἐστὶν ὁ μὲν τις
ἐκχύτης, ὁ δὲ περιεκτικός, ἑμαυτὸν μὲν ἀσκῶ εἶναι περιεκτι-
κόν, τὸν δὲ μαθητὴν ἐκχύτην.

οἱς ἄλλοι ἂν ἀσχυνηθείησαν οὐκ ὀλίγοι. —
ἐλλεβόρου: see V. H. B 18. — Γνίφωνα:
a Shylock. A standing name for usur-
ers. Cf. Tim. 58; Gall. 30; Catapl.
17. — συλλογίζεσθαι . . . λογίζεσθαι:
reflecting . . . collecting. — τόκων . . .
ἀπόγονοι: cf. Plato Rep. 555 E where
the capitalists are blamed because they
make their injurious loans and get back
from τοῦ πατρὸς (i.e. the principal, reg-
ularly expressed by τὸ κεφάλαιον) ἐκγόν-
ους τόκους πολλαπλασίους.

24. τοῦ δὲ διδόντος . . . χάριν: for
the sake of the giver. Chrysippus mag-
nanimously accepts the less blessed lot
of the receiver. In Hermol. 9 we read
how the irascible old Stoic hales his pu-
pil before the archon, choking him and
shouting with rage, and all but bites
off his nose (a liberty not unknown,
cf. Symp. 41), because he was dilatory
in paying his fees (ἐπεὶ τὸν μισθὸν μὴ
ἀπεδίδου κατὰ καιρὸν). Later we learn
that he was eminently successful as a

ΑΓΟ. Καὶ μὴν τοῦναντίον ἐχρῆν, τὸν νέον μὲν εἶναι
415 περιεκτικόν, σὲ δὲ τὸν μόνον πλούσιον ἐκχύτην.

ΧΡΥΣ. Σκώπτεις, ὦ οὔτος· ἀλλ' ὄρα μὴ σε κατατοξεύσω
τῷ ἀναποδείκτῳ συλλογισμῷ.

ΑΓΟ. Καὶ τί δεινὸν ἀπὸ τοῦ βέλους;

ΧΡΥΣ. Ἀπορία καὶ σιωπὴ καὶ διαστραφῆναι τὴν διά-
25
420 νοιαν. ὃ δὲ μέγιστον, ἣν ἐθέλω, τάχιστα σε ἀποδείξω
λίθον.

ΑΓΟ. Πῶς λίθον; οὐ γὰρ Περσεὺς σύ, ὦ βέλτιστε, εἶναί
μοι δοκεῖς.

ΧΡΥΣ. Ὡδέ πως· ὁ λίθος σῶμά ἐστι;

425 ΑΓΟ. Ναί.

ΧΡΥΣ. Τί δέ; τὸ ζῶον οὐ σῶμα;

ΑΓΟ. Ναί.

ΧΡΥΣ. Σὺ δὲ ζῶον;

ΑΓΟ. Ἐοικα γοῦν.

430 ΧΡΥΣ. Λίθος ἄρα εἶ σῶμα ὢν.

ΑΓΟ. Μηδαμῶς. ἄλλ' ἀνάλυσόν με πρὸς Διὸς καὶ ἐξ
ὑπαρχῆς ποιήσον ἄνθρωπον.

ΧΡΥΣ. Οὐ χαλεπὸν· ἀλλ' ἔμπαλιν ἴσθι ἄνθρωπος. εἶπέ
γάρ μοι, πᾶν σῶμα ζῶον;

435 ΑΓΟ. Οὔ.

ΧΡΥΣ. Τί δέ; λίθος ζῶον;

ΑΓΟ. Οὔ.

ΧΡΥΣ. Σὺ δὲ σῶμα εἶ;

ΑΓΟ. Ναί.

money-lender, his debtors respecting his drastic methods as a collector: ἀποδιδάσι γὰρ αὐτῷ κατὰ καιρὸν τοὺς τόκους. — κατατοξεύσω: reminiscence of Ar. *Nub.* 944 ῥηματλοισιν καινοῖς . . . κατατοξεύσω. — ἀναποδείκτῳ: five forms of this *indemonstrable syllogism* are recorded.

In *Bis Acc.* 22 Stoa reluctantly yields the floor, exclaiming: καὶ μὴν ἐκράτησα ἄν, εἰ συνηρώτησα ἐν τῷ τρίτῳ τῶν ἀναποδείκτων σχήματι. — διαστραφῆναι τὴν διάνοιαν: a *sprained intellect*.

25. Ὡδέ πως: Lucian's sarcasm does not prove that such logical fallacies



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465 ΑΓΟ. Ἀνθρώπινα φρονεῖ. πόσου δέ ἐστιν;

ΕΡΜ. Εἴκοσι μνῶν.

ΑΓΟ. Πολλοῦ λέγεις.

ΕΡΜ. Οὐκ, ὦ μακάριε· καὶ γὰρ αὐτὸς ἔχειν τι ἀργύριον
δοκεῖ. ὥστε οὐκ ἂν φθάνοις ὠνησάμενος. ἔτι δὲ εἴση
470 αὐτίκα μάλα παρ' αὐτοῦ πόσον μὲν ὁ κώνωψ βιοῖ τὸν χρό-
νον, ἐφ' ὅποσον δὲ βάθος ἢ θάλαττα ὑπὸ τοῦ ἡλίου καταλάμ-
πεται, καὶ ὅποια τίς ἐστιν ἢ ψυχὴ τῶν ὀστρείων.

ΑΓΟ. Ἡράκλεις τῆς ἀκριβολογίας.

ΕΡΜ. Τί δέ, εἰ ἀκούσειας ἄλλα πολλῶ τούτων ὀξυδερκέ-
475 στερα, γονῆς τε πέρι καὶ γενέσεως καὶ τῆς ἐν ταῖς μήτραις
τῶν ἐμβρύων πλαστικῆς, καὶ ὡς ἄνθρωπος μὲν γελαστικόν,
ὄνος δὲ οὐ γελαστικὸν οὐδὲ τεκταινόμενον οὐδὲ πλωιζόμενον;

ΑΓΟ. Πάνσεμνα φῆς καὶ ὀνησιφόρα τὰ μαθήματα ὥστε
ὠνοῦμαι αὐτὸν τῶν εἴκοσιν.

27
480 ΕΡΜ. Εἶεν.

ΖΕΥΣ. Τίς λοιπὸς ἡμῖν καταλείπεται;

ΕΡΜ. Ὁ Σκεπτικὸς οὗτος· σὺ δὲ Πυρρίας πρόσιθι καὶ
ἀποκηρύττου κατὰ τάχος. ἤδη μὲν ὑπορρέουσιν οἱ πολλοὶ

elusive word varies with the context and author. Aristotle, *de Anima* 1, 5, defines *ψυχὴ* as *ἐντελέχεια σώματος*, 'the vital principle, 'that by which the body actually is.' To guard against the materializing degradation of the *ψυχὴ* Christian theology felt constrained to express the ego by a trinity that exalts *τὸ πνεῦμα* as supreme. Cf. 1 Thess. 5, 23; Heb. 4, 12. — *ὠνησάμενος*: for form see *Introd.* 19. — *ὁ κώνωψ*: Aristotle investigated biological and other laws of nature, while Socrates repudiated (Plato *Apol.* 20 ε) all such investigations as foreign to his purely ethical inquiries. Aristophanes,

nevertheless, found it convenient to include this also in his burlesque of Socrates in *Nub.* 145, where the pupil tells how Socrates measures the marvellous standing jump of a flea. — *ὄνος . . . ὀνησιφόρα*: *ass . . . assisting*. — *τῶν εἴκοσιν*: for use of article cf. *D. Mort.* 4, 1.

27. Τίς λοιπὸς ἡμῖν καταλείπεται: *whom have we left over?* — ὁ Σκεπτικὸς: Pyrrho the Sceptic, a contemporary of Aristotle. While Chrysippus the Stoic drew away from the scepticism of the Academics, Pyrrho developed this scepticism into a scheme of philosophy. He asserted that knowledge of reality is unattainable; hence,

καὶ ἐν ὀλίγοις ἢ πράσις ἔσται. ὅμως δὲ τίς καὶ τοῦτον
485 ὠνεῖται;

ΑΓΟ. Ἐγωγε. ἀλλ' οὖν πρῶτον εἰπέ μοι, σὺ τί ἐπί-
στασαι;

ΦΙΛ. Οὐδέν.

ΑΓΟ. Πῶς τοῦτ' ἔφησθα;

490 ΦΙΛ. Ὅτι οὐδὲν ὅλως εἶναί μοι δοκεῖ.

ΑΓΟ. Οὐδὲ ἡμεῖς ἄρα ἐσμέν τινες;

ΦΙΛ. Οὐδὲ τοῦτο οἶδα.

ΑΓΟ. Οὐδ' ὅτι σὺ τις ὦν τυγχάνεις;

ΦΙΛ. Πολὺ μᾶλλον ἔτι τοῦτ' ἀγνοῶ.

495 ΑΓΟ. ὦ τῆς ἀπορίας. τί δέ σοι τὰ σταθμῖα ταυτὶ
βούλεται;

ΦΙΛ. Ζυγοστατῶ. ἐν αὐτοῖς τοὺς λόγους καὶ πρὸς τὸ ἴσον
ἀπενθύνω, καὶ ἐπειδὰν ἀκριβῶς ὁμοίους τε καὶ ἰσοβαρεῖς
ἴδω, τότε δὴ τότε ἀγνοῶ τὸν ἀληθέστερον.

500 ΑΓΟ. Τῶν ἄλλων δὲ τί ἂν πράττοις ἐμμελῶς;

ΦΙΛ. Τὰ πάντα πλὴν δραπέτην μεταδιώκειν.

ΑΓΟ. Τί δαὶ τοῦτό σοι ἀδύνατον;

assent to any proposition must be suspended, and as a result of this suspension of judgment the philosopher will attain tranquillity of mind. This ἀταραξία, it may be noted, was the common goal of the post-Aristotelian philosophies generally. Lucian is apt to confuse Sceptics and Academics, e.g. *W. H. B* 18 τοὺς δὲ Ἀκαδημαϊκοὺς ἔλεγον ἐθέλειν μὲν ἐλθεῖν, ἐπέχειν δὲ ἔτι καὶ διασκέπτεσθαι. Cf. also *Icar.* 25, where Zeus, who has a chance to make an equally good thing out of two opposed prayers, τὸ Ἀκαδημαϊκὸν ἐκεῖνο ἐπεπόνθει καὶ οὐδὲν τι ἀποφήνασθαι δυνατὸς ἦν, ἀλλ' ὥσπερ ὁ Πύρρων ἐπεῖχεν ἔτι καὶ

διασκέπτετο. — Πυρρίας: Carrots! Lucian avails himself of this as a common slave name to anticipate the selling of Pyrrho as a slave. For the name compare *Tim.* 22, where the ex-slave, inheriting a fortune, is changed from a "Sambo" into a "Mr. Grandcourt:" ἀντὶ τοῦ τέως Πυρρίου ἢ Δρόμωνος ἢ Τιβίου Μεγακλῆς ἢ Μεγάβυζος ἢ Πρωτάρχος μετονομασθεῖς. — ΦΙΛ. (φιλόσοφος): edit. usually change to ΠΥΡΡΙΩΝ. — σταθμῖα: cf. τάλαντον (usually pl.) and ζυγόν. Also called ἡ τρυτάνη. Cf. *Hist. Conscr.* 49 ζυγοστατεῖτω ὥσπερ ἐν τρυτάνη τὰ γιγνόμενα. — μεταδιώκειν: catch, apprehend; a man prepared to

ΦΙΛ. Ὅτι, ὦγαθέ, οὐ καταλαμβάνω.

ΑΓΟ. Εἰκότως· βραδὺς γὰρ καὶ νωθὴς τις εἶναι δοκεῖς.
505 ἀλλὰ τί σοι τὸ τέλος τῆς ἐπιστάσεως;

ΦΙΛ. Ἡ ἀμαθία καὶ τὸ μήτε ἀκούειν μήτε ὄραν.

ΑΓΟ. Οὐκοῦν καὶ τὸ τυφλὸς ἄμα καὶ κωφὸς εἶναι λέγεις;

ΦΙΛ. Καὶ ἄκριτός τε προσέτι καὶ ἀναίσθητος καὶ ὅλως
τοῦ σκώληκος οὐδενὶ διαφέρων.

510 ΑΓΟ. Ὦνητέος εἶ δια ταῦτα. πόσου τοῦτον ἄξιον χρῆ
φάναι;

ΕΡΜ. Μνᾶς Ἀττικῆς.

ΑΓΟ. Λάμβανε. τί φῆς, ὦ οὔτος; ἐπριάμην σε;

ΦΙΛ. Ἄδηλον.

515 ΑΓΟ. Μηδαμῶς· ἐώνημαι γὰρ καὶ τὰργύριον κατέβαλον.

ΦΙΛ. Ἐπέχω περὶ τούτου καὶ διασκέπτομαι.

ΑΓΟ. Καὶ μὴν ἀκολουθεῖ μοι, καθάπερ χρῆ ἐμὸν οἰκέτην.

ΦΙΛ. Τίς οἶδεν εἰ ἀληθῆ ταῦτα φῆς;

ΑΓΟ. Ὁ κῆρυξ καὶ ἡ μνᾶ καὶ οἱ παρόντες.

520 ΦΙΛ. Πάρεισι γὰρ ἡμῖν τινες;

ΑΓΟ. Ἄλλ' ἔγωγέ σε ἤδη ἐμβαλὼν ἐς τὸν μυλῶνα πείσω
εἶναι δεσπότης κατὰ τὸν χείρω λόγον.

ΦΙΛ. Ἐπεχε περὶ τούτου.

ΑΓΟ. Μὰ Δί', ἀλλ' ἤδη γε ἀπεφηνάμην.

525 ΕΡΜ. Σὺ μὲν παῦσαι ἀντιτείνων καὶ ἀκολουθεῖ τῷ πρια-
μένῳ, ὑμᾶς δὲ ἐς αὔριον παρακαλοῦμεν· ἀποκηρύξειν γὰρ
τοὺς ιδιώτας καὶ βαναύσους καὶ ἀγοραίους βίους μέλλομεν.

anticipate οὐ καταλαμβάνω, *I do not catch on.*— τὸ τέλος: see note to § 23.
— τοὺς ιδιώτας: often contrasted with φιλόσοφοι as *the laity*. Cf. *Pisc.* 34,

Nigr. 24, and *Fugit.* 4, where Zeus asks Philosophy: πρὸς τίνων οὖν ἠδίκησαι, εἰ μήτε τοὺς ιδιώτας μήτε τοὺς φιλοσόφους αἰτιᾷ;



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ἀνῆτε· διδότη τὴν ἀξίαν βλάσφημος ὢν. τί τοῦτο; κεκμή-
 10 κατε, ὦ Ἐπίκουρε καὶ Ἀρίστιππε; καὶ μὴν οὐκ ἐχρῆν.

ἀνέρες ἔστε, σοφοί, μνήσασθε δὲ θούριδος ὀργῆς.

2 Ἀριστότελες, ἐπισπούδασον ἔτι θάττον. εὖ ἔχει· ἐάλωκε τὸ
 θηρίον· εἰλήφασμέν σε, ὦ μιανέ. εἴση γοῦν αὐτίκα οὔστι-
 νας ὄντας ἡμᾶς ἐκακηγόρεις. τῷ τρόπῳ δέ τις αὐτὸν καὶ
 15 μετέλθη; ποικίλον γάρ τινα ἐπινοῶμεν θάνατον κατ' αὐτοῦ
 πᾶσιν ἡμῖν ἐξαρκέσαι δυνάμενον· καθ' ἕκαστον γοῦν ἐπτά-
 κισ δίκαιός ἐστιν ἡμῖν ἀπολωλέναι.

ΦΙΛΟΣΟΦΟΣ Α. Ἐμοὶ μὲν ἀνεσκολοπίσθαι δοκεῖ αὐτόν.

ΦΙΛ. Β. Νῆ Δία, μαστιγωθέντα γε πρότερον.

20 ΦΙΛ. Γ. Τοὺς ὀφθαλμοὺς ἐκκεκόφθω.

ΦΙΛ. Δ. Τὴν γλῶτταν αὐτὴν ἔτι πολὺ πρότερον ἀποτε-
 τμήσθω.

ΣΩΚ. Σοὶ δὲ τί, Ἐμπεδόκλεις, δοκεῖ;

ΕΜΠ. Ἐς τοὺς κρατῆρας ἐμπεσεῖν αὐτόν, ὡς μάθη μὴ
 25 λαιδορεῖσθαι τοῖς κρείττοσι.

ΠΛΑΤ. Καὶ μὴν ἄριστον ἦν καθάπερ τινὰ Πενθέα ἢ
 Ὀρφέα

λακιστὸν ἐν πέτραισιν εὐρέσθαι μόρον,

ἵνα καὶ τὸ μέρος αὐτοῦ ἕκαστος ἔχων ἀπηλλάττετο.

ἀνέρες ἔστε κτλ.:

Prove yourselves men, ye savants, and go in
 for impetuous anger,

parody on *Il.* 6, 112:

ἀνέρες ἔστε, φίλοι, μνήσασθε δὲ θούριδος
 ἀλκῆς.

2. Ἀριστότελες: the situation be-
 coming acute, ὦ is omitted. Gilder-
 sleeve, *S.C.G.* 20. — εὖ ἔχει: good
 enough! — καθ' ἕκαστον γοῦν ἐπτάκισ:
 cf. *Lys.* 12, 37 οἱ οὐδ' ὑπὲρ ἐνὸς ἐκάστου

τῶν πεπραγμένων δις ἀποθανόντες δίκην
 δοῦναι δύναιντ' ἄν.— Τοὺς ὀφθαλμοὺς ἐκ-
 κεκόφθω: cf. *Dem. de Cor.* 67. King
 Philip was τὸν ὀφθαλμὸν ἐκκεκομμένος.—
 Ἐς τοὺς κρατῆρας: Empedocles (who
 does not appear in the *Vitarum Auctio*)
 knows by experience something more
 effective than the conventional Persian
 or Roman methods.— λακιστόν κτλ.:
 probably from some unidentified Euri-
 pidean (?) tragedy.— ἵνα: cf. *G.* 1371;
H. 884; *Gl.* 642, c; *B.* 590, note 4.

3
30 ΛΟΤΚ. Μηδαμῶς· ἀλλὰ πρὸς Ἴκεσίου φείσασθέ μου.

ΣΩΚ. Ἄραρεν· οὐκ ἂν ἀφεθείης ἔτι. ὄρας δὲ δὴ καὶ τὸν
Ὅμηρον ἄ φησιν,

ὥς οὐκ ἔστι λέουσι καὶ ἀνδράσιν ὄρκια πιστά;

ΛΟΤΚ. Καὶ μὴν καθ' Ὅμηρον ὑμᾶς καὶ αὐτὸς ἰκετεύω· αἰ-
35 δέσεσθε γὰρ ἴσως τὰ ἔπη καὶ οὐ παρόψεσθε ῥαψωδήσαντά με·

ζωγρεῖτ' οὐ κακὸν ἄνδρα καὶ ἄξια δέχθε ἄποινα,
χαλκὸν τε χρυσὸν τε, τὰ δὴ φιλέουσι σοφοί περ.

ΠΛΑΤ. Ἄλλ' οὐδὲ ἡμεῖς ἀπορήσομεν πρὸς σὲ Ὅμηρικῆς
ἀντιλογίας. ἄκουε γοῦν·

40 μὴ δὴ μοι φύξιν γε, κακηγόρε, βάλλεο θυμῷ
χρυσὸν περ λέξας, ἐπεὶ ἴκεο χεῖρας ἐς ἀμάς.

ΛΟΤΚ. Οἴμοι τῶν κακῶν. ὁ μὲν Ὅμηρος ἡμῖν ἄπρακτος,
ἡ μεγίστη ἐλπίς. ἐπὶ τὸν Εὐριπίδην δὴ μοι καταφευκτέον·
τάχα γὰρ ἂν ἐκεῖνος σώσειέ με.

45 μὴ κτεῖνε· τὸν ἰκέτην γὰρ οὐ θέμις κτανεῖν.

3. Μηδαμῶς κτλ.: again a reminis-
cence of *Ag. Ach.* 295–296:

ΧΟΡ. σοῦ γ' ἀκούσωμεν; ἀπολεῖ· κατὰ
σε χώσομεν τοῖς λίθοις.

ΔΙΚ. μηδαμῶς, πρὶν ἂν γ' ἀκούσητ'· ἀλλ'
ἀνάσχεσθ', ὦ γαθοί.

— πρὸς Ἴκεσίου (sc. Διός): *by the savior
of suppliants.* — Ἄραρεν· οὐκ ἂν ἀφε-
θείης: *it's settled! you can't get off.*
Cf. *Catapl.* 8 Ἄραρεν· οὐκ ἂν τύχοις. —
ὥς οὐκ ἔστι κτλ.: cf. *Il.* 22, 262. — ζω-
γρεῖτ' οὐ κτλ.: patchwork from *Il.* 10,
378, 379; 1, 23; 11, 131–133.

Save me alive, for I'm not a bad fellow;
here's plenty of ransom,
Here is some copper and gold, to savants
these are welcome — you know it.

— μὴ δὴ μοι κτλ.:

Do not, I charge thee, blasphemer, be pon-
dering flight in thy bosom,
Making this mention of gold, now that once
thou hast come to our clutches,

altering *Il.* 10, 447 and 448:

μὴ δὴ μοι φύξιν γε, Δόλων, ἐμβάλλεο θυμῷ,
ἔσθλά περ ἀγγείλας, ἐπεὶ ἴκεο χεῖρας ἐς
ἀμάς.

— ἐπὶ τὸν Εὐριπίδην: so *Hera* (*Jurpr.*
Trag. 1) says: κοίμισον ὄργαν, εἰ μὴ,
ὦ Ζεῦ, δυνάμεθα ῥαψωδεῖν ὥσπερ οὔτοι μηδὲ
τὸν Εὐριπίδην ὄλον καταπεπώκαμεν. — μὴ
κτεῖνε κτλ.: not identified in extant lines
of Euripides. Lucian probably prefers
a parody for his own answer here. See
two lines below, *Νῦν οὖν κτλ.*, while

ΠΛΑΤ. Τί δέ; οὐχὶ κακείνα Εὐριπίδου ἐστίν,
οὐ δεινὰ πάσχειν δεινὰ τοὺς εἰργασμένους;

ΛΟΥΚ. Νῦν οὖν ἕκατι ῥημάτων κτενεῖτέ με;

ΠΛΑΤ. Νῆ Δία· φησὶ γοῦν ἐκεῖνος αὐτός,

50

ἀχαλίνων στομάτων
ἀνόμου τ' ἀφροσύνας
τὸ τέλος δυστυχία.

4 ΛΟΥΚ. Οὐκοῦν ἐπεὶ δέδοκται πάντως ἀποκτιννύναι καὶ
οὐδεμία μηχανὴ τὸ διαφυγεῖν με, φέρε, τοῦτο γοῦν εἶπατέ
55 μοι, οἷτινες ὄντες ἢ τί πεπονθότες ἀνήκεστον πρὸς ἡμῶν
ἀμείλικτα ὀργίζεσθε καὶ ἐπὶ θανάτῳ με ξυνειλήφατε;

ΠΛΑΤ. Ἄτινα μὲν εἰργασαὶ ἡμᾶς τὰ δεινὰ, σεαυτὸν
ἐρώτα, ὧ κάκιστε, καὶ τοὺς καλοὺς ἐκείνους σου λόγους, ἐν
οἷς φιλοσοφίαν τε αὐτὴν κακῶς ἠγόρευες καὶ ἐς ἡμᾶς ὕβρι-
60 ζες ὥσπερ ἐξ ἀγορᾶς ἀποκηρύττων σοφοὺς ἄνδρας, καὶ
τὸ μέγιστον, ἐλευθέρους· ἐφ' οἷς ἀγανακτήσαντες ἀνελη-
λύ^θαμεν ἐπὶ σὲ παραιτησάμενοι πρὸς ὀλίγον τὸν Ἄιδην,
Χρῦσιππος οὕτοσὶ καὶ Ἐπίκουρος καὶ ὁ Πλάτων ἐγὼ καὶ
Ἄριστοτέλης ἐκεινοσὶ καὶ ὁ σιωπῶν οὗτος Πυθαγόρας καὶ
65 ὁ Διογένης καὶ ἅπαντες ὅσους διέσυρες ἐν τοῖς λόγοις.

5 ΛΟΥΚ. Ἄνέπνευσα· οὐ γὰρ ἀποκτενεῖτέ με, ἦν μάθητε
ὁποῖος ἐγὼ περὶ ὑμᾶς ἐγενόμην· ὥστε ἀπορρίψατε τοὺς
λίθους, μᾶλλον δὲ φυλάττετε. χρήσεσθε γὰρ αὐτοῖς κατὰ
τῶν ἀξίων.

Plato borrows direct, οὐ δεινὰ κτλ. from *Orest.* 413, and ἀχαλίνων στομάτων κτλ. from *Bacchae* 385–387.

4. οὐδεμία μηχανὴ τὸ διαφυγεῖν: οὐδεμία μηχανὴ regularly has ὅπως (οὐ) with fut. indic. or μὴ οὐ with inf. or τὸ μὴ and inf. Lucian uses μηχανή, without a

negative (but with interr. τίς, implying neg.), with an inf. in *Imag.* 1: τίς ἔσται μηχανὴ ἀποστῆναι αὐτῆς; — τοὺς . . . λόγους: i.e. *Vit. Auct.* — ἐλευθέρους: e.g. Diogenes, cf. *Vit. Auct.* 7.

5. Ἄνέπνευσα: *I breathe again! I'm saved!* For “dramatic aorist” as Eng.



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καὶ ἀρμόσαι, ὡς μὴ ἀπάδειν θάτερον θατέρου. ἔσθ' ὅστις
 95· οὖν ταῦτα εὖ πεπονθῶς παρ' ὑμῶν κακῶς ἂν εἰπεῖν ἐπιχειρή-
 σειεν εὐεργέτας ἄνδρας, ἀφ' ὧν ἤδη τις εἶναι ἔδοξεν; ἐκτὸς
 εἰ μὴ κατὰ τὸν Θάμυριν ἢ τὸν Εὐρυτον εἶη τὴν φύσιν, ὡς
 ταῖς Μούσαις ἀντάδειν, παρ' ὧν εἰλήφει τὴν ὠδήν, ἢ τῷ
 Ἀπόλλωνι ἐριδαίνειν ἐναντία τοξέων, καὶ ταῦτα δοτῆρι ὄντι
 100 τῆς τοξικῆς.

7 ΠΛΑΤ. Τοῦτο μὲν, ὦ γενναῖε, κατὰ τοὺς ῥήτορας εἴρη-
 ταί σοι· ἐναντιώτατον δ' οὖν ἐστὶ σοι τῷ πράγματι καὶ χα-
 λεπωτέραν σου ἐπιδείκνυσι τὴν τόλμαν, εἴ γε τῇ ἀδικίᾳ καὶ
 ἀχαριστίᾳ πρόσεστιν, ὅς παρ' ἡμῶν τὰ τοξεύματα, ὡς φῆς,
 105 λαβὼν καθ' ἡμῶν ἐτόξευες, ἓνα τοῦτον ὑποθέμενος τὸν σκο-
 πόν, ἅπαντας ἡμᾶς ἀγορεύειν κακῶς· τοιαῦτα παρὰ σοῦ
 ἀπειλήσαμεν ἀνθ' ὧν σοι τὸν λειμῶνα ἐκείνον ἀναπετάσαν-
 τες οὐκ ἐκωλύσαμεν δρέπεσθαι καὶ τὸ προκόλπιον ἐμπλησά-
 μενον ἀπελθεῖν· ὥστε διὰ γε τοῦτο δίκαιος εἶ ἀποθανεῖν.

⁸
 110 ΛΟΥΚ. Ὁρᾶτε; πρὸς ὄργην ἀκούετε καὶ οὐδὲν τῶν δικαίων
 προσίεσθε. καίτοι οὐκ ἂν ὠήθην ποτὲ ὡς ὄργῃ Πλάτωνος ἢ
 Χρυσίππου ἢ Ἀριστοτέλους ἢ τῶν ἄλλων ὑμῶν καθίκοιτο
 ἄν, ἀλλὰ μοι ἔδοκεῖτε μόνοι δὴ πόρρω εἶναι τοῦ τοιούτου.
 πλὴν ἀλλὰ μὴ ἄκριτόν γε, ὦ θαυμάσιοι, μηδὲ πρὸ δίκης
 115 ἀποκτείνητέ με· ὑμέτερον γοῦν καὶ τοῦτο ἦν, μὴ βία μηδὲ
 κατὰ τὸ ἰσχυρότερον πολιτεύεσθαι, δίκη δὲ τὰ διάφορα δια-
 λύεσθαι διδόντας λόγον καὶ δεχομένους ἐν τῷ μέρει. ὥστε
 δικαστὴν ἐλόμενοι κατηγορήσατε μὲν ὑμεῖς ἢ ἅμα πάντες ἢ
 ὄντινα ἂν χειροτονήσητε ὑπὲρ ἀπάντων, ἐγὼ δὲ ἀπολογήσο-
 120 μαι πρὸς τὰ ἐγκλήματα, καὶ ἦν μὲν ἀδικῶν φαίνωμαι καὶ

with the cognate acc., but see note to
 V. H. B., 30.

7. παρ' ἡμῶν τὰ τοξεύματα: cf. Aesch.
Fragm. 139 (Sidgwick) where the
 wounded eagle says: τὰδ' οὐχ ὑπ' ἄλ-

λων, ἀλλὰ τοῖς αὐτῶν πτεροῖς ἀλισκόμεσθα,
 and Aesop *Fab.* 4 καὶ τοῦτό μοι ἐτέρα λύπη,
 τὸ τοῖς ἰδίους πτεροῖς ἐναποθνήσκειν. The
 same thought in *Bis Acc.* 29 ἀγνώμον
 γὰρ ἐπ' ἐμέ τὴν ἐμήν μάχαιραν ἀκονᾶν.

τοῦτο περὶ ἐμοῦ γνῶ τὸ δικαστήριον, ὑφέξω δηλαδὴ τὴν ἀξίαν, ὑμεῖς δὲ βίαιον οὐδὲν τολμήσετε· ἦν δὲ τὰς εὐθύνας ὑποσχῶν καθαρὸς ὑμῖν καὶ ἀνεπίληπτος εὐρίσκωμαι, ἀφήσουσί με οἱ δικασταί, ὑμεῖς δὲ ἐς τοὺς ἐξαπατήσαντας ὑμᾶς
125 καὶ παροξύναντας καθ' ἡμῶν τὴν ὄργην τρέψατε.

9 ΠΛΑΤ. Τοῦτ' ἐκεῖνο, ἐς πεδίον τὸν ἵππον, ὡς παρακρουσάμενος τοὺς δικαστὰς ἀπέλθης· φασὶ γοῦν ῥήτορά σε καὶ δικανικόν τινα εἶναι καὶ πανούργον ἐν τοῖς λόγοις. τίνα δὲ καὶ δικαστὴν ἐθέλεις γενέσθαι, ὄντινα μὴ σὺ δωροδοκήσας,
130 οἷα πολλὰ ποιεῖτε, ἄδικα πείσεις ὑπὲρ σοῦ ψηφίσασθαι;

ΛΟΥΚ. Θαρρεῖτε τούτου γε ἔνεκα· οὐδένα τοιοῦτον διατητὴν ὑποπτον ἢ ἀμφίβολον ἀξιῶσαιμ' ἂν γενέσθαι καὶ ὅστις ἀποδώσεται μοι τὴν ψῆφον. ὁρᾶτε γοῦν, τὴν Φιλοσοφίαν αὐτὴν μεθ' ὑμῶν δικάστριαν ποιῶμαι ἔγωγε.

135 ΠΛΑΤ. Καὶ τίς ἂν κατηγορήσειεν, εἴ γε ἡμεῖς δικάσομεν;

ΛΟΥΚ. Οἱ αὐτοὶ κατηγορεῖτε καὶ δικάζετε· οὐδὲν οὐδὲ τοῦτο δέδια. τοσοῦτον ὑπερφέρω τοῖς δικαίοις καὶ ἐκ περιουσίας ἀπολογήσεσθαι ὑπολαμβάνω.

10 ΠΛΑΤ. Τί ποιῶμεν, ὦ Πυθαγόρα καὶ Σώκρατες; ἔοικε
140 γὰρ οὐκ ἄλογα ὁ ἀνὴρ προκαλεῖσθαι, δικάζεσθαι ἀξιῶν.

ΣΩΚ. Τί δ' ἄλλο ἢ βαδίζωμεν ἐπὶ τὸ δικαστήριον καὶ τὴν Φιλοσοφίαν παραλαβόντες ἀκούσωμεν ὅ τι καὶ ἀπολογήσεται; τὸ πρὸ δίκης γὰρ οὐχ ἡμέτερον, ἀλλὰ δεινῶς
145 ἰδιωτικόν, ὀργίλων τινῶν ἀνθρώπων καὶ τὸ δίκαιον ἐν τῇ

9. Τοῦτ' ἐκεῖνο: *there's that old dodge again!* — ἐς πεδίον τὸν ἵππον: sc. προκαλεῖσθαι. And so of the horseman in Plato *Theaet.* 183 D ἵππέας εἰς πεδίον προκαλεῖ Σωκράτη εἰς λόγους προκαλούμενος. For the thought cf. Uncle Remus's *Br'er Rabbit*: "Bred and bawn

in a brier patch!" — τοσοῦτον . . . ἐκ περιουσίας: *from such a surplus.*

10. τὸ πρὸ δίκης γάρ: *for this prejudicating way is not our style; or sc. ἀποκτείνειν*, and cf. § 15 πρὸ δίκης . . . ἀποκτενεῖτε; — δεινῶς ἰδιωτικόν: *awfully unprofessional, i.e. out of character for*

χειρὶ τιθεμένων. παρέξομεν οὖν ἀφορμὰς τοῖς κακηγορεῖν
 ἐθέλουσι καταλεύσαντες ἄνδρα μηδὲ ἀπολογησάμενον ὑπὲρ
 ἑαυτοῦ, καὶ ταῦτα δικαιοσύνη χαίρειν αὐτοὶ λέγοντες. ἢ τί
 ἂν εἴποιμεν Ἀνύτου πέρι καὶ Μελήτου, τῶν ἐμοῦ κατηγορη-
 150 σάντων, ἢ τῶν τότε δικαστῶν, εἰ οὗτος τεθνήσκει μηδὲ τὸ
 παράπαν ὕδατος μεταλαβών;

ΠΛΑΤ. Ἄριστα παραινεῖς, ὦ Σώκρατες· ὥστε ἀπίωμεν
 ἐπὶ τὴν Φιλοσοφίαν. ἢ δὲ δικασάτω, καὶ ἡμεῖς ἀγαπήσο-
 μεν οἷς ἂν ἐκείνη διαγνῶ.

11 155 ΛΟΥΚ. Εὖ γε, ὦ σοφώτατοι, ἀμείνω ταῦτα καὶ νομιμώ-
 τερα. τοὺς μέντοι λίθους φυλάττετε, ὡς ἔφην· δεήσει γὰρ
 αὐτῶν μικρὸν ὕστερον ἐν τῷ δικαστηρίῳ. ποῦ δὲ τὴν Φιλο-
 σοφίαν εὔροι τις ἂν; οὐ γὰρ οἶδα ἔνθα οἰκεῖ· καίτοι πολὺν
 ἐπλανήθην χρόνον ἀναζητῶν τὴν οἰκίαν, ὡς ξυγγενοίμην
 160 αὐτῇ. εἶτα ἐντυγχάνων ἂν τισι τριβῶνια περιβεβλημένοις
 καὶ πώγωνας βαθεῖς καθειμένοις παρ' αὐτῆς ἐκείνης ἤκειν
 φάσκουσιν, οἰόμενος εἰδέναί αὐτοὺς ἀνηρώτων· οἱ δὲ πολὺ
 μᾶλλον ἐμοῦ ἀγνοοῦντες ἢ οὐδ' ὄλως ἀπεκρίνοντό μοι, ὡς μὴ
 ἐλέγχοντο οὐκ εἰδότες, ἢ ἄλλην θύραν ἀντ' ἄλλης ἀπεδεί-
 165 κνυον. οὐδέπω γοῦν καὶ τήμερον ἐξευρεῖν δεδύνημαι τὴν
 12 οἰκίαν. πολλάκις δὲ ἢ αὐτὸς εἰκάσας ἢ ξεναγήσαντός τινος
 ἤκον ἂν ἐπὶ τινὰς θύρας βεβαίως ἐλπίσας τότε γοῦν εὐρηκέ-
 ναι, τεκμαιρόμενος τῷ πλήθει τῶν ἐσιόντων τε καὶ ἐξιόντων,
 ἀπάντων σκυθρωπῶν καὶ τὰ σχήματα εὐσταλῶν καὶ φρον-
 170 τιστικῶν τὴν πρόσοψιν· μετὰ τούτων οὖν ξυμπαραβυσθεῖς
 καὶ αὐτὸς ἐσῆλθον. εἶτα ἐώρων γύναιόν τι οὐχ ἀπλοϊκόν, εἰ

philosophers. — μηδὲ . . . ὕδατος μεταλα-
 βών: i.e. without a hearing. Cf. the
 references to the κλεψύδρα e.g. Lys. 23,
 11-15 ἐπίλαβε τὸ ὕδωρ.

11. ἂν . . . ἀνηρώτων: G. 1296; H.
 835; Gl. 461, a; B. 568. — ἄλλην θύραν

ἀντ' ἄλλης: door after door. Cf. S. John
 1, 16 χάριν ἀντὶ χάριτος and (perhaps)
 Theognis 344 (249) ἀντ' ἀνιῶν ἀνίας,
 grief upon grief. This meaning is also
 found with πρό, e.g. Ar. Ach. 325 γῆν
 πρὸ γῆς, land after land.



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κόσμιον τὴν ἀπὸ τοῦ σχήματος, τὴν προσηνῆ τὸ βλέμμα,
τὴν ἐπὶ συννοίας ἡρέμα βαδίζουσιν;

195 ΛΟΥΚ. Πολλὰς ὁμοίας ὁρῶ τό τε σχῆμα καὶ τὸ βάδισμα
καὶ τὴν ἀναβολήν. καίτοι μία πάντως ἢ γε ἀληθῆς Φιλο-
σοφία ἐστὶν ἐν αὐταῖς.

ΠΛΑΤ. Εὖ λέγεις. ἀλλὰ δηλώσει ἥτις ἐστὶ φθεγξαμένη
μόνον.

14
200 ΦΙΛ. Παπαῖ· τί Πλάτων καὶ Χρύσιππος ἄνω καὶ Ἀριστο-
τέλης καὶ οἱ ἄλλοι πάντες, αὐτὰ δὴ τὰ κεφάλαιά μου τῶν
μαθημάτων; τί αὖθις ἐς τὸν βίον; ἄρά τι ὑμᾶς ἐλύπει τῶν
κάτω; ὀργιζομένοις γοῦν εἴκατε. καὶ τίνα τοῦτον ξυλλα-
βόντες ἄγετε; ἢ που τυμβωρύχος τις ἢ ἀνδροφόνος ἢ ἱερό-
205 συλός ἐστι;

ΠΛΑΤ. Νῆ Δί', ὦ Φιλοσοφία, πάντων γε ἱεροσύλων ἀσε-
βέστατος, ὃς τὴν ἱερωτάτην σὲ κακῶς ἀγορεύειν ἐπεχείρησε
καὶ ἡμᾶς ἅπαντας, ὅποσοι τι παρὰ σοῦ μαθόντες τοῖς μεθ'
ἡμᾶς καταλελοίπαμεν.

210 ΦΙΛ. Εἶτα ἠγανακτήσατε λαιδορησαμένου τινός, καὶ ταῦ-
τα εἰδότες ἐμὲ οἶα πρὸς τῆς Κωμωδίας ἀκούουσα ἐν τοῖς Διο-
νυσίοις ὅμως φίλην τε αὐτὴν ἠγῆμαι καὶ οὔτε ἐδικασάμην
οὔτε ἠτiasάμην προσελθοῦσα, ἐφίημι δὲ παίζειν τὰ εἰκότα
καὶ τὰ ξυνήθη τῇ ἐορτῇ; οἶδα γὰρ ὡς οὐκ ἂν τι ὑπὸ σκώματος

after primary tense see Introd. 35.—
τὴν ἀπὸ τοῦ σχήματος: *the one so well
gotten-up*. Cf. perhaps Ar. *Pax* 241 and
Introd. 30. See App. The phrase ἀπὸ
τοῦ σχήματος recurs often, e.g. *D. Mort.*
10, 8; *Nigr.* 24. For use of prep. cf.
Theocr. 16, 49 θῆλυν ἀπὸ χροιᾶς, *femi-
nine, to judge by complexion*. — φθεγξα-
μένη μόνον: *the first syllable she utters*.

14. αὐτὰ τὰ κεφάλαια: *the very lead-
ers (of the profession)*. Cf. *Philops.* 6
ὁρᾶς οἶους ἄνδρας σοὶ φημι, πανσόφους καὶ

παναρέτους, ὃ τι περ τὸ κεφάλαιον αὐτὸ ἐξ
ἐκάστης προαιρέσεως; *d' ye see what sort
of men I'm telling you of, regular ex-
perts and perfect saints—in fact the very
cream of the different schools?* The
same in *Symp.* 10, but see note to *Vit.*
Auct. 18. — οἶα . . . ἀκούουσα: *what-
all Comedy calls me!* For ἀκούειν used
with εὖ, κακῶς, etc., or with cognate
acc., as pass. of λέγειν, see L. & S. s. v.,
III, 1. Cf. ἠγόρευσε κακῶς § 15. — οὐκ
. . . ὑπὸ σκώματος χεῖρον: so Socrates

215 χεῖρον γένοιτο, ἀλλὰ τοῦναντίον ὅπερ ἂν ἦ καλόν, ὥσπερ τὸ χρυσίον ἀποσμώμενον τοῖς κόμμασι λαμπρότερον ἀποστίλβει καὶ φανερώτερον γίνεται. ὑμεῖς δ' οὐκ οἶδ' ὅπως ὀργίλοι καὶ ἀγανακτικοὶ γεγόνατε. τί δ' οὖν αὐτὸν ἄγχετε;

ΠΛΑΤ. Μίαν ἡμέραν ταύτην παραιτησάμενοι ἤκομεν ἐπ' αὐτόν, ὡς ὑπόσχη τὴν ἀξίαν ὧν δέδρακε· φῆμαι γὰρ ἡμῖν διήγγελλον οἷα ἔλεγεν ἐπιὼν ἐς τὰ πλήθη καθ' ἡμῶν.

15 ΦΙΛ. Εἶτα πρὸ δίκης οὐδὲ ἀπολογησάμενον ἀποκτενεῖτε; δῆλος γοῦν ἐστὶν εἰπεῖν τι θέλων.

ΠΛΑΤ. Οὐκ, ἀλλ' ἐπὶ σέ τὸ πᾶν ἀνεβαλόμεθα. καὶ σοὶ 225 ὅ τι ἂν δοκῆ, τοῦτο ποιήσῃ τέλος τῆς δίκης.

ΦΙΛ. Τί φῆς σύ;

ΛΟΤΚ. Τοῦτο αὐτό, ᾧ δέσποινα Φιλοσοφία, ἥπερ καὶ μόνη τάληθές ἂν εὐρεῖν δύναιο· μόγισ γοῦν εὐρόμην πολλὰ ἱκετεύσας τὸ σοὶ φυλαχθῆναι τὴν δίκην.

230 ΠΛΑΤ. Νῦν, ᾧ κατάρατε, δέσποιναν αὐτὴν καλεῖς; πρῶην δὲ τὸ ἀτιμότατον Φιλοσοφίαν ἀπέφαινες ἐν τοσοῦτῳ θεάτρῳ ἀποκηρύττων κατὰ μέρη δὺ' ὀβολῶν ἕκαστον εἶδος αὐτῆς τῶν λόγων.

ΦΙΛ. Ὅρατε μὴ οὐ Φιλοσοφίαν οὕτως γε, ἀλλὰ γόητας 235 ἄνδρας ἐπὶ τῷ ἡμετέρῳ ὀνόματι πολλὰ καὶ μιὰ πρᾶττοντας ἠγόρευσε κακῶς.

ΠΛΑΤ. Εἴσῃ αὐτίκα, ἣν ἐθέλης ἀκούειν ἀπολογουμένου μόνον.

ΦΙΛ. Ἀπίωμεν ἐπ' Ἄρειον πάγον, μᾶλλον δὲ ἐς τὴν ἀκρό- 240 πολιν αὐτήν, ὡς ἂν ἐκ περιωπῆς ἅμα καταφανῆ πάντα εἶη τὰ

seems to have felt no rancor towards Aristophanes on account of the *Clouds*. See Humphreys, *Introd. to Clouds*, § 10, note. — διήγγελλον: note voice. Φῆμαι, although pl., almost personified as in sing.

15. εὐρόμην: *I procured for myself*. — ἐν τοσοῦτῳ θεάτρῳ: *in the presence of such a crowd of spectators*; so § 36 fin. *by the house*. — ὡς ἂν εἶη: see *Introd.* 35 (b). — ἐκ περιωπῆς: see note to *Char.* 2.

16 ἐν τῇ πόλει. ὑμεῖς δέ, ὦ φίλοι, ἐν τῇ Ποικίλῃ τέως περιπατήσατε· ἤξω γὰρ ὑμῖν ἐκδικάσασα τὴν δίκην.

ΛΟΥΚ. Τίνες δέ εἰσιν, ὦ Φιλοσοφία; πάνυ γὰρ μοι κόσμαι καὶ αὐταὶ δοκοῦσιν.

245 ΦΙΛ. Ἄρετὴ μὲν ἢ ἀνδρώδης αὕτη, Σωφροσύνη δὲ ἐκείνη καὶ Δικαιοσύνη ἢ παρ' αὐτήν. ἢ δὲ προηγουμένη Παιδεία, ἢ ἀμυδρὰ δὲ αὕτη καὶ ἀσαφὴς τὸ χρῶμα ἢ Ἀλήθειά ἐστιν.

ΛΟΥΚ. Οὐχ ὁρῶ ἤντινα καὶ λέγεις.

ΦΙΛ. Τὴν ἀκαλλώπιστον ἐκείνην οὐχ ὁρᾶς, τὴν γυμνήν,
250 τὴν ὑποφεύγουσαν αἰεὶ καὶ διολισθάνουσαν;

ΛΟΥΚ. Ὅρῶ νῦν μόγις. ἀλλὰ τί οὐχὶ καὶ ταύτας ἄγεις, ὡς πλήρες γένοιτο καὶ ἐντελὲς τὸ ξυνέδριον; τὴν Ἀλήθειαν δέ γε καὶ ξυνήγορον ἀναβιβάσασθαι πρὸς τὴν δίκην βούλομαι.

ΦΙΛ. Νῆ Δία, ἀκολουθήσατε καὶ ὑμεῖς· οὐ χαλεπὸν γὰρ
255 μίαν δικάσαι δίκην, καὶ ταῦτα περὶ τῶν ἡμετέρων ἐσομένην.

17 ΑΛΗΘ. Ἄπιτε ὑμεῖς· ἐγὼ γὰρ οὐδὲν δέομαι ἀκούειν ἀπάλαι οἶδα ὅποιά ἐστιν.

ΦΙΛ. Ἄλλ' ἡμῖν, ὦ Ἀλήθεια, ἐν δέοντι ξυνδικάζοις ἄν, ὡς καὶ καταμηνύοις ἕκαστα.

260 ΑΛΗΘ. Οὐκοῦν ἐπάγωμαι καὶ τὸ θεραπεινιδίῳ τούτῳ συνοικοτάτῳ μοι ὄντε;

ΦΙΛ. Καὶ μάλα ὀπόσας ἄν ἐθέλῃς.

ΑΛΗΘ. Ἐπεσθον, ὦ Ἐλευθερία καὶ Παρρησία, μεθ' ἡμῶν, ὡς τὸν δείλαιον τουτονὶ ἀνθρωπίσκον, ἐραστὴν ἡμέτερον ὄντα,
265 κινδυνεύοντα ἐπ' οὐδεμιᾷ προφάσει δικαίᾳ, — ἄν γε σῶσαι δυνηθῶμεν· σὺ δέ, ὦ Ἐλεγχε, αὐτοῦ περίμενε.

ΛΟΥΚ. Μηδαμῶς, ὦ δέσποινα, ἠκέτω δὲ καὶ οὗτος, εἰ καί τις ἄλλος· οὐ γὰρ τοῖς τυχούσι θηρίοις προσπολεμῆσαι

16. ἢ δὲ προηγουμένη Παιδεία: *the one in front is Culture.* — ὡς . . . γένοιτο: see Introd. 35 (a).

17. ὡς . . . δικαίᾳ, —: *ὡς is final; sc. σώσωμεν or another σῶσαι δυνηθῶμεν.* See App. — τὸν δείλαιον τουτονὶ



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20 ΦΙΛ. Εὖ λέγεις· ἄλλως γοῦν τοῦτο ἠρόμην. ἡ τέχνη δέ σοι τίς; ἄξιον γὰρ ἐπίστασθαι τοῦτό γε.

ΛΟΥΚ. Μισαλαζών εἰμι καὶ μισογότης καὶ μισοψευδῆς καὶ
295 μισότυφος καὶ μισῶ πᾶν τὸ τοιουτῶδες τῶν μιαρῶν ἀνθρώπων· πάνυ δὲ πολλοὶ εἰσιν, ὡς οἴσθα.

ΦΙΛ. Ἡράκλεις, πολυμισῆτινα μέτει τὴν τέχνην.

ΛΟΥΚ. Εὖ λέγεις· ὁρᾶς γοῦν ὅπόσοις ἀπεχθάνομαι καὶ ὡς κινδυνεύω δι' αὐτήν. οὐ μὴν ἀλλὰ καὶ τὴν ἐναντίαν αὐτῇ
300 πάνυ ἀκριβῶς οἶδα, λέγω δὲ τὴν ἀπὸ τοῦ φιλω τὴν ἀρχὴν ἔχουσαν· φιλαλήθης τε γὰρ καὶ φιλόκαλος καὶ φιλαπλοϊκὸς καὶ ὅσα τῷ φιλεῖσθαι ξυγγενῆ· πλὴν ἀλλ' ὀλίγοι πάνυ ταύτης ἄξιοι τῆς τέχνης. οἱ δὲ ὑπὸ τῇ ἐναντία ταπτόμενοι καὶ τῷ μίσει οἰκειότεροι πεντακισμύριοι. κινδυνεύω τοιγαροῦν
305 τὴν μὲν ὑπ' ἀργίας ἀπομαθεῖν ἤδη, τὴν δὲ πάνυ ἠκριβωκέναί.

ΦΙΛ. Καὶ μὴν οὐκ ἐχρῆν· τοῦ γὰρ αὐτοῦ καὶ τάδε, φασί, καὶ τάδε· ὥστε μὴ διαίρει τὰ τέχνα· μία γὰρ ἐστὸν δύ' εἶναι δοκοῦσαι.

ΛΟΥΚ. Ἄμεινον σὺ ταῦτα οἴσθα, ὦ Φιλοσοφία. τὸ μὲν-
310 τοι ἐμὸν τοιούτὸν ἐστίν, οἶον τοὺς μὲν πονηροὺς μισεῖν, ἐπαινεῖν δὲ τοὺς χρηστοὺς καὶ φιλεῖν.

21 ΦΙΛ. Ἄγε δὴ, πάρεσμεν γὰρ ἔνθα ἐχρῆν· ἐνταῦθά που ἐν τῷ προνάῳ τῆς Πολιάδος δικάσωμεν. ἡ Ἱέρεια διάθες ἡμῖν τὰ βάρη, ἡμεῖς δὲ ἐν τοσοῦτῳ προσκυνήσωμεν τὴν θεόν.

20. ἄλλως: *heedlessly*. Cf. Ar. *Vesp.* 85 ἄλλως φλυαρεῖτε, *you're talking random nonsense*. — φιλω: cf. Ar. *Vesp.* 77 ff. ἀλλὰ φιλο μὲν ἐστὶν ἀρχὴ τοῦ κακοῦ. See App. — πάνυ ἠκριβωκέ-
ναι: *to be a perfect connoisseur in*.

21. τῷ προνάῳ τῆς Πολιάδος: the pronaos of the east front of the Parthenon seems to be referred to. There Parrhesiades makes his prayer to the goddess, i. e. the great chryselephantine

statue of Athena within the Parthenon (see, however, note on ἐπίσκοπος below), while the priestess is arranging the benches; and later, § 39, offers his thanksgiving to the winged Nike on Athena's outstretched hand. See Harrison & Verrall, *Mythol. and Monuments of Anc. Athens*, p. 464, for a discussion of this passage and certain inferences drawn from it. — ἡ Ἱέρεια: here "the nominative with the article

315 ΛΟΥΚ. ὦ Πολιάς, ἔλθέ μοι κατὰ τῶν ἀλαζόνων σύμμα-
χος ἀναμνησθεῖσα ὅποσα ἐπιορκούντων ὄσημέραι ἀκούεις
αὐτῶν· καὶ ἃ πράττουσι δὲ μόνη ὄρας ἄτε δὴ ἐπίσκοπος
οὔσα. νῦν καιρὸς ἀμύνασθαι αὐτούς. ἐμὲ δὲ ἦν που κρα-
τούμενον ἴδης καὶ πλείους ὧσιν αἰ μέλαινοι, σὺ προσθεῖσα
320 τὴν σαυτῆς σῶζέ με.

22 ΦΙΛ. Εἶεν· ἡμεῖς μὲν ὑμῖν καὶ δὴ καθήμεθα ἔτοιμοι ἀκού-
ειν τῶν λόγων, ὑμεῖς δὲ προελόμενοί τινα ἐξ ἀπάντων, ὅστις
ἄριστα κατηγορήσειν δοκεῖ, ξυνείρετε τὴν κατηγορίαν καὶ
διελέγχετε· πάντας γὰρ ἅμα λέγειν ἀμήχανον. σὺ δέ, ὦ
325 Παρρησιάδη, ἀπολογήσῃ τὸ μετὰ τοῦτο.

ΧΡΥΣ. Τίς οὖν ἂν ἐπιτηδειότατος ἐξ ἡμῶν γένοιτο πρὸς
τὴν δίκην; σύ, ὦ Πλάτων. ἢ τε γὰρ μεγαλόνοια θαυμαστὴ
καὶ ἢ καλλιφωνία δεινῶς Ἀττικὴ καὶ τὸ κεχαρισμένον καὶ
πειθοῦς μεστὸν ἢ τε ξύνεσις καὶ τὸ ἀκριβὲς καὶ τὸ ἐπαγωγὸν
330 ἐν καιρῷ τῶν ἀποδείξεων, πάντα ταῦτά σοι ἀθρόα πρόσεστιν·
ὥστε τὴν προηγορίαν δέχου καὶ ὑπὲρ ἀπάντων εἶπέ τὰ εἰκότα.
νῦν ἀναμνήσθητι πάντων ἐκείνων καὶ ξυμφόρει ἐς τὸ αὐτό, εἴ
τί σοι πρὸς Γοργίαν ἢ Πῶλον ἢ Ἰππίαν ἢ Πρόδικον εἴρηται·

is . . . in apposition with an . . . unex-
pressed vocative which is identical with
the subject of the verb." Gildersleeve,
S.C.G. 13. Cf. *Ag. Ran.* 521 ὁ παῖς,
ἀκολουθεῖ δεῦρο. — ἐπίσκοπος: this might
seem inconsistent with the assumption
just made, and might seem to refer to
the great bronze statue, the so-called
Athena Promachos, standing in the
open air northwest of the Parthenon,
and not visible from the pronaos on the
east; but Solon had made this almost
an official epithet of their patron saint
in his Ἵποθῆκαι εἰς Ἀθηναίους 3:

τοῖη γὰρ μέγαθυμος ἐπίσκοπος ὀβριμοπάτρη
Παλλὰς Ἀθηναίη χεῖρας ὑπερθεν ἔχει.

— αἰ μέλαινοι (sc. ψῆφοι): instead of
the usual αἰ τετραπημένοι. — προσθεῖσα
τὴν σαυτῆς: a tie vote only was neces-
sary for acquittal. The deciding bal-
lot cast by Athena at the trial of
Orestes (*Aesch. Eum.* 734 ff.) became
proverbial. In *Harmon.* 3 Lucian calls
it simply τὴν τῆς Ἀθηνᾶς. As no "re-
peating" was allowed, Athena's sphere
of usefulness was limited.

22. διελέγχετε: make good your
proof. — Πλάτων: this passage is not
without value as a summary of the
characteristics of the Platonic dia-
logues. Note that Protagoras is not
mentioned with the other sophists. —

δεινότερος οὗτός ἐστιν. ἐπίπαττε οὖν καὶ τῆς εἰρωνείας
 335 καὶ τὰ κομψὰ ἐκεῖνα καὶ συνεχῆ ἑρώτα, κἄν σοι δοκῆ,
 κἀκεῖνό που παράβυσον, ὡς ὁ μέγας ἐν οὐρανῶ Ζεὺς πτη-
 νὸν ἄρμα ἐλαύνων ἀγανακτήσειεν ἄν, εἰ μὴ οὗτος ὑπόσχοι
 τὴν δίκην.

23 ΠΛΑΤ. Μηδαμῶς, ἀλλὰ τινα τῶν σφοδροτέρων προχει-
 340 ρισώμεθα, Διογένην τοῦτον ἢ Ἀντισθένην ἢ Κράτητα ἢ καὶ
 σέ, ὦ Χρύσιππε· οὐ γὰρ δὴ κάλλους ἐν τῷ παρόντι καὶ δει-
 νότητος συγγραφικῆς ὁ καιρός, ἀλλὰ τινος ἐλεγκτικῆς καὶ
 δικανικῆς παρασκευῆς· ῥήτωρ δὲ ὁ Παρρησιάδης ἐστίν.

ΔΙΟΓ. Ἄλλ' ἐγὼ αὐτοῦ κατηγορήσω· καὶ γὰρ οὐδὲ πάνυ
 345 μακρῶν οἶομαι τῶν λόγων δεῖσθαι. καὶ ἄλλως δὲ ὑπὲρ ἅπαν-
 τας ὕβρισμαι δὺ' ὀβολῶν πρῶην ἀποκεκηρυγμένος.

ΠΛΑΤ. Ὁ Διογένης, ὦ Φιλοσοφία, ἐρεῖ τὸν λόγον ὑπὲρ
 ἀπάντων. μέμνησο δέ, ὦ γενναῖε, μὴ τὰ σεαυτοῦ μόνον πρε-
 σβεύειν ἐν τῇ κατηγορίᾳ, τὰ κοινὰ δὲ ὄραν· εἰ γάρ τι καὶ
 350 πρὸς ἀλλήλους διαφερόμεθα ἐν τοῖς λόγοις, σὺ δὲ τοῦτο μὲν
 μὴ ἐξέταζε, μηδ' ὅστις ἐστὶν ὁ ἀληθέστερος νῦν λέγε, ὅλως
 δὲ ὑπὲρ φιλοσοφίας αὐτῆς ἀγανάκτει περιυβρισμένης καὶ
 κακῶς ἀκουούσης ἐν τοῖς Παρρησιάδου λόγοις, καὶ τὰς
 προαιρέσεις ἀφείς ἐν αἷς διαλλάττομεν, ὁ κοινὸν ἅπαντες
 355 ἔχομεν, τοῦτο ὑπερμάχει. ὄρας; σὲ μόνον προεστησάμεθα
 καὶ ἐν σοὶ τὰ πάντων ἡμῶν νῦν κινδυνεύεται, ἢ σεμνότατα
 δόξαι ἢ τοιαῦτα πιστευθῆναι οἷα οὗτος ἀπέφηνε.

κἄν . . . παράβυσον: *and, if you think best, also stuff in somewhere that famous passage.* — ὡς ὁ μέγας κτλ.: this passage of Plato's occurs *Phaedr.* 246E. Lucian refers to it *Rhet. Praec.* 26, and in *Bis Acc.* 33 Dialogue shows just how to "work it in."

23. σὺ δὲ τοῦτο: this use of δέ is especially Homeric, but was occasion-

ally used also by Herodotus and Attic writers, e.g. *Xen. Cyr.* 5, 5, 21 ἀλλ' εἰ μηδὲ τοῦτο, ἔφη, βούλει ἀποκρίνασθαι, σὺ δὲ τούντεῦθεν λέγε. Cf. *Kühner-Blass* II, § 516, 5. — προαιρέσεις: see note on *Vit. Auct.* 1. — τοῦτο ὑπερμάχει: the Mss. and scholiast agree in giving τοῦτο. The gen. is the usual construction.



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380 δεινότητος ἢ ἀκμῆς ἐπεπόριστο ἐν τοῖς λόγοις, τοῦτο πᾶν ἐφ'
 ἡμᾶς συσκευασάμενος οὐ παύεται μὲν ἀγορεύων κακῶς γόητας
 καὶ ἀπατεῶνας ἀποκαλῶν, τὰ πλήθη δὲ ἀναπείθων καταγελᾶν
 ἡμῶν καὶ καταφρονεῖν ὡς τὸ μηδὲν ὄντων· μᾶλλον δὲ καὶ μι-
 385 σείσθαι πρὸς τῶν πολλῶν ἤδη πεποίηκεν αὐτούς τε ἡμᾶς καὶ
 σὲ τὴν Φιλοσοφίαν, φληνάφους καὶ λήρους ἀποκαλῶν τὰ σὰ
 καὶ τὰ σπουδαιότατα ὧν ἡμᾶς ἐπαίδευσας ἐπὶ χλευασμῶ δι-
 εξιών, ὥστε αὐτὸν μὲν κροτεῖσθαι καὶ ἐπαινείσθαι πρὸς τῶν
 θεατῶν, ἡμᾶς δὲ ὑβρίζεσθαι· φύσει γὰρ τοιοῦτόν ἐστιν ὁ πο-
 λὺς λεώς· χαίρουσι τοῖς ἀποσκώπτουσι καὶ λοιδορουμένοις,
 390 καὶ μάλισθ' ὅταν τὰ σεμνότατα εἶναι δοκοῦντα διασύρηται,
 ὥσπερ ἀμέλει καὶ πάλαι ἔχαιρον Ἄριστοφάνει καὶ Εὐπόλιδι
 Σωκράτην τουτονὶ ἐπὶ χλευασίᾳ παράγουσιν ἐπὶ τὴν σκηνὴν
 καὶ κωμωδοῦσιν ἀλλοκότους τινὰς περὶ αὐτοῦ κωμωδίας.
 καίτοι ἐκεῖνοι μὲν καθ' ἐνὸς ἀνδρὸς ἐτόλμων τοιαῦτα καὶ ἐν
 395 Διονύσου, ἐφειμένον αὐτὸ δρᾶν, καὶ τὸ σκῶμμα μέρος ἐδό-
 κει τῆς ἐορτῆς, καὶ ὁ θεὸς ἴσως χαίρει φιλόγελώς τις ὧν.
 26 ὁ δὲ τοὺς ἀρίστους συγκαλῶν, ἐκ πολλοῦ φροντίσας καὶ
 παρασκευασάμενος καὶ βλασφημίας τινὰς ἐς παχὺ βιβλίον
 ἐγγράψας μεγάλη τῆ φωνῇ ἀγορεύει κακῶς Πλάτωνα, Πυθα-
 400 γόραν, Ἄριστοτέλην, Χρύσιππον ἐκεῖνον, ἐμὲ καὶ ὅλως ἅπαν-
 τας οὔτε ἐορτῆς ἐφειείσης οὔτε ἰδίᾳ τι πρὸς ἡμῶν παθῶν· εἶχε
 γὰρ ἂν τι συγγνώμην αὐτῷ τὸ πρᾶγμα, εἰ ἀμυνόμενος ἀλλὰ
 μὴ ἄρχων αὐτὸς ἔδρασε. καὶ τὸ πάντων δεινότατον, ὅτι
 ταῦτα ποιῶν καὶ ὑπὸ τὸ σὸν ὄνομα, ὧ Φιλοσοφία, ὑποδύε-
 405 ται καὶ ὑπελθὼν τὸν Διάλογον ἡμέτερον οἰκείον ὄντα, τούτῳ

cf. *Introd.*, p. x f. — δεινότητος: *cleverness*. An especial characteristic of Demosthenes. Dionysius of Halicarnassus wrote a treatise *Περὶ τῆς δεινότητος Δημοσθένους*. — ἀκμῆς: *vigor*. — ἐπεπόριστο: *had stored up*. For tense see

Introd. 34 (a). — τὸ μηδέν: *naught*. Cf. *Soph. O. T.* 1187 ὡς ὑμᾶς ἴσα καὶ τὸ μηδέν ζώσας ἐναριθμῶ. — ἐν Διονύσου: *sc. θεάτρῳ*. — ἐφειμένον: *acc. abs.* G. 1569; H. 973; Gl. 591; B. 658.

26. ἐφειείσης: *licensing*. ἐπιούσης (the

ξυναγωνιστῇ καὶ ὑποκριτῇ χρῆται καθ' ἡμῶν, ἔτι καὶ Μένιππον ἀναπείσας ἐταῖρον ἡμῶν ἄνδρα ξυγκωμῶδεῖν αὐτῷ τὰ πολλά, ὃς μόνος οὐ πάρεστιν οὐδὲ κατηγορεῖ μεθ' ἡμῶν,
 27 προδοὺς τὸ κοινόν. ἀνθ' ὧν ἀπάντων ἄξιόν ἐστιν ὑποσχεῖν
 410 αὐτὸν τὴν δίκην. ἢ τί γὰρ ἂν εἰπεῖν ἔχοι τὰ σεμνότατα διασύρας ἐπὶ τοσοῦτων μαρτύρων; χρήσιμον γοῦν καὶ πρὸς ἐκείνους τὸ τοιοῦτον, εἰ θεάσαιντο αὐτὸν κολασθέντα, ὡς μηδὲ ἄλλος τις ἔτι καταφρονοίη φιλοσοφίας· ἐπεὶ τό γε τὴν ἡσυχίαν ἄγειν καὶ ὑβριζόμενον ἀνέχεσθαι οὐ μετριότητος,
 415 ἀλλ' ἀνανδρίας καὶ εὐηθείας εἰκότως ἂν νομίζοιτο. τὰ γὰρ τελευταῖα τίνι φορητά; ὃς καθάπερ τὰ ἀνδράποδα παραγαγὼν ἡμᾶς ἐπὶ τὸ πωλητήριον καὶ κήρυκα ἐπιστήσας ἀπημπόλησεν, ὡς φασι, τοὺς μὲν ἐπὶ πολλῷ, ἐνίους δὲ μνᾶς Ἀττικῆς, ἐμὲ δὲ ὁ παμπονηρότατος οὗτος δὺ ὀβολῶν· οἱ παρόντες δὲ
 420 ἐγέλων. ἀνθ' ὧν γε αὐτοί τε ἀνεληλύθαμεν ἀγανακτήσαντες καὶ σὲ ἀξιούμεν τιμωρήσειν ἡμῖν τὰ ἔσχατα ὑβρισμένοις.

28 ANAB. Εὐ γε, ὦ Διόγενες, ὑπὲρ ἀπάντων καλῶς καὶ ὀπόσα ἐχρῆν ἅπαντα εἶρηκας.

ΦΙΛ. Παύσασθε ἐπαινοῦντες· ἔγχει τῷ ἀπολογουμένῳ.
 425 σὺ δέ, ὦ Παρρησιαδῆ, λέγε ἤδη ἐν τῷ μέρει· σοὶ γὰρ τὸ νῦν ῥεῖ. μὴ μέλλε οὖν.

29 PAPP. Οὐ πάντα μου, ὦ Φιλοσοφία, κατηγόρησε Διογένους, ἀλλὰ τὰ πλείω καὶ ὅσα ἦν χαλεπώτερα οὐκ οἶδ' ὅ τι παθῶν παρέλιπεν. ἐγὼ δὲ τοσοῦτου δεῶ ἔξαρνος γενέσθαι
 430 ὡς οὐκ εἶπον αὐτά, ἢ ἀπολογίαν τινὰ μεμελετηκῶς ἀφίχθαι, ὥστε καὶ εἴ τινα ἢ οὗτος ἀπεσιώπησεν ἢ ἐγὼ μὴ πρότερον ἔφθασα εἰρηκῶς, νῦν προσθήσειν μοι δοκῶ· οὕτω γὰρ ἂν

common reading) would mean coming on. See App.—Διάλογον: see Introd., p. xi.—Μένιππον: see *D. Mort.* p. 189.

27. ὡς . . . καταφρονοίη: optative by assimilation although in primary se-

quence, i.e. χρήσιμον . . . sc. ἂν εἴη. See GMT. 180, II (b) and 176, B.

28. Παύσασθε ἐπαινοῦντες: silence in the Court!—ἔγχει: see Dict. Antiq. s.v. "Horologium."

μάθοις οὐστυνας ἀπεκήρυττον καὶ κακῶς ἠγόρευον ἀλαζόνας
 καὶ γόητας ἀποκαλῶν· καί μοι μόνον τοῦτο παραφυλάττετε,
 435 εἰ ἀληθῆ περὶ αὐτῶν ἐρῶ. εἰ δέ τι βλάσφημον ἢ τραχὺ φαί-
 νοιτο ἔχων ὁ λόγος, οὐ τὸν διελέγχοντα ἐμέ, ἀλλ' ἐκείνους ἄν,
 οἶμαι, δικαιότερον αἰτιάσαισθε τοιαῦτα ποιούντας. ἐγὼ γὰρ
 ἐπειδὴ τάχιστα ξυνεῖδον ὅποσα τοῖς ῥητορεύουσι τὰ δυσχερῆ
 ἀναγκαῖον προσεῖναι, ἀπάτην καὶ ψεῦδος καὶ θρασύτητα καὶ
 440 βοήν καὶ ὠθισμούς καὶ μυρία ἄλλα, ταῦτα μὲν, ὥσπερ εἰκὸς
 ἦν, ἀπέφυγον, ἐπὶ δὲ τὰ σά, ὧ Φιλοσοφία, καλὰ ὀρμήσας
 ἠξίουν ὅποσον ἔτι μοι λοιπὸν τοῦ βίου καθάπερ ἐκ ζάλης καὶ
 κλύδωνος ἐς εὐδιόν τινα λιμένα σπεύσας ὑπὸ σοὶ σκεπόμενος
 30 καταβιῶναι. κἀπειδὴ μόνον παρέκνυσα ἐς τὰ ὑμέτερα, σὲ μὲν,
 445 ὥσπερ ἀναγκαῖον ἦν, καὶ τούσδε ἅπαντας ἐθαύμαζον ἀρί-
 στου βίου νομοθέτας ὄντας καὶ τοῖς ἐπ' αὐτὸν ἐπειγομένοις
 χεῖρα ὀρέγοντας, τὰ κάλλιστα καὶ ξυμφορώτατα παραινοῦν-
 τας, εἴ τις μὴ παραβαίνοι αὐτὰ μηδὲ διολισθάνοι, ἀλλ' ἀτενὲς
 ἀποβλέπων ἐς τοὺς κανόνας οὓς προτεθείκατε, πρὸς τούτους
 450 ῥυθμίζοι καὶ ἀπευθύνοι τὸν ἑαυτοῦ βίον, ὅπερ νῆ Δία καὶ τῶν
 31 καθ' ἡμᾶς αὐτοὺς ὀλίγοι ποιοῦσιν. ὀρῶν δὲ πολλοὺς οὐκ
 ἔρωτι φιλοσοφίας ἐχομένους, ἀλλὰ δόξης μόνον τῆς ἀπὸ τοῦ
 πράγματος ἐφιεμένους, καὶ τὰ μὲν πρόχειρα ταῦτα καὶ δη-
 μόσια καὶ ὅποσα παντὶ μιμείσθαι ῥᾶδιον εὔ μάλα εἰκότας

29. ἀπεκήρυττον: *I offered at auc-*
tion. No sale was effected in the case
 of three philosophers. Cf. *Vit. Auct.*
 12 and 14. — καθάπερ ἐκ ζάλης . . . σκε-
 πόμενος καταβιῶναι: a Platonic remi-
 niscence. In *Rep.* 496 D the covert
 from the storm of wind, dust, and rain
 is a wall, οἶον ἐν χειμῶνι κονιορτοῦ καὶ
 ζάλης ὑπὸ πνεύματος φερομένου ὑπὸ τειχίον
 ἀποστάς, . . . καθαρὸς ἀδικίας τε καὶ ἀνο-
 σίων ἔργων τὸν τε ἐνθάδε βίον βιώσεται.
 — σκεπόμενος: frequent in late prose,

e.g. *D. Mort.* 10, 8; *Tim.* 21. — κατα-
 βιῶναι: note force of κατά (like ἀπό in
 ἀπομάχομαι, *I fight it out.* *Lys. adv.*
Sim. 25). See Plato *Rep.* 578 C (ὁς ἂν
 τυραννικὸς ᾖ) μὴ ιδιώτην βίον καταβιῶ
 . . . is prevented from completing his
 private life; also Plato *Protag.* 355 A
 and *Luc. V.H.* A 12 εὐδαιμονέστατα παρ'
 ἐμοὶ καταβιώσεσθε.

30. τῶν καθ' ἡμᾶς: *men of our day*
 (like τὰ ἐπ' ἐμεῦ, *Hdt.* 1, 5), but in *Rhet.*
Praec. 11 *men of our pattern.*



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οὐ γὰρ παρὰ ζῶντας ὑμᾶς ἢ ἐξέτασις αὐτοῦ ἐγίγνετο, ἀλλ' ὑμεῖς μὲν ἐκποδῶν, ἐκείνον δὲ ἐώρων σαφῶς ἅπαντες δεινὰ καὶ ἄσεμνα ἐπιτηδεύοντα, ὥστε ἐρήμην ἠλίσκεσθε μετ' αὐ-
33 τοῦ καὶ ἐπὶ τὴν ὁμοίαν διαβολὴν συγκατεσπᾶσθε. ταῦτα
485 οὐκ ἤνεγκα ὀρών ἔγωγε, ἀλλὰ ἤλεγχον αὐτοὺς καὶ διέκρινον ἀφ' ὑμῶν· ὑμεῖς δέ, τιμᾶν ἐπὶ τούτοις δέον, ἐς δικαστήριον ἄγετε. οὐκοῦν ἦν τινα καὶ τῶν μεμνημένων ἰδὼν ἐξαγορεύοντα τοῖν θεοῖν τὰ ἀπόρρητα καὶ ἐξορχούμενον ἀγανακτήσω καὶ διελέγξω, ἐμὲ τὸν ἀδικοῦντα ἠγήσεσθε εἶναι;
490 ἀλλ' οὐ δίκαιον. ἐπεὶ καὶ οἱ ἀθλοθέται μαστιγοῦν εἰώθασιν, ἦν τις ὑποκριτῆς Ἀθηνᾶν ἢ Ποσειδῶνα ἢ τὸν Δία ὑποδεδικώς μὴ καλῶς ὑποκρίνοιτο μηδὲ κατ' ἀξίαν τῶν θεῶν, καὶ οὐδὴ πού ὀργίζονται αὐτοῖς ἐκείνοι, ὅτι τὸν περικείμενον αὐτῶν τὰ προσωπεῖα καὶ τὸ σχῆμα ἐνδεδυκότα ἐπέτρεψαν παίειν
495 τοῖς μαστιγοφόροις, ἀλλὰ καὶ ἤδουντ' ἄν, οἶμαι, μαστιγομένων· οἰκέτην μὲν γὰρ ἢ ἄγγελόν τινα μὴ δεξιῶς ὑποκρίνασθαι μικρὸν τὸ πταῖσμα, τὸν Δία δὲ ἢ τὸν Ἡρακλέα μὴ κατ' ἀξίαν ἐπιδείξασθαι τοῖς θεαταῖς ἀποτρόπαιον ὡς αἰ-
34 σχρόν. καὶ γὰρ αὐτὸ καὶ τόδε πάντων ἀτοπώτατόν ἐστιν, ὅτι
500 τοὺς μὲν λόγους ὑμῶν πάνυ ἀκριβοῦσιν οἱ πολλοὶ αὐτῶν, καθάπερ δὲ ἐπὶ τούτῳ μόνον ἀναγινώσκοντες αὐτοὺς καὶ μελετῶντες, ὡς τὰναντία ἐπιτηδεύοιεν, οὕτως βιοῦσιν· πάντα μὲν γὰρ ὅσα φασίν, οἷον χρημάτων καταφρονεῖν καὶ δόξης καὶ μόνον τὸ καλὸν οἶεσθαι ἀγαθὸν καὶ ἀόργητον εἶναι
505 καὶ τῶν λαμπρῶν τούτων ὑπερορᾶν καὶ ἐξ ἰσοτιμίας αὐτοῖς διαλέγεσθαι, καλὰ, ὦ θεοί, καὶ σοφὰ καὶ θαυμάσια λίαν ὡς ἀληθῶς. οἱ δὲ καὶ αὐτὰ ταῦτα ἐπὶ μισθῷ διδάσκουσι καὶ τοὺς πλουσίους τεθήπασιν καὶ πρὸς τὸ ἀργύριον κεχῆνασιν, ὀργιλώτεροι μὲν τῶν κυνιδίων ὄντες, δειλότεροι δὲ

*33. ἦν τις . . . ὑποκρίνοιτο: see Introd. 36 (a).—ἀποτρόπαιον ὡς αἰσχρόν:

Heaven help us, how disgraceful that is! Cf. ὑπερφυῆς ὡς and mirum quam.

510 τῶν λαγωῶν, κολακευτικώτεροι δὲ τῶν πιθήκων, ἀσελγέστεροι
 δὲ τῶν ὄνων, ἀρπακτικώτεροι δὲ τῶν γαλῶν, φιλονεικώτεροι δὲ
 τῶν ἀλεκτρυόνων. τοιγαροῦν γέλωτα ὀφλισκάνουσιν ὠθιζό-
 μενοι ἐπὶ ταῦτα καὶ περὶ τὰς τῶν πλουσίων θύρας ἀλλήλους
 παρωθούμενοι, δεῖπνα πολυάνθρωπα δειπνοῦντες καὶ ἐν αὐτοῖς
 515 τούτοις ἐπαινοῦντες φορτικῶς καὶ πέρα τοῦ καλῶς ἔχοντος
 ἐμφορούμενοι καὶ μεμψίμοιροι φαινόμενοι καὶ ἐπὶ τῆς κύλικος
 ἀτερπῆ καὶ ἀπῶδὰ φιλοσοφοῦντες καὶ τὸν ἄκρατον οὐ φέρον-
 τες· οἱ ἰδιῶται δὲ ὅποσοι ξυμπίνουσι, δηλαδὴ καταπτύουσι
 35 φιλοσοφίας, εἰ τοιαῦτα καθάρματα ἐκτρέφει. τὸ δὲ πάντων
 520 αἰσχιστον, ὅτι μηδενὸς δεῖσθαι λέγων ἕκαστος αὐτῶν ἀλλὰ
 μόνον πλούσιον εἶναι τὸν σοφὸν κεκραγῶς μικρὸν ὕστερον
 αἰτεῖ προσελθὼν καὶ ἀγανακτεῖ μὴ λαβῶν, ὅμοιον ὡς εἴ τις
 ἐν βασιλικῷ σχήματι ὀρθὴν τιάραν ἔχων καὶ διάδημα καὶ τὰ
 ἄλλα ὅσα βασιλείας γνωρίσματα προσαιτοῖ τῶν ὑποδεεστέ-
 525 ρων δεόμενος. ὅταν μὲν οὖν αὐτοῦς τι δέη λαμβάνειν, πολὺς
 ὁ περὶ τοῦ κοινωνικὸν εἶναι δεῖν λόγος καὶ ὡς ἀδιάφορον ὁ
 πλοῦτος καί, τί γὰρ τὸ χρυσίον ἢ ἀργύριον οὐδὲν τῶν ἐν τοῖς
 αἰγιαλοῖς ψηφίδων διαφέρον; ὅταν δέ τις ἐπικουρίας δεόμε-
 νος ἑταῖρος ἐκ παλαιοῦ καὶ φίλος ἀπ' οὐκ ὀλίγων ὀλίγα αἰτῆ
 530 προσελθὼν, σιωπὴ καὶ μονὴ καὶ ἀπορία καὶ ἀμαθία καὶ πα-
 λινωδία τῶν λόγων πρὸς τὸ ἐναντίον· οἱ δὲ πολλοὶ περὶ
 φιλίας ἐκεῖνοι λόγοι καὶ ἡ ἀρετὴ καὶ τὸ καλὸν οὐκ οἶδ' ὅποι

34. λαγωῶν: see App. — ἐμφορού-
 μενοι: in *Symp.* 11 Lucian describes an
 old Stoic as he appeared when con-
 fronted, not by theories and syllogisms,
 but by blood-puddings and other dain-
 ties: ὄρᾱς . . . ὅπως ἐμφορεῖται τῶν δψων
 καὶ ἀναπέπλησται ζωμοῦ τὸ ἱμάτιον καὶ ὅσα
 τῷ παιδί κατόπιν ἐστῶτι ὀρέγει λανθάνειν
 οἰόμενος τοὺς ἄλλους; — τὸν ἄκρατον οὐ
 φέροντες: they lose their heads, cf. § 32
 οὐκ ἤνεγκα τὴν αἰσχύνην. Also *Symp.*

14 ff. where the goblet of ζωρότερον
 proves too much for the Cynic's equa-
 nimity. But see App. — For general
 thought in § 34 cf. S. Matt. 23, 2-7.

35. μηδενός: see *Introd.* 39 (a). —
 ἀδιάφορον: technical term of Stoics.
 See *Vit. Auct.* 21, and the notes on *Vit.*
Auct. 20, for this whole passage. — τῶν
 ἐν τοῖς αἰγιαλοῖς ψηφίδων: with this
 passage compare *Tim.* 56. — μονή: see
 App.

ποτὲ οἴχεται πάντα ταῦτα ἀποπτάμενα, πτερόεντα ὡς ἀληθῶς
 ἔπη, μάτην ὁσημέραι πρὸς αὐτῶν ἐν ταῖς διατριβαῖς σκιαμα-
 36 χούμενα. μέχρι γὰρ τούτου φίλος ἕκαστος αὐτῶν, ἐς ὅσον
 535 ἂν μὴ ἀργύριον ἢ χρυσίον ἢ προκείμενον ἐν τῷ μέσῳ· ἦν δέ
 τις ὀβολὸν ἐπιδείξῃ μόνον, λέλυται μὲν ἢ εἰρήνη, ἄσπονδα
 δὲ καὶ ἀκήρυκτα πάντα, καὶ τὰ βιβλία ἐξαλήλιπται καὶ ἡ
 ἀρετὴ πέφενγεν, οἷόν τι καὶ οἱ κύνες πάσχουσιν· ἐπεὶ δὲ τις
 540 ὄστοῦν ἐς μέσους αὐτοὺς ἐμβάλῃ, ἀναπηδήσαντες δάκνου-
 σιν ἀλλήλους καὶ τὸν προαρπάσαντα τὸ ὄστοῦν ὑλακτοῦσι.
 λέγεται δὲ καὶ βασιλεύς τις Αἰγύπτιος πιθήκους ποτὲ πυρ-
 ριχίζειν διδάξαι καὶ τὰ θηρία — μιμηλότατα δὲ ἐστὶ τῶν
 ἀνθρωπίνων — ἐκμαθεῖν τάχιστα καὶ ὀρχεῖσθαι ἀλουργίδας
 545 ἀμπεχόμενα καὶ προσωπεῖα περικείμενα, καὶ μέχρι γε πολ-
 λου εὐδοκιμεῖν τὴν θεάν, ἄχρι δὴ τις θεατῆς ἀστεῖος κάρνα
 ὑπὸ κόλπον ἔχων ἀφῆκεν ἐς τὸ μέσον· οἱ δὲ πίθηκοι ἰδόντες
 καὶ ἐκλαθόμενοι τῆς ὀρχήσεως, τοῦθ' ὅπερ ἦσαν, πίθηκοι
 ἐγένοντο ἀντὶ πυρριχιστῶν καὶ ξυνέτριβον τὰ προσωπεῖα καὶ
 550 τὴν ἐσθῆτα κατερρήγνυον καὶ ἐμάχοντο περὶ τῆς ὀπώρας
 πρὸς ἀλλήλους, τὸ δὲ σύνταγμα τῆς πυρρίχης διελέλυτο καὶ
 37 κατεγελάτο ὑπὸ τοῦ θεάτρου. τοιαῦτα καὶ οὗτοι ποιοῦσι, καὶ
 ἔγωγε τοὺς τοιούτους κακῶς ἠγόρευον καὶ οὔποτε παύσομαι

36. ὑλακτοῦσι: with acc. Cf. *Ag. Vesp.* 1401–1402:

*Αἰσωπον ἀπὸ δειπνου βαδίζονθ' ἐσπέρας
 θρασεῖα καὶ μεθύση τις ὑλάκτει κύων.*

And the context here about the dancing apes suggests the fable (in *Aesop Fab. Halm.* 88) of the weasel metamorphosed into a pro tempore maiden but recalled to her weaselhood by the sudden advent of a mouse. See, too, the story (cited by Heitland) in *Apol.* 5, about the ape ὃν Κλεοπάτρα τῇ πάνυ

φασὶ γενέσθαι· ἐκεῖνον γὰρ διδαχθέντα τέως μὲν ὀρχεῖσθαι πάνυ κοσμίως καὶ ἐμμελῶς . . . ἐπεὶ δὲ εἶδεν ἰσχάδας, οἶμαι, ἢ ἀμύγδαλον πόρρω κειμένην, μακρὰ χαίρειν φράσαντα τοῖς αὐλοῖς καὶ ῥυθμοῖς καὶ ὀρχήμασι, συναρπάσαντα κατατρώγειν, ἀπορρίψαντα, μᾶλλον δὲ συντρίψαντα τὸ προσωπεῖον.—*πυρριχίζειν*: the Spartan and Cretan military dance degenerated—or developed—into a mimetic ballet. See *Dict. Antiq.* s.v. “Pyrrhica” and “Pantomimus.”—*ὀπώρας*: this word is used both for fruit trees, cf. *W. H. B* 13,



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580 ANAB. Τι δὲ ἄλλο ἢ ἀφείσθαι αὐτὸν τοῦ ἐγκλήματος καὶ φίλον ἡμῖν καὶ εὐεργέτην ἀναγεγράφθαι; τὸ γοῦν τῶν Ἰλιέων ἀτεχνῶς πεπόνθαμεν, τραγωδὸν τινα τοῦτον ἐφ' ἡμᾶς κεκινήκαμεν ἀσόμενον τὰς Φρυγῶν ξυμφοράς. ἀδέτω δ' οὖν καὶ τοὺς θεοῖς ἐχθροὺς ἐκτραγωδεῖτω.

585 ΔΙΟΓ. Καὶ αὐτός, ὦ Φιλοσοφία, πάνυ ἐπαινῶ τὸν ἄνδρα καὶ ἀνατίθεμαι τὰ κατηγορούμενα καὶ φίλον ποιῶμαι αὐτὸν γενναῖον ὄντα.

39 ΦΙΛ. Εὖ γε, ὦ Παρρησιάδη· ἀφίεμέν σε τῆς αἰτίας, καὶ ταῖς πάσαις κρατεῖς καὶ τὸ λοιπὸν ἴσθι ἡμέτερος ὢν.

590 ΠΑΡΡ. Προσεκύνησα τὴν Πτερωτὴν· μᾶλλον δὲ τραγικώτερον αὐτὸ ποιήσειν μοι δοκῶ· σεμνότερον γάρ·

ὦ μέγα σεμνὴ Νίκη, τὸν ἐμὸν
βίοτον κατέχοις
καὶ μὴ λήγοις στεφανοῦσα.

595 ΑΡΕΤ. Οὐκοῦν δευτέρου κρατῆρος ἤδη καταρχώμεθα, προσκαλῶμεν κακείνους, ὡς δίκην ὑπόσχωσιν ἀνθ' ὧν ἐς ὑμᾶς ὑβρίζουσι· κατηγορήσει δὲ Παρρησιάδης ἐκάστου.

— τὸ τῶν Ἰλιέων: a proverbial expression like "We have only ourselves to blame for it." It is more fully given in *Pseudolog.* 10 ἐπεὶ γὰρ κατὰ τὴν παροιμίαν Ἰλιεὺς ὧν τραγωδοὺς ἐμισθώσω, καιρὸς ἤδη σοι ἀκούειν τὰ σαυτοῦ κακά.

39. ταῖς πάσαις (sc. ψήφοις): in *Bis Acc.* 32 the disguised Lucian lacks one vote of unanimous acquittal. ΔΙΚ. τίς κρατεῖ; ΕΡΜ. πάσαις ὁ Σύρος πλὴν μιᾶς. — Προσεκύνησα: cf. § 5 note. — τὴν Πτερωτὴν: a happy conjecture for τὴν γε πρώτην. See App. The winged Victory, crowned with a golden wreath, and standing on the outstretched hand of the great chryselephantine Athena

in the Parthenon, was itself more than six feet high. We must suppose that Lucian addresses this Nike. — ὦ . . . στεφανοῦσα:

O majestic Victory, shelter my life
'Neath thy covert of wings —

Aye — cease not to grant me thy crowning.

μέγα is adverbial like πάνυ. This anapaestic formula is found at the end of three Euripidean plays; i.e. the *Tauric Iphigenia*, *Orestes*, and *Phoenissae*. Another formula (presumably repeated by the actors) was used at the end of the *Alcestis*, *Andromache*, *Bacchae*, *Helena*, and *Medea*, and is likewise borrowed by Lucian for the grand finale

ΠΑΡΡ. Ὀρθῶς, ὦ Ἀρετή, ἔλεξας· ὥστε σύ, παῖ Συλλογισμέ, κατακύψας ἐς τὸ ἄστυ προσκήρυττε τοὺς φιλοσόφους.

40 ΣΤΛΛ. Ἄκουε, σίγα· τοὺς φιλοσόφους ἤκειν ἐς ἀκρόπο-
600 λιν ἀπολογησομένους ἐπὶ τῆς Ἀρετῆς καὶ Φιλοσοφίας καὶ Δίκης.

ΠΑΡΡ. Ὀρᾶς; ὀλίγοι συνέρχονται γνωρίσαντες τὸ κήρυγμα· ἄλλως γὰρ δεδίασι τὴν Δίκην. οἱ πολλοὶ δὲ αὐτῶν
605 οὐδὲ σχολὴν ἄγουσιν ἀμφὶ τοὺς πλουσίους ἔχοντες. εἰ δὲ βούλει πάντας ἤκειν, κατὰ τάδε, ὦ Συλλογισμέ, κήρυττε.

ΦΙΛ. Μηδαμῶς, ἀλλὰ σύ, ὦ Παρρησιάδη, προσκάλει καθ' ὃ τι σοι δοκεῖ.

41 ΠΑΡΡ. Οὐδὲν τόδε χαλεπόν. Ἄκουε, σίγα. ὅσοι φιλό-
610 σοφοὶ εἶναι λέγουσι καὶ ὅσοι προσήκειν αὐτοῖς οἴονται τοῦ ὀνόματος, ἤκειν ἐς ἀκρόπολιν ἐπὶ τὴν διανομήν. δύο μναῖ ἐκάστῳ δοθήσονται καὶ σησαμαῖος πλακοῦς. ὅς δ' ἂν πώγωνά βαθὺν ἐπιδείξηται, καὶ παλάθην ἰσχάδων οὗτός γε

of his *Symposium*. — παῖ Συλλογισμέ κτλ.: *Deduction, my boy* (induct them into the Acropolis). Συλλογισμέ is chosen, apparently, as a pun on συλλέγω.

40. Ἄκουε, σίγα: this formula is used again *Deor. Concil.* 1, while in *Bis Acc.* 12 we find ἀκούετε λεψ (cf. *Oyez! Oyez!*). See *Ar. Aves* 448; *Pax* 551; *Ach.* 1000. For σίγα cf. *Ach.* 123 where the herald cries σίγα, κάθιζε. For ἤκειν as inv., chiefly in poetry and legal language, cf. *Gildersleeve, S. C. G.* 420, 5. In *Ar. Ach.* 172 the herald uses it bluntly without any ἀκούετε, i.e. τοὺς Θράκας ἀπιέναι.

41. δύο μναῖ . . . σησαμαῖος πλακοῦς: *Ruskin* takes this as motto in *Sect. I of Sesame and Lilies*. These cakes were a favorite dish. In *I. Luc. Symp.*

38 they form an essential part of the feast: εἰσεκεκόμεστο ἡμῖν τὸ ἐντελὲς ὀνομαζόμενον δεῖπνον, μίνα θρνις ἐκάστῳ καὶ κρέας ὑδὸς καὶ λαγῶα καὶ ἰχθὺς ἐκ ταγήνου καὶ σησαμοῦντες καὶ ὄσα ἐντραγεῖν. So in *Symp.* 27 the Stoic who had been left out notifies the host by letter that it would be useless to try to appease him by sending μοῖράν τινα ἢ σὺδὸς ἢ ἐλάφου ἢ σησαμοῦντος, and the Cynic in § 16 had been tamed down by the providential advent of a πλακοῦς εὐμεγέθης, πρὸς ὃν ἀποβλέψας ἡμερώτερος ἐγένετο καὶ ἔληξε τοῦ θυμοῦ καὶ ἐνεφορεῖτο (and proceeded to lay in a cargo) συμπεριῶν (accompanying the waiter as he made his rounds). Cf. § 13, where he is described as changing, like the Scythian nomads, ever to pastures new as he followed round with the waiters who

προσεπιλήψεται. κομίζειν δ' ἕκαστον σωφροσύνην μὲν ἢ
 615 δικαιοσύνην ἢ ἐγκράτειαν μηδαμῶς· οὐκ ἀναγκαῖα γὰρ ταῦ-
 τά γε, ἢν μὴ παρῆ· πέντε δὲ συλλογισμοὺς ἐξ ἅπαντος· οὐ
 γὰρ θέμις ἄνευ τούτων εἶναι σοφόν.

κεῖται δ' ἐν μέσσοισι δύο χρυσοῖο τάλαντα,
 τῷ δόμεν ὅς μετὰ πᾶσιν ἐριζέμεν ἔξοχος εἶη.

42
 620 Βαβαί, ὡς πλήρης μὲν ἢ ἄνοδος ὠθιζομένων, ἐπεὶ τὰς δύο
 μνᾶς ἤκουσαν μόνον. παρὰ δὲ τὸ Πελασγικὸν ἄλλοι καὶ
 κατὰ τὸ Ἄσκληπιεῖον ἕτεροι καὶ παρὰ τὸν Ἄρειον πάγον ἔτι
 πλείους, ἐνιοὶ δὲ καὶ κατὰ τὸν τοῦ Τάλω τάφον, οἱ δὲ καὶ πρὸς
 τὸ Ἀνακεῖον προσθέμενοι κλίμακας ἀνέρπουσι βομβηδὸν νῆ

bore the relishes. — συλλογισμοὺς: cf. *Vit. Auct.* 24. — κεῖται δ' κτλ.: a parody on *Il.* 18, 507 ff.:

κεῖτο δ' ἄρ' ἐν μέσσοισι δύο χρυσοῖο τά-
 λαντα,
 τῷ δόμεν ὅς μετὰ τοῖσι δίκην ἰθύντατα
 εἶποι.

42. Βαβαί κτλ.: for a similar scene cf. *Bis Acc.* 12 and 13 (beginning βαβαί τοῦ θορύβου) where the parties to all overdue suits are summoned by Hermes to the Areopagus. — παρὰ δὲ τὸ Πελασγικόν: as Parrhesiades mentions the following places he must be supposed to move from one side to the other of the Acropolis: (a) τὸ Πελασγικόν, a large precinct at the base of the Acropolis extending from the Asclepieum on the south side, about opposite the southwest corner of the Parthenon, round the west end and the northwest corner of the rock. Cf. *Bis Acc.* 9, where Pan's cave is mentioned as μικρὸν ὑπὲρ Πελασγικοῦ, and see charts in Harrison and Verrall, *Mythol. and Monuments of*

Anc. Athens, p. 296 and p. 4; see also p. 538. (b) κατὰ τὸ Ἄσκληπιεῖον: on the south side of the Acropolis adjoining the Dionysiac Theatre; see Harrison and Verrall l.c. and pp. 297–329. (c) παρὰ τὸν Ἄρειον πάγον: the Areopagus lies west and slightly north of the Acropolis. (d) κατὰ τὸν τοῦ Τάλω τάφον: immediately above the Dionysiac Theatre and the Asclepieum, on the south side of the Acropolis and at the base of the cliff. Cf. Harrison and Verrall, pp. 296 and 299. Talos (called Kalos by Pausanias 1, 21, 4) was thrown down this cliff by his master and uncle Daedalus on account of his inventions and too great proficiency in pottery, just as the boy Lucian excited (as he alleges to his mother *Somn.* 4) his uncle's jealousy. (e) πρὸς τὸ Ἀνακεῖον: the Ἄνακες (ἄνακτες or Διδσκούροι) had their precinct probably on the northern slope of the Acropolis. For the worship of the Twins at Athens see Harrison and Verrall, pp. 151–163. Note in the above the shift in the prepositions



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ΣΤΩΙΚ. Οὐχ ἡμῶν γε τῶν Στωικῶν παρόντων.

44 ΦΙΛ. Παύσασθε φιλονεικοῦντες· ὑμεῖς δὲ οἱ Κυνικοὶ μήτε ὠθεῖτε ἀλλήλους μήτε τοῖς ξύλοις παίετε· ἐπ' ἄλλα γὰρ ἴστε κεκλημένοι· καὶ νῦν ἔγωγε ἡ Φιλοσοφία καὶ Ἄρετή αὕτη
655 καὶ Ἀλήθεια δικάσομεν τίνες οἱ ὀρθῶς φιλοσοφοῦντές εἰσιν, εἶτα ὅσοι μὲν ἂν εὐρεθῶσι κατὰ τὰ ἡμῖν δοκοῦντα βιοῦντες, εὐδαιμονήσουσιν ἄριστοι κεκριμένοι· τοὺς γόητας δὲ καὶ οὐδὲν ἡμῖν προσήκοντας κακοὺς κακῶς ἐπιτρίψομεν, ὡς μὴ ἀντιποιοῦντο τῶν ὑπὲρ αὐτοὺς ἀλαζόνες ὄντες. τί τοῦτο; φεύ-

660 γετε; νῆ Δία, κατὰ τῶν γε κρημνῶν οἱ πολλοὶ ἀλλόμενοι. κενὴ δ' οὖν ἡ Ἀκρόπολις, πλὴν ὀλίγων τούτων, ὅποσοι μεμε-

45 νήκασιν οὐ φοβηθέντες τὴν κρίσιν. οἱ ὑπηρέται, ἀνέλεσθε τὴν πῆραν ἣν ὁ Κυνίσκος ἀπέρριψεν ἐν τῇ τροπῇ. φέρ' ἴδω τί καὶ ἔχει, ἡ που θέρμους ἢ βιβλίον ἢ ἄρτους τῶν αὐτοπυριτῶν;

665 ΠΑΡΡ. Οὐκ, ἀλλὰ χρυσίον τουτὶ καὶ μύρον καὶ κάτοπτρον καὶ κύβους.

ΦΙΛ. Εὐ γε, ὦ γενναῖε. τοιαῦτά σοι ἦν τὰ ἐφόδια τῆς ἀσκήσεως καὶ μετὰ τούτων ἡξίους λαιδορεῖσθαι ἅπασιν καὶ τοὺς ἄλλους παιδαγωγεῖν;

670 ΠΑΡΡ. Τοιοῦτοι μὲν οὖν ὑμῖν οὗτοι. χρὴ δὲ ὑμᾶς σκοπεῖν ὄντινα τρόπον ἀγνοούμενα ταῦτα πεπαύσεται καὶ διαγνώσκονται οἱ ἐντυγχάνοντες, οἵτινες οἱ ἀγαθοὶ αὐτῶν καὶ οἵτινες αὖ πάλιν οἱ τοῦ ἐτέρου βίου.

675 ΦΙΛ. σύ, ὦ Ἀλήθεια, ἐξεύρισκε — ὑπὲρ σοῦ γὰρ τοῦτο γένοιτο ἂν — ὡς μὴ ἐπικρατήσῃ τὸ ψεῦδος μηδὲ ὑπὸ τῇ

founder of the Middle Academy, and Carneades, about 150 B.C., founder of the Third or New Academy. He asserted that there was no sure criterion of truth. Hence Lucian often classifies the (new) Academics and Sceptics together. The Old Academy is represented above by τοὺς Πλατωνικούς. — ἐριστικώτεροι: re-

ferring to ἐριζέμεν, end of § 41.

44. ἀντιποιοῦντο: opt. after primary tense, see Introd. 35 (a).

45. οἱ ὑπηρέται: for case see § 21. — τῶν αὐτοπυριτῶν: of whole-wheat bread. For case cf. τῶν ναυπηγικῶν in note on § 46, contrast gen. in Introd. 31. — τῆς ἀσκήσεως: for your profession.

ἀγνοία λανθάνωσιν οἱ φαῦλοι τῶν ἀνδρῶν σε τοὺς χρηστοὺς μεμιμημένοι.

46 ΑΛΗΘ. Ἐπ' αὐτῷ, εἰ δοκεῖ, Παρρησιάδῃ ποιησώμεθα τὸ τοιοῦτον, ἐπεὶ χρηστὸς ὤπται καὶ εὖνους ἡμῖν καὶ σέ, ὦ
680 Φιλοσοφία, μάλιστα θαυμάζων, τὸ παραλαβόντα μεθ' ἑαυτοῦ τὸν Ἐλεγχον ἅπασι τοῖς φάσκουσι φιλοσοφεῖν ἐντυχ-
χάνειν, εἶθ' ὄν μὲν ἂν εὖρη γνήσιον ὡς ἀληθῶς φιλόσοφον, στεφανωσάτω θαλλοῦ στεφάνῳ καὶ ἐς τὸ Πρυτανεῖον κα-
λεσάτω, ἣν δέ τι — οἷοι πολλοί εἰσι — καταράτῳ ἀνδρὶ
685 ὑποκριτῇ φιλοσοφίας ἐντύχῃ, τὸ τριβώνιον περισπάσας ἀπο-
κειράτῳ τὸν πώγωνα ἐν χρῶ πάνυ τραγοκουρικῇ μαχαίρᾳ καὶ ἐπὶ τοῦ μετώπου στίγματα ἐπιβαλέτω ἢ ἐγκαυσάτω κατὰ τὸ μεσόφρυον· ὁ δὲ τύπος τοῦ καυτήρος ἔστω ἀλώ-
πηξ ἢ πίθηκος.

690 ΦΙΛ. Εὖ γε, ὦ Ἀλήθεια· ὁ δὲ ἔλεγχος, ὦ Παρρησιάδῃ, τοιόσδε ἔστω, οἷος ὁ τῶν ἀετῶν πρὸς τὸν ἥλιον εἶναι λέγε-
ται, οὐ μὰ Δί' ὥστε κακείνους ἀντιβλέπειν τῷ φωτὶ καὶ πρὸς ἐκεῖνο δοκιμάζεσθαι, ἀλλὰ προθεῖς χρυσίον καὶ δόξαν καὶ ἡδονὴν ὄν μὲν ἂν αὐτῶν ἴδῃς ὑπερορῶντα καὶ μηδαμῶς
695 ἐλκόμενον πρὸς τὴν ὄψιν, οὗτος ἔστω τῷ θαλλῷ στεφόμενος, ὄν δ' ἂν ἀτενὲς ἀποβλέποντα καὶ τὴν χεῖρα ὀρέγοντα ἐπὶ τὸ χρυσίον, ἀπάγειν ἐπὶ τὸ καυτήριον τοῦτον ἀποκείραντα πρό-
τερον τὸν πώγωνα.

46. ἀποκειράτῳ . . . μαχαίρᾳ: cf. the shearing of the philosopher's beard in *D. Mort.* 10, 9. ΦΙΛ. καὶ τίς ὁ ἀποκείρων ἔσται; ΕΡΜ. Μένιππος οὐτοσί λαβῶν πέλεκυν τῶν ναυπηγικῶν ἀποκόψει αὐτὸν (i.e. τὸν πώγωνα) ἐπικόπῃ τῇ ἀποβάθρᾳ χρησάμενος. — στίγματα ἐπιβαλέτω ἢ ἐγκαυσάτω: let him tattoo or brand. Cf. *Catapl.* 24 ff. where, at the trial before Rhadamanthus, it appears

that ὅποσα ἂν τις . . . πονηρὰ ἐργάσῃται παρὰ τὸν βλον, καθ' ἕκαστον αὐτῶν ἀφανῆ στίγματα ἐπὶ τῆς ψυχῆς περιφέρει. — ὁ τῶν ἀετῶν: in *Icar.* 14 an eagle is the king eagle if ἀντλον δέδορκε τῷ ἡλίῳ and ἦν ἀσκαρδαμυκτὶ (without winking) πρὸς τὰς ἀκτῖνας βλέπῃ. — ἐπὶ τὸ καυτήριον: branding-place (cf. δικαστήριον, βουλευτήριον, and §27 πωλητήριον), or perhaps branding-iron or brand as in § 52.

47 ΠΑΡΡ. Ὡς ἔδοξεν ἔσται ταῦτα, ὧ Φιλοσοφία, καὶ ὄψει
700 αὐτίκα μάλα τοὺς πολλοὺς αὐτῶν ἀλωπεκίας ἢ πιθηκοφό-
ρους, ὀλίγους δὲ καὶ ἐστεφανωμένους· εἰ βούλεσθε μέντοι,
κάνταῦθα ἀνάξω τινὰς ὑμῖν νῆ Δί' αὐτῶν.

ΦΙΛ. Πῶς λέγεις; ἀνάξεις τοὺς φυγόντας;

ΠΑΡΡ. Καὶ μάλα, ἤνπερ ἡ ἱέρειά μοι ἐθελήσῃ πρὸς ὀλί-
705 γον χρῆσαι τὴν ὄρμιαν ἐκείνην καὶ τὸ ἄγκιστρον, ὅπερ ὁ
ἀλιεύς ἀνέθηκεν ὁ ἐκ Πειραιῶς.

ΙΕΡ. Ἴδου δὴ λαβέ, καὶ τὸν κάλαμόν γε ἅμα, ὡς πάντα ἔχοις.

ΠΑΡΡ. Οὐκοῦν, ὧ ἱέρεια, καὶ ἰσχάδας μοί τινὰς δὸς ἀνύ-
σασα καὶ ὀλίγον τοῦ χρυσίου.

710 ΙΕΡ. Λάμβανε.

ΦΙΛ. Τί πράττειν ἀνὴρ διανοεῖται;

ΙΕΡ. Δελεάσας τὸ ἄγκιστρον ἰσχάδι καὶ τῷ χρυσίῳ καθε-
ζόμενος ἐπὶ τὸ ἄκρον τοῦ τειχίου καθῆκεν ἐς τὴν πόλιν.

ΦΙΛ. Τί ταῦτα, ὧ Παρρησιάδη, ποιεῖς; ἢ που τοὺς λίθους
715 ἀλιεύσειν διέγνωκας ἐκ τοῦ Πελασγικοῦ;

ΠΑΡΡ. Σιώπησον, ὧ Φιλοσοφία, καὶ τὴν ἄγραν περίμενε·
σὺ δέ, Πόσειδον ἀγρεῦ καὶ Ἀμφιτρίτη φίλη, πολλοὺς ἡμῖν
48 ἀνάπεμπε τῶν ἰχθύων. ἀλλ' ὀρῶ τινα λάβρακα εὐμεγέθη,
μᾶλλον δὲ χρύσοφρυν.

47. ἀλωπεκίας ἢ πιθηκοφόρους: the fox-and-monkey brand. πιθηκοφόρους is coined on the analogy of σαμφόρας (Ar. Nub. 122), a blooded horse branded sampi (Ϻ), and ἀλωπεκίας to recall κοππατίας (Ar. Nub. 23), Ϻ-branded, is perverted from its meaning of "thresher shark." This anticipates, too, the shark-fishing below. In another passage (Indoct. 5), Lucian has κοππαφόρον meaning a Corinthian bred horse with a Pegasus pedigree, Ϻ standing for Ϻόρινθος. — ἡ ἱέρεια (sc. τῆς Πολιάδος): see § 21. — ὁ ἀλιεύς: this concluding

incident prevailed in the title. It contains in brief the leading idea — Lucian's crusade against sharks and shams. The "Resurrected" are only a chorus. — ἀνέθηκεν: this or the imperfect is regularly used in inscriptions of the person who dedicates an offering. — ἐκ τοῦ Πελασγικοῦ: see note on § 42. — τὴν ἄγραν: cf. S. Luke 5, 9 ἐπὶ τῇ ἄγρᾳ τῶν ἰχθύων. — ἀγρεῦ: an available epithet for the appropriate god in the mouth of the hunter.

48. λάβρακα and χρύσοφρυν: the snatcher and the gilt-head naturally



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ΠΑΡΡ. Θάρρει, ὦ Διόγενης· κοῦφοί εἰσι καὶ τῶν ἀφύων ἐλαφρότεροι.

ΔΙΟΓ. Νῆ Δί', ἀφυέστατοί γε· ἀνάσπα δὲ ὄμως.

745
49 ΠΑΡΡ. Ἴδού· τίς ἄλλος οὗτος ὁ πλατύς; ὥσπερ ἡμίτομος ἰχθὺς προσέρχεται, ψῆττά τις, κεχηνῶς ἐς τὸ ἄγκιστρον· κατέπιεν, ἔχεται, ἀνεσπάσθω.

ΔΙΟΓ. Τίς ἐστίν;

ΕΛΕΓ. Ὁ Πλατωνικὸς εἶναι λέγων.

750' ΠΛΑΤ. Καὶ σύ, ὦ κατάρατε, ἦκεις ἐπὶ τὸ χρυσίον;

ΠΑΡΡ. Τί φῆς, ὦ Πλάτων; τί ποιῶμεν αὐτόν;

ΠΛΑΤ. Ἀπὸ τῆς αὐτῆς πέτρας καὶ οὗτος.

50 ΔΙΟΓ. Ἐπ' ἄλλον καθείσθω.

ΠΑΡΡ. Καὶ μὴν ὄρω τινα πάγκαλον προσιόντα, ὡς ἂν ἐν
755 βυθῶ δόξειεν, ποικίλον τὴν χροάν, ταινίας τινὰς ἐπὶ τοῦ νότου ἐπιχρύσους ἔχοντα. ὄρᾳς, ὦ Ἐλεγχε; ὁ τὸν Ἀριστοτέλην προσποιούμενος οὗτός ἐστιν. ἦλθεν· εἶτα πάλιν ἀπενήξατο. περισκοπεῖ ἀκριβῶς· αὐθις ἐπανῆλθεν· ἔχανεν· εἴληπται· ἀνιμήσθω.

760' ΑΡΙΣΤ. Μὴ ἔρη με, ὦ Παρρησιάδη, περὶ αὐτοῦ· ἀγνοῶ γὰρ ὅστις ἐστίν.

look out for this above all. A legitimate use of *ἐκεῖνος*. Cf. *Lysias contra Erat.* 79. Schmid, however, I, 238, classifies this with other cases in Lucian where *ἐκεῖνος* merges its meaning with *οὗτος*. — *ἀφύων*: from *ἀφύη* sardine; *ἀφυῶν* from *ἀφυής* weak-minded; perhaps tr. *weak-fish* and *ἀφυέστατοι* very weak in the upper story.

49. ὁ πλατύς: the flat or plate (fish) and *ψῆττα*, meaning the plaice or *plattessa*, and *blockhead*, introduce the reference to Πλάτων. — Ἀπὸ τῆς αὐτῆς πέτρας καὶ οὗτος: sc. ἀφείσθω (see *ἀφες*

§ 48). So too end of §§ 50 and 51. Cf. for § 51, Schmid I, 423.

50. *ποικίλον τὴν χροάν*: perhaps alluding to Aristotle's versatility, as in Swinburne's *Sappho* "a mind of many colors" (*ποικιλόφρων*). — *ταινίας* . . . *ἐπιχρύσους*: with golden bands. Our ribbon-fish (*Taeniosomi*) is so named from the shape. The fresh-water sun-fish would come nearer this description. Aristotle's wealth is alluded to also in *Vit. Auct.* 26. — *περισκοπεῖ ἀκριβῶς*: he is thinking it over carefully. This suits the context, and Aristotle's

ΠΑΡΡ. Οὐκοῦν καὶ οὗτος, ᾧ Ἄριστότελες, κατὰ τῶν πε-
 51 τρῶν. ἀλλ' ἦν ἰδού, πολλούς που τοὺς ἰχθῦς ὀρῶ κατὰ
 ταῦτόν ὀμόχροας, ἀκανθώδεις καὶ τὴν ἐπιφάνειαν ἐκτετραχυ-
 765 σμένους, ἐχίνων δυσληπτοτέρους. ἦ που σαγήνης ἐπ' αὐτοὺς
 δεήσει; ἀλλ' οὐ πάρεστιν. ἱκανὸν εἰ κἂν ἓνα τινὰ ἐκ τῆς
 ἀγέλης ἀνασπάσαιμεν. ἦξει δὲ ἐπὶ τὸ ἄγκιστρον δηλαδὴ
 ὅς ἂν αὐτῶν θρασύτατος ἦ.

ΕΛΕΓ. Κάθες, εἰ δοκεῖ, σιδηρώσας γε πρότερον ἐπὶ πολὺ
 770 τῆς ὀρμιᾶς, μὴ ἀποπρίση τοῖς ὀδοῦσι καταπιῶν τὸ χρυσίον.

ΠΑΡΡ. Καθῆκα. σὺ δέ, ᾧ Πόσειδον, ταχείαν ἐπιτέλει
 τὴν ἄγραν. βαβαῖ, μάχονται περὶ τοῦ δελέατος, καὶ συνάμα
 πολλοὶ περιτρώγουσι τὴν ἰσχάδα, οἱ δὲ προσφύντες ἔχονται
 τοῦ χρυσίου. εὖ ἔχει· περιεπάρη τις μάλα καρτερός. φέρ'
 775 ἴδω τίνας ἐπώνυμον σεαυτὸν εἶναι λέγεις; καίτοι γελοῖός γε
 εἰμι ἀναγκάζων ἰχθὺν λαλεῖν· ἄφωνοι γὰρ οὗτοί γε. ἀλλὰ
 σύ, ᾧ Ἐλεγχε, εἶπὲ ὄντινα ἔχει διδάσκαλον.

ΕΛΕΓ. Χρύσιππον τουτονί.

mental processes, better than the Ms.
 περισκόπει.

51. τὴν ἐπιφάνειαν ἐκτετραχυσμέ-
 νους: *rigorism* was a chief characteristic
 of Stoicism. The insinuation that it
 was superficial was not made concern-
 ing Chrysippus himself even in *Vit.*
Auct., but in attacking contemporary
 Stoics (see *Symp.*, *Hermot.*, etc.) Lu-
 cian has much to say of the discord
 between their real character and the
 outward man. Add this compound,
 in the meaning *roughen*, to Chabert's
 lists (op. cit. pp. 125 and 139) of new
 compounds (or of new meanings) in
 Lucian. — ἐχίνων: here *sea-urchins*. —
 σιδηρώσας . . . ὀρμιᾶς: *first sheathing*
with iron a good piece of the line. In
 Homer's times a sheath of horn had

been sufficient. Cf. *Il.* 24, 81:

ἦ τε (i.e. the sinker) κατ' ἀγραύλοιο βοδὸς
 κέρας ἐμβεβαυῖα
 ἔρχεται ὠμηστῆσιν ἐπ' ἰχθύσι κήρα φέ-
 ρουσα.

For ἐπὶ πολὺ with gen. cf. ἐπὶ μέγα in
 the description of the iron-plated jib of
 the crane, *Thuc.* 4, 100, ἐσεσιδήρωτο ἐπὶ
 μέγα καὶ τοῦ ἄλλου ξύλου. — μὴ ἀποπρίση:
 in *Praed's Red Fisherman* the abbot
 "gnaws in twain" the "choicest line"
 and makes off with the bait — a bishop's
 mitre — but the fisher exclaims:

Let him swim to the north, let him swim to
 the south,
 The abbot will carry my book in his mouth.

— ἄφωνοι: see *App.* For proverb cf.
 note on *Vit. Auct.* 3. — Χρύσιππον:

ΠΑΡΡ. Μανθάνω· διότι χρυσίον, οἶμαι, προσῆν τῷ ὀνό-
780 ματι. σὺ δ' οὖν, Χρύσιππε, πρὸς τῆς Ἀθηνᾶς εἶπέ, οἴσθα
τοὺς ἄνδρας ἢ τοιαῦτα παρήνεις αὐτοῖς ποιεῖν;

ΧΡΥΣ. Νῆ Δί', ὑβριστικὰ ἐρωτᾶς, ὦ Παρρησιάδη, προσ-
ῆκειν τι ἡμῖν ὑπολαμβάνων τοιούτους ὄντας.

ΠΑΡΡ. Εὖ γε, ὦ Χρύσιππε, γενναῖος εἶ. οὕτως γοῦν καὶ
785 αὐτὸς ἐπὶ κεφαλὴν μετὰ τῶν ἄλλων, ἐπεὶ καὶ ἀκανθώδης
ἐστί, καὶ δεος, μὴ διαπαρῆ τις τὸν λαιμὸν ἐσθίων.

52 ΦΙΛ. Ἄλις, ὦ Παρρησιάδη, τῆς ἄγρας, μὴ καὶ τίς σοι,
οἶοι πολλοί εἰσιν, οἴχηται ἀποσπάσας τὸ χρυσίον καὶ τὸ
ἄγκιστρον, εἶτά σε ἀποτίσαι τῇ ἱερείᾳ δεήσῃ. ὥστε ἡμεῖς
790 μὲν ἀπίωμεν περιπατήσουσαι· καιρὸς δὲ καὶ ὑμᾶς ἀπιέναι
ὄθεν ἤκετε, μὴ καὶ ὑπερήμεροι γένησθε τῆς προθεσμίας.
σὺ δὲ καὶ ὁ Ἐλεγχος, ὦ Παρρησιάδη, κύκλω ἐπὶ πάντας
αὐτοὺς ἰόντες ἢ στεφανοῦτε ἢ ἐγκάετε, ὡς ἔφην.

ΠΑΡΡ. Ἔσται ταῦτα, ὦ Φιλοσοφία. χαίρετε, ὦ βέλτι-
795' στοι ἀνδρῶν. ἡμεῖς δὲ κατίωμεν, ὦ Ἐλεγχε, καὶ τελῶμεν
τὰ παρηγγελμένα. ποῖ δὲ καὶ πρῶτον ἀπιέναι δεήσει; μῶν
ἐς τὴν Ἀκαδημίαν ἢ ἐς τὴν Στοάν; ἢ ἀπὸ τοῦ Λυκείου ποιη-
σώμεθα τὴν ἀρχήν; οὐδὲν διοίσει τοῦτο. πλὴν οἶδ' ἐγὼ ὡς
ὅποι ποτ' ἂν ἀπέλθωμεν, ὀλίγων μὲν τῶν στεφάνων, πολλῶν
800 δὲ τῶν καυτηρίων δεησόμεθα.

see *Vit. Auct.* 21 ff. — γενναῖος εἶ: you are a gentleman. Cf. note on § 24 supra; and in *Ar. Thesm.* 220 Euripides asks Agathon to lend him a razor and is told to help himself from the razor-case. This he proceeds to do, remarking:

Γενναῖος εἶ.

Κάθιζε· φύσα τὴν γνάθον τὴν δεξιάν.

L. & S. s.v., 3, misinterpret this expres-

sion in the *Thesm.* as "a civil refusal." — μὴ διαπαρῆ τις τὸν λαιμόν: lest some one get his throat punctured.

52. ὑπερήμεροι . . . τῆς προθεσμίας: like Charon (*Char.* 1) the philosophers were on a furlough limited (§ 14) to one day. — οὐδὲν διοίσει: cf. *Hermot.* 85 where Lucian expressly disclaims any partiality: "first come, first served." — καυτηρίων: vide supra on § 46.



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to us with confiding frankness and show their unlovely and wooden interior.¹ Such testimony admitted no rebuttal. The case goes against them by default — ἐρήμη, ἀπολογουμένου οὐδενός.

These dialogues as pictures suggest that some work of art, whether painting or sculpture, served Lucian by way of a model. The most persuasive parallels have been drawn² between certain extant monuments of art and many of the scenes depicted both in the *Dialogi Deorum* and in the *Dialogi Marini*. Could we have access to all that was then known, this indebtedness would doubtless be still more apparent. Lucian was not straining after novelty — neither new pigments nor new models — and such reminiscence, when it suited his purpose, was a matter of course.

The form itself of the dialogues, with their brevity and penetrating wit, is not of a piece with the frank comedy of Aristophanes, on which Lucian elsewhere draws so freely. It is rather akin to the “ironical and treacherous grace” which is attributed³ to Menippus,⁴ from whose well-worn Cynic’s cloak, through windows gaping here and there (πολύθυρον τριβώνιον⁵), Lucian’s mocking eyes look forth.

¹ Cf. *Jupp. Trag.* 8, and *Gall.* 24.

² See Blümner, *Studien zu Lucian*, pp. 69–76; also see note to *D. Deor.* 13, 2, and *Introd.* to *D. Mar.*, p. 169.

³ Cf. Croiset, p. 62: “La grâce ironique et perfide dont Ménippe paraît avoir eu le don.”

⁴ See *Introd.* to *D. Mort.*, p. 189, note 2.

⁵ *D. Mort.* 1, 2.

ΘΕΩΝ ΔΙΑΛΟΓΟΙ

7

ΗΦΑΙΣΤΟΥ ΚΑΙ ΑΠΟΛΛΩΝΟΣ

1 ΗΦ. Ἐώρακας, ὦ Ἄπολλον, τὸ τῆς Μαίας βρέφος τὸ ἄρτι
τεχθέν, ὡς καλὸν τέ ἐστι καὶ προσμειδιᾷ πᾶσι καὶ δηλοῖ
ἤδη μέγα τι ἀγαθὸν ἀποβησόμενον;

ΑΠ. Ἐκεῖνο τὸ βρέφος, ὦ Ἥφαιστε, ἧ μέγα ἀγαθόν, ὃ
5 τοῦ Ἰαπετοῦ πρεσβύτερόν ἐστιν ὅσον ἐπὶ τῇ πανουργίᾳ;

ΗΦ. Καὶ τί ἂν ἀδικῆσαι δύναίτο ἀρτίτοκον ὄν;

ΑΠ. Ἐρώτα τὸν Ποσειδῶνα, οὗ τὴν τρίαιναν ἔκλεψεν, ἧ
τὸν Ἄρη· καὶ τούτου γὰρ ἐξείλκυσε λαθὸν ἐκ τοῦ κολεοῦ τὸ
ξίφος, ἵνα μὴ ἑμαυτὸν λέγω, ὃν ἀφώπλισε τοῦ τόξου καὶ τῶν
10 βελῶν.

2 ΗΦ. Τὸ νεογνὸν ταῦτα, ὃ μόλις ἔστηκε, τὸ ἐν τοῖς σπαρ-
γάνοις;

ΑΠ. Εἴση, ὦ Ἥφαιστε, ἣν σοι προσέλθη μόνον.

7

ΗΦΑΙΣΤΟΥ κτλ.: sc. διάλογος, and so with the following titles.

1. τὸ . . . βρέφος: read *h. Hom.* 3 (also Shelley's translation 3; 8), with *Hor. Carm.* 1, 10, for epithets of Hermes as λόγιος, ἀγώνιος, διάκτορος, μουσικός, κλέπτης, ἐριούνιος, ψυχοπομπός. — μέγα . . . ἀποβησόμενον: going to turn out to be some great blessing. — Ἰαπετοῦ: father of Prometheus and hence remote ances-

tor of the human race. — ἀρτίτοκον: in *h. Hom.* 3, 406 the word used is νεογνός. Cf. *infra* § 2. See Shelley, *Hymn to Mercury*, 3:

The babe was born at the first peep of day;
He began playing on the lyre at noon,
And the same evening did he steal away
Apollo's herds.

2. ἐν τοῖς σπαργάνοις: cf. *h. Hom.* 3, 237 where Hermes, after his cow-stealing excursion, σπάργαν' ἔσω κατέδυνε

ΗΦ. Καὶ μὴν προσῆλθεν ἤδη.

15 ΑΠ. Τί οὖν; πάντα ἔχεις τὰ ἐργαλεία καὶ οὐδὲν ἀπόλω-
λεν αὐτῶν;

ΗΦ. Πάντα, ὦ Ἄπολλον.

ΑΠ. Ὅμως ἐπίσκεψαι ἀκριβῶς.

ΗΦ. Μὰ Δία, τὴν πυράγραν οὐχ ὀρώ.

20 ΑΠ. Ἄλλ' ὄψει που ἐν τοῖς σπαργάνοις αὐτὴν τοῦ βρέ-
φους.

ΗΦ. Οὕτως ὀξύχειρ ἐστὶ καθάπερ ἐν τῇ γαστρὶ ἐκμελε-
τήσας τὴν κλεπτικὴν;

3 ΑΠ. Οὐ γὰρ ἤκουσας αὐτοῦ καὶ λαλοῦντος ἤδη στωμύλα
25 καὶ ἐπίτροχα· ὃ δὲ καὶ διακονεῖσθαι ἡμῖν ἐθέλει. χθὲς δὲ
προκαλεσάμενος τὸν Ἔρωτα κατεπάλαισεν εὐθύς οὐκ οἶδ'
ὅπως ὑφελὼν τὸ πόδε· εἶτα μεταξὺ ἐπαινούμενος τῆς Ἀφρο-
δίτης μὲν τὸν κεστὸν ἔκλεψε προσπτυξαμένης αὐτὸν ἐπὶ τῇ
νίκῃ, τοῦ Διὸς δὲ γελῶντος ἔτι τὸ σκῆπτρον· εἰ δὲ μὴ βαρύ-
30 τερος ὁ κεραυνὸς ἦν καὶ πολὺ τὸ πῦρ εἶχε, κακείνον ἂν
ὑφείλετο.

ΗΦ. Γοργόν τινα τὸν παῖδα φῆς.

ΑΠ. Οὐ μόνον, ἀλλ' ἤδη καὶ μουσικόν.

ΗΦ. Τῷ τοῦτο τεκμαίρεσθαι ἔχεις;

4
35 ΑΠ. Χελώνην που νεκρὰν εὐρῶν ὄργανον ἀπ' αὐτῆς συνε-
πήξατο· πήχεις γὰρ ἐναρμόσας καὶ ζυγώσας, ἔπειτα κολλά-
βους ἐμπήξας καὶ μαγάδα ὑποθεῖς καὶ ἐντεινάμενος ἐπτά

θυήεντα. — τὴν πυράγραν: for sing. number cf. Germ. *die Zange*; also *die Scheere* (scissors). — ὀξύχειρ: "And great is Hermes' self, *light-fingered* god," R. H. Stoddard. — ἐκμελετήσας: note gender; so in § 1 some Mss. have *λαθών* for *λαθόν*.

4. ὄργανον: in *D. Mar.* 1, 4, Doris in ridiculing Galatea's troubadour de-

scribes the parts of his crude instrument also. See Dict. Antiq. s.v. "Lyra," and cf. for the Stealer and the tortoise Kipling's *Song of the Banjo*:
The grandam of my grandam was the lyre
[O the blue below the little fisher huts!]
That the Stealer stooping beachward filled
with fire,
Till she bore my iron head and ringing
guts!



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ΗΡΑ. Κατὰ τί, ὦ ἐμβρόντητε; ἢ διότι σε ὁ Ζεὺς ἐκεραύ-
νωσεν ἅ μὴ θέμις ποιούντα, νῦν δὲ κατ' ἔλεον αὐθις ἀθανα-
σίας μετείληφας;

10 ΑΣΚ. Ἐπιλέλησαι γὰρ καὶ σύ, ὦ Ἡράκλεις, ἐν τῇ Οἴτῃ
καταφλεγείς, ὅτι μοι ὄνειδίσεις τὸ πῦρ;

ΗΡΑ. Οὐκ οὐκ ἴσα καὶ ὅμοια βεβίωται ἡμῖν, ὃς Διὸς μὲν υἱὸς
εἰμι, τοσαῦτα δὲ πεπόνηκα ἐκκαθαίρων τὸν βίον, θηρία καταγω-
νιζόμενος καὶ ἀνθρώπους ὑβριστὰς τιμωρούμενος· σὺ δὲ ῥιζο-
15 τόμος εἶ καὶ ἀγύρτης, νοσοῦσι μὲν ἴσως ἀνθρώποις χρήσιμος
ἐπιθέσει τῶν φαρμάκων, ἀνδρῶδες δὲ οὐδὲν ἐπιδεδειγμένος.

2 ΑΣΚ. Εὖ λέγεις, ὅτι σου τὰ ἐγκαύματα ἰασάμην, ὅτε
πρώην ἀνῆλθες ἡμίφλεκτος ὑπ' ἀμφοῖν διεφθαρμένος τὸ
σῶμα, καὶ τοῦ χιτῶνος καὶ μετὰ τοῦτο τοῦ πυρός· ἐγὼ δὲ εἶ
20 καὶ μηδὲν ἄλλο, οὔτε ἐδούλευσα ὥσπερ σὺ οὔτε ἔξαινον ἔρια
ἐν Λυδία πορφυρίδα ἐνδεδυκὼς καὶ παιόμενος ὑπὸ τῆς Ὀμφά-
λης χρυσῶ σανδάλῳ, ἀλλὰ οὐδὲ μελαγχολήσας ἀπέκτεινα
τὰ τέκνα καὶ τὴν γυναῖκα.

ΗΡΑ. Εἰ μὴ παύσῃ λαιδορούμενός μοι, αὐτίκα μάλα εἴσῃ
25 ὡς οὐ πολὺ σε ὀνήσει ἢ ἀθανασία, ἐπεὶ ἀράμενός σε ῥίψω
ἐπὶ κεφαλὴν ἐκ τοῦ οὐρανοῦ, ὥστε μηδὲ τὸν Παιῶνα ἰάσεσθαί
σε τὸ κρανίον συντριβέντα.

ΖΕΥΣ. Παύσασθε, φημί, καὶ μὴ ἐπιταράττετε ἡμῖν τὴν
ξυνουσίαν, ἢ ἀμφοτέρους ἀποπέμψομαι ὑμᾶς τοῦ ξυμποσίου.

Sympos. 2, 4; and 3. — μὴ θέμις: Asklepios was killed by Zeus's bolt because his healing art held back too many from Pluto's realm. For the worship of Asklepios see note on *Pisc.* 42. — ἐκκαθαίρων κτλ.: Heracles refers with just pride to his strenuous career. — ἐπιθέσει: we might have expected πρὸς (or εἰς) ἐπίθεσιν, see App.

2. χιτῶνος: i.e. the one steeped in

the blood of Nessus. — Ὀμφάλης . . . σανδάλῳ: from the detailed repetition in *Hist. Conscr.* 10 it is to be inferred that Lucian has some actual work of art in mind, just as Eros chastised by Aphrodite (*D. Deor.* 11, 1) was probably suggested by one or another statuette (cf. Blümner, *op. cit.*, p. 71) representing a woman with her raised right hand holding the threatening sandal.

30 καίτοι εὐγνωμον, ὧ Ἡράκλεις, προκατακλίνεσθαί σου τὸν Ἄσκληπιὸν ἄτε καὶ πρότερον ἀποθανόντα.

19

ΑΦΡΟΔΙΤΗΣ ΚΑΙ ΕΡΩΤΟΣ

1 ΑΦΡ. Τί δήποτε, ὧ Ἔρως, τοὺς μὲν ἄλλους θεοὺς κατηγωνίσω ἅπαντας, τὸν Δία, τὸν Ποσειδῶ, τὸν Ἀπόλλω, τὴν Ἑρέαν, ἐμὲ τὴν μητέρα, μόνης δὲ ἀπέχῃ τῆς Ἀθηναῖς καὶ ἐπ' ἐκείνης ἄπυρος μὲν σοι ἢ δαῖς, κενὴ δὲ οἰστῶν ἢ φάρε-
5 τρα, σὺ δὲ ἄτοξος εἶ καὶ ἄστοχος;

ΕΡ. Δέδια, ὧ μήτηρ, αὐτήν· φοβερὰ γάρ ἐστι καὶ χαροπὴ καὶ δεινῶς ἀνδρική· ὅποταν γοῦν ἐντεινάμενος τὸ τόξον ἴω ἐπ' αὐτήν, ἐπισείουσα τὸν λόφον ἐκπλήττει με καὶ ὑπότρομος γίνομαι καὶ ἀπορρεῖ μου τὰ τοξεύματα ἐκ τῶν χειρῶν.

10 ΑΦΡ. Ὁ Ἄρης γὰρ οὐ φοβερώτερος ἦν; καὶ ὅμως ἀφώπλισας αὐτὸν καὶ νενίκηκας.

ΕΡ. Ἄλλὰ ἐκεῖνος ἐκὼν προσίεταιί με καὶ προσκαλεῖται, ἢ Ἀθηναῖα δὲ ὑφορᾶται αἰεί, καί ποτε ἐγὼ μὲν ἄλλως παρέπτῃν πλησίον ἔχων τὴν λαμπάδα, ἢ δέ, εἴ μοι πρόσει, φησί, νῆ
15 τὸν πατέρα, τῷ δορατίῳ σε διαπείρασα ἢ τοῦ ποδὸς λαβομένη καὶ ἐς τὸν Τάρταρον ἐμβαλοῦσα ἢ αὐτὴ διασπασαμένη διαφθερῶ. πολλὰ τοιαῦτα ἠπέιλησε· καὶ ὄρα δὲ δριμὺ καὶ ἐπὶ τοῦ στήθους ἔχει πρόσωπόν τι φοβερὸν ἐχί ναις κατά-
κομον, ὅπερ ἐγὼ μάλιστα δέδια· μορμολύττεται γάρ με καὶ
20 φεύγω ὅταν ἴδω αὐτό.

— πρότερον ἀποθανόντα: "First come, first served," is Zeus's solution.

19

1. σὺ δὲ... ἄστοχος: like the plight of Sennacherib's men:

The lances unlifted, the trumpet unblown.

— ἀνδρική: mannish. — ὑπότρομος: all of a tremble. — γίνομαι: see Introd. 40:

— ἄλλως: incidentally. — ἐπὶ τοῦ στήθους: for the Gorgon head on statues of Athena see Paus. 1, 24, 7 and Harrison and Verrall, op. cit., pp. 445 ff.

2 ΑΦΡ. Ἄλλὰ τὴν μὲν Ἀθηνᾶν δέδιας, ὡς φῆς, καὶ τὴν Γοργόνα, καὶ ταῦτα μὴ φοβηθεῖς τὸν κεραυνὸν τοῦ Διός. αἱ δὲ Μοῦσαι διὰ τί σοι ἄτρωτοι καὶ ἔξω βελῶν εἰσιν; ἢ κακῆναι λόφους ἐπισείουσι καὶ Γοργόνας προφαίνουσιν;

25 ΕΡ. Αἰδοῦμαι αὐτάς, ὦ μῆτερ· σεμναὶ γάρ εἰσι καὶ αἰεὶ τι φροντίζουσι καὶ περὶ ὧδὴν ἔχουσι καὶ ἐγὼ παρίσταμαι πολλάκις αὐταῖς κηλούμενος ὑπὸ τοῦ μέλους.

ΑΦΡ. Ἔα καὶ ταύτας, ὅτι σεμναί· τὴν δὲ Ἄρτεμιν τίνος ἔνεκα οὐ τιτρώσκεις;

30 ΕΡ. Τὸ μὲν ὄλον οὐδὲ καταλαβεῖν αὐτὴν οἶόν τε φεύγουσαν αἰεὶ διὰ τῶν ὀρώων· εἶτα καὶ ἰδιόν τινα ἔρωτα ἤδη ἐρᾷ.

ΑΦΡ. Τίνος, ὦ τέκνον;

ΕΡ. Θήρας καὶ ἐλάφων καὶ νεβρῶν, αἰρεῖν τε διώκουσα καὶ κατατοξεύειν, καὶ ὅλως πρὸς τῷ τοιούτῳ ἐστίν· ἐπεὶ τόν γε ἀδελφὸν αὐτῆς, καίτοι τοξότην καὶ αὐτὸν ὄντα καὶ ἐκηβόλον—

ΑΦΡ. Οἶδα, ὦ τέκνον, πολλὰ ἐκείνον ἐτόξευσας.

25

ΔΙΟΣ ΚΑΙ ΗΛΙΟΥ

1 ΖΕΥΣ. Οἶα πεποίηκας, ὦ Τιτάνων κάκιστε· ἀπολώλεκας τὰ ἐν τῇ γῇ ἅπαντα, μεираκίῳ ἀνοήτῳ πιστεύσας τὸ ἄρμα, ὃς τὰ μὲν κατέφλεξε πρόσγειος ἐνεχθείς, τὰ δὲ ὑπὸ κρύους διαφθαρῆναι ἐποίησε πολὺ αὐτῶν ἀποσπάσας τὸ πῦρ, καὶ ὅλως
5 οὐδὲν ὅ τι οὐ ξυνετάρραξε καὶ ξυνέχεε, καὶ εἰ μὴ ἐγὼ ξυνεὶς τὸ γιγνόμενον κατέβαλον αὐτὸν τῷ κεραυνῷ, οὐδὲ λείψανον

— μορμολύττεται: for Mormo see Theocr. 15, 40 and Gulick, pp. 75 ff.

2. καίτοι: for καίπερ. See Introd. 27.

25

1. μεираκίῳ: i.e. Phaethon. This reads like a synopsis of Ovid *Met.* 2, 1 ff. — τὰ μὲν κατέφλεξε . . . κρύους: cf.



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τῆς ὁδοῦ καὶ τὰ δεινὰ ταῦτα ἐποίησαν· ὁ δὲ τὰς ἡνίας ἀφείς, οἶμαι δεδιὼς μὴ ἐκπέσῃ αὐτός, εἶχετο τῆς ἄντυγος. ἀλλὰ ἐκεῖνός τε ἤδη ἔχει τὴν δίκην κάμοί, ὧ Ζεῦ, ἱκανὸν τὸ πένθος.

3 ΖΕΥΣ. Ἰκανὸν λέγεις τοιαῦτα τολμήσας; νῦν μὲν οὖν συγ-
 35 γνώμην ἀπονέμω σοι, ἐς δὲ τὸ λοιπὸν, ἦν τι ὅμοιον παρανο-
 μήσης ἢ τινα τοιοῦτον σεαυτοῦ διάδοχον ἐκπέμψης, αὐτίκα
 εἶσῃ ὅπόσον τοῦ σοῦ πυρὸς ὁ κεραυνὸς πυρωδέστερος. ὥστε
 ἐκεῖνον μὲν αἱ ἀδελφαὶ θαπτέτωσαν ἐπὶ τῷ Ἡριδανῶ, ἵνα περ
 ἔπεσεν ἐκδιφρευθεῖς, ἤλεκτρον ἐπ' αὐτῷ δακρύουσαι καὶ αἶγει-
 40 ροὶ γενέσθωσαν ἐπὶ τῷ πάθει, σὺ δὲ ξυμπηξάμενος τὸ ἄρμα
 —κατέαγε δὲ καὶ ὁ ῥυμὸς αὐτοῦ καὶ ἄτερος τῶν τροχῶν συν-
 τέτριπται—ἔλαυνε ὑπαγαγὼν τοὺς ἵππους. ἀλλὰ μέμνησο
 τούτων ἀπάντων.

cf. Ovid *Met.* 2, 161:

Sed leve pondus erat, nec quod cog-
 noscere possent
 Solis equi, solitaque jugum gravi-
 tate carebat.

Quod simulacra sensere (cf. ὡς ἦσθοντο).

—ἄντυγος: generally translated *rim* or *edge* and referred to the rail which in the vase-paintings is seen running along the top of an Attic chariot. Reichel

(*Homerische Waffen*², pp. 142 ff.) contends that for the Homeric chariot, at least, it can mean only the *dash-board* or *curved front*.

3. αἱ ἀδελφαί: the Heliades, mourning for their brother, are changed into poplars and their tears ever distil as amber. See Ovid, *Met.* 2, 340–366, and compare with Virgil, *Aen.* 3, 37, Dante, *Inf.* 13. — θαπτέτωσαν: see *Introd.* 17.

DIALOGI MARINI

INTRODUCTION

There are fifteen *Dialogues of the Sea*, and they contain some of Lucian's finest touches. In these aquarelles satirist and artist blend. And the reader is as docile as in the *True History*. Our vision is refracted by the shining water, and everything is credible beneath its magic depths. Whatever material Lucian borrowed from Ovid, or a common original, he had no need for the more cumbersome processes of the *Metamorphoses*.

A delicate satire permeates the artistic charm, and these *Marine Dialogues* are *un exemple perpétuel de cette dérision presque imperceptible*.¹ While the satire in the *Dialogues of the Dead* is more obvious, stronger — partly by reason of the more weighty subject-matter — here, ever and anon, Fancy astride a dolphin rises from the clear water that holds the unnoticed satire in solution. In satirizing canonical mythology and creeds Lucian reaches his end by no caricature. With an artist's restraint he simply changes the proportions and modifies the face.² The credulity, too, of contemporaries, such as the pious Pausanias,³ gave Lucian opportunity for incidental mockery that may often be overlooked by a modern reader.

As with the *Dialogues of the Dead*, several of these also were pretty certainly suggested by works of art extant in Lucian's time. Possibly many of the others may have been suggested by paintings or sculpture now lost.⁴

¹ Cf. Croiset, 62 and 209.

² Ibid., 211.

³ See below, notes to *D. Mar.* 3, 1, and 12, 1.

⁴ Cf. the following notes and see Blümner, *Studien zu Lucian*, pp. 76–82. Blümner's suggestion (l.c. p. 81), that these dialogues were really intended as a formal satire on the degeneracy of contemporary art, seems to ignore the more obvious motive.

The “iridescent bubble” does not burst in vain. It condenses in a water-drop of the “Ocean of the Streams of Story.” Thus, in 2, we have Polyphemus’s brute strength succumbing to intellectual cunning, and, inlaid upon it, the mimicry of Homer’s ram; in 3, the cool, bubbling fountain; in 5, the banquet scene and the quarrelling goddesses; in 6, the girl and her water-jar; in 8, Arion playing to the sailors; in 14, the rescue of Andromeda; and in 15, the two pictures, Europa carried off in the midst of her maidens, and the wedding journey — such processions forming a favorite motive for painter, sculptor, and writer. And, finally, the picture in 12 is one likely to rest in the memory — the blue Aegean, the island rock, the fair and smiling child, the fairer mother, the brawny, gentle fishermen.



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15 Οὐτίς εἶτε Ὀδυσσεὺς ἦν, δίδωσί μοι πιεῖν φάρμακόν τι ἐγ-
 χέας, ἡδὺ μὲν καὶ εὖοσμον, ἐπιβουλότατον δὲ καὶ ταραχωδέ-
 στατον· ἅπαντα γὰρ εὐθὺς ἐδόκει μοι περιφέρεισθαι πιόντι
 καὶ τὸ σπήλαιον αὐτὸ ἀνεστρέφετο καὶ οὐκέτι ὄλως ἐν ἑμαυ-
 τοῦ ἦν, τέλος δὲ ἐς ὕπνον κατεσπάσθη. ὁ δὲ ἀποξύνας τὸν
 20 μοχλὸν καὶ πυρώσας γε προσέτι ἐτύφλωσέ με καθεύδοντα,
 καὶ ἀπ' ἐκείνου τυφλὸς εἰμί σοι, ὦ Πόσειδον.

3 ΠΟΣ. Ὡς βαθὺν ὕπνον ἐκοιμήθης, ὦ τέκνον, ὅς οὐκ ἐξέ-
 θορες μεταξὺ τυφλούμενος. ὁ δ' οὖν Ὀδυσσεὺς πῶς διέφυ-
 γεν; οὐ γὰρ ἂν εὔ οἶδ' ὅτι ἡδυνήθη ἀποκινήσαι τὴν πέτραν
 25 ἀπὸ τῆς θύρας.

ΚΤΚ. Ἄλλ' ἐγὼ ἀφείλον, ὡς μᾶλλον αὐτὸν λάβοιμι ἐξι-
 όντα, καὶ καθίσας παρὰ τὴν θύραν ἐθήρων τὰς χεῖρας ἐκπε-
 τάσας, μὸνα παρὲς τὰ πρόβατα ἐς τὴν νομήν, ἐντειλάμενος
 τῷ κριῷ ὅποσα ἐχρῆν πράττειν αὐτὸν ὑπὲρ ἐμοῦ.

⁴₃₀ ΠΟΣ. Μανθάνω· ὑπ' ἐκείνοις ἔλαθον ὑπεξεληθόντες· σὲ
 δὲ τοὺς ἄλλους Κύκλωπας ἔδει ἐπιβοήσασθαι ἐπ' αὐτόν.

ΚΤΚ. Συνεκάλεσα, ὦ πάτερ, καὶ ἦκον· ἐπεὶ δὲ ἤρουντο
 τοῦ ἐπιβουλεύοντος τοῦνομα καὶ γὰρ ἔφην ὅτι Οὐτίς ἐστι,

"A tree that I had in my hand." — ἐπι-
 βουλότατον: Polyphemus was served
 with *unmixed* wine. Cf. Eur. *Cyclops*
 557:

ΣΕΙΑ. πῶς οὖν κέκραται; φέρε διασκεψώ-
 μεθα.

ΚΤΚΛ. ἀπολεῖς· ὁδὸς οὕτως.

—ἐν ἑμαυτοῦ: for case cf. ἐν and εἰς
 Ἄιδου. For the meaning cf. the Eng-
 lish idiom *beside myself*.

3. ὁ δ' οὖν κτλ.: *but Odysseus, to
 return to him, etc.*; see L. & S. s.v. οὖν.
 —εὐ οἶδ' ὅτι: cf. *Introd.* 29. —ἐντει-
 λάμενος τῷ κριῷ: the address to the
 ram in the *Odyssey* (9, 447 ff.) is well-

nigh comic in its Epic naïveté: κριέ
 πέπον, τί μοι ὦδε κτλ. . . . ἦ σύ γ' ἀνα-
 κτος ὀφθαλμὸν ποθέεις, κτλ. Aristopha-
 nes (*Vesp.* 179) does not miss this
 comic element in Bdelycleon's pathetic
 address to the family ass, led forth to
 the auction-block with the old man
 under its shaggy belly:

κάνθων, τί κλάεις; ὅτι πεπράσει τήμερον;
 βάδιζε θᾶπτον. τί στένεις, εἰ μὴ φέρεις
 Ὀδυσσέα τιν' ;

The charge to the ram is Lucian's own
 contribution to the story.

4. ἔφην ὅτι: the ὅτι is used like
 " ", but see note on *Peregr.* 23. —

μελαγχολᾶν οἰηθέντες με ᾤχοντο ἀπιόντες. οὕτω κατεσοφί-
 35 σατό με ὁ κατάρατος τῷ ὀνόματι. καὶ ὁ μάλιστα ἠνίασέ με,
 ὅτι καὶ ὀνειδίζων ἐμοὶ τὴν συμφορὰν, Οὐδὲ ὁ πατήρ, φησὶν,
 ὁ Ποσειδῶν ἰάσεταιί σε.

ΠΟΣ. Θάρρει, ὦ τέκνον· ἀμυνοῦμαι γὰρ αὐτόν, ὡς μάθη
 ὅτι, καὶ εἰ πήρωσίν μοι ὀφθαλμῶν ἰᾶσθαι ἀδύνατον, τὰ γούν
 40 τῶν πλεόντων ὅτι τὸ σῶζειν αὐτοὺς καὶ ἀπολλύναι ἀπ' ἐμοῦ
 πρόσσεστι· πλεῖ δὲ ἔτι.

3

ΠΟΣΕΙΔΩΝΟΣ ΚΑΙ ΑΛΦΕΙΟΥ

1 ΠΟΣ. Τί τοῦτο, Ἄλφειέ; μόνος τῶν ἄλλων ἐμπεσῶν ἐς
 τὸ πέλαγος οὔτε ἀναμίγνυσαι τῇ ἄλμῃ, ὡς ἔθος ποταμοῖς
 ἄπασιν, οὔτε ἀναπαύεις σεαυτὸν διαχυθείς, ἀλλὰ διὰ τῆς
 θαλάττης ξυνεστῶς καὶ γλυκὺ φυλάττων τὸ ρεῖθρον, ἀμιγῆς
 5 ἔτι καὶ καθαρὸς ἐπείγῃ οὐκ οἶδα ὅποι βύθιος ὑποδὺς καθάπερ
 οἱ λάροι καὶ ἐρωδιοί; καὶ ἔοικας ἀνακύψειν που καὶ αὖθις
 ἀναφανεῖν σεαυτόν.

ΑΛΦ. Ἐρωτικόν τι τὸ πρᾶγμα ἐστίν, ὦ Πόσειδον, ὥστε
 μὴ ἔλεγχε· ἠράσθης δὲ καὶ αὐτὸς πολλάκις.

10 ΠΟΣ. Γυναικός, ὦ Ἄλφειέ, ἧ νύμφης ἐράς ἧ καὶ τῶν
 Νηρηίδων αὐτῶν μιᾶς;

μάθη ὅτι . . . ὅτι: see App. — πλεῖ δὲ
 ἔτι: cf. Poseidon's remark, *Od.* 5, 290
 (see Perrin ad loc.), ἀλλ' ἔτι μὲν μὲν φημι
 ἄδην ἐλάαν κακότητος.

tremum hunc, Arethusa, mihi
 concede laborem: | . . . Sic tibi,
 cum fluctus subterlabere Sica-
 nos, | Doris amara suam non
 intermiscet undam.

3

Title: cf. Virg. *Aen.* 3, 694-696,
 Alpheum fama est huc Elidis
 amnem | occultas egisse vias
 subter mare; qui nunc | ore,
 Arethusa, tuo Siculis confun-
 ditur undis. Also *Ecl.* 10, 1-5, Ex-

1. μόνος τῶν ἄλλων: like the use of
 the superlative. Cf. *Od.* 5, 105 οἰζυρώ-
 τατον ἄλλων. This idiom is a sur-
 vival of the old ablatival gen. used with
 sup. as well as comp. (Perrin ad loc.).
 So less often in Latin, e.g. Tac. *Agric.*
 34 hi ceterorum Britannorum

ΑΛΦ. Οὐκ, ἀλλὰ πηγῆς, ὧ Πόσειδον.

ΠΟΣ. Ἡ δέ σοι ποῦ τῆς γῆς αὕτη ρεῖ;

ΑΛΦ. Νησιῶτις ἐστὶ Σικελή· Ἀρέθουσαν αὐτὴν καλοῦ-
15 σιν.

2 ΠΟΣ. Οἶδα οὐκ ἄμορφον, ὧ Ἀλφειέ, τὴν Ἀρέθουσαν,
ἀλλὰ διαυγῆς τέ ἐστὶ καὶ διὰ καθαροῦ ἀναβλύζει καὶ τὸ
ὔδωρ ἐπιπρέπει ταῖς ψηφίσιν ὅλον ὑπὲρ αὐτῶν φαινόμενον
ἀργυροειδές.

20 ΑΛΦ. Ὡς ἀληθῶς οἶσθα τὴν πηγὴν, ὧ Πόσειδον· παρ'
ἐκείνην οὖν ἀπέρχομαι.

ΠΟΣ. Ἄλλ' ἄπιθι μὲν καὶ εὐτύχει ἐν τῷ ἔρωτι· ἐκεῖνο δέ
μοι εἶπέ, ποῦ τὴν Ἀρέθουσαν εἶδες αὐτὸς μὲν Ἀρκὰς ὢν, ἧ
δὲ ἐν Συρακούσαις ἐστίν;

25 ΑΛΦ. Ἐπειγόμενόν με κατέχεις, ὧ Πόσειδον, περίεργα
ἔρωτῶν.

ΠΟΣ. Εὖ λέγεις· χῶρει παρὰ τὴν ἀγαπωμένην, καὶ ἀνα-
δὺς ἀπὸ τῆς θαλάττης ξυαναμίγνυσο τῇ πηγῇ καὶ ἐν ὔδωρ
γίγνεσθε.

fugacissimi. — Νησιῶτις: i.e. in Ortygia. Paus., 5, 7, 2, accepts the whole story — οὐκ ἔστιν ὅπως ἀπιστήσω — and quotes a Delphic oracle to prove it.

2. διὰ καθαροῦ ἀναβλύζει: bubbles up through a pure subsoil or, perhaps, sends up its stream through the (pool of) pure water. — ἐπιπρέπει ταῖς ψηφίσιν: lends beauty to the pebbles, appearing all silvery-white above (i.e. because of) them; on this use of ἐπιπρέπει cf. D. Mar. 1, 1 ἐπιπρέπει τῷ μετώπῳ, and ibid. 3 ἐπιπρέπη αὐτῷ. If used in the other meaning, tr. is made conspicuous by the (background of) pebbles. A fountain in the Mediterranean countries was a pilgrim's shrine: witness

Horace's Bandusian fount. The modern visitor to Syracuse finds the site of the fountain surrounded by papyrus plants, but Arethusa, betrayed by an earthquake, now "blends with the brackish Dorian stream." — ἐν ὔδωρ: cf. Shelley, *Arethusa*:

And now from their fountains
In Enna's mountains,
Down one vale where the morning basks,
Like friends once parted
Grown single-hearted,
They ply their watery tasks.

— ἀγαπωμένην: beloved, like φιλω or even ἐρω. So in Mod. Grk., e.g. Byron's Ζωή μου σὰς ἀγαπῶ. See L. & S. s.v. ἀγαπῶ and Thayer, N.T. Lex., s.v. φιλω.



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μὲν οὐ κρινῶ, φησί, περὶ τούτου — καίτοι ἐκεῖναι αὐτὸν δικάσαι ἤξιουν — ἄπιτε δὲ ἐς τὴν Ἰδην παρὰ τὸν Πριάμου παῖδα, ὃς οἶδέ τε διαγνῶναι τὸ κάλλιον φιλόκαλος ὢν, καὶ οὐκ ἂν ἐκεῖνος κρίναι κακῶς.

25 ΓΑΛ. Τί οὖν αἱ θεαί, ὦ Πανόπη;

ΠΑΝ. Τήμερον, οἶμαι, ἀπίασιν ἐς τὴν Ἰδην καὶ τις ἤξει μετὰ μικρὸν ἀπαγγέλλων ἡμῖν τὴν κρατοῦσαν.

ΓΑΛ. Ἦδη σοί φημι, οὐκ ἄλλη κρατήσῃ τῆς Ἀφροδίτης ἀγωνιζομένης, ἣν μὴ πάνυ ὁ δαιτητῆς ἀμβλυώττη.

6

ΤΡΙΤΩΝΟΣ, ΑΜΤΜΩΝΗΣ, ΚΑΙ ΠΟΣΕΙΔΩΝΟΣ

1 ΤΡΙΤ. Ἐπὶ τὴν Λέρναν, ὦ Πόσειδον, παραγίνεται καθ' ἑκάστην ἡμέραν ὑδρευσομένη παρθένος, πάγκαλόν τι χρῆμα· οὐκ οἶδα ἔγωγε καλλίω παῖδα ἰδών.

ΠΟΣ. Ἐλευθέραν τινά, ὦ Τρίτων, λέγεις, ἣ θεράπεινά τις
5 ὑδροφόρος ἐστίν;

ΤΡΙΤ. Οὐ μὲν οὖν, ἀλλὰ τοῦ Αἰγυπτίου ἐκείνου θυγάτηρ, μία τῶν πεντήκοντα καὶ αὐτή, Ἀμυμώνη τοῦνομα· ἐπυθόμην γὰρ ἥτις καλοῖτο καὶ τὸ γένος. ὁ Δαναὸς δὲ σκληραγωγεῖ

W. H. B 36. — δαιτητῆς: *D. Deor.* 20, entitled *Θεῶν Κρίσις* — for which this may be considered a first sketch — furnished Hans Sachs material for his *Judgment of Paris*. Cf. *Introd.* p. *xxii* f.

Mau's *Pompeii*, p. 323.

1. Λέρναν: situated some five miles south of Argos on the west side of the Bay of Argolis directly opposite Nauplia. — ὑδρευσομένη: slaves, when available, were the water-carriers; but so also were the women of the citizen class (cf. *Ar. Lys.* 327 ff.) and, in heroic times, even princesses (Baumeister, *Denkmäler*, I, 357). See note on *Vit. Auct.* 7. — τοῦ Αἰγυπτίου: i.e. Danaus brother of Aegyptus.

Title: for story see *Class. Dict.* s.vv. "Danaus"; "Aegyptus"; "Amy-mone." See also the fresco still in situ in the House of the Vettii in Pompeii, discovered in 1894-1895. Cf.

τὰς θυγατέρας καὶ αὐτουργεῖν διδάσκει καὶ πέμπει ὕδωρ τε
10 ἄρυσομένας καὶ πρὸς τὰ ἄλλα παιδεύει ἀόκνους εἶναι αὐτάς.

2 ΠΟΣ. Μόνη δὲ παραγίνεται μακρὰν οὕτω τὴν ὁδὸν ἐξ
Ἄργους ἐς Λέρναν;

ΤΡΙΤ. Μόνη· πολυδίψιον δὲ τὸ Ἄργος, ὡς οἶσθα· ὥστε
ἀνάγκη αἰεὶ ὑδροφορεῖν.

15 ΠΟΣ. ὦ Τρίτων, οὐ μετρίως διετάραξάς με εἰπὼν τὰ περὶ
τῆς παιδός· ὥστε ἴωμεν ἐπ' αὐτήν.

ΤΡΙΤ. Ἰωμεν· ἤδη γοῦν καιρὸς τῆς ὑδροφορίας· καὶ σχε-
δὸν που κατὰ μέσσην τὴν ὁδὸν ἐστὶν ἰούσα ἐς τὴν Λέρναν.

ΠΟΣ. Οὐκοῦν ζεῦξον τὸ ἄρμα· ἢ τοῦτο μὲν πολλὴν ἔχει
20 τὴν διατριβὴν ὑπάγειν τοὺς ἵππους τῇ ζεύγλῃ καὶ τὸ ἄρμα
ἐπισκευάζειν, σὺ δὲ ἀλλὰ δελφίνα μοί τινα τῶν ὠκέων παρά-
στησον· ἐφιππάσομαι γὰρ ἐπ' αὐτοῦ τάχιστα.

ΤΡΙΤ. Ἴδού σοι οὔτοσὶ δελφίνων ὁ ὠκύτατος.

ΠΟΣ. Εὖ γε· ἀπελαύνωμεν· σὺ δὲ παρανήχου, ὦ Τρίτων.
25 κἀπειδὴ πάρεσμεν ἐς τὴν Λέρναν, ἐγὼ μὲν λοχήσω ἐνταῦθά
που, σὺ δὲ ἀποσκόπει· ὅποταν αἴσθη προσιοῦσαν αὐτήν —

ΤΡΙΤ. Αὕτη σοι πλησίον.

3 ΠΟΣ. Καλή, ὦ Τρίτων, καὶ ὠραία παρθένος· ἀλλὰ συλ-
ληπτέα ἡμῖν ἐστίν.

30 ΑΜ. Ἄνθρωπε, ποῖ με ξυναρπάσας ἄγεις; ἀνδραποδι-
στῆς εἶ, καὶ ἔοικας ἡμῖν ὑπ' Αἰγύπτου τοῦ θείου ἐπιπεμφθῆ-
ναι· ὥστε βοήσομαι τὸν πατέρα.

ΤΡΙΤ. Σιώπησον, ὦ Ἀμυμώνη· Ποσειδῶν ἐστί.

ΑΜ. Τί Ποσειδῶν λέγεις; τί βιάζῃ με, ὦ ἄνθρωπε, καὶ
35 ἐς τὴν θάλατταν καθέλκεις; ἐγὼ δὲ ἀποπνιγήσομαι ἢ ἀθλία
καταδύσα.

2. ὡς οἶσθα: i.e. because Homer *Il.*
4, 171 called Argos πολυδίψιον. — ἐφιπ-
πάσομαι: so παρίππευον is used of a
dolphin-mount in *D. Mar.* 15, 3,

3. τί Ποσειδῶν λέγεις: the same
form, Ποσειδῶν, is retained in quoting.
Cf. similar use with the article, e.g.
τὸ Ξέρξης the word Xerxes, and cf.

ΠΟΣ. Θάρρει, οὐδὲν δεινὸν μὴ πάθῃς· ἀλλὰ καὶ πηγὴν ἐπώνυμόν σοι ἀναδοθῆναι ποιήσω ἐνταῦθα πατάξας τῇ τρι-
 αίνῃ τὴν πέτραν πλησίον τοῦ κλύσματος, καὶ σὺ εὐδαίμων
 40 ἔσῃ καὶ μόνη τῶν ἀδελφῶν οὐχ ὑδροφορήσεις ἀποθανοῦσα.

8

ΠΟΣΕΙΔΩΝΟΣ ΚΑΙ ΔΕΛΦΙΝΩΝ

1 ΠΟΣ. Εὐ γε, ὦ Δελφῖνες, ὅτι αἰεὶ φιλόανθρωποι ἔστε, καὶ
 πάλαι μὲν τὸ τῆς Ἴνουῦς παιδίον ἐπὶ τὸν Ἴσθμὸν ἐκομίσσατε
 ὑποδεξάμενοι ἀπὸ τῶν Σκειρωνίδων μετὰ τῆς μητρὸς ἐμπε-
 σόν, καὶ νῦν σὺ τὸν κιθαρωδὸν τουτονὶ τὸν ἐκ Μηθύμνης
 5 ἀναλαβὼν ἐξενήξω ἐς Ταίναρον αὐτῇ σκευῇ καὶ κιθάρα,
 οὐδὲ περιεΐδες κακῶς ὑπὸ τῶν ναυτῶν ἀπολλύμενον.

Peregr. 33 τὸ Τέλει. — οὐδὲν δεινὸν μή: *no evil shall befall you*; see examples in GMT. 295, 296. See App. — πηγὴν: this is a “copious spring” to-day at the modern Μύλοι (Lerna) on the road from Argos to Tripolitza. Amy-mone alone (μόνη τῶν ἀδελφῶν) among the Danaides was to have a fountain instead of a sieve for her ὑδροφορία. — εὐδαίμων: the other exception, Hypermnestra, fares still better. Cf. Horace *Carm.* 3, 11: In omne virgo | nobilis aevum.

8

For the story of Arion read Hdt. 1, 23, 24; Ovid *Fasti* 2, 91–116; Pseudo-Arion *Fragm.* (*Anth. Lyr.* 5); and see H. W. Smyth's *Melic Poets*, pp. 205–208, for discussion of the legend and the authenticity of this fragment attributed to Arion, and for embellishments of the story in later writers.

For the story of “The Boy and the Dolphin” cf. Pliny *Ep.* 9, 33. For a rep-

resentation of a comic chorus mounted on dolphins see Daremberg et Saglio, *Dictionnaire des Antiquités*, fig. 1428.

1. τὸ τῆς Ἴνουῦς παιδίον: Melicertes-Palaemon. The names both of mother and son suffered a sea-change. Cf. *Od.* 5, 333:

τὸν δὲ ἶδεν Κάδμου θυγάτηρ καλλισφυρος
 Ἴνώ,
 Λευκοθέη, ἣ πρὶν μὲν ἔην βροτὸς αὐδήεσσα.

The rider on the bronze statuette at Taenarum has been by some critics identified with this Melicertes-Palaemon who was carried by dolphins to the Isthmus, and by others with Taras, son of Poseidon, who rode safely on a dolphin from Taenarum to Tarentum (see Smyth, l.c.). — ἐκομίσσατε: so in Bacchyl. 17, 97–100 the dolphins bear Theseus swiftly to the halls of his father Poseidon: φέρον δὲ δελφῖνες ἀλιναιέται μέγαν θεῶς Θησέα πατρὸς ἱππίου δόμον. — τὸν ἐκ Μηθύμνης: Arion. — ἐξενήξω: see *V. H.* B 47, — αὐτῇ σκευῇ καὶ κιθάρα:



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12

ΔΩΡΙΔΟΣ ΚΑΙ ΘΕΤΙΔΟΣ

1 ΔΩΡ. Τί δακρύεις, ὦ Θέτι;

ΘΕΤ. Καλλίστην, ὦ Δωρί, κόρην εἶδον ἐς κιβωτὸν ὑπὸ τοῦ πατρὸς ἐμβληθεῖσαν, αὐτήν τε καὶ βρέφος αὐτῆς ἀρτιγέννητον· ἐκέλευσε δὲ ὁ πατήρ τοὺς ναύτας ἀναλαβόντας τὸ κιβώ
5 τιον, ἐπειδὴν πολὺ ἀπὸ τῆς γῆς ἀποσπάσωσιν, ἀφεῖναι ἐς τὴν θάλατταν, ὡς ἀπόλοιτο ἢ ἀθλία, καὶ αὐτὴ καὶ τὸ βρέφος.

ΔΩΡ. Τίνος δὲ ἔνεκα, ὦ ἀδελφή; εἶπέ, εἴ τι ἔμαθες.

ΘΕΤ. Ἀκριβῶς ἅπαντα. Ὁ γὰρ Ἀκρίσιος ὁ πατήρ αὐτῆς καλλίστην οὔσαν ἐπαρθένευεν ἐς χαλκοῦν τινα θάλαμον
10 ἐμβαλῶν· εἶτα, εἰ μὲν ἀληθὲς οὐκ ἔχω εἰπεῖν, φασὶ δ' οὖν τὸν Δία χρυσοῦν γενόμενον ῥυῆναι διὰ τοῦ ὀρόφου ἐπ' αὐτήν, δεξαμένην δὲ ἐκείνην ἐς τὸν κόλπον καταρρέοντα τὸν θεὸν ἐγκύμονα γενέσθαι. τοῦτο αἰσθόμενος ὁ πατήρ, ἄγριός τις καὶ ζηλότυπος γέρων, ἠγανάκτησε καὶ ὑπὸ τινος μεμοιχευ-
15 σθαι οἶηθεὶς αὐτήν ἐμβάλλει ἐς τὴν κιβωτὸν ἄρτι τετοκυῖαν.

2 ΔΩΡ. Ἡ δὲ τί ἔπραττεν, ὦ Θέτι, ὅποτε καθίετο;

12

Title: Doris is either the mother of the Nereids or (as evidently in *D. Mar.* 1) is herself one of the Nereids. Thetis here, calling her by name, seems to address her as sister. For list of the Nereids see Hes. *Theog.* 240 ff.

For Danaë and Perseus see Simonides *Fragm.* 13 and the almost over-beautiful translation of J. A. Symonds (*Greek Poets* c. x); cf. also Horace *Carm.* 3, 16, and William Morris, *The Doom of King Acrisius*. Danaë was the great-granddaughter of Hypermnestra and Lynceus.

1. χαλκοῦν θάλαμον: cf. Paus. 2, 23, 7 ὁ χαλκοῦς θάλαμος ὃν Ἀκρισιὸς ποτε ἐπὶ φρουρᾷ τῆς θυγατρὸς ἐποίησε. Lucian is perhaps again (see 3, 1) ridiculing Pausanias's credulity. — κιβωτόν: ark; used of a treasure-chest Lys. 12, 10. Cf. *Philops.* 27 where the sandal was lost ὑπὸ τῇ κιβωτῷ. It is used of Noah's ark Gen. 7, 1; and of the ark of the covenant Heb. 9, 4. The baby Moses, however, Exod. 2, 3, was put ἐν θίβιν. In Simon. 37, 1 the "carven chest" is λάρνακι δαιδαλέα (cf. Smyth, *Greek Melic Poets*, ad loc.); but λάρναξ is also used, like Noah's κιβωτός, of the ark of Deucalion, e.g. *de D. Syr.* 12:

ΘΕΤ. Ὑπὲρ αὐτῆς μὲν ἐσίγα, ὧ Δωρί, καὶ ἔφερε τὴν κατα-
 δίκην, τὸ βρέφος δὲ παρηγείτο μὴ ἀποθανεῖν δακρύουσα καὶ
 τῷ πάππῳ δεικνύουσα αὐτό, κάλλιστον ὄν· τὸ δὲ ὑπ' ἀγνοίας
 20 τῶν κακῶν ὑπεμειδία πρὸς τὴν θάλατταν. ὑποπίμπλαμαι
 αὔθις τοὺς ὀφθαλμοὺς δακρύων μνημονεύουσα αὐτῶν.

ΔΩΡ. Κἀμὲ δακρῦσαι ἐποίησας. ἀλλ' ἤδη τεθνᾶσιν;

ΘΕΤ. Οὐδαμῶς· νήχεται γὰρ ἔτι ἢ κιβωτὸς ἀμφὶ τὴν
 Σέριφον ζῶντας αὐτοὺς φυλάττουσα.

25 ΔΩΡ. Τί οὖν οὐχὶ σώζομεν αὐτὴν τοῖς ἀλιεῦσι τούτοις
 ἐμβαλοῦσαι ἐς τὰ δίκτυα τοῖς Σεριφίοις; οἱ δὲ ἀνασπά-
 σαντες σώσουσι δῆλον ὅτι.

ΘΕΤ. Εὖ λέγεις, οὕτω ποιῶμεν· μὴ γὰρ ἀπολέσθω μήτε
 αὐτὴ μήτε τὸ παιδίον οὕτως ὄν καλόν.

2. κάλλιστον ὄν: this recalls the pathos of *καλὸν πρόσωπον* Simon. 37, 12. — *νήχεται*: *is floating*. Cf. archaic or colloquial English use and also Germ. *es schwimmt*. — *Σέριφον*: this little island nursed Perseus to maturity, and in after days refused submission to Xerxes, but in Roman times degenerated into a penal colony. For the story of Themistocles and the man from Seriphus see Plato *Rep.* 330 A.

14

For the story of Perseus cf. Ov. *Met.* 4, 662–751; William Morris, *The Earthly Paradise*, “The Doom of King Acrisius”; Kingsley’s *Andromeda* and his admirable juvenile version in *The Greek Heroes*. For an exhaustive comparative study of the whole myth see E. Sidney Hartland’s *Legend of Perseus, a Study of Tradition in Story, Custom, and Belief*. Cf. especially vol. III, c. xvi–xviii, “The Rescue of Androm-

eda,” and c. xxi where the author makes an instructive differentiation between the myth-making of savages and of more civilized nations—in this case Japan, Greece, etc.: “We have found,” he says, “the Supernatural Birth, the Life-token and the Medusa-witch founded on superstitions common to all mankind and arising in the depths of savagery. The Rescue of Andromeda, on the other hand, appears to be restricted to nations which have attained a certain grade of civilization, and to spring out of the suppression of human sacrifices to divinities in bestial form.”

For the word-picture in §§ 2, 3 cf. Lucian’s *de Domo* 22 with Blümner’s discussion (*op. cit.*, pp. 57, 62, 63, 82) of Lucian’s descriptions or imitations of ancient paintings and sculpture. See *Introd.* to *D. Deor.*, p. 160, and to *D. Mar.*, p. 169. For a comparison of all these scenes with the *μῆμοι* of

ΤΡΙΤΩΝΟΣ ΚΑΙ ΝΗΡΗΙΔΩΝ

1 ΤΡΙΤ. Τὸ κῆτος ὑμῶν, ὦ Νηρηίδες, ὃ ἐπὶ τὴν τοῦ Κηφέως θυγατέρα τὴν Ἀνδρομέδαν ἐπέμψατε, οὔτε τὴν παῖδα ἠδίκησεν, ὡς οἶεσθε, καὶ αὐτὸ ἤδη τέθνηκεν.

5 ΝΗΡ. Ὑπὸ τίνος, ὦ Τρίτων; ἢ ὁ Κηφεὺς καθάπερ δέλεαρ προθεῖς τὴν κόρην ἀπέκτεινεν ἐπιών, λοχήσας μετὰ πολλῆς δυνάμεως;

ΤΡΙΤ. Οὐκ· ἀλλὰ ἴστε, οἶμαι, ὦ Ἰφιάνασσα, τὸν Περσέα, τὸ τῆς Δανάης παιδίον, ὃ μετὰ τῆς μητρὸς ἐν τῇ κιβωτῷ ἐμβληθὲν ἐς τὴν θάλατταν ὑπὸ τοῦ μητροπάτορος ἐσώσατε
10 οἰκτίρασαι αὐτούς.

ΙΦ. Οἶδα ὃν λέγεις· εἰκὸς δὲ ἤδη νεανίαν εἶναι καὶ μάλα γενναῖόν τε καὶ καλὸν ἰδεῖν.

ΤΡΙΤ. Οὗτος ἀπέκτεινε τὸ κῆτος.

15 ΙΦ. Διὰ τί, ὦ Τρίτων; οὐ γὰρ δὴ σῶστρα ἡμῖν τοιαῦτα ἐκτίνειν αὐτὸν ἐχρήν.

Heronidas see *Bursians Jahresber.* 1901, p. 247.

1. Τὸ κῆτος: the marine divinities — Nereids, Tritons — and the Cetacea may have felt with Hephaestus (Aesch. *Prom.* 39) that blood is thicker than water; but this Nereid's perfunctory indignation at the slaying of this lubberly sea-monster reminds us also of the Seriphian fishermen who, by a kind of totemism, came to identify a certain huge rock-lobster with Perseus himself. If they caught one in their nets it was returned to the sea, if they found one dead they would bury it weeping. See Hartland, *op. cit.*, I, 9; III, 154. The skeleton of this particular κῆτος, if we

are to believe Pliny the Elder, *Nat. Hist.* 9, 5 (4), 11, was dug up near Joppa. This would conveniently settle the scene of the rescue, as the petrified carcass would not have drifted far! — οὔτε . . . καί: an extension of the usage οὔτε . . . τε, e.g. Aesch. *Prom.* 260 οὐτ' ἐμοὶ λέγειν | καθ' ἡδονὴν σοὶ τ' ἄλγος. It is found in Eur. *I. T.* 591 σὺ . . . οὔτε δυσγενῆς καὶ . . . οἶσθα, also in *D. Meretr.* 2, 4. — Ἰφιάνασσα: Lucian perhaps takes this Nereid's name from *Il.* 18, 46 ff. where Καλλιάνασσα and Ἰάνασσα are given in the list of thirty-three Nereids. Hesiod *Theog.* 243–262 gives fifty daughters of Nereus and Doris, and amongst them a Λυσιάνασσα.



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καταπιόμενον τὴν Ἀνδρομέδαν, ὑπέραιωρηθεὶς ὁ νεανίσκος
 πρόκωπον ἔχων τὴν ἄρπην τῇ μὲν καθικνεῖται, τῇ δὲ προ-
 δεικνὺς τὴν Γοργόνα λίθον ἐποίει αὐτό, τὸ δὲ τέθνηκεν ὁμοῦ
 45 καὶ πέπηγεν αὐτοῦ τὰ πολλά, ὅσα εἶδε τὴν Μέδουσαν· ὁ δὲ
 λύσας τὰ δεσμὰ τῆς παρθένου, ὑποσχὼν τὴν χεῖρα ὑπεδέ-
 ξατο ἀκροποδητὶ κατιοῦσαν ἐκ τῆς πέτρας ὀλισθηρᾶς οὔσης,
 καὶ νῦν γαμῆ ἐν τοῦ Κηφέως καὶ ἀπάξει αὐτὴν ἐς Ἄργος,
 ὥστε ἀντὶ θανάτου γάμον οὐ τὸν τυχόντα εὔρετο.

4
 50 **ΙΦ.** Ἐγὼ μὲν οὐ πάνυ τῷ γεγονότι ἄχθομαι· τί γὰρ ἢ
 παῖς ἠδίκηει ἡμᾶς, εἴ τι ἢ μήτηρ ἐμεγαλαυχεῖτο καὶ ἠξίου
 καλλίων εἶναι;

ΔΩΡ. Ὅτι οὕτως ἂν ἠλγησεν ἐπὶ τῇ θυγατρὶ μήτηρ γε
 οὔσα.

55 **ΙΦ.** Μηκέτι μεμνώμεθα, ὦ Δωρί, ἐκείνων, εἴ τι βάρβαρος
 γυνὴ ὑπὲρ τὴν ἀξίαν ἐλάλησεν· ἱκανὴν γὰρ ἡμῖν τιμωρίαν
 ἔδωκε φοβηθεῖσα ἐπὶ τῇ παιδί. χαίρωμεν οὖν τῷ γάμῳ.

3. πρόκωπον: *drawn*. Also *grasped*
by hilt and hilt-grasping. Cf. Aesch.
Agam. 1651 and 1652, where the old
 men and Aegisthus make ready for
 combat:

ΧΟ. εἶα δὴ, ξίφος πρόκωπον πᾶς τις εὐ-
 τρεπιζέτω.

ΑΙ. ἀλλὰ μὴν καὶ γὰρ πρόκωπος οὐκ ἀναί-
 νομαι θανεῖν.

— τῇ δὲ προδεικνὺς τὴν Γοργόνα: in
 Ovid Perseus fights with his falchion
 only and makes no use of the Medusa
 head, although the Medusa head is re-
 ferred to in another connexion. See
 Hartland, *op. cit.*, III, 152, for the
 conjecture that in the original tale
 Perseus rescues Andromeda on his
 way to slay Medusa.—ὅσα εἶδε τὴν
 Μέδουσαν: cf. *de Domo* 22 where the
 painting is thus described: τὸ μὲν ὄσον

τοῦ κήτους εἶδε τὴν Μέδουσαν, ἤδη λίθος
 ἐστὶ, τὸ δ' ὄσον ἐμψυχον μένει, τῇ ἄρπῃ
 κόπτεται.—λύσας τὰ δεσμὰ κτλ.: al-
 most all of the many antique monu-
 ments (except the vases) representing
 this scene give the details as here de-
 scribed by Lucian. See Blümner, *op.*
cit., pp. 77, 78, and the epigram from An-
 tiphilus (*Anthol. Lib.* 4, Tit. 9, No. 20):

χὰ μὲν ἀπὸ σκοπέλοιο χαλᾶ πόδα σηπάδι
 νάρκα
 νωθρόν· ὁ δὲ μναστήρ νυμφοκομῆ τὸ
 γέρας.

— ὑποσχὼν τὴν χεῖρα κτλ.: so in *Char.*
 5 Hermes helps Charon up the slippery
 ascent.—ἐν τοῦ Κηφέως: sc. οἴκῳ.

4. ὑπὲρ τὴν ἀξίαν: so Dem. 18, 23 ὁ
 μὲν γὰρ (i.e. Philip) ὑπὲρ τὴν ἀξίαν πε-
 ποίηκε τὴν αὐτοῦ, and cf. Dem. 16, 1 for
 παρὰ τὴν ἀξίαν.

15

ΖΕΦΤΡΟΥ ΚΑΙ ΝΟΤΟΥ

1 ΖΕΦ. Οὐ πρόποτε πομπὴν ἐγὼ μεγαλοπρεπεστέραν εἶδον
ἐν τῇ θαλάττῃ, ἀφ' οὗ γέ εἰμι καὶ πνέω. σὺ δὲ οὐκ εἶδες, ὦ
Νότε;

NOT. Τίνα ταύτην λέγεις, ὦ Ζέφυρε, τὴν πομπήν; ἢ
5 τίνες οἱ πέμποντες ἦσαν;

ΖΕΦ. Ἡδίστου θεάματος ἀπελείφθης, οἶον οὐκ ἂν ἄλλο
ἴδοις ἔτι.

NOT. Περὶ τὴν Ἐρυθρὰν γὰρ Θάλατταν εἰργαζόμεν, ἐπέ-
πνευσα δὲ καὶ μέρος τῆς Ἰνδικῆς, ὅσα παράλια τῆς χώρας.
10 οὐδὲν οὖν οἶδα ὧν λέγεις.

ΖΕΦ. Ἄλλὰ τὸν Σιδώνιον Ἀγήνορα οἶδας;

NOT. Ναί· τὸν τῆς Εὐρώπης πατέρα. τί μήν;

ΖΕΦ. Περὶ αὐτῆς ἐκείνης διηγήσομαί σοι.

NOT. Μῶν ὅτι ὁ Ζεὺς ἐραστής τῆς παιδὸς ἐκ πολλοῦ;
15 τοῦτο γὰρ καὶ πάλαι ἠπιστάμην.

15

Title: for the story of Europa Lucian had abundant material both in art and literature (cf. Blümner l.c. pp. 78–80). In art two different moments were given. In both types Europa grasps the bull's horn with her left hand, with the other she either draws in her fluttering robe just as in Lucian (e.g. Moschus, *Id.* 1 (2); Ovid *Fasti* 5, 607, and on the Sidonian coins) or, as in Ovid *Met.* 2, 874–5 and in many other representations, altera dorso | imposita est. To this latter class may also (since 1895) be added the very archaic (? ca. sixth century B.C.) Selinus met-

ope, now in Palermo; for a reproduction see Gardner's *Greek Sculpture*, p. 146. The Doric garment is too short to be Ovid's tremulae sinuantur flamine vestes.

1. οἱ πέμποντες: the basic meaning *escort* comes uppermost; cf. πομπή. — ἀφ' οὗ: sc. χρόνου. — Ἐρυθρὰν Θάλατταν: this in Hdt. included not only the Arabian Gulf (modern Red Sea) but also that part of the Indian Ocean lying between Arabia and Hindustan. Later it included also the Persian Gulf. — εἰργαζόμεν, ἐπέπνευσα: note tenses. — οἶδας: but οἶσθα just below, see App.; for form see *Introd.* 14 (b).

ΖΕΦ. Οὐκοῦν τὸν μὲν ἔρωτα οἶσθα, τὰ μετὰ ταῦτα δὲ ἤδη
 2 ἄκουσον. ἡ μὲν Εὐρώπη κατεληλύθει ἐπὶ τὴν ἠϊόνα παί-
 ζουσα τὰς ἠλικιώτιδας παραλαβοῦσα, ὁ Ζεὺς δὲ ταύρω εἰκά-
 σασ ἑαυτὸν συνέπαιζεν αὐταῖς κάλλιστος φαινόμενος· λευκός
 20 τε γὰρ ἦν ἀκριβῶς καὶ τὰ κέρατα εὐκαμπῆς καὶ τὸ βλέμμα
 ἡμερος· ἐσκίρτα οὖν καὶ αὐτὸς ἐπὶ τῆς ἠϊόνος καὶ ἐμυκᾶτο
 ἡδιστον, ὥστε τὴν Εὐρώπην τολμῆσαι καὶ ἀναβῆναι αὐτόν.
 ὡς δὲ τοῦτο ἐγένετο, δρομαῖος μὲν ὁ Ζεὺς ὄρμησεν ἐπὶ τὴν
 θάλατταν φέρων αὐτὴν καὶ ἐνήχετο ἐμπεσών, ἡ δὲ πάνυ
 25 ἐκπλαγῆς τῷ πράγματι τῇ λαιᾷ μὲν εἶχετο τοῦ κέρατος, ὡς
 μὴ ἀπολισθάνοι, τῇ ἐτέρᾳ δὲ ἠνεμωμένον τὸν πέπλον ξυν-
 εἶχεν.

3 ΝΟΤ. Ἐδὺ τοῦτο θέαμα εἶδες, ὦ Ζέφυρε, καὶ ἐρωτικόν,
 νηχόμενον τὸν Δία φέροντα τὴν ἀγαπωμένην.

30 ΖΕΦ. Καὶ μὴν τὰ μετὰ ταῦτα ἡδίω παρὰ πολὺ, ὦ Νότε·
 ἡ τε γὰρ θάλαττα εὐθὺς ἀκύμων ἐγένετο καὶ τὴν γαλήνην
 ἐπισπασαμένη λείαν παρείχεν ἑαυτήν, ἡμεῖς δὲ πάντες ἡσυ-
 χίαν ἄγοντες οὐδὲν ἄλλο ἢ θεαταὶ μόνον τῶν γιγνομένων
 παρηκολουθοῦμεν, Ἐρωτες δὲ παραπετόμενοι μικρὸν ἐκ τῆς
 35 θαλάττης, ὡς ἐνίοτε ἄκροις τοῖς ποσὶν ἐπιψαύειν τοῦ ὕδατος,
 ἡμμένας τὰς δᾶδας φέροντες ἡδον ἅμα τὸν ὑμέναιον, αἱ
 Νηρηίδες δὲ ἀναδῦσαι παρίππευον ἐπὶ τῶν δελφίνων ἐπικρο-
 τοῦσαι ἡμίγυμνοι αἱ πολλαί, τό τε τῶν Τριτώνων γένος καὶ

2. τῇ λαιᾷ . . . ξυνεἶχεν: so in Moschus, *Id.* 1 (2), 126 ff. (Ahrens) τῇ μὲν ἔχεν ταύρου δολιχὸν κέρασ, ἐν χειρὶ δ' ἄλλη | εἶρυε πορφυρέην στολμοῦ πτύχα, ὄφρα κε μή μιν | δεύοι ἐφελκόμενον πολιῆς ἀλὸς ἄσπετον ὕδωρ. | κολπώθη δ' ἀνέμοισι πέπλος βαθὺς Εὐρωπείης. So in Ovid *Fasti* 5, 607-609 *illa iubam* (not *cornu*) *dextra, laeva retinebat amictus . . . aura sinus implet*

(cf. *κολπώθη* of Moschus). In *Met.* 2, 874-875 (see above) the description is different. Tennyson (*Palace of Art*) catches still another moment:

Or sweet Europa's mantle blew unclasp'd,
 From off her shoulder backward borne:
 From one hand drooped a crocus: one hand
 grasp'd

The mild bull's golden horn.

3. ἐρωτικόν: *sentimental*. — παρίππευον ἐπὶ τῶν δελφίνων: the blending of



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Most of the dialogues are very short, and the attention is not suffered to wander from the point. The actors are not clothed upon with unnecessary rhetoric, but the snub-nosed skulls still have "speculation in their eyes," the white femora step out bravely, and the vacant ribs re-echo the Cynic's ventriloquism.

Life's futility is presented from various sides. We learn the vanity of riches that yield the Ferryman's fee as their only dividend; we see the frustrated legacy-hunters; see, too, beauty and kisses, flow of rhetoric and flowing beard, pedigree and patrimony, the fair fame of Socrates — all alike — go by the board and drift astern in the boat's livid wake as the passengers prepare to step ashore with naked bones that need fear no nip of Cerberus. Or the fancy changes and the dead arrive before the judge still branded with the stigmata of sins for which they are to suffer, in propria persona, most humanly as they deserve.

The *Dialogues of the Dead* are the scenic application of the lesson of the *Charon* that "one ought to live always with death before one's eyes." But here the disdain for human illusions is dogmatic and harsh.¹ In the *Charon* there is less bitterness, a more humorous common sense; in the *Dialogues of the Dead* the undertone is more trivial, as befits Menippus, the earnest trifler (ὁ σπουδογέλοιος).

About Menippus we know little² more than can be inferred from Varro's³ and from Lucian's writings. The title of Lucian's *Menippus* or *Necyomantia* is a frank dedication of his work to this mocking Cynic, and so with the companion piece, *Icaromenippus*; while in

the palace of Whitehall and burnt in 1697). Many other representations might be cited, like the "Hans Holbein alphabet," decorations on ladies' fans, etc.

¹ See Croiset, p. 159.

² Cf. Croiset, p. 62. Diogenes Laertius in his life of Menippus (Lib. 6, c. 8) has nothing to say to his credit. He tells us that he was a Phoenician slave, then a usurer grown rich; that, cheated of his fortune, he hanged himself; that he produced nothing σπουδαῖον, but that his books are full of mocking; that, inter alia, he wrote a Νέκνυια, and that he lived at the same time as Meleager, about 60 B.C. It is most probable that he lived about 250 B.C. See Teuffel, *Römische Lit.*⁵, I, § 165, 3.

³ M. Terentii Varronis *Saturae Menippeae s. Cynicae*. See Teuffel l.c.

these dialogues of the dead Menippus assumes the leading rôle and represents the Cynic phase of Lucian's own philosophy.¹

It has been fortunate for Lucian that he wrote these dialogues, but it has been a misfortune for him and for his readers that he should have been judged by them so exclusively. Apart from the question of larger opportunity for art in his longer dialogues, he here outdoes himself with a paralyzing negation of ethical effort. His wider outlook elsewhere is the more liberal Epicurean doctrine that the placid recognition of the certainty of death is a practical means for man to guard against all that infringes on liberty or inspires false opinions. But even in that wider outlook he ever seems to miss the nobler humanitarianism that found expression in the age of the Antonines.²

¹ See Bolderman, *Studia Luciana*, p. 81, § 6. Cf. also *Bis Acc.* 33.

² Cf. Croiset p. 172 ; *Introd.*, pp. vii, ix.



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ΧΑΡ. Νῦν μὲν, ὦ Ἑρμῆ, ἀδύνατον, ἣν δὲ λοιμός τις ἢ
20 πόλεμος καταπέμψη ἀθρόους τινάς, ἐνέσται τότε ἀποκερδᾶ-
ναι παραλογιζόμενον τὰ πορθμεῖα.

2 ΕΡΜ. Νῦν οὖν ἐγὼ καθεδούμαι τὰ κάκιστα εὐχόμενος
γενέσθαι, ὡς ἂν ἀπὸ τούτων ἀπολάβοιμι.

ΧΑΡ. Οὐκ ἔστιν ἄλλως, ὦ Ἑρμῆ. νῦν δὲ ὀλίγοι, ὡς
25 ὄρας, ἀφικνουῦνται ἡμῖν· εἰρήνη γάρ.

ΕΡΜ. Ἄμεινον οὕτως, εἰ καὶ ἡμῖν παρατείνοιτο ὑπὸ σοῦ
τὸ ὄφλημα. πλὴν ἀλλ' οἱ μὲν παλαιοί, ὦ Χάρων, οἴσθα οἴοι
παρεγίγνοντο, ἀνδρεῖοι ἅπαντες, αἵματος ἀνάπλεω καὶ τραυ-
ματίαι οἱ πολλοί· νῦν δὲ ἢ φαρμάκῳ τις ὑπὸ τοῦ παιδὸς
30 ἀποθανὼν ἢ ὑπὸ τῆς γυναικὸς ἢ ὑπὸ τρυφῆς ἐξωδηκῶς τὴν
γαστέρα καὶ τὰ σκέλη, ὠχροὶ ἅπαντες καὶ ἀγεννεῖς, οὐδὲν
ὅμοιοι ἐκείνοις. οἱ δὲ πλείστοι αὐτῶν διὰ χρήματα ἤκουσιν
ἐπιβουλεύοντες ἀλλήλοις, ὡς εἰκάσι.

ΧΑΡ. Πάνυ γὰρ περιπόθητά ἐστι ταῦτα.

35 ΕΡΜ. Οὐκοῦν οὐδ' ἐγὼ δόξαιμι ἂν ἀμαρτάνειν πικρῶς
ἀπαιτῶν τὰ ὀφειλόμενα παρὰ σοῦ.

5

ΠΛΟΥΤΩΝΟΣ ΚΑΙ ΕΡΜΟΥ

1 ΠΛΟΥΤ. Τὸν γέροντα οἴσθα, τὸν πάνυ γεγηρακότα λέγω,
τὸν πλούσιον Εὐκράτην, ὦ παῖδες μὲν οὐκ εἰσίν, οἱ τὸν κλη-
ρον δὲ θηρῶντες πεντακισμύριοι;

ΕΡΜ. Ναί, τὸν Σικυώνιον φῆς. τί οὖν;

2. Νῦν . . . ἀπολάβοιμι: later Her-
mes concedes that a state of peace is
preferable, depressing though it be for
the Stygian trade, and then again he
recurs enviously to the good old times.
— ὡς ἂν: for use with opt. see Introd.
35 (b).

5

Title: for the almost incredible part
played by the legacy-hunter (capta-
tor) under the Roman empire cf. Fried-
länder, *Sittengeschichte Roms*, I, 394-
400, with the copious citations from
Horace, Ovid, Seneca, Petronius, Pliny

5 ΠΛΟΥΤ. Ἐκείνον μὲν, ὧ Ἑρμῆ, ζῆν ἕασον ἐπὶ τοῖς ἐνενηκοντα ἕτεσιν ἃ βεβίωκεν ἐπιμετρήσας ἄλλα τοσαῦτα, εἰ δὲ οἶόν τε καὶ ἔτι πλείω· τοὺς δὲ κόλακας αὐτοῦ Χαρίνον τὸν νέον καὶ Δάμωνα καὶ τοὺς ἄλλους κατάσπασον ἐφεξῆς ἅπαντας.

ΕΡΜ. Ἄτοπον ἂν δόξειε τὸ τοιοῦτον.

10 ΠΛΟΥΤ. Οὐ μὲν οὖν, ἀλλὰ δικαιοτάτον· τί γὰρ ἐκεῖνοι παθόντες εὐχονται ἀποθανεῖν ἐκείνον ἢ τῶν χρημάτων ἀντιποιοῦνται οὐδὲν προσήκοντες; ὁ δὲ πάντων ἐστὶ μιαιώτατον, ὅτι καὶ τὰ τοιαῦτα εὐχόμενοι ὅμως θεραπεύουσιν ἔν γε τῷ φανερώ, καὶ νοσοῦντος ἃ μὲν βουλεύονται πᾶσι πρόδηλα,
15 θυσεῖν δὲ ὅμως ὑπισχνοῦνται ἢν ραῖση, καὶ ὅλως ποικίλη τις ἢ κολακεία τῶν ἀνδρῶν. διὰ ταῦτα ὁ μὲν ἔστω ἀθάνατος, οἱ δὲ προαπίψαν αὐτοῦ μάτην ἐπιχανόντες.

2 ΕΡΜ. Γελοῖα πείσονται, πανούργοι ὄντες πολλά. καὶ ἐκεῖνος εὖ μάλα διαβουκολεῖ αὐτοὺς καὶ ἐπελπίζει, καὶ ὅλως
20 ἀσθενοῦντι εἰκῶς ἔρρωται πολὺ μᾶλλον τῶν νέων. οἱ δὲ ἤδη τὸν κλῆρον ἐν σφίσι διηρημένοι βόσκονται ζωὴν μακαρίαν πρὸς ἑαυτοὺς τιθέντες.

ΠΛΟΥΤ. Οὐκοῦν ὁ μὲν ἀποδυσάμενος τὸ γῆρας ὥσπερ Ἰόλεως ἀνηβησάτω, οἱ δὲ ἀπὸ μέσων τῶν ἐλπίδων τὸν
25 ὄνειροποληθέντα πλοῦτον ἀπολιπόντες ἠκέτωσαν ἤδη κακοὶ κακῶς ἀποθανόντες.

ΕΡΜ. Ἀμέλησον, ὧ Πλούτων· μετελεύσομαι γὰρ σοι ἤδη αὐτοὺς καθ' ἓνα ἐξῆς· ἐπτὰ δέ, οἶμαι, εἰσί.

ΠΛΟΥΤ. Κατάσπα, ὁ δὲ παραπέμψει ἕκαστον ἀντὶ γέ-
30 ρουτος αὐθις πρωθήβης γενόμενος.

the elder, Tacitus, the younger Pliny, Martial, Juvenal, etc. Also see *Nigr.* 17, *adv. Indoct.* 19, and *D. Mort.* 6-9.

1. Εὐκράτην: this is also the name of the rich host in *Gall.* 9 and *Hermot.* 11. — πεντακισμύριοι: conventional exaggeration. There were only seven.

See sub fin. So in Eng. a thousand, and in Lat. *sescenti*, may be entirely indefinite.

2. Ἰόλεως: by the prayers of Hercules ora reformatus primos Iolaus in annos (Ovid *Met.* 9, 309). — μετελεύσομαι: for form see *Introd.* 19.

ΜΕΝΙΠΠΟΥ ΚΑΙ ΕΡΜΟΥ

1 ΜΕΝ. Πουὶ δὲ οἱ καλοὶ εἰσιν ἢ αἱ καλαί, Ἐρμῆ; ξενάγησόν με νέηλυν ὄντα.

ΕΡΜ. Οὐ σχολή μοι, ὦ Μένιππε· πλὴν κατ' ἐκεῖνο ἀπόβλεψον, ἐπὶ τὰ δεξιά, ἔνθα ὁ Ἰάκινθος τέ ἐστι καὶ Νάρκισσος καὶ Νιρεὺς καὶ Ἀχιλλεὺς καὶ Τυρῶ καὶ Ἑλένη καὶ Λήδα καὶ ὄλως τὰ ἀρχαῖα πάντα κάλλη.

ΜΕΝ. Ὅστᾶ μὸνα ὄρω καὶ κρανία τῶν σαρκῶν γυμνά, ὅμοια τὰ πολλά.

ΕΡΜ. Καὶ μὴν ἐκεῖνά ἐστιν ἅ πάντες οἱ ποιηταὶ θαυμάζουσι τὰ ὄστᾶ, ὧν σὺ ἔοικας καταφρονεῖν.

ΜΕΝ. Ὅμως τὴν Ἑλένην μοι δεῖξον· οὐ γὰρ ἂν διαγνοίην ἔγωγε.

ΕΡΜ. Τουτὶ τὸ κρανίον ἢ Ἑλένη ἐστίν.

2 ΜΕΝ. Εἶτα διὰ τοῦτο αἱ χίλια νῆες ἐπληρώθησαν ἐξ ἀπάσης τῆς Ἑλλάδος καὶ τοσοῦτοι ἔπεσον Ἕλληνές τε καὶ βάρβαροι καὶ τοσαῦται πόχεις ἀνάστατοι γεγόνασιν;

ΕΡΜ. Ἄλλ' οὐκ εἶδες, ὦ Μένιππε, ζῶσαν τὴν γυναῖκα· ἔφης γὰρ ἂν καὶ σὺ ἀνεμέσητον εἶναι

τοιῆδ' ἀμφὶ γυναικὶ πολὺν χρόνον ἄλγεα πάσχειν·

20 ἐπεὶ καὶ τὰ ἄνθη ξηρὰ ὄντα εἴ τις βλέποι ἀποβεβληκότα τὴν

18

1. οἱ καλοὶ . . . αἱ καλαί: 'the beaux and belles.' — ξενάγησον: see *Char.* 1. — κατ' ἐκεῖνο: *in that quarter*, almost as if for ἐκεῖσε, but the attention is arrested at rather than directed towards. — Τυρῶ: see *V. H.* B 3. For the others see *Class. Dict.* — τὰ ἀρχαῖα πάντα κάλλη: *all the beauties of the olden time*; not

"all the old beauties." — γυμνά: see *Introd.* 23 (b), and *Schmid*, I, 233. — Τουτὶ τὸ κρανίον κτλ.: cf. *Hamlet*, v, 1 "This same skull, sir, was Yorick's skull" (*Gildersleeve, Essays and Studies*, p. 343).

2. ἔφης: for form see *Introd.* 14 (b). — τοιῆδ' ἀμφὶ κτλ.: *Il.* 3, 157: with ἀνεμέσητον cf. the Homeric οὐ νέμεσις.



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ὡς θαυμάσωνται οἱ θεαταί. καὶ ὅλως περὶ πάντων γε τῶν τοιούτων εἰπεῖν ἂν ἔχοιμι, ἕως τοῦ στομίου τολμηροὶ καὶ ἀνδρεῖοι, τὰ δὲ ἔνδοθεν ἔλεγχος ἀκριβής.

MEN. Ἐγὼ δὲ πῶς σοι κατεληλυθέναι ἔδοξα;

20 ΚΕΡΒ. Μόνος, ὦ Μένιππε, ἀξίως τοῦ γένους, καὶ Διογένης πρὸ σοῦ, ὅτι μὴ ἀναγκαζόμενοι ἐσῆεστε μηδ' ὠθούμενοι, ἀλλ' ἐθελούσιοι, γελῶντες, οἰμώζειν παραγγείλαντες ἅπασιν.

22

ΧΑΡΩΝΟΣ ΚΑΙ ΜΕΝΙΠΠΟΥ

1 ΧΑΡ. Ἀπόδος, ὦ κατάρατε, τὰ πορθμεῖα.

MEN. Βόα, εἰ τοῦτό σοι, ὦ Χάρων, ἡδιον.

ΧΑΡ. Ἀπόδος, φημί, ἀνθ' ὧν σε διεπορθμεύσαμεν.

MEN. Οὐκ ἂν λάβοις παρὰ τοῦ μὴ ἔχοντος.

5 ΧΑΡ. Ἔστι δέ τις ὀβολὸν μὴ ἔχων;

MEN. Εἰ μὲν καὶ ἄλλος τις οὐκ οἶδα, ἐγὼ δ' οὐκ ἔχω.

ΧΑΡ. Καὶ μὴν ἄγξω σε νῆ τὸν Πλούτωνα, ὦ μιარέ, ἣν μὴ ἀποδῶς.

MEN. Κὰ γὰρ τῷ ξύλῳ σου πατάξας διαλύσω τὸ κρανίον.

10 ΧΑΡ. Μάτην οὖν ἔση πεπλευκῶς τοσοῦτον πλοῦν.

MEN. Ὁ Ἑρμῆς ὑπὲρ ἐμοῦ σοι ἀποδότω, ὅς με παρέδωκέ σοι.

2 ΕΡΜ. Νῆ Δί' ὠνάμην γε, εἰ μέλλω καὶ ὑπερεκτίνειν τῶν νεκρῶν.

στομίου: ἕως, like μέχρι, as prep. c. gen. or with adverb. See L. & S. s.v., I, 2. — ΚΕΡΒ.: for identification of Cerberus with Çabalas, one of the two dogs of Yama, the Hindu King of the Dead, see M. Bloomfield, *Cerberus the Dog of Hades*, 1905. — ὅτι μή: see Introd. 39 (b).

22

1. ἀνθ' ὧν: like οὐνεκα, because. See H. 999. — τῷ ξύλῳ: with my stick. An essential part of the Cynic regalia. — ἔση πεπλευκῶς: see Introd. 20.

2. Νῆ Δί' ὠνάμην: by Zeus, I am in for a fortune. For aorist of the

15 ΧΑΡ. Οὐκ ἀποστήσομαί σου.

MEN. Τούτου γε ἔνεκα καὶ νεωλκήσας τὸ πορθμεῖον πα-
ράμενε· πλὴν ἀλλ' ὃ γε μὴ ἔχω, πῶς ἂν λάβοις;

ΧΑΡ. Σὺ δ' οὐκ ἤδεις ὡς κομίζεσθαι δέον;

MEN. Ἦιδειν μὲν, οὐκ εἶχον δέ. τί οὖν; ἐχρῆν διὰ τοῦτο
20 μὴ ἀποθανεῖν;

ΧΑΡ. Μόνος οὖν αὐχήσεις προῖκα πεπλευκέναι;

MEN. Οὐ προῖκα, ὦ βέλτιστε· καὶ γὰρ ἤντλησα καὶ τῆς
κώπης συνεπελαβόμην καὶ οὐκ ἔκλαον μόνος τῶν ἄλλων ἐπι-
βατῶν.

25 ΧΑΡ. Οὐδὲν ταῦτα πρὸς τὰ πορθμεῖα· τὸν ὀβολὸν ἀπο-
δοῦναί σε δεῖ· οὐ θέμις ἄλλως γενέσθαι.

3 MEN. Οὐκοῦν ἀπαγέ με αὐθις ἐς τὸν βίον.

ΧΑΡ. Χάριεν λέγεις, ἵνα καὶ πληγὰς ἐπὶ τούτῳ παρὰ τοῦ
Αἰακοῦ προσλάβω.

30 MEN. Μὴ ἐνόχλει οὖν.

ΧΑΡ. Δεῖξον τί ἐν τῇ πήρᾳ ἔχεις.

MEN. Θέρμους, εἰ θέλεις, καὶ τῆς Ἑκάτης τὸ δεῖπνον.

ΧΑΡ. Πόθεν τοῦτον ἡμῖν, ὦ Ἑρμῆ, τὸν κύνα ἤγαγες;
οἷα δὲ καὶ ἐλάλει παρὰ τὸν πλοῦν τῶν ἐπιβατῶν ἀπάντων
35 καταγελῶν καὶ ἐπισκώπτων καὶ μόνος ἄδων οἰμωζόντων
ἐκείνων.

ΕΡΜ. Ἄγνοεῖς, ὦ Χάρων, ὁποῖον ἄνδρα διεπόρθμευσας,
ἐλεύθερον ἀκριβῶς; οὐδενὸς αὐτῷ μέλει. οὗτός ἐστιν ὁ
Μένιππος.

40 ΧΑΡ. Καὶ μὴν ἂν σε λάβω ποτέ—

MEN. Ἄν λάβῃς, ὦ βέλτιστε· δις δὲ οὐκ ἂν λάβοις.

future cf. Gildersleeve, *S. C. G.* 263, and
GMT. 61. For *δναίμην* see App. —
ἤδεις: see Introd. 14 (b). — *μόνος τῶν*
ἄλλων: see on *D. Mar.* 3, 1.

3. *ἄπαγε . . . βίον*: cf. *Ar. Ran.* 177

where the corpse rejects Dionysus's
overtures, saying *I'll see myself resur-*
rected first! ἀναβιψῆν νυν πάλιν. — *Χά-*
ριεν λέγεις: now you are joking! For
accent see on *Vit. Auct.* 3.

ΜΙΝΩΟΣ ΚΑΙ ΣΩΣΤΡΑΤΟΥ

1 MIN. Ὁ μὲν ληστής οὐτοσὶ Σώστρατος ἐς τὸν Πυριφλεγέθοντα ἐμβεβλήσθω, ὁ δὲ ἱερόσυλος ὑπὸ τῆς Χιμαίρας διασπασθήτω, ὁ δὲ τύραννος, ὦ Ἑρμῆ, παρὰ τὸν Τιτυὸν ἀποταθεὶς ὑπὸ τῶν γυπῶν καὶ αὐτὸς κειρέσθω τὸ ἦπαρ,
5 ὑμεῖς δὲ οἱ ἀγαθοὶ ἄπιτε κατὰ τάχος ἐς τὸ Ἠλύσιον πεδίου καὶ τὰς μακάρων νήσους κατοικεῖτε, ἀνθ' ὧν δίκαια ἐποιεῖτε παρὰ τὸν βίον.

ΣΩΣΤ. Ἄκουσον, ὦ Μίνως, εἴ σοι δίκαια δόξω λέγειν.

MIN. Νῦν ἀκούσω αὐθις; οὐ γὰρ ἐξελήλεγξαι, ὦ Σώ-
10 στρατε, πονηρὸς ὧν καὶ τοσοῦτους ἀπεκτονῶς;

ΣΩΣΤ. Ἐλήλεγμαι μὲν, ἀλλ' ὄρα εἰ καὶ δικαίως κολασθήσομαι.

MIN. Καὶ πάνυ, εἴ γε ἀποτίνειν τὴν ἀξίαν δίκαιον.

ΣΩΣΤ. Ὅμως ἀπόκριναί μοι, ὦ Μίνως· βραχὺ γάρ τι
15 ἐρήσομαί σε.

MIN. Λέγε, μὴ μακρὰ μόνον, ὡς καὶ τοὺς ἄλλους διακρίνωμεν ἤδη.

2 ΣΩΣΤ. Ὅποσα ἔπραττον ἐν τῷ βίῳ, πότερα ἐκῶν ἔπραττον ἢ ἐπεκέκλωστό μοι ὑπὸ τῆς Μοίρας;

20 MIN. Ὑπὸ τῆς Μοίρας δηλαδή.

ΣΩΣΤ. Οὐκοῦν καὶ οἱ χρηστοὶ ἅπαντες καὶ οἱ πονηροὶ δοκοῦντες ἡμεῖς ἐκείνη ὑπηρετοῦντες ταῦτα ἐδρῶμεν;

1. Σώστρατος: mentioned (*Alex.* 4) in the list of knaves, traitors, etc., whom Alexander the False Prophet rivalled. — Πυριφλεγέθοντα: cf. Plato *Phaedo* 113 B. For the whole context read Plato *Rep.* 614–621 and Pind. *Ol.* 2. For the τύραννος note *Rep.* 615 C D,

and, for Plato's solution of the problem of Fate vs. Free Will, *Rep.* 617 E. For the Fates read Lucian's *Cataplus* and *Jurr. Conf.*, esp. 15–18. — ἀνθ' ὧν: see on 22, 1. — οὐ γὰρ ἐξελήλεγξαι: *have you not been conclusively convicted?*

2. δηλαδή: note the Platonic coloring throughout. — Κλωθοῖ, . . . γεννη-



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THE LIFE'S-END OF PEREGRINUS¹

INTRODUCTION

In this letter to his friend Cronius Lucian touches on more than one topic of vital interest to modern society, and on several which are important in estimating Greek and Roman life of his own day. He also makes casual allusion to matters that occupy the attention of the archaeologist and antiquarian.²

Lucian in this letter is the pamphleteer, bitter and prejudiced, but he gives us a glowing, vigorous picture of the second-century crowd, its foibles and its life. Unfortunately, as in his account of *Alexander the False Prophet* or in the *Complete Rhetorician* or in

¹ This quaint title is taken from Tooke.

² Various parallels to Hindu thought and customs are suggested by the *Peregrinus*. Professor C. R. Lanman calls attention to the following among others:

For the rites etc. in connection with the self-burning (§§ 25, 27, 36, 39) and for the post-mortem reappearance of Peregrinus ἐν λευκῇ ἐσθῆτι, § 40, cf. the Skt. epic *Rāmāyana*, 3, 5, where the flame feeds on Çarabhaūga's "skin, blood, flesh, and bones" but he rises anew radiant and transformed, "far-shining in his bright attire."

On the "dissolution into vapors" in § 30 cf. Lanman's *Sanskrit Reader*, on *Rigveda* 10, 16, with citations, p. 379.

On the mystic meaning of *the South* § 36, it is to be noted that Yama — the first man who died and found out for all men the pathway "to a distant home, a dwelling-place secure" — conducts souls to the "Blessed Fathers" in *the south*, the region of the Manes. See *Atharvaveda* 18, 3, 13; 4, 40, 2. So the monthly offerings (*çrāddhas*) to the Manes are performed in such a way that they *end in the south*. (Manu's Laws, 3, 214). The invoking of the *δαίμονες* is in accord with Hindu thought; e.g., the liturge in Hiran̄yakeçin's *Gr̄hya-sūtra* 2, 10⁶ (see F. Max Müller's *Sacred Books of the East* XXX, p. 226), after inviting the Manes, sprinkles water towards the south, saying: "Divine waters, send us Agni."

The νεκράγγελοι and νερτεροδρόμοι in § 41 may be an echo of Yama's messengers that has reached Lucian. See *Atharvaveda* 18, 2, 27 and H. C. Warren's *Buddhism in Translations*, pp. 225-262.

the *Uneducated Bibliomaniac*, his very vividness is inspired by an animosity that is all too evident, and the reader by a natural reaction may be led to make even too large an allowance for the personal equation. Lucian holds a brief against this Peregrinus, afterwards called Proteus, and like a criminal lawyer pursues him relentlessly. With Lucian we review his career, sketched in no flattering terms. First, debauched as a youth; then guilty himself of assorted crimes; he crowns it all, we are told, by killing his aged father to anticipate the inheritance; brought to trial for parricide, he adroitly eludes punishment by making over his patrimony to the commonwealth,¹ and, instead of conviction as a criminal, is hailed as a public benefactor and a patriot; next he avails himself of the communism of the Christians to secure a livelihood, and for a time is held in high honor and supported by these simple dupes, as Lucian deems them; in time, transgressing certain laws or customs of the Christians also, he is excommunicated by the church and now seeks by an action of replevin, at the expense of his townspeople, to reinstate himself in his forfeited inheritance; failing to obtain approval for this from the Roman government, he betakes himself to the Cynics and outdoes them all by his squalor and excesses;² and finally, when every other avenue to notoriety is closed, commits suicide in the most theatrical style after duly advertising the drama at the previous Olympic festival.

Through this labyrinth of a life filled, according to Lucian, with crimes and follies, the guiding thread that brings us into the open — that makes the most selfish of lives consistent with a voluntary death as a would-be martyr — is his itching greed for notoriety, which grew with his growth and finally triumphed over his cowardice. Even for Lucian himself, however, the thread seems to break off just here, and, grudging him the fortitude of the suicide, he

¹ His birthplace was Parium on the Hellespont.

² If the *Demonax* is not spurious, the allusion there to Peregrinus might seem like a milder judgment by Lucian himself; but as a matter of fact it brings what was really philosophic and ideal into sharp contrast with what was merely material in the Cynic creed; cf. *Demonax* 21 Περὲγρίνου δὲ τοῦ Πρωτέως ἐπιτιμῶντος αὐτῷ ὅτι ἐγέλα τὰ πολλὰ καὶ τοῖς ἀνθρώποις προσέπαιζε, καὶ λέγοντος, Δημῶναξ, οὐ κυνᾶς, ἀπεκρίνατο, Περὲγρίνε, οὐκ ἀνθρωπίζεις.

hints that Peregrinus expected to be held back with main force by the faithful pack of philosophers. The leaders of the Cynics, however, insisted that he should complete his programme, knowing well that to pick his bones as a martyr would be worth more than all his now discredited barking.

Is Lucian fair enough even for the purposes of a satirist? It is largely a question of fact about the details of this biography, and sworn testimony is not forthcoming. Bernays, in his treatise on Lucian and the Cynics,¹ calls attention to the fact that publicly solemnized suicides were not unknown; and he has also given² good reason to believe that Theagenes, the *δευτεραγωνιστής* of the drama, is grossly maligned by Lucian. The assertions about Peregrinus, too, and the estimate of his character, are implicitly contradicted by Aulus Gellius, a contemporary of Lucian — and a pupil of Herodes Atticus, whom we find Peregrinus vilifying both here (see § 19) and in the narrative of Philostratus.³ Gellius calls him *virum gravem et constantem* and speaks⁴ of having often heard many helpful and noble discourses from his lips. But he does not see fit to demonstrate that his practices and his preaching agreed. He simply represents him as a well-known Cynic philosopher whose fair words were a sufficient index to his character. Lucian, on the other hand, assumes that greed for notoriety was the controlling factor and that all his actions are to be interpreted as contributory to this and this alone. Hence, even if we admit the credibility of the details which he gives us, we still feel an underlying distrust of our author's analysis of human nature. It

¹ *Lukian und die Kyniker*, p. 58.

² *Op. cit.*, pp. 14 ff.

³ Lucian's account, § 19, of Peregrinus's blunder in criticizing Atticus, and his palinode § 20, may or may not go back to a common source with the following from Philostratus *Vit. Soph.* 2, 1, 33 (Didot edit.): *ἐπηκολούθει δὲ τῷ Ἡρώδῃ κακῶς ἀγορεύων αὐτὸν ἡμιβαρβάρῳ γλώττη· ἐπιστραφεὶς οὖν ὁ Ἡρώδης "ἔστω," ἔφη, "κακῶς με ἀγορεύεις, πρὸς τί καὶ οὕτως;" ἐπικειμένου δὲ τοῦ Πρωτέως ταῖς λοιδορλαῖς, "γεγηράκαμεν," ἔφη, "σὺ μὲν κακῶς με ἀγορεύων, ἐγὼ δὲ ἀκούων."* The scene of this is laid in Athens, and Philostratus may have adapted it from Lucian, whom, strangely enough, he ignores in his *Vitae Sophistarum*.

⁴ *Noctes Atticae* 12, 11: *Cum ad eum frequenter ventitarem, multa hercle dicere eum utiliter et honeste audivimus.*



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flammis absumptus est." This account, which by the word ascenso differs from Lucian's as well as from the others just cited, suggests the dignified self-control of a Brahman,¹ and might seem to reinforce the opinion of Aulus Gellius. But the date is too late for it to have independent worth as even the disciples' version, against the agreement of contemporary accounts.

Among modern commentators, Wieland the famous translator, or paraphraser, of Lucian took up the defence of Peregrinus (see above, *Introd.* p. xxviii), and Bernays in his elaborate discussion of Lucian's relation to the Cynics declares emphatically that the picture is a caricature.

Croiset, too, in his admirable and sympathetic analysis of Lucian's limitations and the prejudices that hamper the satirist, is of opinion that Peregrinus was "a sincere fanatic." This is the view taken by Zeller in an interesting article comparing Alexander the False Prophet and Peregrinus.² With this interpretation in mind we shall be inclined to make large allowance for exaggeration, but we can nevertheless sympathize with our author's vigorous attack on a fanaticism inlaid upon vanity and a greed for notoriety; we shall perhaps even find little to choose between this and the consistent charlatanry of Alexander.

The Cynics.—Lucian's shift from his apparent³ earlier approval of Cynicism (as, for example, in the character of Menippus⁴) to the unsparing bitterness of these later pieces may not require further explanation than his maturing ethical sense and his hatred of all shams, especially when veiled in the cloak of a false philosopher. We must remember, too, his native incapacity to appreciate any system of philosophy (see *Introd.* pp. ix, xiii). To his readers

¹ See below, § 25 note.

² *Alexander und Peregrinus. Ein Betrüger und ein Schwärmer*, by Eduard Zeller. *Deutsche Rundschau*, Januar, 1877.

³ Croiset, *op. cit.*, p. 146, concludes that Lucian never really approved of the Cynics, only tipped his darts with the venom of their acerbity. Some of their tenets, however, may easily have appealed to him—such as their rejection of polytheism, even when he refused to accept the tendency to monotheism. Cf. Bernays, pp. 31 and 32.

⁴ See *Introd.* to *Vit. Auct.*, p. 91, and *Introd.* to *D. Mort.*, p. 189.

it may easily seem that all philosophers in his day were false philosophers.

The Christians.—Lucian's biography of Peregrinus leads him incidentally to speak of the Christians. His testimony, certainly not partial to say the least, is of great interest as confirming the accounts in the New Testament or the claims made by Christian writers such as Justin Martyr. The genuine and self-denying communism of the early Christians; their loyal devotion to an imprisoned member; their care for widows and orphans; their worship of their Founder; their indifference to worldly interests and to martyrdom itself; their settled belief in immortality — are mentioned, with patronizing contempt it is true, but yet as well-known characteristics of the Christian brotherhood. That the Christian fathers later could not distinguish this half-admiring contempt (see *Introd.* p. xv) from active hostility; that in the sixteenth¹ century the *Peregrinus* was placed on the *Index librorum prohibitorum* and hence excluded from nearly all the Lucian Mss. (see *App.*, p. 240); that Suidas on account of these allusions consigned Lucian to a warm nook at Satan's fireside;² that the Scholiast at the word *θαυμαστήν*, § 11, bursts out indignantly: *θαυμαστήν μὲν οὖν, ὧ μίαιρέ, καὶ παντὸς ἐπέκεινα θαυμαστός· εἰ καὶ σοὶ τυφλῷ ὄντι καὶ ἀλαζόνι τὸ κάλλος αὐτῆς ἀνεπίσκεπτον καὶ ἀθέατον*—all this only proves a lack of discrimination on the part of these worthies respectively.

The Christians, in short, were to Lucian only a part of the background against which he was painting an impostor. He did not find them worthy of attack, his audience was not sufficiently interested in the subject. It is also unnecessary to suppose that by the vulture which he let fly up from the ashes of Peregrinus he was satirizing the dove at the martyrdom of Polycarp.³ The eagle that flew up at the apotheosis of a Roman emperor or that soared above Plato's tomb would make a better quarry for his satire. It may be mentioned too that the only other allusions to the Christians in

¹ See Bernays, *op. cit.*, p. 88, who points out that the *Index* was printed later by Pope Alexander VII in 1664.

² See below on § 2 for Suidas's words.

³ Cf. *infra* on § 39. Also, on *Philops.* 16, Norden, *Kunstprosa*, p. 519, note.

Lucian's genuine¹ writings occur in the companion piece *Alexander Pseudomantis*, § 25 and § 38, where the Christians are classified by Alexander with atheists and Epicureans² — which on Lucian's page meant almost a compliment. Thus, in *Alex.* 38, the prophet, in warning off intruders from his mysteries (εἴ τις ἄθεος ἢ Χριστιανὸς ἢ Ἐπικούρειος ἦκει κατάσκοπος τῶν ὀργίων, φευγέτω), leads off with the formula “ἔξω Χριστιανούς,” and the congregation makes response: “ἔξω Ἐπικουρείους.”

Life of the Times. — The *Peregrinus* gives more than one picture of life in the second century. The preliminary gathering at Elis; the abundant reference to men and monuments at Olympia; Peregrinus in the storm at sea; the visit of his physician; and all the details of his early life, no matter how many are fictitious as applied to this particular man — bring the life of his contemporaries before us, and the modern visitor to Olympia, while making his rounds and re-peopling the deserted Altis with ghosts from antiquity, will see Proteus drinking from the marble exedra of Herodes Atticus, or, pale with fear of his approaching death, as he goes forth to Harpina, or again reincarnated from the vulture, standing in shining white in the Echo Colonnade; or Lucian himself walking among the forest of statues enjoying the “best of all the Olympic festivals that he had ever attended,” admiring, too, artist-atheist that he was, the Zeus temple with its sculptures and the great statue, or the Hermes of Praxiteles — Hermes who had served him often in so many rôles.

Date. — This letter must have been written shortly after the self-burning of Peregrinus. This probably took place in 169 A.D. Eusebius, to be sure (see above), puts it at the 236th Olympiad, i.e. 165 A.D.³ But Croiset⁴ has shown that it was more probably at the next celebration of the games, in 169 A.D., which seems best to tally with such facts as we can date. Lucian himself tells us, § 35, that he had been present three times before. It is probable that the

¹ The *Philopatrís* is undoubtedly spurious, being much later.

² The popular cry against the Christians was αἶπε τοὺς ἀθέους. See Gildersleeve on Just. Mart. *Apol.* A 4, 32.

³ See also Nissen, *Rh. M.* 43 (1888).

⁴ Pp. 17–20, and p. 73.



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us at best but a sorry figure — a morality mummer, a harlequin Heracles.

Lucian, in fine, has given us in this pamphlet a vivid picture of life in the second century. We can see and hear the Cynics, squalid and barking. As we read, the sacred Altis of Olympia with its temples, statues, marble exedra and echo colonnade, the athletes and the thronging crowds gossiping, wrangling, gaping after novelty, come before our eyes. No longer are we walking among the deserted ruins of to-day, and the Kronos hill looks down once more upon a scene peopled with real human beings, living their life for good and ill. But we have turned on too strong a light upon our author. His attitude as a *πολυμισής*¹ has warped his judgment. His hatred of charlatans is controlled by no saving faith in nobility of character. He can no more appreciate the good in a genuine Cynic than in a Stoic.² A fanatic is a fraud. His mocking laughter at the close of the *Peregrinus* goes echoing down the ruined colonnade at Olympia as if amongst the ruins of character, human and divine. His satire taints the Alpheus itself with gall so bitter that Arethusa's fount turns brackish,³ though escaping pure from the encompassing brine of the Sicilian sea.

¹ Cf. *Pisc.* 20.

² Cf. *Hermot.* sub fin. and see Introd. p. xviii.

³ See *D. Mar.* supra, p. 174.

ΠΕΡΙ ΤΗΣ ΠΕΡΕΓΡΙΝΟΥ ΤΕΛΕΥΤΗΣ

1 Λουκιανὸς Κρονίῳ εὖ πράττειν. Ὁ κακοδαίμων
Περεγρίνος ἢ ὡς αὐτὸς ἔχαιρεν ὀνομάζων ἑαυτὸν Πρωτεύς
αὐτὸ δὴ ἐκεῖνο τὸ τοῦ Ὀμηρικοῦ Πρωτέως ἔπαθεν· ἅπαντα
γὰρ δόξης ἔνεκα γεινόμενος καὶ μυρίας τροπὰς τραπόμενος
5 τὰ τελευταῖα ταῦτα καὶ πῦρ ἐγένετο· τοσοῦτῳ ἄρα τῷ ἔρωτι
τῆς δόξης εἶχετο. καὶ νῦν ἐκεῖνος ἀπηνθράκωταί σοι ὁ βέλ-
τιστος κατὰ τὸν Ἐμπεδοκλέα, παρ' ὅσον ὁ μὲν κἂν διαλαθεῖν
ἐπειράθη ἐμβαλὼν ἑαυτὸν εἰς τοὺς κρατῆρας, ὁ δὲ γεννάδας
οὗτος τὴν πολυανθρωποτάτην τῶν Ἑλληνικῶν πανηγύρεων
10 τηρήσας, πυρὰν ὅτι μεγίστην νήσας ἐνεπήδησεν ἐπὶ τοσοῦ-
των μαρτύρων καὶ λόγους τινὰς ὑπὲρ τούτου εἰπὼν πρὸς τοὺς

1. **Κρονίῳ**: a friend of Lucian otherwise unknown, but probably a Platonic philosopher, as the complimentary use of the Platonic formula *εὖ πράττειν*, rather than the Epicurean *χαίρειν*, would seem to indicate. Cf. Bernays, *Lucian und die Kyniker*, pp. 3 and 88. — **εὖ πράττειν**: for the relative merits of the greetings *χαίρειν*, *εὖ πράττειν*, and *ὑγιαίνειν* cf. *Laps. in Sal.*, especially § 4, where Plato's letters are appealed to for the use of *εὖ πράττειν*. Cf. also in the letter to the Platonic Nigrinus, § 1, Λουκιανὸς Νιγρίνῳ εὖ πράττειν. In the four *ἐπιστολαὶ Κρονικαί*, however, and in the letter of Odysseus to Calypso, *W. H. B*

35 (q.v.), *χαίρειν* is used. The Cynic "greeting" was in the Scotch sense! *Διογένης ὁ κύων τοῖς καλουμένοις Ἑλλησι οἰμύζειν*. Cf. Bernays, *op. cit.*, p. 96. — **ἀπηνθράκωται**: *has been carbonized*. So used of Empedocles, *D. Mort.* 20, 4, *ἀπηνθράκωσεν αὐταῖς κρηπίσιν*. And the river-god Xanthus, *D. Mar.* 11, 1, exclaims: *I am charred from head to foot and all of a boil!* ἀλλ' ἀπηνθράκωμαι ὅλος . . . καὶ ζέω. — **κατὰ τὸν Ἐμπεδοκλέα**: see note on *W. H. B* 21. — **παρ' ὅσον**: (*only*) *with this slight difference that*; i.e. *nisi quod*. Cf. *Hist. Conscr.* 18 ὁρᾶς, ὁμοῖος οὗτος ἐκείνῳ, παρ' ὅσον ὁ μὲν Θουκυδίδῃ, οὗτος δὲ Ἡροδότῳ εὖ

2 Ἑλληνας οὐ πρὸ πολλῶν ἡμερῶν τοῦ τολμήματος. πολλὰ
 τοίνυν δοκῶ μοι ὄραν σε γελῶντα ἐπὶ τῇ κορύζῃ τοῦ γέρον-
 τος, μᾶλλον δὲ καὶ ἀκούω βοῶντος οἷά σε εἰκὸς βοᾶν, ὧ τῆς
 15 ἀβελτερίας, ὧ τῆς δοξοκοπίας, ὧ τῶν ἄλλων ἃ λέγειν εἰώθα-
 μεν περὶ αὐτῶν. σὺ μὲν οὖν πόρρω ταῦτα καὶ μακρῶ ἀσφα-
 λέστερον, ἐγὼ δὲ παρὰ τὸ πῦρ αὐτό, καὶ ἔτι πρότερον ἐν πολλῶ
 πλήθει τῶν ἀκροατῶν εἶπον αὐτά, ἐνίων μὲν ἀχθομένων, ὅσοι
 ἐθαύμαζον τὴν ἀπόνοιαν τοῦ γέροντος· ἦσαν δέ τινες οἱ καὶ
 20 αὐτοὶ ἐγέλων ἐπ' αὐτῶ. ἀλλ' ὀλίγου δεῖν ὑπὸ τῶν Κυνικῶν
 ἐγὼ σοι διεσπᾶσθην ὥσπερ ὁ Ἀκταίων ὑπὸ τῶν κυνῶν ἢ ὁ
 3 ἀνεψιὸς αὐτοῦ ὁ Πενθεὺς ὑπὸ τῶν Μαινάδων. ἢ δὲ πᾶσα τοῦ
 πράγματος διασκευὴ τοιαύδε ἦν· τὸν μὲν ποιητὴν οἶσθα οἷός
 τε ἦν καὶ ἡλίκᾳ ἐτραγῶδει παρ' ὄλον τὸν βίον ὑπὲρ τὸν Σοφο-
 25 κλέα καὶ τὸν Αἰσχύλον. ἐγὼ δ' ἐπεὶ τάχιστα εἰς τὴν Ἥλιον

μάλα ἐφκει: also *Scytha* 11, *Indoct.* 10, and *de Salt.* 4 (see Sbd. ad loc.); but in *Hist. Conscr.* 45 tr. *in so far as*. — οὐ πρὸ πολλῶν ἡμερῶν τοῦ τολμήματος: *not many days before the final venture*. This use of *πρὸ* is extensive in late writers, especially with numerals, e.g. infra § 44 *πρὸ ἐννέα ἡμερῶν* (compare Lat. *ante novem dies* = *novem diebus ante* with *ὀλίγον πρὸ τούτων*, Thuc. 2, 8, which becomes *πρὸ ὀλίγου τούτων*). Cf. Du Mesnil, *Grammatica, quam Lucianus secutus est, ratio* (1867), p. 31, and L. & S. s. v.

2. κορύζῃ: *drivelling stupidity*. Lucian is fond of this unsavory metaphor. — ὧ τῆς ἀβελτερίας κτλ.: *oh, what fatuity! oh, what hunger and thirst after notoriety! oh, — all the rest of the usual exclamations!* — σὺ μὲν οὖν κτλ.: for omission of verb see Schmid, I, 423. — παρὰ τὸ πῦρ αὐτό: *in the full glare of the fire itself*; for the scene see § 37.

The prep. may shift from the meaning *during* (as in §§ 3 and 14) to *at the moment of* (as in Dem. 469, 20 *παρὰ τοιοῦτον καιρὸν*). — ἔτι πρότερον κτλ.: from this it is inferred that Lucian was himself the unnamed speaker in § 7 ff. — ὅσοι: instead of simple relative pron. See Schmid, I, 281. — διεσπᾶσθην . . . ὑπὸ τῶν κυνῶν: from these words may have been patched together the amiable account of Lucian's death that Suidas repeats; see *Introd.* p. xiv. Suidas's words are: *τελευτῆσαι δὲ αὐτὸν λόγος ὑπὸ κυνῶν, ἐπεὶ κατὰ τῆς ἀληθείας ἐλύττησεν. εἰς γὰρ τὸν Περεγρίνου βίον καθάπτεται τοῦ Χριστιανισμοῦ, καὶ αὐτὸν βλασφημεῖ τὸν Χριστὸν ὁ παμμίαιρος. διὸ καὶ τῆς λύττης ποινὰς ἀρκούσας ἐν τῷ παρόντι δέδωκεν· ἐν δὲ τῷ μέλλοντι κληρονόμος τοῦ αἰωνίου πυρὸς μετὰ Σατανοῦ γενήσεται.*

3. πράγματος: *editt. generally give δράματος*. Cf. infra § 37. See App. — εἰς τὴν Ἥλιον: until the end of § 31 the



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Πρωτεύς Ὀλυμπίασι. Πῶς, ἔφην, ἡ τίνος ἔνεκα; εἶτα ὁ μὲν
 ἐπειρᾶτο λέγειν, ἐβόα δὲ ὁ Κυνικός, ὥστε ἀμήχανον ἦν ἄλλου
 ἀκούειν. ἐπήκουον οὖν τὰ λοιπὰ ἐπαντλοῦντος αὐτοῦ καὶ
 θαυμαστάς τινας ὑπερβολὰς διεξιόντος κατὰ τοῦ Πρωτέως·
 50 τὸν μὲν γὰρ Σινωπέα ἢ τὸν διδάσκαλον αὐτοῦ Ἀντισθένη
 οὐδὲ παραβάλλειν ἡξίου αὐτῷ, ἀλλ' οὐδὲ τὸν Σωκράτην αὐτόν,
 ἐκάλει δὲ τὸν Δία ἐπὶ τὴν ἄμιλλαν. εἶτα μέντοι ἔδοξεν αὐτῷ
 ἴσους πως φυλάξαι αὐτοὺς καὶ οὕτω κατέπαυε τὸν λόγον·
 6 Δύο γὰρ ταῦτα, ἔφη, ὁ βίος ἄριστα δημιουργήματα ἐθεάσατο,
 55 τὸν Δία τὸν Ὀλύμπιον καὶ Πρωτέα, πλάσται δὲ καὶ τεχνῖται
 τοῦ μὲν Φειδίας, τοῦ δὲ ἡ φύσις. ἀλλὰ νῦν ἐξ ἀνθρώπων εἰς
 θεοὺς τὸ ἄγαλμα τοῦτο οἰχήσεται ὀχούμενον ἐπὶ τοῦ πυρὸς
 ὀρφανοὺς ἡμᾶς καταλιπόν. ταῦτα ξὺν πολλῷ ἰδρῶτι διεξελ-
 θὼν ἐδάκρυε μάλα γελοίως καὶ τὰς τρίχας ἐτίλλετο ὑποφει-
 60 δόμενος μὴ πάνυ ἔλκειν, καὶ τέλος ἀπῆγον αὐτὸν λύζοντα
 7 μεταξὺ τῶν Κυνικῶν τινες παραμυθούμενοι. μετὰ δὲ τοῦτον

Ὀλυμπίασι: *at Olympia*. As a mat-
 ter of fact this took place out at Har-
 pina (see § 35), and perhaps we should
 read and translate (see App.) Ὀλυμπι-
 άσι *at the Olympic games*.—τὸν Σινωπέα
 . . . Ἀντισθένην . . . Σωκράτην: the
 Cynic pedigree. Antisthenes founded
 and Diogenes developed the school;
 Crates, the next successor, is also intro-
 duced in *D. Mort.* 11. All roads lead
 to Rome, and such diverse creeds as the
 Cynic and Epicurean were one-sided
 perversions or extensions of the wis-
 dom of Socrates. See *Introd. to Vit.*
Auct. and Pisc., p. 90.—οὕτω κατέπαυε
 κτλ.: *thus he topped off his harangue*.
 Contrast with aor. § 33 (sub fin.) and
 see App.

6. τοῦ μὲν Φειδίας κτλ.: this is not
 out of keeping with the "see Naples

and die" feeling with which Phidias's
 great statue was regarded; e.g. Dion
 Chrysostomus, *Or.* 12, 51, says of it
 τῷ γὰρ ὄντι καὶ τὴν ἀλογον ἀν ἐκπλήξειε
 τοῦτό γε τῶν ζῴων φύσιν, εἰ δύναιντο προσ-
 ιδεῖν μόνον. Cf. also Friedländer, *Sit-
 tengeschichte Roms*, III, 219.—ὀχούμε-
 νον ἐπὶ τοῦ πυρός: *riding on the (chariot
 of) fire*.—ὀρφανοὺς ἡμᾶς καταλιπόν :
 this would recall to a Greek audience
 Plato *Phaedo* 116 A ἡγούμενοι ὥσπερ
 πατρὸς στερηθέντες διάξειν ὀρφανοὶ τὸν
 ἔπειτα βίον. The self-importance of
 certain Christian commentators must
 needs see a reference to S. John 14, 18,
 but ὁ πατὴρ ὑμῶν Πλάτων, *Philops.* 16,
 shows how conventional this reference
 had become.—λύζοντα μεταξύ: *sobbing
 the while*.—παραμυθούμενοι: note tense.
 Theagenes *refused* to be comforted.

ἄλλος εὐθὺς ἀναβαίνει οὐ περιμείνας διαλυθῆναι τὸ πλῆθος, ἀλλὰ ἐπ' αἰθομένοις τοῖς προτέροις ἱερείοις ἐπέχει τῶν σπονδῶν· καὶ τὸ μὲν πρῶτον ἐπὶ πολὺ ἐγέλα καὶ δῆλος ἦν νειόθεν αὐτὸ δρῶν, εἶτα ἤρξατο ὧδέ πως· Ἐπεὶ ὁ κατάρατος Θεαγένης τέλος τῶν μιαιρωτάτων αὐτοῦ λόγων τὰ Ἡρακλείτου δάκρυα ἐποιήσατο, ἐγὼ κατὰ τὸ ἐναντίον ἀπὸ τοῦ Δημοκρίτου γέλωτος ἄρξομαι. καὶ αὖθις ἐγέλα ἐπὶ πολὺ, ὥστε καὶ ἡμῶν 8 τοὺς πολλοὺς ἐπὶ τὸ ὅμοιον ἐπεσπάσατο. εἶτα ἐπιστρέψας 70 ἑαυτόν, Ἡ τί γὰρ ἄλλο, ἔφη, ὦ ἄνδρες, χρὴ ποιεῖν ἀκούοντα μὲν οὕτω γελοίων ῥήσεων, ὁρῶντα δὲ ἄνδρας γέροντας δοξαρίου καταπτύστου ἔνεκα μονονουχὶ κυβιστῶντας ἐν τῷ μέσῳ; ὡς δὲ εἰδείητε οἷόν τι τὸ ἄγαλμά ἐστι τὸ καυθησόμενον, ἀκούσατέ μου ἐξ ἀρχῆς παραφυλάξαντος τὴν γνώμην 75 αὐτοῦ καὶ τὸν βίον ἐπιτηρήσαντος· ἔνια δὲ παρὰ τῶν πολιτῶν αὐτοῦ ἐπυνθανόμην καὶ οἷς ἀνάγκη ἦν ἀκριβῶς εἰδέναί 9 αὐτόν. τὸ γὰρ τῆς φύσεως τοῦτο πλάσμα καὶ δημιούργημα, ὁ τοῦ Πολυκλείτου κανὼν, ἐπεὶ εἰς ἄνδρας τελεῖν ἤρξατο, ἐν Ἀρμενίᾳ μοιχεύων ἀλοὺς μάλα πολλὰς πληγὰς ἔλαβε 80 καὶ τέλος κατὰ τοῦ τέγους ἀλόμενος διέφυγε ῥαφανίδι τὴν πυγὴν βεβυσμένος· εἶτα μειράκιόν τι ὠραῖον διαφθείρας

7. ἄλλος: probably Lucian himself; see note § 2. — τῶν σπονδῶν: cf. *Il.* 11, 775 σπένδων αἰθοπα οἶνον ἐπ' αἰθομένοις ἱεροῖσι. Only, instead of sparkling wine, Lucian throws on cold water. — νειόθεν: again Homeric reminiscence, cf. *Il.* 10, 10 ἀνεσπενάχιζε νειόθεν ἐκ κραδίης. — τὰ Ἡρακλείτου . . . Δημοκρίτου: for the conventional contrast see *Vit. Auct.* 13. — καὶ αὖθις ἐγέλα: and he went on laughing afresh.

8. ἐπιστρέψας: facing (us) again. He had turned away to laugh. — δοξαρίου: a little grain of glory. Diminutive of contempt. Cf. Lat. *gloriola*.

— εἰδείητε: for mood see *Introd.* 35 (a).

9. ὁ τοῦ Πολυκλείτου κανὼν: among the various extant copies of this famous "Doryphorus" of Polycleitus, the marble torso in Berlin (see Fr. Wolters, *Bausteine . . . der griech-rom. Plastik*, 507) gives a higher idea of the original than even the very perfectly preserved statue in the Naples Museum. See discussion of this passage in Blümmner's *Arch. Studien*, pp. 22, 23. — εἰς ἄνδρας τελεῖν: to come to man's estate. — κατὰ τοῦ τέγους: down from the roof. — ῥαφανίδι κτλ.: *supplicium deprehensorum in adulterio*. —

τρισχιλίων ἐξωνήσατο παρὰ τῶν γονέων τοῦ παιδὸς πενήτων
 10 ὄντων μὴ ἐπὶ τὸν ἀρμοστήν ἀπαχθῆναι τῆς Ἀσίας. ταῦτα
 καὶ τὰ τοιαῦτα εἶπεν μοι δοκῶ· πηλὸς γὰρ ἔτι ἄπλαστος
 85 ἦν καὶ οὐδέπω ἐντελὲς ἄγαλμα ἡμῖν ἐδεδημιούργητο. ἃ δὲ
 τὸν πατέρα ἔδρασε καὶ πάνυ ἀκοῦσαι ἄξιον· καίτοι πάντες
 ἴστε καὶ ἀκηκόατε ὡς ἀπέπνιξε τὸν γέροντα οὐκ ἀνασχό-
 μενος αὐτὸν ὑπὲρ ἐξήκοντα ἔτη ἤδη γηρῶντα. εἶτα ἐπειδὴ
 τὸ πρᾶγμα διεβεβόητο, φυγὴν ἑαυτοῦ καταδικάσας ἐπλανᾶτο
 11 ἄλλοτε ἄλλην ἀμείβων. ὅτεπερ καὶ τὴν θαυμαστὴν σοφίαν
 90 τῶν Χριστιανῶν ἐξέμαθε περὶ τὴν Παλαιστίνην τοῖς ἱερεῦσι
 καὶ γραμματεῦσιν αὐτῶν ξυγγενόμενος. καὶ τί γάρ; ἐν βρα-
 χεῖ παιῖδας αὐτοὺς ἀπέφηνε προφήτης καὶ θιασάρχης καὶ
 ξυναγωγεὺς καὶ πάντα μόνος αὐτὸς ὢν· καὶ τῶν βίβλων τὰς

τρισχιλίων: sc. δραχμῶν. — ἐξωνήσατο: for form see Introd. 19. — τὸν ἀρμοστήν: governor of the province. This Spartan term was used to represent various Roman officers, e.g. the *Triumvirs* and the *praefecti*, as governors of dependent provinces. — τῆς Ἀσίας: the Roman province.

10. ἐδεδημιούργητο: had been fabricated in detail; cf. below διεβεβόητο, had become matter of common report. Introd. 34 (a). — ἄλλην: sc. γῆν.

11. Χριστιανῶν: see Introd. p. xv, and Introd. to *Peregr.* p. 205. — ἐξέμαθε: he had become an expert in. — Παλαιστίνην: although Lucian's Syrian birthplace was far north of Palestine, yet during his stay in Antioch (Introd. p. x) he must certainly have gained some knowledge of the Christians. — ἱερεῦσι καὶ γραμματεῦσιν: priests and scribes, probably confusing Jews and Christians. — ξυγγενόμενος: almost technical, like *συνεῖναι*, of a pupil attending

the discourses of a master or the lectures of a sophist. — προφήτης: from the earlier and more usual classic meaning *interpreter* (cf. also Exod. 7, 1) the word comes naturally to mean *prophet*, particularly in the LXX and in the New Testament (cf. Thayer's N.T. Lex. s.v.). That the Christians were much exploited by *χριστέμποροι* is illustrated by the directions given in *The Teaching of the Apostles* (see pp. 7 and 8 ed. J. R. Harris, Baltimore 1887): a *προφήτης* or *ἀπόστολος* is to be welcomed for the day; only necessity may detain him during the second day; *τρεις δὲ ἐὰν μείνη ψευδοπροφήτης ἐστί.* — θιασάρχης: *thiasos-leader*. The *thiasos* was a band marching with dancing and singing, especially in honor of Dionysus. Sometimes it was a religious brotherhood. The leaders were called *ἀρχιθιασίται*, and the followers *θιασῶται* (cf. *Fugit.* 4). Lucian seems to be responsible for this compound. — ξυναγωγεὺς: a good Greek



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χήρας τινὰς καὶ παιδία ὀρφανά, οἱ δὲ ἐν τέλει αὐτῶν καὶ
 συνεκάθειδον ἔνδον μετ' αὐτοῦ διαφθείραντες τοὺς δεσμο-
 110 φύλακας· εἶτα δεῖπνα ποικίλα εἰσεκομίζετο καὶ λόγοι ἱεροὶ
 αὐτῶν ἐλέγοντο καὶ ὁ βέλτιστος Περειγρίνος — ἔτι γὰρ τοῦτο
 13 ἐκαλεῖτο—καινὸς Σωκράτης ὑπ' αὐτῶν ὠνομάζετο. καὶ μὴν
 κὰκ τῶν ἐν Ἀσίᾳ πόλεων ἔστιν ὧν ἤκόν τινες, τῶν Χριστια-
 νῶν στελλόντων ἀπὸ τοῦ κοινοῦ, βοηθήσοντες καὶ ξυναγορεύ-
 115 σοντες καὶ παραμυθησόμενοι τὸν ἄνδρα. ἀμήχανον δέ τι τὸ
 τάχος ἐπιδείκνυνται, ἐπειδάν τι τοιοῦτον γένηται δημόσιον·
 ἐν βραχεῖ γὰρ ἀφειδοῦσι πάντων. καὶ δὴ καὶ τῷ Περειγρίνῳ
 πολλὰ τότε ἦκε χρήματα παρ' αὐτῶν ἐπὶ προφάσει τῶν δε-
 σμῶν καὶ πρόσοδον οὐ μικρὰν ταύτην ἐποιήσατο· πεπεύκασι
 120 γὰρ αὐτοὺς οἱ κακοδαίμονες τὸ μὲν ὅλον ἀθάνατοι ἔσεσθαι
 καὶ βιώσεσθαι τὸν αἰεὶ χρόνον, παρ' ὃ καὶ καταφρονοῦσι τοῦ
 θανάτου καὶ ἐκόντες αὐτοὺς ἐπιδιδόασιν οἱ πολλοί· ἔπειτα δὲ
 ὁ νομοθέτης ὁ πρῶτος ἔπεισεν αὐτοὺς ὡς ἀδελφοὶ πάντες εἶεν

this use of παρά with dat. of places is poetic. — χήρας: this perhaps reflects the care of the early church for widows and orphans. Cf. Acts 6, 1.—οἱ δὲ ἐν τέλει: the (church) officials. See L. & S. s.v. for the meaning *magistrates*. — διαφθείραντες: after bribing. So Crito (Plato Crito 1) admits that he has “tipped” the prison warden.—δεῖπνα ποικίλα: in antithesis to the plain prison fare (cf. the sauces, pastry, and blood-puddings, παρεσκεύαστο ποικίλα in *Symp.* 11), but also, doubtless, a careless allusion to the Christian ἀγάπαι, see Thayer's N. T. Lex. s.v.—καινὸς Σωκράτης: a new (or, a second) Socrates. Justin Martyr shocked his church contemporaries by his Christian liberality in recognizing Socrates and others as proleptic Christians (cf. Gildersleeve on *Apol.* A

46): καὶ οἱ μετὰ λόγου βιώσαντες Χριστιανοὶ εἰσι, κὰν ἄθεοι ἐνομισθησαν, οἷον ἐν Ἑλλησι μὲν Σωκράτης καὶ Ἡράκλειτος καὶ οἱ ὅμοιοι αὐτοῖς, ἐν βαρβάροις δὲ Ἀβραὰμ καὶ Ἀνανίας (Shadrach) καὶ Ἀζαρίας (Abednego) καὶ Μισαήλ (Meshach) καὶ Ἡλίας καὶ ἄλλοι πολλοί.

13. ἀπὸ τοῦ κοινοῦ: from their common fund. Cf. Acts 2, 44; 4, 32; 11, 29, and Just. Mart. *Apol.* A 14 ἃ ἔχομεν εἰς κοινὸν φέροντες καὶ παντὶ δεομένῳ κοινωνοῦντες.—ἐπὶ προφάσει: on the score of.—τὸ μὲν ὅλον: in general.—ἀθάνατοι: see note on *Vit. Auct.* 5 and *Introd.* to *Peregr.*, p. 205.—ὁ νομοθέτης ὁ πρῶτος: i.e. Christ (not Moses or Saint Paul, as has been suggested; see Reitz. ad loc.). The words just below, κατὰ τοὺς ἐκείνου νόμους, make this clear, and ἀδελφοὶ πάντες εἶεν is

ἀλλήλων, ἐπειδὴν ἅπαξ παραβάντες θεοὺς μὲν τοὺς Ἑλληνι-
 125 κοὺς ἀπαρνήσονται, τὸν δὲ ἀνεσκολοπισμένον ἐκείνον σοφι-
 στήν αὐτὸν προσκυνῶσι καὶ κατὰ τοὺς ἐκείνου νόμους βιωσι.
 καταφρονοῦσιν οὖν ἀπάντων ἐξ ἴσης καὶ κοινὰ ἡγοῦνται ἄνευ
 τινὸς ἀκριβοῦς πίστεως τὰ τοιαῦτα παραδεξάμενοι. ἵν' τοίνυν
 παρέλθῃ τις εἰς αὐτοὺς γόης καὶ τεχνίτης ἄνθρωπος καὶ πρά-
 130 γμασι χρῆσθαι δυνάμενος, αὐτίκα μάλα πλούσιος ἐν βραχεῖ
 14 ἐγένετο ἰδιώταις ἀνθρώποις ἐγχανών. πλὴν ἄλλ' ὁ Περεγρί-
 νος ἀφείθη ὑπὸ τοῦ τότε τῆς Συρίας ἄρχοντος, ἀνδρὸς φιλοσο-
 φία χαίροντος, ὃς συνεῖς τὴν ἀπόνοιαν αὐτοῦ καὶ ὅτι δέξαιτ'
 ἂν ἀποθανεῖν, ὡς δόξαν ἐπὶ τούτῳ ἀπολίποι, ἀφῆκεν αὐτὸν
 135 οὐδὲ τῆς κολάσεως ὑπολαβὼν ἄξιον. ὁ δὲ εἰς τὴν οἰκείαν
 ἐπανελθὼν καταλαμβάνει τὸ περὶ τοῦ πατρῷου φόνου ἔτι φλε-
 γμαῖνον καὶ πολλοὺς τοὺς ἐπανατεινομένους τὴν κατηγορίαν.
 διήρπαστο δὲ τὰ πλείιστα τῶν κτημάτων παρὰ τὴν ἀποδημίαν
 αὐτοῦ καὶ μόνοι ὑπελείποντο οἱ ἀγροὶ ὅσον εἰς πεντεκαί-
 140 δεκα τάλαντα· ἦν γὰρ ἡ πᾶσα οὐσία τριάκοντά που τάλαν-
 των ἀξία ἣν ὁ γέρων κατέλιπεν, οὐχ ὥσπερ ὁ παγγέλοιος

certainly in the spirit of S. Matt. 23, 8.

— παραβάντες: *transgressing*, sc. τοὺς νόμους. So in Aesch. *Agam.* 59 ὁ παραβάς the transgressor is used absolutely.

— ἀπαρνήσονται: the God of the Jews and the Christians alike was a "jealous God" and could not share in any polytheistic beliefs. The Romans could welcome any new cult to their Pantheon, but this monotheism could not itself tolerate the established polytheism. See *Introd.* p. viii. — τὸν ἀνεσκολοπισμένον ἐκείνον σοφιστήν αὐτόν: *that crucified sophist himself*. The term "sophist," which had fallen into bad odor, was somewhat reinstated in honor by the Professors of Rhetoric. Lucian seems generally to give it a

good meaning, but in § 32 uses it in a contemptuous reference to Peregrinus himself. Cf. Bernays, *Lucian und die Kyniker*, p. 109, note to c. 13. — κοινά: see above ἀπὸ τοῦ κοινού. — πίστεως: *proof*; if we had the present tense παραδεχόμενοι, *pledge* would give an easier meaning.

14. πλὴν ἄλλ': see *Introd.* 24 (a). — τῆς κολάσεως: *the usual chastisement*. Note the article; whether the prisoner was released or executed, scourging might be in order under the Romans. Cf. S. Luke 23, 16 and 22, with S. Mark 15, 15. — παρὰ τὴν ἀποδημίαν: for prep. see note on § 2. — οἱ ἀγροί: his *real estate* as distinguished from κτήματα above. — ὥσπερ . . . ἔλεγε:

Θεαγένης ἔλεγε πεντακισχιλίων· τοσούτου γὰρ οὐδὲ ἡ πᾶσα
 τῶν Παριανῶν πόλις πέντε σὺν αὐτῇ τὰς γειτνιώσας παρα-
 λαβοῦσα πραθείη ἂν αὐτοῖς ἀνθρώποις καὶ βοσκήμασι καὶ
 15 τῇ λοιπῇ παρασκευῇ. ἀλλ' ἔτι γε ἡ κατηγορία καὶ τὸ ἔγ-
 145 κλημα θερμὸν ἦν, καὶ ἐώκει οὐκ εἰς μακρὰν ἐπαναστήσεσθαί
 τις αὐτῷ, καὶ μάλιστα ὁ δῆμος αὐτὸς ἠγανάκτει χρηστόν,
 ὡς ἔφασαν οἱ ἰδόντες, γέροντα πενθοῦντες οὕτως ἀσεβῶς
 ἀπολωλότα. ὁ δὲ σοφὸς οὗτος Πρωτεὺς πρὸς ἅπαντα ταῦτα
 150 σκέψασθε οἷόν τι ἐξεῦρε καὶ ὅπως τὸν κίνδυνον διέφυγε·
 παρελθὼν γὰρ εἰς τὴν ἐκκλησίαν τῶν Παριανῶν—ἐκόμα δὲ
 ἤδη καὶ τρίβωνα πιναρὸν ἠμπείχετο καὶ πήραν παρήρτητο
 καὶ τὸ ξύλον ἐν τῇ χειρὶ ἦν καὶ ὄλος μάλα τραγικῶς ἐσκεύ-
 αστο—τοιούτος οὖν ἐπιφανεῖς αὐτοῖς ἀφεῖναι ἔφη τὴν οὐ-
 155 σίαν, ἣν ὁ μακαρίτης πατήρ αὐτῷ κατέλιπε, δημοσίαν εἶναι
 πᾶσαν. τοῦτο ὡς ἤκουσεν ὁ δῆμος πένητες ἄνθρωποι καὶ
 πρὸς διανομὰς κεχηνότες, ἀνέκραγον εὐθὺς ἓνα φιλόσοφον,
 ἓνα φιλόπατριν, ἓνα Διογένους καὶ Κράτητος ζηλωτήν. οἱ
 δὲ ἐχθροὶ ἐπεφίμωντο, κἂν εἴ τις ἐπιχειρήσειε μεμνήσθαι τοῦ

see § 4. — τῶν Παριανῶν: Peregrinus was born at Parium on the Hellespont. — αὐτοῖς ἀνθρώποις κτλ.: men, cattle, and all.

15. ἐκόμα: he had a crop of long hair. The same expression, κομῶν ἤδη, is used (*Alex.* 11) of the charlatan Alexander, and the Cynic Maximus in the fourth century could join the Christians without laying aside his Cynic's garb. His long hair was not shorn until he was made bishop of Constantinople. Cf. Bernays, *op. cit.*, p. 37, and St. Chrys. *Homil.* 26 on 1 Cor. 11, 14. — τρίβωνα: the Cynic's old cloak, the wallet (ἡ πήρα), the Heracles club, and the bead constantly recur. Cf. § 24. — πιναρόν: rusty; squalid. The noun

is used of antique bronzes: πῖνος ὁ τῆς ἀρχαιότητος. — τὸ ξύλον: the (conventional Heracles) club. In *Catapl.* 4 the Cynic is designated as ὁ τὸ ξύλον. — ὁ μακαρίτης πατήρ: his father of blessed memory. Cf. *D. Meretr.* 6, 1, where the mother says to her daughter: ἀλλὰ δύο ἔτη ταῦτα ἐξ οὗ τέθνηκεν ὁ μακαρίτης σου πατήρ, οὐκ οἶσθα ὅπως ἀπεζήσαμεν; cf. also *Philops.* 27. — πρὸς διανομὰς κεχηνότες: agape for largesses — φιλόπατριν: patriot. The spurious dialogue with this title, included among Lucian's writings and containing references to the Christian religion, is of much later date. — ἐπεφίμωντο: were muzzled. Cf. S. Mark 1, 25 and 4, 39 σιώπα, πεφίμωσο, and note to *Vit. Auct.*



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αὐτὸν καὶ ἡμερώτατον εἰδώς, ὥστε ἀσφαλῶς ἐτόλμα· ἐκείνῳ
 180 γάρ, ὡς εἰκός, ὀλίγον ἔμελε τῶν βλασφημιῶν καὶ οὐκ ἤξιον
 τὴν φιλοσοφίαν ὑποδυσμένον τινα κολάζειν ἐπὶ ῥήμασι καὶ
 μάλιστα τέχνην τινὰ τὸ λοιδορεῖσθαι πεποιημένον. τούτῳ
 δὲ καὶ ἀπὸ τούτων τὰ τῆς δόξης ἠϋξάνετο· παρὰ γοῦν τοῖς
 ἰδιώταις καὶ περίβλεπτος ἦν ἐπὶ τῇ ἀπονοίᾳ, μέχρι δὴ ὁ τὴν
 185 πόλιν ἐπιτετραμμένος ἀνὴρ σοφὸς ἀπέπεμψεν αὐτὸν ἀμέτρως
 ἐντρυφῶντα τῷ πράγματι, εἰπὼν μὴ δεῖσθαι τὴν πόλιν τοιού-
 του φιλοσόφου. πλὴν ἀλλὰ καὶ τοῦτο κλεινὸν αὐτοῦ καὶ διὰ
 στόματος ἦν ἅπασιν, ὁ φιλόσοφος διὰ τὴν παρρησίαν καὶ
 τὴν ἄγαν ἐλευθερίαν ἐξελαθείς· καὶ προσήλαυνε κατὰ τοῦτο
 190 τῷ Μουσωνίῳ καὶ Δίῳ καὶ Ἐπικτήτῳ καὶ εἴ τις ἄλλος ἐν
 19 περιστάσει τοιαύτῃ ἐγένετο. οὕτω δὲ ἐπὶ τὴν Ἑλλάδα ἐλ-
 θὼν ἄρτι μὲν Ἡλείοις ἐλοιδορεῖτο, ἄρτι δὲ τοὺς Ἕλληνας
 ἔπειθεν ἀντάρασθαι ὄπλα Ῥωμαίοις, ἄρτι δὲ ἄνδρα παιδείᾳ

in 161 A.D. From § 20 we learn that at least two Olympiads passed before the death of Peregrinus, so that even if we accept 169 and not 165 A.D. for the final scene he may have left Italy before the accession of Marcus Aurelius. See *Introd.* 3, and *Introd.* to *Peregr.* p. 206. — *τέχνην . . . πεποιημένον*: *had made billingsgate into a regular profession*. — *ὁ τὴν πόλιν ἐπιτετραμμένος*: the praefectus urbi at Rome had absorbed the functions of the praetor urbanus. — *εἰπὼν μὴ δεῖσθαι*: a double solecism for *εἰπὼν ὅτι οὐ δεῖται*. See note on *φησὶν ὅτι* § 23, and for neg. see *Introd.* 39 (a). — *διὰ στόματος ἦν ἅπασιν*: *was on everybody's lips*. — *διὰ τὴν παρρησίαν καὶ τὴν ἄγαν ἐλευθερίαν*: these were the pre-eminent virtues which the Cynics were wont to arrogate to themselves. And it is to be noted that these qualities were Lucian's chosen virtues.

Cf. *Pisc.* 19 where his incognito is *Παρρησιάδης Ἀληθίῳ*, and in § 17 *Ἐλευθερία* and *Παρρησία* are handmaidens of Truth, who at once declares herself as on Lucian's side. — *Μουσωνίῳ*: C. Musonius Rufus, a Stoic philosopher banished by Nero to Gyarus in 66 A.D. He was afterwards tolerated by Vespasian when the other philosophers were exiled. — *Δίῳ*: Dion Chrysostomus, banished by Domitian. He returned under Nerva. — *Ἐπικτήτῳ*: Epictetus, won over to Stoicism by C. Musonius Rufus, was expelled with other philosophers by Domitian.

19. *ἔπειθεν*: *suadebat*. — *ἄνδρα κτλ.*: Herodes Atticus, or Tiberius Claudius Atticus Herodes, was a rich Athenian gentleman, a close contemporary of Lucian, famous alike as a rhetorician and as a liberal benefactor of his fellow Greeks. Although we

καὶ ἀξιώματι προὔχοντα, διότι καὶ ἐν τοῖς ἄλλοις εὖ ἐποίησε
 195 τὴν Ἑλλάδα καὶ ὕδωρ ἐπήγαγε τῇ Ὀλυμπίᾳ καὶ ἔπαυσε
 δίψει ἀπολλυμένους τοὺς πανηγυριστάς, κακῶς ἠγόρευεν ὡς
 καταθηλύναντα τοὺς Ἑλληνας, δέον τοὺς θεατὰς τῶν Ὀλυμ-
 πίων διακαρτερεῖν διψῶντας καὶ νῆ Δία γε καὶ ἀποθνήσκειν
 πολλοὺς αὐτῶν ὑπὸ σφοδρῶν τῶν νόσων, αἱ τέως διὰ τὸ
 200 ξηρὸν τοῦ χωρίου ἐν πολλῷ τῷ πλήθει ἐπεπόλαζον· καὶ
 ταῦτα ἔλεγε πίνων τοῦ αὐτοῦ ὕδατος. ὡς δὲ μικροῦ κατέ-
 λευσαν αὐτὸν ἐπιδραμόντες ἅπαντες, τότε μὲν ἐπὶ τὸν Δία
 20 καταφυγῶν ὁ γενναῖος εὔρετο μὴ ἀποθανεῖν. ἐς δὲ τὴν ἐξῆς
 Ὀλυμπιά^δ α λόγον τινὰ διὰ τεττάρων ἐτῶν συνθεῖς τῶν διὰ
 205 μέσου ἐξήνεγκε πρὸς τοὺς Ἑλληνας ἔπαινον ὑπὲρ τοῦ τὸ ὕδωρ
 ἐπαγαγόντος καὶ ἀπολογίαν ὑπὲρ τῆς τότε φυγῆς. ἤδη δὲ
 ἀμελούμενος ὑφ' ἀπάντων καὶ μηκέθ' ὁμοίως περίβλεπτος ὢν
 — ἔωλα γὰρ ἦν ἅπαντα καὶ οὐδὲν ἔτι καινουργεῖν ἐδύνατο,
 ἐφ' ὅτῳ ἐκπλήξει τοὺς ἐντυγχάνοντας καὶ θαυμάζειν καὶ πρὸς
 210 αὐτὸν ἀποβλέπειν ποιήσει, οὐπερ ἐξ ἀρχῆς δριμύν τινα ἔρωτα
 ἐρῶν ἐτύγχανε — τὸ τελευταῖον τοῦτο τόλμημα ἐβουλεύσατο
 τὸ περὶ τῆς πυρᾶς, καὶ διέδωκε λόγον ἐς τοὺς Ἑλληνας εὐθύς

may sometimes be inclined to criticize his overlaying of antique monuments with marble, and the emphasis laid upon beauty of material, yet his benefactions were conspicuous. For his various public works see Baedeker's *Greece*, pp. 42 and 53, and especially Chabert, *L'Atticisme de Lucien*, pp. 25-27. The favor of the Roman emperor and jealousy of his great wealth raised him up enemies, so that he finally retired from Athens and died (ca. 180 A.D.) at his villa near Marathon, his birthplace. — ὕδωρ ἐπήγαγε τῇ Ὀλυμπίᾳ: considerable remains of this aqueduct were excavated at and near Olym-

pia; e.g. a pillar near the waters of the spring some two miles away from the Altis, the tunnel under Mount Cronius, and the Exedra itself with its marble rotundas on each side of the semi-circular tank. For full description of the statues etc. see Frazer's *Pausanias*, IV, pp. 72 ff. — κακῶς ἠγόρευεν: see account in Philostratus, *Introd. to Peregr.*, p. 202. — τέως: there had been other, but insufficient, aqueducts; see Frazer, l.c. — εὔρετο: see App.

20. ἐξήνεγκε . . . ἔπαινον: he delivered a panegyric. — μηκέθ': for οὐκέτι. See *Introd.* 39 (e). — καινουργεῖν: work up any novelty. Cf. *Cutapl.* 26 τῶν

ἀπ' Ὀλυμπίων τῶν ἔμπροσθεν ὡς ἐς τοῦπιόν καύσων ἑαυτόν.
 21 καὶ νῦν αὐτὰ ταῦτα θαυματοποιεῖ, ὡς φασι, βόθρον ὀρύττων
 215 καὶ ξύλα συγκομίζων καὶ δεινὴν τινα τὴν καρτερίαν ὑπισ-
 χνούμενος. ἔχρῆν δέ, οἶμαι, μάλιστα μὲν περιμένειν τὸν
 θάνατον καὶ μὴ δραπετεύειν ἐκ τοῦ βίου· εἰ δὲ καὶ πάντως
 διέγνωστό οἱ ἀπαλλάττεσθαι, μὴ πυρὶ μηδὲ τοῖς ἀπὸ τῆς
 τραγωδίας τούτοις χρῆσθαι, ἀλλ' ἕτερόν τινα θανάτου τρό-
 220 πον, μυρίων ὄντων, ἐλόμενον ἀπελθεῖν. εἰ δὲ καὶ τὸ πῦρ ὡς
 Ἡράκλειόν τι ἀσπάζεται, τί δὴ ποτε οὐχὶ κατὰ σιγὴν ἐλό-
 μενος ὄρος εὐδενδρον ἐν ἐκείνῳ ἑαυτὸν ἐνέπρησε μόνος ἕνα
 τινὰ οἶον Θεαγένη τοῦτον Φιλοκτήτην παραλαβών; ὃ δὲ ἐν
 Ὀλυμπία τῆς πανηγύρεως πληθούσης μόνον οὐκ ἐπὶ σκηνῆς
 225 ὀπτῆσει ἑαυτόν, οὐκ ἀνάξιος ὦν μὰ τὸν Ἡρακλέα, εἴ γε χρὴ
 καὶ τοὺς πατραλοίας καὶ τοὺς ἀθέους δίκας διδόναι τῶν τολ-
 μημάτων· καὶ κατὰ τοῦτο πάνυ ὀψὲ δρᾶν αὐτὸ ἔοικεν, ὃν
 ἐχρῆν πάλαι ἐς τὸν τοῦ Φαλάριδος ταῦρον ἐμπεσόντα τὴν
 ἀξίαν ἀποτετικέσαι, ἀλλὰ μὴ ἅπαξ χανόντα πρὸς τὴν φλόγα
 230 ἐν ἀκαρεῖ τεθνάναι. καὶ γὰρ αὖ καὶ τότε οἱ πολλοί μοι
 λέγουσιν, ὡς οὐδεὶς ὀξύτερος ἄλλος θανάτου τρόπος τοῦ διὰ
 πυρός· ἀνοιῖσαι γὰρ δεῖν μόνον τὸ στόμα καὶ αὐτίκα τεθνά-
 22 ναι. τὸ μέντοι θέαμα ἐπινοεῖται, οἶμαι, ὡς σεμνόν, ἐν ἱερῷ
 χωρίῳ καιόμενος ἄνθρωπος, ἔνθα μηδὲ θάπτειν ὄσιον τοὺς

κολάσεων τὸ πρὸς ὠμότητα καιουργόν. —
 ἐς τοῦπιόν: *at the subsequent (one)*.

21. δραπετεύειν ἐκ τοῦ βίου: run-
 away slaves were held in contempt.
 Cf. Plato *Crito* 52 D ἅπερ ἂν δούλος φαν-
 λότατος πράξειεν. In the sequel to the
Peregrinus the *Δραπέται* (see *Introd.* to
Peregr., p. 207) are runaway philoso-
 phers. — διέγνωστό οἱ: see *Introd.* 40
 and Schmid, I, 228. — Φιλοκτήτην: *as*
his Philoctetes. Cf. § 33. For a re-
 habilitation of the character of The-

agenes see Bernays, *op. cit.*, pp. 13 ff.
 — μόνον οὐκ: *all but*. — ἀθέους: a stock
 reproach. Cf. *Alex.* 38, where procla-
 mation is made: εἴ τις ἄθεος ἢ Χριστι-
 νὸς ἢ Ἐπικούρειος ἤκει κατάσκοπος τῶν
 ὀργίων, φευγέτω. See above, p. 206. —
 τοῦ Φαλάριδος ταῦρον: for the punish-
 ment of its inventor see *Phalar.* A 12.
 — ἀποτετικέσαι: *to have paid off in full*,
 and τεθνάναι: *to be dead*. Cf. *Introd.*
 34 (a).

22. μηδέ: cf. *Introd.* 39 (d). —



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μὲν ἀσφαλῆ καὶ ῥάδια καὶ παντὸς ἂν εἴη, τὸ τέλος δὲ καὶ τὸ
 κεφάλαιον χρῆ ζηλοῦν καὶ πυρὰν συνθέντα κορμῶν συκίνων
 260 ὡς ἔνι μάλιστα χλωρῶν ἐναποπνιγῆναι τῷ καπνῷ· τὸ πῦρ
 γὰρ αὐτὸ οὐ μόνον Ἑρακλέους καὶ Ἀσκληπιοῦ, ἀλλὰ καὶ
 τῶν ἱεροσύλων καὶ ἀνδροφόνων, οὓς ὁρᾶν ἔστιν ἐκ καταδικῆς
 αὐτὸ πάσχοντας. ὥστε ἄμεινον τὸ διὰ τοῦ καπνοῦ· ἴδιον
 25 γὰρ καὶ ὑμῶν ἂν μόνων γένοιτο. ἄλλως τε ὁ μὲν Ἑρακλῆς,
 265 εἶπερ ἄρα καὶ ἐτόλμησέ τι τοιοῦτον, ὑπὸ νόσου αὐτὸ ἔδρασεν
 ὑπὸ τοῦ Κενταυρείου αἵματος, ὡς φησιν ἡ τραγωδία, κατε-
 σθιόμενος. οὗτος δὲ τίνος αἰτίας ἔνεκεν ἐμβάλλει φέρων
 ἑαυτὸν εἰς τὸ πῦρ; νῆ Δί', ὅπως τὴν καρτερίαν ἐπιδείξῃται
 καθάπερ οἱ Βραχμᾶνες· ἐκείνοις γὰρ αὐτὸν ἠξίου Θεαγένης
 270 εἰκάζειν, ὥσπερ οὐκ ἐνὸν εἶναί τινος καὶ ἐν Ἰνδοῖς μωροῦς
 καὶ κενοδόξους ἀνθρώπους. ὅμως δ' οὖν κἂν ἐκείνους μιμεί-
 σθω· ἐκεῖνοι γὰρ οὐκ ἐμπηδῶσιν εἰς τὸ πῦρ, ὡς Ὀνησίκρι-
 τος ὁ Ἀλεξάνδρου κυβερνήτης ἰδὼν Κάλανον καόμενόν φησιν,

τὸ τέλος δὲ καὶ τὸ κεφάλαιον: *the end that crowned it all.* — συκίνων: like *Ohrfeigen für die Feigen*; *συκοφάντης*, *black-guard*, was a term elastic enough to include Theagenes. Cf. *Ar. Vesp.* 145 for another case of *similia similibus*. In *Alex.* 47 Epicurus's books are burned *ἐπὶ ξύλων συκίνων*. — Ἑρακλέους κτλ.: see § 4. — ἱεροσύλων: sacrilege increased as orthodoxy decayed.

25. ἄλλως τε: *and besides*. Cf. *καὶ ἄλλως*. — κατεσθιόμενος: (because he was being) *corroded*, cf. *D. Deor.* 13, 2. — οἱ Βραχμᾶνες: in *Fugit.* 6 Philosophy relates how she went *first* to the Indians and without difficulty persuaded them to dismount from their elephants and dwell with her, and how that the Brahmans — *γένος ὄλον οἱ Βραχμᾶνες* — fell in line under her command. Lucian

seems to speak loosely of the Brahmans not as a caste but as a tribe or nation. — ὥσπερ οὐκ ἐνὸν, κτλ.: *as though it were not possible that any fools should exist*, etc. For acc. abs. see *G.* 1569; *H.* 973; *Gl.* 591; *B.* 343. — Ὀνησίκριτος: see *Class. Dict.* for account of this somewhat versatile character — historian, Cynic philosopher, and able-bodied mariner. Alexander the Great appointed him *ἀρχικυβερνήτης* on the voyage to India, for which see Arrian's *Indica* written in pseudo-Ionic. In *Hist. Conscr.* 40 Lucian relates a conversation between Onesicritus and Alexander. — Κάλανον: an Indian gymnosophist in Alexander's retinue who, because he had fallen ill, stolidly burnt himself in the most approved form. See *Plut. Alex.* 69

ἀλλ' ἐπειδὴν νήσωσι, πλησίον παραστάντες ἀκίνητοι ἀνέχον-
 275 ται παροπτώμενοι, εἴτ' ἐπιβάντες κατὰ σχῆμα καίονται οὐδ'
 ὅσον ὀλίγον ἐκτρέψαντες τῆς κατακλίσεως. οὗτος δὲ τί
 μέγα, εἰ ἐμπεσὼν τεθνήξεται συναρπασθεὶς ὑπὸ τοῦ πυρός;
 οὐδ' ἀπ' ἐλπίδος μὴ ἀναπηδήσεσθαι αὐτὸν καὶ ἡμίφλεκτον,
 εἰ μὴ, ὅπερ φασί, μηχανήσεται βαθεῖαν γενέσθαι καὶ ἐν
 280 βόθρῳ τὴν πυράν. εἰσὶ δ' οἱ καὶ μεταβάλλεσθαι φασιν
 αὐτὸν καὶ τινα ὀνειράτα διηγείσθαι, ὡς τοῦ Διὸς οὐκ ἐῶντος
 μαιίνειν ἱερὸν χωρίον. ἀλλὰ θαρρείτω τούτου γε ἔνεκα.
 ἐγὼ γὰρ διομοσαίμην ἂν ἢ μὴν μηδένα τῶν θεῶν ἀγανακτή-
 σειν, εἰ Περεγρίνος κακὸς κακῶς ἀποθάνοι. οὐ μὴν οὐδὲ
 285 ῥάδιον αὐτῷ ἔτ' ἀναδύναι. οἱ γὰρ συνόντες κύνες παρορμῶσι
 καὶ συνωθοῦσιν ἐς τὸ πῦρ καὶ ὑπεκκάουσι τὴν γνώμην οὐκ
 ἐῶντες ἀποδειλιᾶν, ὧν εἰ δύο συγκατασπάσας ἐμπέσοι εἰς
 27 τὴν πυράν, τοῦτο μόνον χάριεν ἂν ἐργάσαιτο. ἤκουον δὲ ὡς
 οὐδὲ Πρωτεὺς ἔτι καλεῖσθαι ἀξιοῖ, ἀλλὰ Φοίνικα μετωνόμασεν
 290 ἑαυτόν, ὅτι καὶ Φοῖνιξ τὸ Ἰνδικὸν ὄρνεον ἐπιβαίνειν πυρᾶς

and Arrian *Anab.* 7, 3, who gives the details, adding: ὡς καρτερόν τε ἐστὶ καὶ ἀνίκητον γνώμη ἀνθρωπίνη ὃ τι περ ἐθέλει ἐξεργάσασθαι. — κατὰ σχῆμα . . . κατακλίσεως: cf. Plut. l.c. ἐν ᾧ κατεκλίθη σχήματι, and also *Fugit.* 7 τοὺς γυμνοσοφιστὰς λέγεις· ἀκούω γοῦν . . . ὅτι ἐπὶ πυρὰν μεγίστην ἀναβάντες ἀνέχονται καίόμενοι οὐδὲν τοῦ σχήματος ἢ τῆς καθέδρας ἐκτρέποντες. — τεθνήξεται: see *Introd.* 18 (b). — οὐδ' ἀπ' ἐλπίδος μὴ κτλ.: then, too, it is not past all expectation (apprehension) that he will jump out, etc. For ἀπ' ἐλπίδος in this sense cf. (if we accept the reading ἀπ' rather than ἐξ), Aesch. *Ag.* 998 ff. εὐχομαι δ' ἀπ' ἐμᾶς τοιαῦτ' ἐλπίδος ψύθη πεσεῖν ἐς τὸ μὴ τελεσφόρον. For μὴ c. inf. after words of fearing see Gulick, *Harv. Stud.* XII, pp. 328 ff.

To illustrate the meaning of οὐ . . . ἐλπίς . . . μὴ c. inf., Dr. C. W. E. Miller (by letter) cites Thuc. 3, 32, 3 καὶ ἐλπίδα οὐδὲ τὴν ἐλαχίστην εἶχον μὴ ποτε Ἀθηναίων τῆς θαλάσσης κρατούντων ναῦς Πελοποννησίων εἰς Ἴωνίαν παραβαλεῖν, they had not even the least expectation (i.e. apprehension) that etc.; and for the formula with a fut. inf. he compares Thuc. 2, 101, 1 οἱ Ἀθηναῖοι οὐ παρήσαν ταῖς ναυσὶν ἀπιστοῦντες (cf. ἀπελπίζοντες and then ἀπ' ἐλπίδος) αὐτὸν μὴ ἤξειν. For οὐδ', Ms. οὐκ, see App.

26. κακὸς κακῶς: cf. S. Matt. 21, 41 and see App. — οἱ συνόντες κύνες: his dog-disciples, or his Cynic associates (die Hündler der Hunde, Wieland). — οὐκ ἐῶντες ἀποδειλιᾶν: won't let him show the white feather.

λέγεται πορρωτάτω γήρως προβεβηκώς. ἀλλὰ καὶ λογο-
 ποιεῖ καὶ χρησμούς τινας διέξεισι παλαιούς δῆ, ὡς χρεῶν
 δαίμονα νυκτοφύλακα γενέσθαι αὐτόν, καὶ δῆλός ἐστι βωμῶν
 28 ἤδη ἐπιθυμῶν καὶ χρυσοῦς ἀναστήσεσθαι ἐλπίζων. καὶ μὰ
 295 Δία οὐδὲν ἀπεικὸς ἐν πολλοῖς τοῖς ἀνοήτοις εὐρεθήσεσθαι
 τινας τοὺς καὶ τεταρταίων ἀπηλλάχθαι δι' αὐτοῦ φήσοντας
 καὶ νύκτωρ ἐντετυχηκένοι τῷ δαίμονι τῷ νυκτοφύλακι. οἱ
 κατάρατοι δὲ οὗτοι μαθηταὶ αὐτοῦ καὶ χρηστήριον, οἶμαι, καὶ
 ἄδυτον ἐπὶ τῇ πυρᾷ μηχανήσονται, διότι καὶ Πρωτεὺς ἐκεῖνος
 300 ὁ Διός, ὁ προπάτωρ τοῦ ὀνόματος, μαντικὸς ἦν. μαρτύρο-
 μαι δὲ ἢ μὴν καὶ ἱερέας αὐτοῦ ἀποδειχθήσεσθαι μαστίγων ἢ
 καυτηρίων ἢ τινος τοιαύτης τερατουργίας, ἢ καὶ νῆ Δία τελε-
 τήν τινα ἐπ' αὐτῷ συστήσεσθαι νυκτέριον καὶ δαδουχίαν ἐπὶ
 29 τῇ πυρᾷ. Θεαγένης δὲ ἔναγχος, ὡς μοί τις τῶν ἐταίρων
 305 ἀπήγγειλε, καὶ Σίβυλλαν ἔφη προειρηκένοι περὶ τούτων· καὶ
 τὰ ἔπη γὰρ ἀπεμνημόνευεν·

27. πορρωτάτω γήρως προβεβηκώς: cf. Xen. *Apol.* 30 προβήσεσθαι πόρρω μοχθηρίας, will be far gone in knavery. — χρεῶν: acc. abs. See App. — δαίμονα νυκτοφύλακα: a guardian angel of darkness. — χρυσοῦς . . . ἐλπίζων: expecting to have a golden statue set up. Cf. *Tim.* 51, where Timon's statue is to be set up χρυσοῦν . . . παρὰ τὴν Ἀθηναῖαν ἐν τῇ Ἀκροπόλει. χρυσοῦς, as at least equivalent to ἐπίχρυσος, gold-plated, rather than κατάχρυσος, gilded, suits the exaggerated tone of these passages. Marble as well as bronze was thus gilded. Cf. Virgil *Ecl.* 7, 36 nunc te marmoreum pro tempore fecimus; at tu | . . . aureus esto.

28. χρηστήριον καὶ ἄδυτον: oracle and sanctuary. For the mechanism of these prosperous dens of thieves see

Alex. 15 ff., 49, and 53. Peregrinus's hopes were realized. Athenagoras, *Supplicatio pro Christianis* 130–131, tells us that in Parium, the native place of Peregrinus, statues were set up both of him and of Alexander the false prophet—a well-matched pair in Lucian's judgment (see *Introd.* to *Peregr.*, p. 204). Athenagoras adds that the statue of Proteus καὶ αὐτὸς λέγεται χρηματίζειν. — τελετὴν . . . δαδουχίαν: cf. *Alex.* 38 τελετὴν τε γὰρ τινα συνίσταται καὶ δαδουχίας καὶ ἱεροφαντίας κτλ. At the celebration of these mysteries the false prophet made the proclamation cited above at § 21.

29. Σίβυλλαν: so, very solemnly, in *Ag. Pax* 1095 οὐ γὰρ ταῦτ' εἶπε Σίβυλλα. — ἀλλ' ὅποταν κτλ.: this and the following (§ 30) parody of the model



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325 τί ὑμῖν δοκεῖ, ἄνδρες; ἄρα φαυλότερος χρησμολόγος ὁ Βάκισ
τῆς Σιβύλλης εἶναι; ὥστε ὦρα τοῖς θαυμαστοῖς τούτοις ὀμι-
ληταῖς τοῦ Πρωτέως περισκοπεῖν ἔνθα ἑαυτοὺς ἐξαερώσουσι.
τοῦτο γὰρ τὴν καῦσιν καλοῦσι.

31 Ταῦτ' εἰπόντος ἀνεβόησαν οἱ περιεστῶτες ἅπαντες. Ἦδη
330 καιέσθωσαν ἄξιοι τοῦ πυρός. καὶ ὁ μὲν κατέβη γελῶν,
“Νέστορα δ' οὐκ ἔλαθεν ἰαχή,” τὸν Θεαγένη, ἀλλ' ὡς ἤκουσε
τῆς βοῆς, ἤκεν εὐθύς καὶ ἀναβὰς ἐκεκράγει καὶ μυρία κακὰ
διεξήει περὶ τοῦ καταβεβηκότος. οὐ γὰρ οἶδα ὅστις ὁ βέλ-
τιστος ἐκείνος ἐκαλεῖτο. ἐγὼ δὲ ἀφείς αὐτὸν διαρρηγνύμε-
335 νον ἀπήειν ὀψόμενος τοὺς ἀθλητάς. ἤδη γὰρ οἱ Ἑλλανοδίκαι
ἐλέγοντο εἶναι ἐν τῷ Πλεθρίῳ. ταῦτα μὲν σοι τὰ ἐν Ἡλιδι.

32 ἐπεὶ δὲ εἰς τὴν Ὀλυμπίαν ἀφικόμεθα, μεστὸς ἦν ὁ ὀπισθό-
δομος τῶν κατηγορούντων Πρωτέως ἢ ἐπαινούντων τὴν προ-
αίρεσιν αὐτοῦ, ὥστε καὶ εἰς χεῖρας αὐτῶν ἦλθον οἱ πολλοί.
340 ἄχρι δὴ παρελθὼν αὐτὸς ὁ Πρωτεὺς μυρίῳ τῷ πλήθει παρα-
πεμπόμενος κατόπιν τοῦ τῶν κηρύκων ἀγῶνος λόγους τινὰς

Frazer's notes ad loc. — ἔνθα ἑαυτοὺς ἐξαερώσουσι: *where they are to aerify themselves.*

31. ἄξιοι: sc. ὄντες. Cf. § 30 above, τοῖς θαυμαστοῖς, for the plural. — Νέστορα κτλ.: cf. *Il.* 14, 1. — ἐκεκράγει: from the intensive perfect κέκραγα, Gildersleeve, *S.C.G.* 229; hence parallel with the impf. ἤκεν and διεξήει. — ὁ βέλτιστος: Lucian, if himself the speaker (see on § 2 and § 7) may have hoped to strengthen his case by seeming to adduce independent testimony. — Ἑλλανοδίκαι: cf. Paus. 6, 23, 2 ἔστι δὲ ἐν τῷ γυμνασίῳ καλούμενον Πλέθριον. ἐν δὲ αὐτῷ συμβάλλουσιν οἱ Ἑλλανοδίκαι αὐτούς. Also see Frazer on Paus. 5, 9, 4 and 5. — ἐν Ἡλιδι: see § 3.

32. Ὀλυμπίαν: for description of

Olympia and the excavations see Paus. 5, 7 to 6, 21 with Frazer's notes and Baedeker's *Greece*. — ὀπισθόδομος: this back chamber at the west end of the Zeus temple was open and furnished with a long stone bench, and was of the same size as the pronaos, which, however, was closed with doors. See Frazer's *Pausanias*, III, pp. 498 and 495. The opisthodomus made a convenient place for addressing a crowd. Herodotus is represented by Lucian, *Herod.* 1, as reading from there his history to the assembled Greeks, and in *Fugit.* 7 the Cynics fill the place with their barking: ὡς . . . βοῆς τὸν ὀπισθόδομον ἐμπλήσωσιν ὑλακτοῦντες. — μυρίῳ τῷ πλήθει: *with no end of a crowd.* — κατόπιν τοῦ . . . ἀγῶνος: *after the contest*

διεξήλθε περὶ ἑαυτοῦ τὸν βίον τε ὡς ἐβίω καὶ τοὺς κινδύνους
 οὓς ἐκινδύνευσε διηγούμενος καὶ ὅσα πράγματα φιλοσοφίας
 ἔνεκα ὑπέμεινε. τὰ μὲν οὖν εἰρημένα πολλὰ ἦν· ἐγὼ δὲ
 345 ὀλίγων ἤκουσα ὑπὸ πλήθους τῶν περιεστῶτων. εἶτα φοβη-
 θεὶς μὴ συντριβεῖν ἐν τοσαύτῃ τύρβῃ, ἐπεὶ καὶ πολλοὺς
 τοῦτο πάσχοντας ἑώρων, ἀπῆλθον μακρὰ χαίρειν φράσας
 θανατῶντι σοφιστῇ τὸν ἐπιτάφιον τὸν ἑαυτοῦ πρὸ τελευτῆς
 33 διεξιόντι. πλὴν τό γε τοσοῦτον ἐπήκουσα· ἔφη γὰρ βού-
 350 λεσθαι χρυσῶ βίῳ χρυσῆν κορώνην ἐπιθεῖναι· χρῆναι γὰρ
 τὸν Ἡρακλείως βεβιωκότα Ἡρακλείως ἀποθανεῖν καὶ ἀνα-
 μιχθῆναι τῷ αἰθέρι. καὶ ὠφελῆσαι, ἔφη, βούλομαι τοὺς
 ἀνθρώπους δείξας αὐτοῖς ὅν χρῆν τρόπον θανάτου καταφρο-
 νεῖν· πάντας οὖν δεῖ μοι τοὺς ἀνθρώπους Φιλοκτῆτας γενέ-
 355 σθαι. οἱ μὲν οὖν ἀνοητότεροι τῶν ἀνθρώπων ἐδάκρυον καὶ
 ἐβόων· Σώζου τοῖς Ἑλλησιν, οἱ δὲ ἀνδρωδέστεροι ἐκεκράγε-
 σαν· Τέλει τὰ δεδογμένα, ὑφ' ὧν ὁ πρεσβύτης οὐ μετρίως
 ἐθορυβήθη ἐλπίζων πάντας ἔξεσθαι αὐτοῦ καὶ μὴ προήσε-
 σθαι τῷ πυρί, ἀλλὰ ἄκοντα δὴ καθέξειν ἐν τῷ βίῳ. τὸ δὲ
 360 Τέλει τὰ δεδογμένα πάνυ ἀδόκητον αὐτῷ προσπεσὸν ὠχριαῖν

of the heralds. Cf. *Symp.* 20 where the physician arrives after the boxing-match, ἐπεισῆλθεν ὁ ἰατρὸς οὐ πολὺ κατόπιν τοῦ ἀγῶνος: and Plato *Gorg.* 447 A uses κατόπιν in the same sense, κατόπιν ἑορτῆς the day after the fair. Hence Fritzsche's lacuna is unnecessary, and the tr. "behind" is wrong. — τῶν κηρύκων ἀγῶνος: trial-contest of the heralds. Explained by Paus. 5, 22, 1 ἔστι δὲ βωμὸς ἐν τῇ Ἄλτει . . . σαλπικταῖς δὲ ἐφεστηκόσιν αὐτῷ καὶ τοῖς κήρυξιν ἀγωνίζεσθαι καθέστηκε. Cf. also *Men.* 7 ὥσπερ γὰρ οἱ φαῦλοι τῶν ἐν τοῖς ἀγῶσι κηρύκων (like the inferior ones among the heralds in the contests) ἐπίτροχόν τι καὶ ἀσαφῆς

ἐφθέγγετο. — ὡς ἐβίω: how he had lived (2d aor.). — μακρὰ χαίρειν φράσας: bidding a long farewell. In *Gall.* 2 the horse of Achilles bids a long good-bye to neighing and betakes himself to hexameters: μακρὰ χαίρειν φράσας τῷ χρεμετίζειν ἔστηκεν ἐν μέσῳ τῷ πολέμῳ διαλεγόμενος ἔπη ὄλα ῥαψφδῶν. — θανατῶντι: see App.

33. χρυσῶ βίῳ χρυσῆν κορώνην: a golden tip on a golden span (i.e. βίῳ, span of life; βιῶ, span of a bow), a punning citation of *Il.* 4, 111; see Fritzsche ad loc. — ἀναμιχθῆναι τῷ αἰθέρι: see § 30. — Τέλει τὰ δεδογμένα: go on with your programme! — ἄκοντα δὴ: against his will, of course. — τὸ δὲ Τέλει: Levi

ἔτι μᾶλλον ἐποίησε, καίτοι ἤδη νεκρικῶς τὴν χροῖαν ἔχοντι,
 34 καὶ νῆ Δία καὶ ὑποτρέμειν, ὥστε κατέπαυσε τὸν λόγον. ἐγὼ
 δέ, εἰκάζεις, οἶμαι, πῶς ἐγέλων· οὐδὲ γὰρ ἔλεειν ἄξιον ἦν
 οὕτω δυσέρωτα τῆς δόξης ἄνθρωπον ὑπὲρ ἅπαντας, ὅσοι τῆ
 365 αὐτῆ Ποινῆ ἐλαύνονται. παρεπέμπετο δὲ ὅμως ὑπὸ πολλῶν
 καὶ ἐνεφορεῖτο τῆς· δόξης ἀποβλέπων ἐς τὸ πλῆθος τῶν θαυ-
 μαζόντων, οὐκ εἰδὼς ὁ ἄθλιος ὅτι καὶ τοῖς ἐπὶ τὸν σταυρὸν
 ἀπαγομένοις ἢ ὑπὸ τοῦ δημίου ἐχομένοις πολλῶ πλείους
 35 ἔπονται. καὶ δὴ τὰ μὲν Ὀλύμπια τέλος εἶχε, κάλλιστα
 370 Ὀλυμπίων γενόμενα ὧν ἐγὼ εἶδον, τετράκισ ἤδη ὄρων. ἐγὼ
 δέ — οὐ γὰρ ἦν εὐπορήσαι ὀχήματος ἅμα πολλῶν ἐξιόντων
 — ἄκων ὑπελειπόμην. ὁ δὲ αἰεὶ ἀναβαλλόμενος νύκτα τὸ τε-
 λευταῖον προειρήκει ἐπιδείξασθαι τὴν καῦσιν· καί με τῶν
 ἑταίρων τινὸς παραλαβόντος περὶ μέσας νύκτας ἔξαναστὰς
 375 ἀπήειν εὐθὺ τῆς Ἀρπίνης, ἔνθα ἦν ἡ πυρά. στάδιοι πάντες
 οὗτοι εἴκοσιν ἀπὸ τῆς Ὀλυμπίας κατὰ τὸν ἵππόδρομον ἀπιόν-
 των πρὸς ἔω. καὶ ἐπεὶ τάχιστα ἀφικόμεθα, καταλαμβάνομεν
 πυρὰν νενησμένην ἐν βόθρῳ ὅσον ἐς ὄργυιαν τὸ βάθος. δᾶ-
 δες ἦσαν τὰ πολλὰ καὶ παρεβέβυστο τῶν φρυγάνων, ὡς ἀνα-
 36 φθείη τάχιστα. καὶ ἐπειδὴ ἡ σελήνη ἀνέτελλεν — ἔδει γὰρ
 380 κἀκείνην θεάσασθαι τὸ κάλλιστον τοῦτο ἔργον — πρόεισιν

compares *Prom.* 2 τὸ κατελεήσατε. See
 App. — καίτοι: see *Introd.* 27.

34. δυσέρωτα: *desperately in love with.* — τῆ αὐτῆ Ποινῆ ἐλαύνονται: *are driven by this self-same Pest* (i.e. love of notoriety). For Ποινῆ personified see Roscher, *Lex. der griech. u. röm. Mythologie*, s.v. "Koroibos." — ἐνεφορεῖτο: *was taking his fill of.*

35. τετράκισ ἤδη ὄρων: see *Introd.* p. xii, and *Introd.* to *Peregr.* p. 206. — εὐπορήσαι ὀχήματος: *to find a conveyance.* — ἄκων ὑπελειπόμην: *I kept*

getting left behind against my will. — ἐπιδείξασθαι τὴν καῦσιν: *to give his (τῆν) cremation show.* See App. — τῆς Ἀρπίνης: some two and a half miles east of Olympia, where Pausanias saw considerable remains, especially altars (cf. end of § 27). See Paus. 6, 21, 8 with Frazer's notes. — ἵππόδρομον: for ground plan see Frazer's *Pausanias*, IV, p. 83. — ἐν βόθρῳ: see App.

36. ἡ σελήνη: in *Fugit.* 1 Apollo questions Zeus about the death of Peregrinus, adding: ἡ Σελήνη γὰρ ἡμῖν διηγείτο



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πατρώους ἐπεκαλέσατο, ἀναμνησθεῖς τῶν περὶ τοῦ φόνου
 400 εἰρημένων οὐδὲ κατέχειν ἡδυνάμην τὸν γέλωτα. οἱ Κυνικοὶ
 δὲ περιστάντες τὴν πυρὰν οὐκ ἑδάκρουν μὲν, σιωπῇ δὲ ἐνε-
 δείκνυντο λύπην τινὰ εἰς τὸ πῦρ ὀρώντες, ἄχρι δὲ ἀποπνιγείς
 ἐπ' αὐτοῖς, Ἄπίωμεν, φημί, ὦ μάταιοι· οὐ γὰρ ἡδὺ τὸ θέαμα
 ὠπτημένον γέροντα ὄραν κνίσσης ἀναπιμπλαμένους πονηρᾶς.
 405 ἢ περιμένετε ἔστ' ἂν γραφεύς τις ἐπελθὼν ἀπεικάσῃ ὑμᾶς
 οἴους τοὺς ἐν τῷ δεσμοτηρίῳ ἑταίρους τῷ Σωκράτει παρα-
 γράφουσιν; ἐκεῖνοι μὲν οὖν ἡγανάκτουν καὶ ἐλοιδοροῦντό
 μοι, ἔνιοι δὲ καὶ ἐπὶ τὰς βακτηρίας ἤξαν. εἶτα ἐπειδὴ ἡπεί-
 λησα ξυναρπάσας τινὰς ἐμβαλεῖν εἰς τὸ πῦρ, ὡς ἂν ἔποιντο
 38
 410 τῷ διδασκάλῳ, ἐπαύσαντο καὶ εἰρήνην ἤγον. ἐγὼ δὲ ἐπα-
 νιῶν ποικίλα, ὦ ἑταῖρε, πρὸς ἑμαυτὸν ἐνενόουν, τὸ φιλόδοξον
 οἶόν τί ἐστὶν ἀναλογιζόμενος, ὡς μόνος οὗτος ὁ ἔρως ἄφυκτος
 καὶ τοῖς πάνυ θαυμαστοῖς εἶναι δοκοῦσιν, οὐχ ὅπως ἐκείνῳ
 τάνδρῳ καὶ τᾶλλα ἐμπλήκτως καὶ ἀπονενοημένως βεβιωκότι
 39
 415 καὶ οὐκ ἀναξίως τοῦ πυρός. εἶτα ἐνετύγχανον πολλοῖς ἀπιού-
 σιν ὡς θεάσαιντο καὶ αὐτοί· ᾤοντο γὰρ ἔτι καταλήψεσθαι
 ζῶντα αὐτόν· καὶ γὰρ καὶ τότε τῇ προτεραίᾳ διεδέδοτο, ὡς

παντὸς δράματος ἢ καταστροφῆ. — περὶ τοῦ φόνου: see § 10 ff. — ἀποπνιγείς: *choked with indignation*. — κνίσσης . . . πονηρᾶς: in *Fugit*. 1 Zeus complains of the odious smell from the roasting Peregrinus: πολλὴν τὴν ἀηδὶαν μέμνημαι ἀνασχόμενος τότε ὑπὸ κνίσσης πονηρᾶς, and he asserts that he would have perished if he had not taken refuge amidst the frankincense and aromatic odors of Araby the blest. *Even to think of it*, he adds, *almost nauseates me*, ἀλλὰ καὶ νῦν ὀλίγου δέω ναυτιᾶν ὑπομνησθεῖς αὐτῆς. — γραφεύς: *painter*. Blümner (*Archaeol. Stud. zu Luc.*, p. 82 note) refers to this as a purely imaginary painting.

But we must conclude that such scenes were painted even then. — τῷ Σωκράτει: cf. the scenes in Plato's *Phaedo* and *Crito*. — ἐπὶ τὰς βακτηρίας ἤξαν: *made a start for their sticks*. The Hercules club is always in evidence. Cf. *Symp.* 19 κατοίσειν αὐτοῦ ἔφη τὴν βακτηρίαν *he'd fetch him a blow, he said, with his club*. See also on *Vit. Auct.* 7. — ὡς ἂν: for opt. see *Introd.* 35 (b).

38. οὐχ ὅπως: *let alone*. See GMT. 707.

39. ἀπιούσιν: i.e. leaving Olympia for Harpina. Cf. ἐξιόντων, § 35, used of the general exodus of spectators to their homes. See App. — διεδέδοτο:

πρὸς ἀνίσχοντα τὸν ἥλιον ἀσπασάμενος — ὥσπερ ἀμέλει καὶ
 τοὺς Βραχμᾶνάς φασὶ ποιεῖν — ἐπιβήσεται τῆς πυρᾶς. ἀπέ-
 420 στρεφον δ' οὖν τοὺς πολλοὺς αὐτῶν λέγων ἤδη τετελέσθαι τὸ
 ἔργον, οἷς μὴ καὶ τοῦτ' αὐτὸ περισπούδαστον ἦν, κἂν αὐτὸν
 ἰδεῖν τὸν τόπον καὶ τι λείψανον καταλαμβάνειν τοῦ πυρός.
 ἔνθα δὴ, ὦ ἑταῖρε, μυρία πράγματα εἶχον ἅπασι διηγούμε-
 νος καὶ ἀνακρίνουσι καὶ ἀκριβῶς ἐκπυθνομένοις. εἰ μὲν
 425 οὖν ἴδοιμί τινα χαρίεντα, ψιλὰ ἂν ὥσπερ σοὶ τὰ πραχθέντα
 διηγούμεην, πρὸς δὲ τοὺς βλάκας καὶ πρὸς τὴν ἀκρόασιν
 κεχηνότας ἐτραγώδουν τι παρ' ἑμαυτοῦ, ὡς ἐπειδὴ ἀνήφθη
 μὲν ἡ πυρά, ἐνέβαλε δὲ φέρων ἑαυτὸν ὁ Πρωτεύς, σεισμοῦ
 πρότερον μεγάλου γενομένου σὺν μυκηθμῷ τῆς γῆς, γύψ
 430 ἀναπτάμενος ἐκ μέσης τῆς φλογὸς οἴχοιτο ἐς τὸν οὐρανὸν
 ἀνθρωπίνως μεγάλη τῇ φωνῇ λέγων “ἔλιπον γᾶν, βαίνω δ'
 ἐς Ὀλυμπον.” ἐκεῖνοι μὲν οὖν ἐτεθήπεσαν καὶ προσεκύνουν
 ὑποφρίττοντες καὶ ἀνέκρινόν με πρότερον πρὸς ἔω ἢ πρὸς
 δυσμᾶς ἐνεχθείη ὁ γύψ· ἐγὼ δὲ τὸ ἐπελθὼν ἀπεκρινάμην
 435 αὐτοῖς. ἀπελθὼν δὲ ἐς τὴν πανήγυριν ἐπέστην τινὶ πολιῷ
 ἀνδρὶ καὶ νῆ τὸν Δί' ἀξιοπίστῳ τὸ πρόσωπον ἐπὶ τῷ πώγωνι
 καὶ τῇ λοιπῇ σεμνότητι, τά τε ἄλλα διηγουμένῳ περὶ τοῦ
 Πρωτέως καὶ ὡς μετὰ τὸ καυθῆναι θεάσαιτο αὐτὸν ἐν λευκῇ

word had been passed round. — πρὸς ἀνίσχοντα τὸν ἥλιον: so in *Men.* 7 and *V. H. A* 30, but in *Thuc.* 2, 9 the article is omitted. — καὶ τι λείψανον: *some relic.* See § 36. — τινὰ χαρίεντα: *some man of taste.* — ψιλὰ . . . τὰ πραχθέντα: *the bald facts.* — ἐτραγώδουν τι παρ' ἑμαυτοῦ: *I'd work in a little stage-setting of my own.* — σεισμοῦ: not a very abnormal occurrence in that locality. Cf. *V. H. B* 43 *πολλάκις κτλ.* — γύψ: as appropriate a bird is selected for *Peregrinus* as the eagle (cf. *Anthol. Lib.* 3,

Tit. 32, 3) that soared from *Plato's* tomb — it, too, speaking Greek fluently — or the dove that flew up from the fire at *Polycarp's* martyrdom. See *Introd. to Peregr.*, p. 205. — ἀνθρωπίνως: cf. *Gall.* 2 ἀνθρωπίνως ἐλάλησεν ὁ ἀλεκτρυών. See *App.* — ἔλιπον γᾶν, βαίνω δ' ἐς Ὀλυμπον:

I've abandoned the earth, to Olympus I fare.

Scan as anapaests. See *Crusius, Bursian's Jahresber.* 1901, p. 249.

40. λευκῇ: contrast with *ρυνώση*

ἐσθῆτι μικρὸν ἔμπροσθεν καὶ νῦν ἀπολίποι περιπατοῦντα
 440 φαιδρὸν ἐν τῇ ἑπταφώνῳ στοᾷ κοτίνῳ τε ἐστεμμένον· εἴτ'
 ἐπὶ πᾶσι προσέθηκε τὸν γῦπα, διομνύμενος ἢ μὴν αὐτὸς
 ἔωρακένοι ἀναπτάμενον ἐκ τῆς πυρᾶς, ὃν ἐγὼ μικρὸν ἔμπρο-
 σθεν ἀφήκα πέτεσθαι καταγελῶντα τῶν ἀνοήτων καὶ βλακι-
 441 κῶν τὸν τρόπον. ἐννόει τὸ λοιπὸν οἷα εἰκὸς ἐπ' αὐτῷ γενή-
 445 σεσθαι, ποίας μὲν οὐ μελίττας ἐπιστήσεσθαι ἐπὶ τὸν τόπον,
 τίνας δὲ τέττιγας οὐκ ἐπάσεσθαι, τίνας δὲ κορώνας οὐκ ἐπι-
 πτήσεσθαι καθάπερ ἐπὶ τὸν Ἡσιόδου τάφον, καὶ τὰ τοιαῦτα.
 εἰκόνας μὲν γὰρ παρά τε Ἡλείων αὐτῶν παρά τε τῶν ἄλλων
 Ἑλλήνων, οἷς καὶ ἐπεσταλκένοι ἔλεγεν, αὐτίκα μάλα οἶδα
 450 πολλὰς ἀναστησομένας. φασὶ δὲ πάσαις σχεδὸν ταῖς ἐνδό-
 ξοις πόλεσιν ἐπιστολὰς διαπέμψαι αὐτὸν διαθήκας τινὰς καὶ
 παραινέσεις καὶ νόμους· καὶ τίνας ἐπὶ τούτῳ πρεσβευτὰς
 τῶν ἐταίρων ἐχειροτόνησε νεκραγγέλους καὶ νερτεροδρόμους
 προσαγορεύσας.

§ 36. — φαιδρὸν: part of the same con-
 trast. In life the Cynics were σκυθρω-
 ποί. Cf. *Vit. Auct.* 7. — ἐν τῇ ἑπτα-
 φώνῳ στοᾷ: the foundations, one
 hundred yards in length, of this beau-
 tiful "Echo Colonnade" still remain.
 Pausanias (5, 21, 7) explains the name:
 βοήσαντι δὲ ἀνδρὶ ἐπτάκις ὑπὸ τῆς ἡχοῦς
 ἢ φωνῆ . . . ἀποδίδοται. Like the famous
 "Painted Porch" in Athens, this also
 was called Ποικίλη, because there were
 ἐπὶ τῶν τοίχων γραφαὶ τὰ ἀρχαῖον. Pos-
 sibly these may have existed only in the
 earlier stoa. See Frazer's *Pausanias*
ad loc. — κοτίνῳ: evidently the vulture
 had returned with one of the Olympic
 wreaths of wild olive in its beak. —
 καταγελῶντα: in mockery of. The Pere-
 grinus-vulture could laugh as easily as
 the Pythagoras-rooster (see *Gall.* 14
 τί μεταξὺ ἐγέλασας, ὧ̃ ἀλεκτρυῶν;) since

both could speak ἀνθρωπίνως, see § 39.
 But see App.

41. μελίττας: the bee was a "divina
 bestia." Bees busied themselves with
 the child Plato, and Pausanias 9, 23, 2
 relates of Pindar that, falling asleep at
 midday, μέλισσαι αὐτῷ καθεύδοντι προσε-
 πέτοντό τε καὶ ἔπλασσον πρὸς τὰ χεῖλη τοῦ
 κηροῦ. — κορώνας: again Lucian makes
 merry over Pausanias and his courteous
 crow (see Paus. 9, 38, 3 and 4) that dis-
 covered to the Orchomenians the tomb
 of Hesiod. — ἔλεγεν: see App. — ἀνα-
 στησομένας: see § 27. — ἐπιστολὰς: a
 common device. Tooke, *ad loc.*, com-
 pares those sent out by the martyr
 Saint Ignatius. — νεκραγγέλους: messen-
 gers from the dead. Cf. ἐξάγγελος. —
 νερτεροδρόμους: couriers of the under-
 world. Cf. ἡμεροδρόμος. For parallels
 from Indian literature see *Introd.* to



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οὐ φέροντα καὶ ψυχρὸν αἰτοῦντα πάνυ ἐρωτικῶς, αὐτὸν δὲ μὴ
 475 δοῦναι, καίτοι εἰπεῖν ἔφη πρὸς αὐτὸν ὡς εἰ πάντως θανάτου
 δέοιτο, ἤκειν αὐτὸν ἐπὶ τὰς θύρας αὐτόματον, ὥστε καλῶς
 ἔχειν ἔπεσθαι μηδὲν τοῦ πυρὸς δεόμενον· τὸν δ' αὖ φάναι·
 Ἄλλ' οὐχ ὁμοίως ἔνδοξος ὁ τρόπος γένοιτ' ἂν πᾶσι κοινὸς ὢν.
 45 Ταῦτα μὲν ὁ Ἀλέξανδρος. ἐγὼ δὲ οὐδ' αὐτὸς πρὸ πολλῶν
 480 ἡμερῶν εἶδον αὐτὸν ἐγκεχρισμένον, ὡς ἀποδακρύσειε τῷ δρι-
 μεῖ φαρμάκῳ. ὁρᾶς; οὐ πάνυ τοὺς ἀμβλυώπτοντας ὁ Αἰακὸς
 παραδέχεται. ὅμοιον ὡς εἴ τις ἐπὶ σταυρὸν ἀναβήσασθαι
 μέλλων τὸ ἐν τῷ δακτύλῳ πρόσπταισμα θεραπεύοι. τί σοι
 δοκεῖ ὁ Δημόκριτος, εἰ ταῦτα εἶδε; κατ' ἀξίαν γελάσαι ἂν
 485 ἐπὶ τῷ ἀνδρί; καίτοι πόθεν εἶχεν ἂν ἐκεῖνος τοσοῦτον
 γέλωτα; σὺ δ' οὖν, ὦ φιλότης, γέλα καὶ αὐτός, καὶ μάλιστα
 ὁπόταν τῶν ἄλλων ἀκούης θαυμαζόντων αὐτόν.

(professionally). — ψυχρὸν: sc. ποτόν or ὕδωρ. — ἐρωτικῶς: coaxingly, lit. "like a lover." — αὐτὸν δὲ: see App. — μὴ δοῦναι: see Introd. 39 (a); perhaps justify μὴ by the prohibition in the doctor's thought. — ἤκειν αὐτὸν . . . αὐτόματον: here he is come of his own motion.

45. ἐγκεχρισμένον: (with his eyes) all plastered up (sc. with collyrium). — τῷ δριμεῖ φαρμάκῳ: from the pungent unguent. — ἐν τῷ δακτύλῳ: sc. τοῦ ποδός, in his toe, as is shown by πρόσπταισμα. Cf. πρόσπταισας Vit. Auct. 21 and note.

APPENDIX

A — MANUSCRIPTS¹

The extant Mss. of Lucian are numerous. Of these the collections in Florence, Rome, and Paris are the richest. It is not yet² possible to make out a stemma of the Lucian Mss. and to trace back their descent through at least two³ lines to an archetype as yet undiscovered. And the individual Mss. themselves are often self-contradictory if we take them as continuous. Several of the best, though cited respectively as single codices, are really composite both as to date and material. This fact makes a strict chronological list impracticable, if not impossible, for the present. In the resulting uncertainty conjectural emendation is unusually tempting, and sometimes unavoidable.

The chief Mss. cited in these notes are⁴ —

1. B. CODEX VINDOBONENSIS. Of vellum and disgracefully mutilated. Nineteen dialogues are missing at the beginning. The *Peregrinus* has been cut out of the middle. It was written early in the tenth

¹ For an account of Lucian Mss. see Paul Vogt, *De Luciani libellorum pristino ordine quaestiones*, Marpurgi 1889. H. Gräven, *Florentiner Lukianhandschriften* (Nachrichten von der K. Gesellschaft der Wissenschaften zu Göttingen, Philolog.-histor. Klasse, 1896, S. 341–356). R. Förster, *Zur Görlitzer Lukianhandschrift*, Rhein. Mus. XLIX (1894), 167 ff. Chabert, *L'Atticisme de Lucien*, p. 77 ff., catalogues the more important Mss. according to their present homes.

² See Christ, *Griech. Lit.*⁴, 1905, p. 779. The expected edition of Lucian Scholia (by Gräven-Rabe) should throw light upon the question.

³ Fritzsche, II, p. ix, and III, pp. xvii, xviii, suggested a tentative division into two families. See also Chabert, op. cit., p. 80.

⁴ The order here given is combined from Christ (i.e. B, E, A, T, Ω) and Sbdt. who (vol. III, p. iv) rates A, T, Ω, Ψ as holding “primum in codicibus locum;” next B and Φ, and Mut. as good though badly preserved. A (used constantly in the earlier volumes) he now recognizes as full of errors. For his earlier view see vol. I, p. vii. In vol. II, p. vi, he gives this order: B, A, T, Φ (antiqua manus), Ψ, Mut., Ω.

- century and contains scholia. Of our selections it contains only *Char.*, *D. Deor.*, *D. Mar.*, *D. Mort.*
2. E. CODEX HARLEIANUS OXONIENSIS 5694 or WITTIANUS (Wogt). Of vellum. There remain 134 leaves of the original 504. Fritzsche claims that Ω may go back to this. It contains none of our selections.
 3. \mathfrak{H} . VATICANUS 87. Well preserved. Apparently of fourteenth (or fifteenth) century. It is put by some, next after Γ , at the head of the Vatican Mss. of Lucian. There are no scholia. It contains all of the pieces here edited, including the *Peregrinus*. It also contains (in addition to the works of Philostratus and parts of the Greek Anthology) the anonymous dialogue, written in imitation of Lucian's *Necyomantia* (see *Introd.*, p. xx, note 1), *Τιμαρίων ἡ περὶ τῶν κατ' αὐτὸν παθημάτων*.
 4. F. VATICANUS 90. It is one of the very best. Folia (of vellum) 5–173, 176–253, are of the eleventh or twelfth century; folia (of paper) 1–4, 174, 175, 254–353, of the fifteenth century. It is mutilated at the end and there are scholia to fol. 28–29, 108–138, 330–353. Of our selections it contains: in the ancient parts, *Somn.*, *D. Deor.*, *Char.*, *Vit. Auct.*, *Pisc.*, *V. H.*, and *Peregr.*; in the parts of later date, *D. Deor.* (again), *D. Mar.*, *D. Mort.*
 5. Ω . The Venetian codex MARCIANUS 434. Like Γ it is in two parts, but both are of vellum. Fol. 1–268 apparently of the twelfth century; fol. 269–447 of the fifteenth century. First collated by Sommerbrodt. In the first (twelfth century) part are contained all of our selections except *Peregr.*, the other part includes *Peregr.*; see below.
 6. Ψ . MARCIANUS 436. It is a chartaceus of the fourteenth century, and all by the same hand. Incomplete, but contains of the pieces here edited *Somn.*, *Vit. Auct.*, *Pisc.*, *D. Deor.*, *D. Mort.*, and No. 15 of *D. Mar.*
 7. Φ . CODEX FLORENTINUS S. LAURENTIANUS. The best of the Florentine Mss. of Lucian. It is written in four hands; the earliest Wogt ascribes to the tenth century. (Fr. ascribes the Ms. to the twelfth century.) It is partly on vellum and partly on paper. Very complete, containing most of Lucian's works. Of our selections *Somn.*, *Vit. Auct.*, *Pisc.* (in part), and *D. Mort.* are written in the first hand, but *Char.*, *D. Deor.*, *D. Mar.*, and *Peregr.* are lacking.
 8. Mut. CODEX MUTINENSIS. This Modena Ms. is of vellum. It is of the tenth century; mutilated at beginning and end. It contains all of our selections except *Peregr.*



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Y. MARCIANUS 435. This Venetian Ms., collated by Levi for the first time, is regarded by Fr. and Sbd. as derived from Ω .

As the *Peregrinus* was either left out or cut out of many Mss. to satisfy Christian prejudices, Levi makes especial use of F, V_1 (= F, Vat. 90), V_2 (= \mathfrak{A} , Vat. 87), V_3 (= Vat. 89), P_1 (Palat. 73), P_2 (Palat. 174), Ω (Marc. 434), Y (Marc. 435), M (Paris 2954). In V_1 and in P_1 he also denotes first, second, and third hand by adding I, II, III, respectively.

B — EDITIONS

EDITIO PRINCEPS. *Luciani Samosatensis Opera omnia*. Florentiae, sine typographo, 1496. Fol.

Aldina prima. *Luciani Opera, Icones Philostrati, etc.* Venice 1503.

Aldina secunda. *Luciani Dialogi et alia multa Opera. Imagines Philostrati. Eiusdem Heroica. Eiusdem Vitae Sophistarum, etc.* Venice 1522.

Many later editions are based on this, including the Paris edition of 1615, which in turn the edition of Reitz followed (see Fr., I, p. xiii).

Bourdelotius. *Luciani Samosatensis Philosophi Opera omnia quae exstant. Cum Latina doctiss. virorum interpretatione.* Paris 1615. Fol.

For other editions from 1516 to 1743 see Reitz, I, pp. 65 ff. (especially Erasmus and Thomas More, 1516, and Melanchthon, 1527). See also Introd., p. xxi.

Hemsterhuis-Reitz. ΛΟΥΚΙΑΝΟΥ ΣΑΜΟΣΑΤΕΩΣ ΑΠΑΝΤΑ. *Luciani Samosatensis Opera. Cum nova versione Tiber. Hemsterhusii et Io. Matthiae Gesneri, Graecis scholiis, ac notis omnium proximae editionis Commentatorum additis, etc.* Amsterdam 1743. 4to, 3 vols. The first (one sixth) part only by Hemsterhuis.

— *Luciani Samosatensis Opera Graece et Latine ad editionem Tiberii Hemsterhusii et Ioannis Frederici Reitzii accurate expressa cum varietate lectionis et annotationibus.* Biponti (Zweibrücken) 1789. Reference is made in the present work to this 1789 edition as "Reitz." This differs from the edition of 1743, apart from the form, in substituting an index in place of the lexicon and in adding the variants (taken from the Paris Mss.) published in the French translation by M. Belin de Ballu.

Lehmann. *Luciani Opera Gr. et Lat. post T. Hemsterh. et I. Fr. Reitzium denuo castig. c. var. lect., scholiis Gr., adnotatt. et indd. ed. I. Thph. Lehmann.* Leipzig 1822–1831. 8vo, 9 vols.

- Jacobitz. *Lucianus ex recensione Caroli Jacobitz.* Leipzig 1836–1841. 8vo, 4 vols. Vol. IV contains Scholia and Index Graecus.
- *Luciani Samosatensis Opera ex recognitione Caroli Jacobitz.* Teubner text. Leipzig. 3 vols. 1896–1897. Used as basis of the present selections.
- Dindorf. *Luciani Opera ex recensione Guilelmi Dindorfii graecè et latinè cum indicibus.* Paris 1840 (Didot).
- *Luciani Samosatensis Opera ed. Guil. Dindorf.* Leipzig 1850–1858. 3 vols. (Tauchnitz edit.)
- In the Didot edit. of *Herodotus*, pp. xlii–xlvii under Dindorf's *Commentatio de dialecto Herodoti*, see § 22 *De dialecto Ionica Luciani*.
- Bekker. *Lucianus Gr. ab Imm. Bekkero recognitus.* Leipzig 1853. 8vo, 2 vols.
- Fritzsche. *Lucianus Samosatensis Franciscus Fritzschius recensuit.* Rostock 1860–1882. 3 vols. (not completed). Contains prolegomena and critical notes.
- Sommerbrodt. *Lucianus recogn. Julius Sommerbrodt.* Berlin 1886–1899. 3 vols. (not completed). With various readings and “Adnotatio Critica.”
- *Ausgewählte Schriften des Lucian: erklärt von J. Sommerbrodt.* Berlin 1872–1878. 3 vols. Contains an admirable introduction, pp. xi–xxxii.
- Jacobitz. *Ausgewählte Schriften des Lucian: erklärt von K. Jacobitz.* Leipzig 1865–1883.
- Levi. *Luciani Samosatensis Libellus qui inscribitur περι τῆς Περειγρίνου τελευτῆς.* Recens. Lionello Levi. Berlin 1892.

Apart from the critical editions, the annotated edition of Sommerbrodt and the following editions with English notes have by repeated use with classes furnished many suggestions to the present editor:

- Williams, C. R. *Selections from Lucian.* Boston 1882.
- Jerram, C. S. *Luciani Vera Historia.* Revised edit. Oxford 1892. Edited for schools with slightly abridged text. Contains an excellent and suggestive introduction.

C — TRANSLATIONS

For other translations, previous to 1789, in Latin, German, French, English, Italian, and Spanish, see Reitz. I, pp. lxvi–lxix and lxxv, lxxvi. E.g. by Erasmus and Thomas More, Paris 1514 (repeated at Basel, 1517 and 1521) and by Erasmus, Strasburg 1519.

For still fuller description see Graesse's *Dictionnaire Bibliographique*.

LATIN

See the Hemsterhuis-Reitz, Lehmann, and Dindorf (Didot) editions above.

GERMAN

Lucians von Samosata sämtliche Werke. Aus dem griechischen übersetzt und mit Anmerkungen und Erläuterungen versehen von C. M. Wieland. Leipzig 1788–1789. 8vo, 6 parts. Although more of a paraphrase than a translation, it is justly praised. “In qua totus vivit spiratque Lucianus” (Reitz.).

Lucian's Werke übersetzt von August Pauly. Stuttgart 1827–1832. Often useless in more doubtful passages.

Bernays in *Lucian und die Kyniker*, Berlin 1879, translates the *Peregrinus*.

FRENCH

Des Œuvres de Lucien trad. par Nicolas Perrot Sr. Dablancourt. Paris 1654. 4to, 2 vols. Known as “la Belle infidèle.” The English version by Spence (London 1684) seems to have been based on this.

Œuvres de Lucien, traduites du grec (par J. N. Belin de Ballu). Paris 1788–1789. 4to, 6 vols. A “portrait” of Lucian is given in Vol. I, and in the preface an interesting criticism of previous translators, especially of the French translators. In lieu of expurgating, the translator resorts to Latin. This version is not mentioned by Reitz until the end of his (1789–1793) edition, vol. X, p. 123, where the variants taken from the Paris Mss. by M. Belin de Ballu are given as an appendix.

Croiset gives translations (passim) in his *Essai sur la vie et les œuvres de Lucien*. Paris 1882.

ENGLISH

The Works of Lucian, translated by Thomas Francklin, sometime Greek Professor in the University of Cambridge. London 1780. 4to, 2 vols. This



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Martha: *Les Moralistes sous l'empire romain*,³ 1873; esp. pp. 333–384,
 “Le Scepticisme religieux et philosophique. Lucien.”
 Collins: *Lucian*,² 1897.

2. The following have reference to Lucian's place as a writer or to his times.

Norden: *Die Antike Kunstprosa*, 1898 (passim¹).

Friedländer: *Sittengeschichte Roms*, 1873 (passim).

Sandys: *A History of Classical Scholarship*, 1903.

Saintsbury: *History of Criticism*, 1900–1904.

Mahaffy: *The Greek World under Roman Sway*, 1890.

Milne: *A History of Egypt under Roman Rule*, 1898.

Butcher: *Harvard Studies on Greek Subjects*, 1904. See pp. 244 ff.,
 “Greek Literary Criticism,” for a short analysis of Lucian as
 pamphleteer and artist.

Dill: *Roman Society from Nero to Marcus Aurelius*, 1904, esp. Bk. I,
 c. 2, “The World of the Satirist”; Bk. II, c. 2, “The Philosophic
 Missionary”; Bk. IV, c. 1, “Superstition”; c. 2, “Belief in Im-
 mortality”; c. 6, “The Religion of Mithra.”

3. Select² dissertations.

Brambs, *Citate und Reminiscenzen bei Lucian*, 1888; Blümner, see
 above, pp. 4, 160, 169, 232; Bruns, *Lucians philosophische Schriften*, Rh.
 Mus. 1888; Burmeister, *De locis quibusdam Luciani*, 1845; Dee, *De ratione,
 quae est inter Asinum pseudolucianum Apuleique Metamorphoseon libros*, 1891;
 Du Mesnil, *Grammatica, quam Lucianus in suis scriptis secutus est, ratio*, 1867;
 Förster, see above, p. xx, and see also App. A; Fritzsche, various disserta-
 tions, 1852–1867; Gildersleeve, see above, pp. xxx, xxxix; Gräven, see
 above, App. A; Hartman, *Studia critica in Luciani opera*, 1877; Hasse, see
 above, p. xxxv; Heinrich, *Lukian und Horaz*, 1885; Heller, see above,
 p. xxxix; Helm, see above, p. xiii and pp. 89, 93; Herwerden, *Plutarchea et
 Lucianea*, 1877; Hofmann, *Kritische Untersuchungen zu Lucian*, 1894;
 Jacob, *Characteristik Lucians von Samosata*, 1832; Joost, *De Luciano φιλο-
 μήρω*, 1883, and *Beobachtungen über den Partikelgebrauch Lucians*, 1895;

¹ On p. 394 will be found a very unfavorable judgment of Lucian.

² It would be impracticable to give here a complete list of the dissertations
 upon Lucian, or even of the many which have been repeatedly consulted by the
 present editor. For some of the more important previous to 1893 see Bolder-
 man, pp. 136–139; for many more recent see *Bursians Jahresber.*, 1901, pp. 234–
 257.

Kersten, *Wielands Verhältnis zu Lucian*, 1900; Kock, *Lukian und die Komödie*, Rh. Mus., 1888; Kühn, see above, p. 55; Margadant, see above, p. 88; Mildner, see above, p. xxxvii; Nilén, *Adnotationes Lucianae*, Nordisk Tidsskrift, IX, 1889–1890, pp. 241–306, and *Luciani Codex Mutinensis*, Upsala, 1888; Passow, *Lucian und die Geschichte*, 1854; Penick, see above, pp. xvi, xxxviii; Rein, *Sprichwörter und sprichwörtliche Redensarten bei Lucian*, 1894; Rentsch, see above, pp. xx, xxvii, and 188; Richard, *Ueber die Lykinosdialoge des Lukian*, 1886; Rohde, *Der griechische Roman und seine Vorläufer*², 1899; Oscar Schmidt, *Metapher und Gleichnis in den Schriften Lukians*, 1897, and *Lukians Satiren gegen den Glauben seiner Zeit*, 1900; Schulze, *Quae ratio intercedat inter Lucianum et comicos Graecorum poetas*, 1883; Schumacher, see above, p. xx; Sorof, *Vindiciae Lucianae*, 1898; Thimme, *Quaestiones Lucianae*, 1884; Wahlen, *Lucianus de Cynicis*, 1882; Vogt, see App. A; Wissowa, *Geschichte des zweiten Jahrhunderts*, 1853; Ziegeler, *De Luciano poetarum iudice*, 1872, and *Studien zu Lucian*, 1879.

Amongst emendations contributed to the text the following may be mentioned especially: Cobet in *Variae Lectiones*, 1854; Headlam, various conjectures in *Journal of Philology*, 1895; Madvig in *Adversaria critica ad scriptores graecos*, 1871; Schwidop, *Specimina observationum Lucianearum*, 1848–1872; Sommerbrodt, *Lucianea*, 1872. For others see *Bursians Jahresber.*, 1901, l.c.

E — CRITICAL NOTES

The text followed is that of Jacobitz, Teubner edition, 1896, and the changes adopted in these selections are given first. Minor and obvious changes in accents, breathing, punctuation, etc., are not noted. Besides the letters indicating the Mss. (see above) the following abbreviations are used: Jac., the text of the Teubner edition; Sbd., Sommerbrodt; Fr., Fritzsche; Reitz., Reitz-Hemsterhuis edition; Cob., Cobet; Dind., Dindorf; Lehm., Lehmann; Bek., Bekker. *Harv. Stud.* XII, Allinson, "Lucianea" in *Harvard Studies in Classical Philology*, vol. XII, pp. 181–190.

For special abbreviations for Mss. of Peregrinus, see below.

SOMNIUM

Title: Fr. (on *Peregr.* init.), following Thomas and Hemsterhuis, admits only *περὶ τοῦ ἐνυπνίου*. See Remacle's strictures on the double titles of Lucian's works, *Observat. in Hermotimum*, pp. 1–16.

2. *διδασκε*: Sbd. *διδάσκου* (from Ψ) on account of *διδάξομαι* § 10; he retains, however, *Vit. Auct.* 3, both *διδάξεις* and *διδάξομαι*. Fr. (and see Weitch *Gr. Verba*)

confines the confusion to fut. and aor.: "Praesenti tempore Lucianus nusquam dixit διδάσκομαι pro διδάσκω, sed idem habet διδάξομαι pro διδάξω, raro ἐδίδαξάμην pro ἐδίδαξα." Lucian, moreover, would probably follow Ar. *Nub.* 877, ἀμέλει δίδασκε, which he certainly had in mind. — ἔχων δεξιῶς: Sbd. with Ψ Γ Α Φ Ups. for τυχῶν δεξιᾶς. — ἀνέπλαττον: the simple verb ἔπλαττεν (cf. Ar. *Nub.* 879) suggests ἀν ἔπλαττον despite the close repetition of ἀν. The compound, however, may mean *moulding into new shapes*. — εἰκότας: Hartman, for εἰκότως retained by Sbd. in text though he gives Weichmann's εἰκοίτας in *adn. crit.* I, II, p. ix. Cf. *Pisc.* 38.

3. ἐπιτήδειος: Sbd. with six Mss. for ἐπιτηδεία. Cf. Dr. Otto Wilhelm, *Der Sprachgebrauch des Lucians hinsichtlich der sogenannten Adjectiva dreier Endungen auf -os*, p. 40.

4. ἀναλύζων: the variants in the Mss., ἀνολύζων Α Ω Γ Φ C, ἀναβλύζων Α, point to this; cf. *Peregr.* 6 ἀπηγον αὐτὸν λύζοντα. Reitz. and Jac. ἀνολολύζων. — ἀγανακτησάσης: for vulg. ἀγανακτησαμένης, which is perhaps due to λαιδορησαμένης in next line. Cf. ὁ δὲ ἀγανακτήσας § 3. ἀνακτησαμένης in Α Ρ Ups. Φ (*having revived me or getting me back safe*) is less suited to the meaning of λαιδορησαμένης. — τὴν σκυτάλην: Steigerthal for τὴν νύκτα ὄλην. Sbd. accepts and adds αἰ before ἐννοῶν, cf. *Lucianea*, p. 160.

6. ταῖν: Sbd. (with Cob. and Dind.) emends to τοῖν. But see Chabert, p. 102: *Le duel féminin τὰ apparaît une seule fois, et encore dans la bouche du pedant Lexiphane (4), qui croit faire une atticisme. L'expression ταῖν χεροῖν semble être proverbiale. . . . Pour les cas droits, on trouve τῶ, même avec χεῖρε*. Sbd. (vol. III, 1899) in *Bis Acc.* 2 (one of the seven passages cited by Chabert) now retains ταῖν χεροῖν. — καὶ γὰρ καί: C Ω Ψ Α Φ (in rasura), cf. *Lexiph.* 13. Jac. καὶ γάρ. For Lucian's combinations with καί cf. Chabert, p. 151. — καὶ ἀύχμηρά Schwarz omits καί, which is tempting, as ἀύχμηρά would then head a list of two pairs arranged chiasmically.

7. οἰκοθεν: Fr., on account of οἰκεία, reads μητρόθεν citing *Tox.* 51.

8. σχήματος: vulg. σώματος, cf. Fr. In § 6, Φ has σῶμα for σχῆμα. — δόξεις: Jac. γένοιω. Sbd. has ἔση in text, but δόξεις *adn. crit.* p. x. — πάμπολλα: Sbd. with Α Ω Ψ Γ C (πάμπολα Ups. Φ) for Jac. πάντοθεν. — γὰρ ἤδη μου τὴν μνήμην: Sbd. with six Mss. for Jac. γάρ μου τὴν μνήμην ἤδη.

9. εἰς, αἰ τὸν προὔχοντα ὑποπτήσων: Sbd. εἰς αἰ τὸν κτλ., cf. *Lucianea*, p. 106. Fr. transposes, εἰς, τὸν αἰ προὔχοντα. With this cf. Plato *Apol.* 37 c δουλεύοντα τῇ αἰ καθισταμένη ἀρχῇ. Sbd. *Ausgew. Schrift. Luk.*, ad loc., cites many passages where εἰς αἰ means "für alle Zeiten, d. i. dein ganzes Leben lang." But the sense here desired, if not required, is *on each and every occasion crouching down to*, etc. Moreover, the expression is reminiscent of Aesch. *Prom.* 958 θῶπτε τὸν κρατοῦντ' αἰ (construed by Paley as if in the order here suggested by Fr.) and of *Prom.* 981 ὑποπτήσσειν τε τοὺς νέους θεούς. The adv., used emphatically at the head of the clause, may be construed both with ὑποπτήσων and θεραπεύων. For similar separation of the adverb see *Char.* 12 end, and *Dem.*



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5. οἰκοδομικῆς: Sbd. with $\mathcal{A}\Gamma$ Urb. for οἰκοδομητικῆς. — ἀσφαλῶς γάρ: Mss.; Jac. with A omits γάρ.

6. ἔγωγε: for ἐγὼ οὖν, also ἤρου γε for ἤρου με and τί δέ; for τί δαί; Sbd. ex codd. — κληθεῖς τις: for Jac. κληθείς. Unless τινός, two lines above, is masc., τις seems necessary; and it could easily have been lost here. — ἔμπεσοῦσα: A $\Omega\mathcal{A}$ for ἐπιπεσοῦσα. — οὐκ οἶδ' ὅπως τοῦ οἰκήματος: A $\Omega\Gamma C$ for οὐκ οἶδ' ὅτου κινήσαντος.

7. ὀξυδερκέστατόν σε: Sbd. adds σε. — γινώσκης: Mss. for γιγνώσκης in the Homeric citation. — παρακούσας: for ἀκούσας, see Fr.

8. τίς τ' ἄρ': Fr. restored from Homer for τίς γάρ.

9. ἄρχοι: with $\Omega\Gamma$ for ἀρχεῖν.

10. ΧΑΡ. Φησὶν οὗτος: \mathcal{A} Urb. omit. — τὸ πορθμεῖον αὐτό: $\Omega\mathcal{A}$ Urb. Γ for τὸ πορθμεῖον αὐτός.

11. ὡς ὀρᾶς· καταγελαῖ γάρ: Fr. Sbd. ex codd. for ὅς, ὡς ὀρᾶς, καταγελαῖ.

12. ἀποφανεῖν: Dind. for ἀποφαίνειν. — ἐν τοῖς ἄλλοις: Fr. Sbd. ex codd. for σὺν τοῖς ἄλλοις. — ἦν . . . ἐπίη: Fr. Sbd. for εἶ . . . ἐπήει. — μὴ τοῦτον: Fr. Sbd. ex codd. for τοῦτον μή. — κελεύεις: with four of the best Mss. for θέλεις. — χρυσοποιῶν: with \mathcal{A} Urb. for χρυσοποιῶν. See *Harv. Stud.* XII, 184. Cf. the compounds σκευοποιία, λογοποιία, κωμωδοποιία. In the Reitz. edition the vulg. χρυσοποιῶν was considered corrupta, the cure suggested being χρυσοχόων. But χρυσοχολία was in use, while we do not find the compounds of χαλκός and ποιέω but χαλκουργός and χαλκουργία, and, per contra, while we find χρυσουργός we do not find χρυσουργία.

14. παρῳδεῖς: omit ἤδη with A $\Omega\mathcal{A}\Gamma C$. — Κλωθοῦς· γεννικῶς καί': Cob. for Κλωθοῦς γεννικῆς καί, cf. Fr. ad loc.

15. διατρίβην: cf. *Icar.* 16; Sbd. with \mathcal{A} Urb. τύρβην. — ἄγνοιαι and ἄγνοια: for ἀνοιαι etc. See Sbd. *adn. crit.* p. lix.

16. ἐκείνω: Sbd. ex codd. for ἐκεῖνον. — τούτῳ: Sbd. ex codd. for τοῦτον. — κέσεται: Sbd. emends to πεσεῖται, but see *Harv. Stud.* XII, 184.

17. εἰς: A $\Omega\Gamma C$ for ἐς. — ὁ ἄθλιος: A $\Omega\mathcal{A}$ Urb. Γ omit ὁ. Sbd. retains ὁ here and in § 14. Fr. reads αὐτός δέ οὐδέ (from Mss.) δειπνήσει (by conjecture).

19. αἱ μὲν τινες: Fr. Sbd. ex codd. for τινές μὲν. — ἄλλων: omit αὐται with B \mathcal{A} Urb.

20. αὐτὸν μὲν: for τὸν μὲν. See Fr. and Sbd. *Lucianea* 159.

22. ἐστι: with $\mathcal{A}\Gamma$ for εἰσι. — ἔπασχες: Lehm. by conjecture for ἔπασχον of all Mss. Hermes, not Charon, is unmistakably referred to, as κατάγειν and ἀνάγειν (not ἀπάγειν, which Fr. adopts) of the context prove; for a similar confusion cf. note on § 24, νεκροστολῶν. See *Harv. Stud.* XII, 184.

24. αἵματι: A $\Omega\mathcal{A}$ Urb. Γ have ὀνόματι. — εἰς: with Mss. for ἐς. — ὀνάμην: Sbd. with four Mss. omits δέ. — ἐπιτύμβια: for ἐκατόμβαι. Editt. omit or bracket as a gloss βασιλεῖς . . . μάχαι (πράγματα being changed into περὶ by Sbd.); this ignores the climax of the dialogue. ἐκατόμβαι is the only intrusive element, and if we may substitute ἐπιτύμβια or possibly (αἱ) ἐπιτύμβιοι (sc. χοαί), see *Harv. Stud.*

XII, 185, we have the fitting résumé — retaining, of course, μάχαι, which is a clear allusion to § 24 and strangely omitted by Fritzsche. The suggestion for this proposed emendation is found in the Reitz-Hemsterhuis commentary: quum hecatombae in hoc dialogo nusquam memoratae sint, Hemsterhusius voce ἐκατόμβαι, pro qua Solanus τύμβοι expectarat, vel maxime offensus est. Sbd't.'s ingenious change of the abbreviation of πράγματα to περί is the only excuse for mutilating the Ms. reading, but Lucian in two other passages (see notes on text) uses the phrase of Aristophanes, omitting, as he does here, the περί.

VERA HISTORIA B

1. ἀπενενεκροῦτο: ἀπονενέκρωτο Mut.; ἀπονενεκροῦτο \mathcal{A} (or ἀπενεκροῦτο, see Sbd't. vol. II, p. 213 but cf. p. 317. Note: \mathcal{A} has also in next line ἐνοήσαμεν for ἐνενοήσαμεν). Although the plpf. is suggested by τέλειον, the clause below, τῇ δ' . . . ἐτεθνήκει, suggests the imperfect here. The double compound ἀπενεκρῶ is in accord with Lucian's style (e.g. προπεξορμῶ *D. Mort.* 27; cf. also Chabert's list, p. 123 ff.) and explains the divergent readings. Plutarch (2, 792 B) uses ἐννεκροῦμαι.

2. νησομαχίας: Sbd't. by conjecture for ναυμαχίας, from *V. H.* A 42.

3. ἐνφοδόμητο: Gündel for ἀνφοδόμητο (*Philologisch-histor. Beiträge*, Leipzig, 1897). — ἡμῖν καὶ σιτίον ἢ γῆ: $\Omega \mathcal{A} \Gamma$ for ἡ γῆ καὶ σιτίον.

4. αὐτῶν: Sbd't. for αὐτῶν.

5. ἐπαδόντων: Rohde and others by conjecture (see Sbd't.) for ἐπαιούντων. Perhaps πινόντων, cf. *D. Mar.* 5, 1, which passage, however, equally supports ἐπάδω.

6. προσαγορευομένων: \mathcal{A} , Sbd't. for προσαγορευομένη.

10. οὗτος δέ: Mss. Jac. with \mathcal{A} οὗτος δή. — πολὺν χρόνον: see Sbd't. *adn. crit.* Mss. have ἐπὶ πολὺν χρόνον.

11. αὕτη ἢ πόλις: Γ , Dind. for αὕτη ἢ πόλις. — ἐν αὐτοῖς: \mathcal{A} . Mut. $\Omega \Gamma$ omit ἐν.

12. ἀναφεῖς: διαφανεῖς (Rohde's conjecture, accepted by Sbd't.) does not suit εἰ μὴ ἄψαιτο κτλ. below and ἀφαν^σεῖς of Γ^1 might point to ἀσαφεῖς. Cf. *Pisc.* 16 ἡ ἀμυδρὰ δὲ καὶ ἀσαφῆς τὸ χρῶμα ἢ ἀλήθειά ἐστιν. Plato's ἀναφῆς οὐσία (*Phaedr.* 247) lends support to text. rec. — μόνην: \mathcal{A} Mut. omit ἔχουσι καὶ of other Mss.

13. δωδεκαφόροι εἰσὶ: for accent see Chandler, *Greek Accent* 525.

15. πᾶσα ἢ ὕλη: $\Omega \Gamma$ Mut.

17. Νομᾶν: $\Omega \mathcal{A} \Gamma \Lambda$ for νομᾶν. — αὐτός: Sbd't. omits καὶ. Cf. καθ' αὐτόν of *P.* — ὑφ' αὐτοῦ: ὑπ' αὐτοῦ Mss.

20. ἐγγεγραμμένοι: Ω omits ἐγ-. So J. J. Hartman, claiming that ἐγ- would be prefixed only if reference were made to interpolation by others. — ἑώρα: Cob. and Sbd't. emend to ἐώρων.

22. ὁ ἀγὼν ὁ παρ' αὐτοῖς τὰ Θανατούσια: Ω . Jac. ὁ ἀγὼν τὰ παρ' αὐτοῖς Θανατούσια. — οὐ τίθεται ἄθλα: $\Omega \mathcal{A}$ Mut.

25. πολὺν χρόνον: Ω Ψ Mut. omit ἐπί; see § 10. — ἐπιμανῶς: Γ, Sbd. for ἐπινῶς. — ἔρωτος καὶ ἀμηχανίας: various Mss. omit articles. — παρήμην: παρῆν Ψ corr. ex ἤμην Γ, so Sbd. But see Schmid I, 231.

26. οὐ πολὺ: Ω Γ Α Mut. add οὐ.

27. τὴν ἑτέραν: Sbd. with Bek. and others emend to ὑμετέραν, but see § 47 τὰ μέχρι τῆς ἑτέρας γῆς.

30. πέτραις καὶ τραχῶσι: Sbd. ex codd. for πέτραις τραχέσι.

31. διὰ πάντων ἦν: Ω Γ Α Mut. add ἦν.

32. ἔπασχε: Ψ Γ Mut.; εἶχεν Α, Jac. — τοῖς ὀνείροις τι: Ψ Mut. — Ὑπνου: J. J. Hartman and Lehmann for Ὑπνον.

36. ἐπελέξατο: vulg. ὑπεδέξατο. Sbd., from Mut., ὑπελέξατο, also de Soul by conjecture. — ἐπὶ ξενία: Cob. declares dat. a solecism and emends to ἐπὶ ξένια. Ω Γ Α ξενία, Mut. ξενίαι. — ἐπὶ ναῦν: Ψ Γ Mut. omit τήν. Cf. § 47 ἐπὶ ναῦν κατελθόντες.

41. παραδοξότατον· ὁ γάρ: Ω Mut. omit γάρ.

42. ἐπεσκόπουν: Sbd. ex codd. for ἀπεσκόπουν. — ἐπεισῆλθέ με: with Ω Γ. εἰσῆλθέ με Mut. Sbd.; vulg. omits με.

43. καταθέντες: Cob. conjectures καθέντες. — οὐ ῥαδίως: Ω Ψ Γ Α Mut. omit οὐ, but the comic gravity of the context seems to demand the negative.

44. ἰχθύες: Sbd. ex codd. for ἰχθῦς. — συνεπεφύκεσαν: Ω Ψ Mut.; vulg. συνεπεφύκεισαν.

46. Καβαλοῦσα: with Ω Ψ Α Mut. only one β. — τ' αὐτήν: Dind. Bek. Sbd. from τε ταύτην.

47. μετὰ ταῦτα: Ψ Mut. (Γ in rasura), Reitz. Sbd.; vulg. μετ' αὐτά.

VITARUM AUCTIO

1. ἔχει: Ψ Ψ Γ for ἔχοι.

2. ΑΓΟΡΑΣΤΗΣ: cf. Menand. Φάνιον 2. Fr. has ὠνητής here and in ff.

3. φέρε δή: with Ω Ψ, and see Sbd. *addend.* vol. I, pt. II, p. 283.

4. τέσσερα: Sbd. for τέσσαρα.

5. καὶ ἄλλον ὀρέομενον καὶ ἄλλον: the Mss. omit one καὶ or the other; the context seems to require both. — ταῦτα: Sbd. vol. I, pt. II, p. 283; τάδε Mss.

6. ποῖος: Dind.; ὀποῖος Mss. — ἐμψυχῆιον: Ψ Φ and Fr. — αἷμα: δέ omitted with Ω Ψ Ψ Γ.

9. ἄγε δή, . . . ἦν: Fr. for ἄγε, . . . ἦν δέ. — ἦν δέ μαστιγοῖ σε: Sbd. Fr. for ἦν μαστιγοῖ δέ.

11. ἂν ἦς: with Ψ Ω Γ for εἰν ἦς. — σκυτοδέψης: Ω Ψ Ψ Γ. σκυτοδεψός Jac.

12. ἀπανταχόθεν: Fr. for πανταχόθεν. Alliterating anaphora of ἀπάντων and ἀπασι. — ἐγὼ γάρ: Sbd. ex codd. for ἐγὼ δέ. — ἰλαρόν: Sbd. reads φλυαρόν. But it is contrasted with τὸ σκυθρωπὸν (used in § 7 of Diogenes). Cf. Xen. *Mem.* 2, 7, 12 ἀντὶ σκυθρωπῶν ἰλαροί.

13. πενθῶν: πενθεῖν Ω. ὃ δέ τιμι ἔοικε πενθοῦντι Ψ.



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that case see Introd. 30; see Fr. for omission of second τήν. — συννοίας: Sbd. ex codd.

15. σοι ὅτι ἄνδοκῆ: Sbd. ex codd.; other codd. and Jac. σοι ἄνδ'.

16. αὐται: Sbd. ex codd.; Jac. αὐταί. — γὰρ μίαν: six Mss. omit γάρ, four omit μίαν. Sbd. reads γάρ τινα.

17. ἀλλ': Sbd. ex codd. — ἄν γε σῶσαι: so Fr. from Ψ B A and construes ὡς above as prep., but ὡς is probably final and the speaker's thought is so deflected by the intermediate words that the verb merges with the conditional clause as if for ὡς . . . σώσωμεν or σῶσαι δυνηθῶμεν, ἐὰν σῶσαι δυνηθῶμεν.

19. ἔλαττον: Mss., Sbd.; Jac. ἐλάττων.

20. τὸ τοιουτῶδες: vulg. adds εἶδος, and three Mss. have γένος, a gloss in either case. — φιλω: of the best Mss. two have φίλου and five φιλω. The Aristophanes passage (*Vesp.* 77) might seem to justify here also the etymological abstraction φιλο-, though by stress of composition two of Lucian's three examples lose the final vowel, while in Aristophanes all but one begin with φιλο-.

21. τήν θεόν: Sbd. from Ω Γ. τῆ θεῶ Jac. — καί: Sbd. from Ω Γ Φ for κἀν.

22. κατηγορήσειν δοκεῖ: from Mss., see Sbd. κατηγορήσαι ἄνδοκῆ, Jac. — δίκην; σύ, ὦ Πλάτων: from six Mss. for δίκην σου, ὦ Πλάτων; — ἐστίν: Fr. Sbd. omit with five Mss.

23. ὀρᾶς; σὲ μόνον: with Ω (though without interrogation), and inferred from (ὀρᾶ or) δρα σε μόνον of Γ Ψ Urb. Φ. For ὀρᾶς; as exclamatory question cf. *Gall.* 18; *Vit. Auct.* 4; *Pisc.* 40.

24. ἄμεινον γάρ: Ω Γ Φ. ἀριστον γάρ Jac. Five of best Mss. omit.

25. τοῖς ἀποσκώπτουσι: Ω Γ, and see Fr.

26. ἀγορεύει: four Mss. διαγορεύει vulg. For κακῶς ἠγόρευον cf. § 29 and § 37. — ἐφίεσης: Ω Ψ Urb. Γ. ἐπιούσης vulg. Perhaps ἐπούσης? — ἄν τι: with Ψ Ψ Urb. C A. ἄν τινα vulg. — ὑπὸ τὸ σὸν ὄνομα: Sbd. [ὑπό]; cf. § 33 τὸν Δία ὑποδευκώς.

27. ἀλλ': Sbd. from Mss. — ἔσχατα: Cob. and Mss.; αἰσχίστα Jac.

28. καὶ ὅποσα: Sbd. (vol. I, pt. II, p. 283) from Ψ Urb. Ω. — ἅπαντα: Sbd. and Fr. have [ἅπαντα].

29. ἢ οὗτος: with Ψ Ψ Urb. B C A. ἢ αὐτὸς οὗτος vulg.; αἰτιάσαιθε: Dind.; αἰτιάσεσθαι Jac. and Schmid. — καλά: [καλά] Jac. and Sbd. B C A omit.

31. ἀλλὰ . . . πράγματος ἐφιεμένους καί: with Fr. Ψ Ψ Urb. C A omit ἀλλὰ . . . πράγματος. Ω Γ Φ M offer ἐφιεμένους καί. Jac. omits ἐφιεμένους καί.

32. προσποιεῖτο: Brod. by conjecture. μιμεῖτο Jac. Seven of the best Mss. have ἐποιεῖτο, cf. infra § 50 ὁ τὸν Ἀριστοτέλην προσποιούμενος.

33. ὡς αἰσχρόν: Sbd. with four Mss. for ὡς καὶ αἰσχρόν.

34. λαγῶν: Epic form, cf. also Aesop *Fab.* 4. λαγῶν Fr. Sbd. In *Hist. Conscr.* 56, however, Sbd. retains λαγωῖς (sic) for λαγῶις, cf. *Symp.* 38 λαγῶα (λαγῶα Jac.). — καὶ τὸν ἄκρατον οὐ φέροντες: Sbd. omits with A and four of the best Mss. — δηλαδὴ καταπτύουσι: omitting γελῶσι and καί with six of the best Mss.

35. ἀπ' οὐκ ὀλίγων: Sbd. from Mss. for ἀπὸ πολλῶν. — σιωπὴ καὶ μόνη: Fr. by conjecture from καὶ μόνη of Ψ. Sbd. has σιωπὴ μόνη.

37. σκαιόν: vulg. inserts here ἢ τί γὰρ ἂν εἰπεῖν ἔχοιμι, although omitted by five of the eight best Mss. and by A. See Fr. — φάσκουσι: vulg. adds καὶ σκυθρωποὶ εἰσι, although omitted by the six Mss. just cited.

38. πάντα: Sbd. ex codd.; τὰ πάντα vulg.

39. τὴν Πτερωτὴν: Madvig by conjecture for vulg. τὴν γε πρώτην.

42. βοτρυδόν: vulg. adds ἐσμοῦ δίκην, probably a gloss and omitted by Cob. with A only. [ἐσμοῦ δίκην] Sbd.

45. οἱ ὑπηρέται: three Mss. omit οἱ. [οἱ] Sbd., but cf. ἡ Ἱέρεια § 21. — μύρον: with Ψ Ἀ Urb. B C A; see Fr. Vulg. adds καὶ μαχαιρίδιον θυτικόν. — ΦΙΛ. Σύ, ὦ Ἀλήθεια: six of best Mss. omit the δέ after σύ.

46. τὸ παραλαβόντα μεθ' ἑαυτοῦ: with Fr. (except ἑαυτοῦ from Ω). — φιλόσοφον: Sbd. from four Mss.; φιλοσοφίας vulg. — ὑποκριτῆ φιλοσοφίας: six Mss. omit one or both of these words. — τῷ θαλλῷ στεφόμενος: with Ω Γ Φ; vulg. prefixes ὁ.

48. τὸ δὲ τί: Mss. give τουτί or omit. Sbd. emends to ἰδού. — πολλοῦ: Ἀ Urb.; πολὺ vulg.

51. μὴ ἀποπρίση: Ψ Ἀ B C A. ὡς μὴ ἀποπρίση, vulg. [ὡς] Sbd. *addend. et corrig.* vol. I, pt. II, p. 283. — ἄφωνοι γὰρ οὗτοί γε: from Mss., see Sbd.

52. τὰ παρηγγελμένα: Ἀ Urb. — Στοάν; ἢ ἀπό: Cob. and others. — ποιησόμεθα: Ω Ψ Ἀ Urb. Γ. Jac. assigns to Elenchus Ἄπὸ . . . ἀρχήν (Sbd. assigns to Elenchus Ποῖ δὲ . . . ἀρχήν) and the remainder to Parrhesiades, but Parrhesiades (i.e. Lucian), not Elenchus (as in Fr.), must be the last to speak, and the self-interrogation is more dramatic than to assign these words to Elenchus. Cf. *Char.* 3 where Hermes meditatively asks ἄρ' οὖν ὁ Καύκασος ἐπιτήδειος κτλ.; and then answers himself, and Fritzsche's apposite citation from *Hermet.* 48 (ΛΤΚ. Εἶεν. ἐπὶ τίνα δὴ αὐτῶν πρῶτον ἔλθοιμεν; ἢ τοῦτο μὲν οὐδὲν διοίσει; ἀρξάμενοι δέ κτλ.) seems conclusive against his own arrangement. — οἶδ': vulg. has οἶδά γε. Ψ Ἀ Urb. B C A omit γε.

DIALOGI DEORUM

7

4. καὶ ζυγώσας: Ψ A omit as if a mere repetition of ἐναρμόσας.

13

1. ἐπιθέσει: Ἀ Ω F etc., see Fr. *eis épithesin* Cob., Fr., and Sbd. *ἐπιθήσειν* Jac. and vulg.

2. ἰάσεσθαι: for ἰάσασθαι Sbd. from Schwidop. *ἰάσασθαι* vulg.

19

1. ἔω: should we not read ἰῶ? Allinson.

25

1. ἔτι ἔμεινεν: Ἀ, Fr. Sbd. for vulg. ἐπέμεινεν. — ἀεὶ . . . ἀνάγκη: δεῖ . . . ἀνάγκη vulg. Jac. Fr. δὴ . . . ἀνάγκη Ἀ, Sbd.

DIALOGI MARINI

2

2. **πιόντι**: see Fr. [**πιόντι**] Jac. — **ἦν**: Fr. ex codd. for **ἤμην**.
 3. **βαθύν ὕπνον**: Herwerden adds **ὑπνον** with Δ Μ.
 4. **ὅτι τὸ σφῆζειν αὐτοὺς καὶ ἀπολλύναι ἀπ' ἐμοῦ πρόσεστι**: see Fr. for v. ll. and cf. Jebb ad Soph. *Antig.* 720, also Sbd. *suppl. lect.* vol. I, pt. II, p. 275.

3

1. **ὅποι**: Fr. from **Ἄ** for **δπου**. — (**ἡ δέ**) **σοι ποῦ τῆς γῆς**: Sbd. ex codd. for **ποῦ σοι γῆς**.
 2. **ἐκείνην οὖν**: **ἈΩΑ** omit **οὖν**. Sbd. [**οὖν**].
 3. **ξυναναμίγνυσο**: on vulg. **ξυναυλία μίγνυσο** see Fr.

6

3. **οὐδὲν δεινὸν μὴ πάθης**: see Fr. **СΩF** read **οὐδὲν δεινὸν οὐ μὴ**. — **ποιήσω**: Fr. Sbd. ex codd.; **έάσω** Jac.

8

2. **ἔπεσεν**: Fr. conjectures **ἐπήδησεν**, citing Hdt. 1, 24.

12

1. **ΘΕΤ. ἀκριβῶς ἅπαντα. ὁ γὰρ Ἀκρίσιος**: from **Ἀ**. **Ω** has **ἀκριβῶς**. **ΘΕΤ.** **ἅπαντα. ὁ γὰρ**. Vulg. and Jac. **ἀκριβῶς ἅπαντα. ΘΕΤ. ὁ Ἀκρίσιος**. Sbd. has **ἀκριβῶς. ΘΕΤ. ὁ γὰρ Ἀκρίσιος**.

14

2. **ἐπὶ κατόπτρου**: omit **τοῦ** with **Ω**.

15

1. **οἶσθα**: Schmid would read **οἶδας** as above.

DIALOGI MORTUORUM

4

2. **ἀπολάβοιμι**: Jac. and editt. add interrogation, see Fr. — **πλὴν ἀλλ' κτλ.**: Sbd. brackets all from **πλὴν ἀλλ'** to end. See vol. I, pt. II, p. xliii.

5

1. **εἰ δὲ οἶόν τε**: vulg. add **ῆν** with **ΩἈΓΒΑΨ**. See Sbd. *adn. crit.*, vol. I, pt. II, p. xliii.

2. **ὄντες . . . πολλά**: **ὄντες· πολλά κτλ.** Jac. Sbd. reads **ἀλλὰ** for **πολλά**. — **ἐπελπίζει**: see Fr. **ἐλπίζει** Jac. — **ἀσθενοῦντι**: **ἀεὶ θανόντι** Jac.; see Sbd. *adn. crit.*, vol. I, pt. II, p. xliii.

18

2. **χροιάν**: ex codd. Fr. Sbd.

21

1. **προσιεσθαι . . . ἐκόν**: **Ἀ** (except **καὶ**). See Fr. ad loc. **οὐ πάνυ δεδιέναι τὸν θάνατον δοκῶν** Jac.



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omit *ἐκεῖνον*. P₁Ω have *αὐτόν*. Other Mss. and editt. have *αὐτῶν*. Fr. conjectures *ἀντ' αὐτῶν*.

15. *ἐν τῇ χειρὶ ἦν*: F omits *ἦν*, see Levi, p. 15. — *δλος*: with ΩΥ for *δλωσ*.

16. *ἀπαιτεῖν ᾤετο δεῖν*: W₁ V₂ P₁ P₂ Υ. In vulg. *ἀπαιτεῖν* has third place.

17. *διησκεῖτο*: W₁ P₁ Ω M for vulg. *διήσκητο*.

18. *τέχνην τινὰ*: Levi with all Mss. Fr. Jac. etc. omit *τινὰ*.

19. *εὔρετο*: V₁ Ω Υ. Other Mss. and vulg. *εὔρε τὸ*.

20. *πρὸς αὐτόν*: Fr. for *πρὸς αὐτόν*.

21. *δεῖν*: Fr. by conjecture. Mss. *δεῖ*.

24. *δυνατὸν ἔστω*: with most Mss. Levi with P₁ II reads *δυνατὸν ἔσται*, urging (see p. 11) that the *imv.* is redundant with *δυνατόν*. — *αὐτόν ζηλώσειεν*: Fr. for *αὐτοῦ ζηλώσειεν*. — *ἄν μόνων*: Levi with W₁ V₂ P₁ P₂ Ω Υ. Vulg. has *ἄν* in second place.

25. *οὐκ ἐνόν*: see Levi for the conjecture, from various readings, of *ὄν καινόν*. — *κἄν ἐκείνους*: Sbd., following Fr., emends to *κἄν Ἰνδούς*. — *οὐδ' ἀπ' ἐλπίδος*: Fr. conjectured *οὐδ'* for *οὐκ* of the Mss. *οὐκ* seems bald, but is, perhaps, reinforced by *οὐ κατ' ἐλπίδος* of V₂.

26. *κακὸς κακῶς*: the Mss. give only the one or the other of these words. Fr. retains both. See Fr. for citation of parallels, and Thayer's N.T. Lex. s.v. *κακῶς*.

27. *χρεών*: with Levi for *χρεῶν εἶναι*. Bek. conjectures *χρεῶν εἶη*.

28. *ἐν πολλοῖς*: W₁ V₂ P Ω Υ, Fr. by conjecture, for *ἐν τοῖς πολλοῖς*. — *συστήσεται*: W₁ V₂ Ω Υ, Cob. previously by conjecture, for *στήσεται*.

32. *ἑαυτοῦ*: W₁ V₂ P Ω Υ for *αὐτοῦ*. — *θανατῶντι*: Cobet's conjecture for *θανατιῶντι*, now confirmed by P₂. — *τὸν ἐπιτάφιον τὸν ἑαυτοῦ*: Allinson conjectures second *τόν*. F Υ have *τὸν ἐπιτάφιον αὐτοῦ*, other Mss. and editt. have *τὸν ἐπιτάφιον ἑαυτοῦ*. Levi transposes to attributive position, *τὸν ἑαυτοῦ ἐπιτάφιον*.

33. *ἐκεκράγεσαν*: P₁, Dind., for *ἐκεκράγισαν*. — *τὸ δὲ Τέλει*: *δέ* from P₁ II for *δεῖ* or *δή* of the other Mss. *Τέλει* Fr.'s conjecture for *τελεῖν* of all Mss.

34. *ἐχομένοις*: Herwerden makes the ingenious but unnecessary emendation *ἐλκομένοις*. The apparent zeugma with the verb of motion, *ἔπονται*, is sufficiently accounted for by *ἀπαγομένοις*. The late-comers, moreover, are still arriving. One would like to add *ἤδη*. Cf. Plato *Rep.* 439 E *νεκροὺς παρὰ τῷ δημίῳ κειμένους*.

35. *ἐπιδείξασθαι*: Fritzsche's preference for the future (accepted by Levi) and the change *ἐς γύκτα τὴν τελευταίαν* seem unnecessary if we may construe *ἀναβαλλόμενος* absolutely, and tr. *he had at last appointed a night for his show*. — *ἐν βόθρῳ*: Fr.; a certain emendation for *ἐν βάθει* of all Mss. Fr. cites § 25 (end). Add *Char.* 22 *βόθρον τινὰ ὀρύξαντες*.

36. *ἀνέτελλεν*: the *impf.* (of most Mss.) gives good sense, if not better than the *aorist* of V₂ accepted by Levi. — *τοῦτο τῶν πρὸς*: P₁ II, V₂ V₂, Fr. by conjecture, for *τοῦτο τὸ πρὸς*.

37. *γέροντα*: Mss. except F, which has *γερόντιον*, the more picturesque reading — adopted by editt.

39. ἀπιούσιν: Levi accepts the easier ἐπιούσιν from P₁ Π. It is, perhaps, like the difference between *hin* and *her* in German. In § 35 ἀπύειν and ἀπιόντων are more natural. — ἐπιβήσεται: with V₁ P₁ (Levi) and Ω (Sbdt., *Lucianea*, p. 125) for ἐπιβήσεσθαι of other Mss. — ἀνθρωπίνως: Fr. for ἀνθρωπίνῃ of the Mss. In the passage cited by Fr., however, *Gall.* 2, the common reading is ἀνθρωπικῶς. — ἀνέκρινόν με: F and the editt. add λέγοντες, the other Mss. omit.

40. καταγελῶντα: Mss.; F καταγελῶν τα. Fr., quem vide for discussion, emends to καταγέλωτα, and Levi accepts: "optime Fritzschius." But we require the active force, "deriding." One might feel that the future partic. would be better when said of the vulture, and so be tempted to write with F καταγελῶν τὰ τῶν, provided the construction with acc. followed by ὡς in Eur. *Bacch.* 286 is sufficient support.

41. ἐπάσεσθαι: conjectured by Wyttenbach for vulg. ἐπαγαγέσθαι. See Levi, p. 13. — ἔλεγεν: with all Mss. Editt. change to ἔλεγον.

42. ἀλέσθαι: V₁ P₁ P₂. ἀλέσθαι V₂. ἄλλεσθαι F and editt.

43. ἦκων . . . διηγούμην: V₁ V₂ V₃ Ω Υ. διηγουμένου F. ἦκον . . . διηγουμένου P₁ and editt. — τινὰ καὶ αὐτός: W₁ P₁ V₂ V₃ Ω Υ P₂. τινὰ in third place F and editt. — ἐπιταραχθείη μὲν: F V₃ P₂ Ω Υ. ἐπιταραχθειήμεν V₁ P₁ V₂, Bek. and Fr. by conjecture. ἐπιταραχθεῖς μὲν, other editt. — ἀγῶνι: F W₁ P₁ II V₃ Ω Υ V₂ P₂. ἀγῶνι P₁ I. ἀγῶνι with Αἰγαίῳ superscribed M. Αἰγαίῳ all editt. With Αἰγαίῳ the compound ἐκταράττω would have suited better than ἐπιταράττω. — ἐγείραντος . . . δὲ κωκύοι: the Mss. have ἐγείραντος ἐκώκυε, P₂ adds δέ. A lacuna is generally assumed. Some word like πνεύματος or χειμῶνος is needed (see notes on text), δέ is necessary to correspond with μὲν, and κωκύοι is suggested by the optative above. Perhaps read ἐγείραντος τοῦ πνεύματος, αὐτὸς δὲ κωκύοι. The letters from -ANTOΣ to ATTOΣ could drop out easily, and, δέ then seeming wrong, δεκωκυοι might have been changed to ἐκώκυε. See *Harv. Stud.* XII, 190.

44. αὐτὸν δέ: V₂ P₂, Fr. by conjecture in *Quaest. Lucian.* Other Mss. and Jac. εαυτόν. Fr. edits αὐτὸς δέ.

45. ἀμβλυώπτοντας: Levi with V₂ P₂: "ἀμβλυώπτω quinquies, ἀμβλυώπω numquam a Luciano usurpatum comperimus." Other Mss. and all editt. have ἀμβλυωποῦντας. — ἐπὶ τῷ ἀνδρὶ: Fr. adds interrogation. From P₂ Levi also inserts οὐ at beginning of clause where P₁ II has σὺ. — εἶχεν ἄν: Levi (see p. 12) inserts ἄν. Boldermann, op. cit., p. 144, would omit καίτοι . . . γέλωτα; — ἀκούης: Levi with V₁ P₁ V₂ P₂ V₃ Ω Υ. ἀκούσης F and editt.

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[References are made as follows: To the General Introduction, pp. i-xlii, by Roman numerals; to the remainder of book by Arabic numerals (1, 2, 3, etc.) for pages, the number of the line (e.g. l. 100) is added for the text, and the left and right columns of the notes to the text are designated by (a) and (b) respectively.]

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