



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

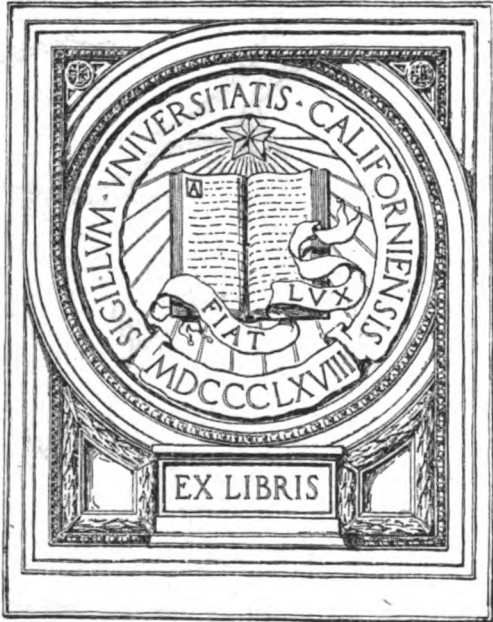
About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

Lucian

Lucian (of
Samosata.)

GIFT OF
JANE K. SATHER



7512
1965

Edwards, W. C. 1866

Robt
- 1st of 1866
- 1st of 1866
- 1st of 1866
- 1st of 1866
- 1st of 1866
- 1st of 1866
- 1st of 1866
- 1st of 1866
- 1st of 1866
- 1st of 1866

COLLEGE SERIES OF GREEK AUTHORS

EDITED UNDER THE SUPERVISION OF

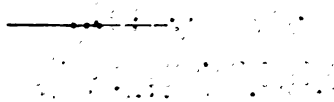
JOHN WILLIAMS WHITE AND THOMAS DAY SEYMOUR, EDITORS
CHARLES BURTON GULICK, ASSOCIATE EDITOR

LUCIAN

SELECTED WRITINGS

EDITED BY

FRANCIS GREENLEAF ALLINSON, Ph.D.
PROFESSOR OF CLASSICAL PHILOLOGY IN BROWN UNIVERSITY



GINN & COMPANY
BOSTON · NEW YORK · CHICAGO · LONDON

ENTERED AT STATIONERS' HALL

COPYRIGHT, 1905, BY

JOHN WILLIAMS WHITE, THOMAS DAY SEYMOUR, AND
CHARLES BURTON GULICK

ALL RIGHTS RESERVED

55.7

Jack

TO THE
LIBRARY OF
CONGRESS

The Athenæum Press
GINN & COMPANY · PRO-
PRIETORS · BOSTON · U.S.A.

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, ξυν- and συν-. 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*, *Cutaplus*, *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

CONTENTS

	PAGES
INTRODUCTION	vii-xlii
LIFE AND TIMES OF LUCIAN	vii-xxx
1. Antiquity and the Present	vii
2. Age of the Antonines	viii-ix
3. Life of Lucian	ix-xliii
4. Attitude towards Philosophy	xliii-xv
5. Attitude towards Christianity	xv
6. Style	xv-xvi
7. Writings	xvi-xix
8. Imitators of Lucian	xx-xxix
9. Place as an Author	xxix-xxx
LUCIAN'S GREEK	xxx-xlii
10. Continuity of the Greek Language	xxx
11. Common Greek — ἡ κοινή	xxx-xxxiv
12. General Summary of Lucian's Vocabulary and Usage	xxxiv-xxxv
13-40. Conspectus of Peculiarities or Mannerisms	xxxv-xlii
THE DREAM, OR LIFE OF LUCIAN	
INTRODUCTION	1-4
TEXT AND NOTES	5-17
CHARON	
INTRODUCTION	18-23
TEXT AND NOTES	24-52
VERA HISTORIA B	
INTRODUCTION	53-56
TEXT AND NOTES	57-87

VITARUM AUCTIO AND PISCATOR	PAGES
INTRODUCTION	88-93
TEXT AND NOTES	94-158
DIALOGI DEORUM	
INTRODUCTION	159-160
TEXT AND NOTES	161-168
DIALOGI MARINI	
INTRODUCTION	169-170
TEXT AND NOTES	171-187
DIALOGI MORTUORUM	
INTRODUCTION	188-190
TEXT AND NOTES	191-199
THE LIFE'S-END OF PEREGRINUS	
INTRODUCTION	200-208
TEXT AND NOTES	209-236
APPENDIX A. MANUSCRIPTS	237-240
B. EDITIONS	240-241
C. TRANSLATIONS	242-243
D. SUPPLEMENTARY WORKS	243-245
E. CRITICAL NOTES	245-257
GREEK INDEX	258-259
ENGLISH INDEX	260-265

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, 1, 150:

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: *γένετο δὲ ἐπὶ τοῦ Καλαποῦ Τραϊανοῦ καὶ ἐπέκεινα*. Croiset (p. 52) argues that the *Hermotimus* was written in 106. 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 Samosatani 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, κομδῆ μεράκιον.

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 ἐπετέραπην, 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.* 26.

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 πεζὸς 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 ἑσπερίου Ὀκεανοῦ καὶ τὴν Κελτικὴν ἄμα ἐπιῶν ἐνέτυχες ἡμῖν τοῖς μεγαλομισθοῖς τῶν σοφιστῶν ἐναριθμουμένους.”

³ Cf. *Herc.* 4 Κελτὸς δὲ τις . . . ἀκριβῶς Ἑλλάδα φωνῆν 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 εἰ τι καὶ γὰρ 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 *Intro. to Somn.* p. 1.

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

³ See *Intro. 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. *Intro. 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 *Intro.* 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 . . . πολυτάλατος.

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. *Hermol.* 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 μέμνος' 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 V. 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 "τινός 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 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 ungenau, 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.

It is hard to make a brief but really representative selection from Lucian's best works.¹

The *προλαλιάί*, or prefatory chats,² are represented in this collection by the *Somnium*, though, amongst others, the *Suit of Sigma versus Tau* might have been preferred as showing his fertile fancy, his art that can extract fun from phonetics and observe with due solemnity the lawyer's lingo and the set forms of the orator. The *Somnium*, however, also serves the double purpose of giving us a peep at the "Passing of the Rhetorician Lucian" and of furnishing us with his autobiography to his fortieth year.³

It is hard to exclude any of his satiric dialogues. The *Timon* usually takes a front rank, but the *Charon*, we think, occupies a far higher place as a drama of life. Still more than the *Timon*, the exclusion of the incomparable *Cock* from our menu is a loss to which we cannot be reconciled even by the belated fish-course in the *Piscator*, with its spicy entrée, the *Vitarum Auctio*. Even better than by these two, Lucian's attitude to philosophy could have been illustrated by the *Icaromenippus*. In this his Aristophanic daring is at its best; and nowhere else is his wit more sparkling, or his mockery of the dilapidated gods more scathing — not even in the two bitter pieces *Juppiter Tragoedus* and *Juppiter Confutatus*.

The *Icaromenippus*, with careless superficiality, hits off the more obvious peculiarities of the schools, Democritus, Anaxagoras, the Eleatics, etc., in no historical order but with an assumed completeness — it is Lucian's saunter along the Greek "Philosophenweg." But Lucian's longest and in some respects his most interesting work, the *Hermotimus, or the Sects*, gives his serious deliverance on philosophy, or, more strictly, upon the systems of ethics. In form it is an undisguised reflection of Plato. It is Lucian's magnum opus, and is, in one sense, his most conspicuous failure. Attempting serious dialogue, he either lectures or answers himself back in falsetto like a marionette-exhibitor. We may be

¹ See Gildersleeve, *Essays and Studies*, pp. 291-351, for the most vivid exhibit of Lucian's brilliant kaleidoscope.

² See *Introd. to Somn.*

³ For the superior claims of the *Bis Acc.* see above, p. x.

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 πάντας 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 ὄραν.

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, οὐ τὸ ὕδωρ ἀγγείον 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 notes 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 ἐναριθμοὶ 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 Τιμαριων 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 Calumniis*.

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 Tolengespriech 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 *Schluraffenlund* 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 convey 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 empeurs en Sorbonne* to shudder at the Latin of the theologians !

Fontenelle, whose *Dialogues des morts* were published in 1683 (a quarter of a century after Cyrano's death), prefixes to them a dedication, "A Lucien, aux champs Élysiens." This dedication, with its wooden and self-depreciatory acknowledgment of his debt to Lucian, hardly prepares us for the really worthy touches in his dialogues — e.g. his *Didon et Stratonice*, or, better still, his *Charles V et Érasme*, where Erasmus's fancied triumph over the emperor, now "in reduced circumstances," is blighted by the discovery that to have been born "avec un cerveau bien disposé" "is pure luck and no more of a marketable asset of merit in the 'champs Élysiens' than to have had 'un père qui soit roi.'" Thus Fontenelle out-Lucians Lucian's *égalité* in Hades.

Fénelon, too, in his *Dialogues des morts* (1712), showed conclusively that he had taken Lucian to both his heart and his brain. His admirable dialogue, *Hérodote et Lucien* (No. xv), is Lucianic enough both in the situation and in the treatment. The very essence of the *Hermotimus* is condensed at the end. To the wish of Herodotus that the gods, by way of punishment, would again incarnate this Syrian mocker in the body of a traveller and send him over the itinerary of the Father of History to confirm the correctness of his *αἰροψία*, Lucian replies that only one thing further would then be necessary: "that I should pass 'de corps en corps dans toutes les sectes de philosophes que j'ai décriées : par là je serois tour à tour de toutes les opinions contraires dont je me suis moqué. Cela seroit bien joli.'"

One could recommend, too, as an antidote to the grieved and puzzled expositors, ancient and modern, of Lucian's attitude in the *Vitarum Auctio* and the *Piscator*, Lucian's reply to Herodotus's complaint that he had busied himself with the degenerate philosophers of his own time: "Que voulois-tu donc que je fisse? que j'eusse vu ceux qui étoient morts plusieurs siècles avant ma naissance?"

In Dialogue xix Pericles's admission that the judges are impervious to persuasion has a familiar sound; in xx the opening words to Mercury about Alcibiades might be a translation from Lucian, and the suggested intrigue between Alcibiades and Proserpine recalls again the elopement of Helen with Cinyras in the *Vera*

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 unailing 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 Κοινή, 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 κοινή in particular:

Kühner-Blass, *Ausführ. Gram. d. Griech. Spr.* (1800), 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 Κοινή*, 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 Hellene and Hellenist, 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.

linguistic inheritance in spite of the growth of the *κοινή* at home and abroad among all the other Hellenizing peoples. Soon after the Greek world had passed from the Macedonian under the Roman sway, a reaction in favor of Atticism¹ made itself felt among Greek *literati* generally.² But Atticism was purely a literary movement, and could not avail to prevent the ultimate submerging of the Attic, together with the other dialects, in this precursor of Modern Greek. Athenian Greek of to-day, reinforced by the newspaper and the school, has been more successful in constructing an artificial millpond into which come tumbling the streams from the hill-country bearing denuded roots and native soil.

Dionysius of Halicarnassus (died 7 B.C.), the most prominent Atticist of the first century B.C., contributed not a little to the success of this tendency, artificial at its best but not wholly undesirable in its aim to keep alive the best traditions of the literary Greek. In the next century we have Dion Chrysostom and his finely gilded Greek. In the second century of our era, when the Syrian Lucian looked around him on the Greek world, the popular speech was the *κοινή*, but he found rhetoric and literature controlled by Atticism. Herodes Atticus, the accomplished rhetorician, had both the Roman emperor and the Greek Baedeker, Pausanias, among his pupils.³ Lucian, when his real powers asserted themselves, became a literary artist. Hence he became inevitably an Atticist.⁴ To make frank use of the vulgar speech itself as a vehicle for literary expression occurred to him no more than it did to Dante in his earlier career. But he knew how to lift this Atticizing process out of much of the artificiality then in vogue. He mastered both what his predecessors had done and what his

¹ For a redefining of this term see Wilamowitz-Möllendorf, *Atticismus und Asianismus*, Hermes xxxv.

² Artificial *Ionizing* and *Dorizing* were also fashions prevalent in the first and second centuries. For the former cf. Lucian's (?) *De Dea Syria*, written perhaps partly in mockery of this fad, and the imitation by physicians of the Ionic of Hippocrates, while the New-Pythagoreans wrote in Doric (cf. Thumb, p. 29).

³ For the pupils of Herodes Atticus, see Schmid, I, 201.

⁴ Chabert explains this process at length in his chapter "Comment Lucien devint atticiste."

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 εδείκνον, *Vit. Auct.* 16 δμνώ.

(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 τῶ, the gen. ταῖν and τοῖν, the dat. ταῖν."

⁴ The *Gallus* has been omitted.

(a) *Active for middle.* — ἀνέωγα for ἀνέωγμαi *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. inv. was the usual one in the poets; cf. also Plato *Phaedr.* 228 ε.

(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 ἀγανακτῆσαμένη 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 ἐπιπρίψονται).

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.

ώνόμαι. Lucian frequently uses first aor. ώνησάμην 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 (ἀρμονία), Schmid, IV, 608. See the jumble of plurals in *Char.* 15 ἐλπίδες — δείματα — ἄγνοιαι — ἡδοναί

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

² Cf. especially Schmid, I, 233.

—φιλαργυρίαι—ὄργαί—μίση. 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) *Hearing 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 ὑπό 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. Milden, *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 (*alicunde*); *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 οὐτοσί *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 ἑστώς*); *Thesmoph.* 394 τὰς οὐδὲν ἡγέες (*probably sc. οὔσας*); in *Eccles.* 742 ὁ τὴν σκάφην λαβῶν 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 κόλπῳ ἔχων and *Gall.* 14 ὑπὸ μάλῃν (*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 *ὥς*, not after *ἵνα*. E.g. *Char.* 1 *et passim*; *Peregr.* 8; 23; *Pisc.* 13; 44; etc.³ In oratio obliqua after *ὥς*, e.g. *Gall.* 4.

(b) *ὥς* (and *ὅπως*) *ἄν*. Lucian uses this both with subjunctive and with optative in final clauses (cf. GMT. 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 . . . εὔροισ* for *ἐὰν . . . εὔρησ*, 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; XXIV, 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; *ὥς* (and *ὅπως* twice) in pure final clauses with optative after primary tenses. On the other hand *ὥς* with the subjunctive is used almost exclusively in primary sequence (as exception to this may be cited *Gall.* 18 *εἰλόμην . . . ὥς ἐκπλήττωμαι*), but two thirds of the examples with final *ὥς* have the optative. In fact, *ὥς* 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 *ὥς* (und *ὅπως*) möglich, eine Absicht in dieser bedingten Weise zu modificieren."

infinitive is retained) which represents an optative (cf. *infra*, potential optative without *ἄν*). Reading *ἀποφανείν* compare *Gall.* 16 *εἰ . . . εἷη ἀπάγομαι*.

36. Irregular use of *ἄν*.¹—(a) Combined with optative instead of subjunctive. E.g. *V.H.* B 29 *ἐὰν* (some Mss. *εἰ*) *καταχθίμεν*. *Pisc.* 33; *Gull.* 1 *ὅσον ἄν δυναίμεν*. Cf. Gildersleeve, *S.C.G.*, §§ 448, 449.

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

(c) Irregular subjunctive constructions without *ἄν* are—

1. relative, no *ἄν*, subjunctive.

2. *εἰ*, no *ἄν*, subjunctive.

3. *πρὶν* and *ἕως*, no *ἄν*, subjunctive. E.g. *V.H.* B 18 *πρὶν ἑλλεβορίσῃ* (but see GMT. 648).

37. Negatives.—The confusion between *μή* and *οὐ* 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 *ὄτι μή* *except*—or justifiable on the principle of the adherescent *οὐ*.²

38. *οὐ* for *μή*.—This is relatively infrequent.³ E.g. *Vit. Auct.* 1 *εἰ . . . οὐκ ἔχει*. This *οὐ* 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 *οὐ*. For a bold solecism of the later Greek cf. the famous syllogism “the horned,” *εἴ τι οὐκ ἀπέβαλες, τοῦτ' ἔχεις*.

39. *μή* for *οὐ*.—(a) With infinitive in oratio obliqua. It is perhaps less surprising that *μή* crept in here, as being elsewhere the normal⁴ negative with the infinitive. Its use in Attic also with verbs of swearing and asseveration, with *πιστεύω* and *πέποιθα*, helped

¹ Cf. *A.J.P.* XXIII, 138–140.

² Cf. in detail Gildersleeve, *A.J.P.* I, “Encroachments of *μή* on *οὐ* in Later Greek,” and *A.J.P.* XXIII, 132–138, “Problems of Greek Syntax.”

³ Cf. Gildersleeve l.c.: “It is *μή* that has encroached on *οὐ*, while *οὐ* has troubled *μή* but very little.”

⁴ Cf. *A.J.P.* XII, 520.

to bewilder the Atticist. In our selections we find *μή* with infinitive after *φημί* *Peregr.* 44; after *λέγω* *Vit. Auct.* 15; *V. H.* B 18; *Pisc.* 35; after *ἔπον* (instead of *ὄτι οὐ* and finite verb) in *Peregr.* 18. Also in general oratio obliqua *Somn.* 1 *μηκέτι οἰκόσιτος εἶναι*, and, if *λεγόντων* is omitted, *V. H.* B 18.

(b) *ὄτι* (or *ὡς*) *μή* (*that*, or *how that*, *not*) used as a form of oratio obliqua. This seems to be an old tendency renewed, and is compared (Gildersleeve *A.J.P.* I, 52) to Latin *quod* and subjunctive. Also the legitimate *ὄτι μή* *except* (e.g. *Somn.* 9) may have had an influence. E.g. *D. Deor.* 7, 4; *Pisc.* 24. Also *D. Mort.* 21, 2 (sc. *ἔδοξάς μοι*) is explained (op. cit.) as 'quasi *oratio obliqua*' and *Char.* 1 *μεμνήσθαι ὄτι μηδεπώποτε* as an imperative complex.

(c) Causal *μή*. In classic Greek *οὐ* is used in causal sentences. Lucian uses *μή* with *ὄτι*, *διότι*, and *ἐπεὶ*. E.g. *D. Mar.* 5, 1; *V. H.* B 32.

(d) Relative *μή*. This is a not unnatural extension. "Even in classic times the negative of a relative clause is *μή* when the relative gives the notion of characteristic, and as the characteristic sometimes gives a ground, the clause with *μή* seems to be causal outright. Here the subjective element represented by *μή* would appear in standard Latin as the subjunctive" (Gildersleeve l.c., p. 54). E.g. *Peregr.* 24 *ὅπου μή* and 22 *ἐνθα μή*.

(e) Participial *μή*. — This becomes the regular use in modern Greek for all participles. Some of the examples thought solecistic in Lucian may be justified and the transition from *οὐ* to *μή* explained, where the cause and condition, the adversative and concessive, are merged together.

40. *Ionisms*. — The *κοινή*, though presumably Attic in its origin, had a strong Ionic coloring (e.g. in Polybius and Josephus, cf. Thumb p. 213). In Lucian we find occasional use of Ionic forms. Some of these like *οἶ* = *αὐτῶ* are borrowed direct from Ionic. Note also, third plural endings in *-αται* and *-ατο*, forms like *οἶδας*, etc.; omission of the syllabic augment. Many of these had been used by Attic poets, or even in prose;¹ but certain other forms and

¹ See Schmid, III, 14, and for the "Ionic" forms of *γίγνομαι* see Veitch s. v. On Ionisms in Xenophon see Thumb, p. 215 and 235; and for Xenophon as precursor of the *κοινή* cf. Thumb, p. 235.

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 his ² *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 *προλαλαί* 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 Lucianea*, 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 ἐπεσημαίνοντο, τὴν γνῶμην τῶν συγγραμμάτων ξένην ὄσαν καὶ πολὺν ἐν αὐτῇ τὸν νεωτερισμὸν. 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 Blümner, *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 *Intro. to D. Deor.* p. 160, note 2.

³ *Bis Acc.* 27.

⁴ Cf. *Somn.* 16 ἐντάρυφός τις.

ΠΕΡΙ ΤΟΥ ΕΝΤΙΝΙΟΥ

ΗΤΟΙ

ΒΙΟΣ ΛΟΤΚΙΑΝΟΥ

1 Ἄρτι μὲν ἐπεπαύμην εἰς τὰ διδασκαλεῖα φοιτῶν ἤδη τὴν
ἡλικίαν πρόσηβος ὢν, ὁ δὲ πατὴρ ἐσκοπεῖτο μετὰ τῶν
φίλων ὃ 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 εὐθύς ἂν αὐτὸς ἔχειν τὰ ἀρκούντα
παρὰ τῆς τέχνης καὶ μηκέτ' οἰκόσιτος εἶναι τηλικούτος ὢν,
10 οὐκ εἰς μακρὰν δὲ καὶ τὸν πατέρα εὐφρανεῖν ἀποφέρων ἀεὶ
2 τὸ γιγνόμενον. δευτέρας οὖν σκέψεως ἀρχὴ προὔτεθη, τίς
ἀρίστη τῶν τεχνῶν καὶ ῥάσιθη ἐκμαθεῖν καὶ ἀνδρὶ ἐλευθέρῳ

Title: see L. & S. s. vv. for attempted distinction between *ἐνόπιον vision* and *δνειρος dream* (dream-god) used as title of another dialogue "Ονειρος ἢ Ἀλεκτρῶν.

1. Ἄρτι μὲν . . . ὁ δὲ: 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. ἔ. ἀ.: brachylogy, = τὴν ἐπικουρίαν ἀπαιτεῖν ἢ ταχεῖά τις 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 ἀπιδῶν —
παρῆν γὰρ ὁ πρὸς μητρὸς θεῖος, ἄριστος ἐρμολύφος εἶναι
δοκῶν λιθοξόος ἐν τοῖς μάλιστα εὐδοκίμοις — οὐ θέμις,
εἶπεν, ἄλλην τέχνην ἐπικρατεῖν σοῦ παρόντος, ἀλλὰ τοῦτον
ἄγε — δείξας ἐμέ — καὶ δίδασκε παραλαβῶν λίθων ἐργάτην
20 ἀγαθὸν εἶναι καὶ συναρμοστήν καὶ ἐρμολυφέα· δύναται
γὰρ καὶ τοῦτο φύσεώς γε, ὡς οἴσθα, ἔχων δεξιῶς. ἔτεκμαί-
ρετο δὲ ταῖς ἐκ τοῦ κηροῦ παιδιαῖς· ὅποτε γὰρ ἀφειθήν
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 *Intro.* 23 (a). — *χορηγίαν*: *oufit*, 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. — *ἐρμολύφος*: 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 *Intro.* 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. *σκαιός = Fr. gauche*, *Germ. linksch*. — *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 *Intro.* 40. — *εἰκότας*: *lifelike*. See *App.* —

ἦν, καὶ χρηστὰς εἶχον ἐπ' ἐμοὶ τὰς ἐλπίδας, ὡς ἐν βραχεῖ
 3 μαθήσομαι τὴν τέχνην, ἀπ' ἐκείνης γε τῆς πλαστικῆς. ἅμα
 τε οὖν ἐπιτήδειος ἐδόκει ἡμέρα τέχνης ἐνάρχεσθαι, καὶ γὰρ
 30 παρεδεδόμην τῷ θείῳ μὰ τὸν Δί' οὐ σφόδρα τῷ πράγματι
 ἀχθόμενος, ἀλλὰ μοι καὶ παιδιάν τινα οὐκ ἀτερπῆ ἐδόκει
 ἔχειν καὶ πρὸς τοὺς ἡλικιώτας ἐπίδειξιν, εἰ φαινοίμην θεοῦς
 τε γλύφω καὶ ἀγαλμάτιά τινα μικρὰ κατασκευάζων ἐμαντῶ
 τε κἀκείνους οἷς προηρούμην. καὶ τό γε πρῶτον ἐκείνο καὶ
 35 σύνθητες τοῖς ἀρχομένοις ἐγίνετο· ἐγκοπέα γάρ τινα μοι
 δοὺς ὁ θεῖος ἐκέλευσέ μοι ἡρέμα καθικέσθαι πλακὸς ἐν
 μέσῳ κειμένης, ἐπειπὼν τὸ κοινὸν “ἀρχὴ δέ τοι ἡμισυ παν-
 τός.” σκληρότερον δὲ κατενεγκόντος ὑπ' ἀπειρίας κατεάγη
 μὲν ἢ πλάξ, ὃ δὲ ἀγανακτήσας σκυτάλην τινα πλησίον κει-
 40 μένην λαβὼν οὐ πράως οὐδὲ προτρεπτικῶς μου κατήρξατο,

πλαστικῆς: this should be remembered as perhaps an element in Lucian's literary style. There is a reminiscence of Aristophanes's *Clouds* 877 ff., where Socrates is urged by a fond father to matriculate his boy:

ἀμείλει, διδάσκει· θυμὸς σοφὸς ἐστὶν φύσει·
 εὐθὺς γέ τοι κτλ.

No matter — teach him — he by nature clever is:

Why, forthwith when a boy, and only just so high,

Indoors he'd fashion houses and would carve you ships,

And tiny toy carts out of leather strips would form,

And from pomegranate-peels would make such pretty frogs!

3. ἅμα τε . . . ἐδόκει . . . καὶ γὰρ . . .

παρεδεδόμην: cf. Latin simul ac. For parataxis cf. *Introd.* 28. Cf. *Symp.* 12 ἅμα δὲ ταῦτα ὁ Κλεόδημος εἰρήκει καὶ ἐπισέτασαν ὁ Κυνικός. — **ἐπίδειξιν**: a (chance to) show off. The *Somnium* is

itself an ἐπίδειξις of a different kind; see *Introd.* to *Somn.* p. 1. — **προηρούμην**: instead of retaining pres. indic. or changing to opt. according to rule, the impf. indic. is used (as in Eng. indir. disc.). This is not unknown in classic Greek: cf. G. 1489, 1; H. 936. — **ἐπειπὼν τὸ κοινόν**: adding that hackneyed proverb. So *Symp.* 12 ἐκείνο τὸ κοινὸν ἐπιχαριεντισάμενος making that hackneyed old joke. — **ἀρχὴ . . . παντός**: well begun is half done. This does not occur in Hesiod's extant writings. See Reitz. ad loc., I, p. 174. For Latin form of the proverb cf. Horace *Epist.* 1, 2, 40:

Dimidium facti, qui coepit, habet.

— **κατενεγκόντος**: sc. ἐμοῦ from context.

— **σκυτάλην**: roller or cylinder for moving the marble slab. The *τινά* gives a touch of technicality. — **κατήρξατο**: initiavit; began to consecrate

4 ὥστε δάκρυνά μοι τὰ προοίμια τῆς τέχνης. ἀποδρὰς οὖν
 ἐκεῖθεν ἐπὶ τὴν οἰκίαν ἀφικνούμαι συνεχῆς ἀναλύζων καὶ
 δακρύων τοὺς ὀφθαλμοὺς ὑπόπλεως, καὶ διηγούμαι τὴν σκυ-
 τάλην, καὶ τοὺς μῶλωπας ἐδείκνυον· καὶ κατηγοροῦν πολλήν
 45 τινὰ ὀμότητα, προσθεῖς ὅτι ὑπὸ φθόνου ταῦτα ἔδρασε, μὴ
 αὐτὸν ὑπερβάλωμαι κατὰ τὴν τέχνην. ἀγανακτησάσης δὲ
 τῆς μητρὸς καὶ πολλὰ τῷ ἀδελφῷ λαιδορησαμένης, ἐπεὶ νῦν
 ἐπήλθε, κατεδαρθὸν ἔτι ἔνδακρυς καὶ τὴν σκυτάλην ἐννοῶν.
 5 μέχρι μὲν δὴ τούτων γελάσιμα καὶ μεираκιώδη τὰ εἰρημένα·
 50 τὰ μετὰ ταῦτα δὲ οὐκέτι εὐκαταφρόνητα, ὦ ἄνδρες, ἀκού-
 σεσθε, ἀλλὰ καὶ πάνν 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 ὃ ἄρα πᾶσιν ἐπαρξάμενος δεπέσσειν*, Per-
 rin on *Od.* 7, 183. — ὥστε: some word
 like *γεγέσθαι* may be supplied; *εἶναι*
 might easily have dropped out after
 μοι or προοίμια. One Ms. has *ὑπάρ-
 χειν*.

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). — *ὑπό-
 πλεως*: *pretty well filled*. *ὑπο-* in com-
 pounds often means *somewhat*, e.g.
ὑπέρυθρος reddish. Lucian, however,
 uses it almost with the effect of under-
 statement, 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 *ὑβρῶς ἀνάπλεω*
full to overflowing. Cf. *Plato Protag.*
 (init.) *πύργωνος ἤδη ὑποσιμπλάμενος al-
 ready 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 *Acropo-
 lis* (see *Class. Dict.* s.v. "Perdix," and
Pisc. 42).

5. ὦ 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, 58 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
 ἐπεκράτει καὶ παρὰ μικρὸν ὄλον εἶχε με, ἄρτι δ' ἂν αὖθις
 ὑπὸ τῆς ἑτέρας εἰχόμεν. ἐβόων δὲ πρὸς ἀλλήλας ἑκατέρα,
 ἡ μὲν, ὡς αὐτῆς ὄντα με κεκτῆσθαι βούλοιο, ἡ δέ, ὡς μάτην
 65 τῶν ἀλλοτριῶν ἀντιποιοῖτο. ἦν δὲ ἡ μὲν ἐργατικὴ καὶ
 ἀνδρική καὶ αὐχμηρὰ τὴν κόμην, τὼ χεῖρε τύλων ἀνά-
 πλεως, διεζωσμένη τὴν ἐσθήτα, 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 ἐφίᾳσί μοι δικάζειν ὅποτερά βουλοίμην συνεί-
 ναι αὐτῶν. προτέρα δὲ ἡ σκληρὰ ἐκείνη καὶ ἀνδρώδης ἔλε-
 7 ξεν· ἐγὼ, 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 φανῆ-
 ναι αὐτῷ δύο γυναῖκας κτλ. Cf. through-
 out how Lucian follows in detail the
 language of Prodicus (Xenophon) but
 impresses upon the story his own per-
 sonality. — ἂν . . . ἐπεκράτει: G. 1296;
 H. 835; Gl. 461 (a); B. 568. — ἡ μὲν
 . . . ἡ δὲ: are in apposition with ἑκα-
 τέρα. The words which they respec-
 tively bawled out would be in dir.
 disc.: τοῦτον βούλει κεκτῆσθαι ὄντα τὸν
 ἐμόν and σὺ δὲ μάτην τῶν ἀλλοτριῶν
 (οἱ τῶν ἐμῶν) ἀντιποιοῖ. — 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);
διαζωσόμενος τὸ τριβώνιον σπουδῇ 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 yester-
 day. — *κόσμιος τὴν ἀναβολήν*: *dressed*
like a gentlewoman. The set of the
 mantle (*μάτιον*) was one of the out-
 ward and visible signs of breeding: cf.
Tim. 54 *κόσμιος τὸ βάδισμα καὶ σωφρο-*
νικός τὴν ἀναβολήν, also *Rhet. Praec.*
 16 *ἐπιμεληθῆναι χρὴ μάλιστα εὐμόρφου*
τῆς ἀναβολῆς. — *βουλοίμην*: opt. here
 justified as used after *ἐφίᾳσι* (hist.
 pres.). Cf. G. 1252 and 1268; H. 828;
 B. 517 (1).

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

μανθάνειν, οἰκεία τέ σοι καὶ συγγεινῆς οἰκοθεν· ὁ τε γὰρ πάππος σου — εἰποῦσα τοῦνομα τοῦ μητροπάτορος — λιθοξόος ἦν καὶ τὸ θείῳ ἀμφοτέρω καὶ μάλα εὐδοκιμείτον δι' ἡμᾶς. εἰ δ' ἐθέλεις λήρων μὲν καὶ φληνάφων τῶν παρὰ ταύτης ἀπέχσθαι — δειξάσα τὴν ἑτέραν — ἔπεςθαι δὲ καὶ συνοικεῖν ἐμοί, πρῶτα μὲν θρέψη γεννικῶς καὶ τοὺς ὤμους ἕξεις καρτερούς, φθόνου δὲ παντὸς ἀλλότριος ἔση καὶ οὔποτε ἄπει
 80 ἐπὶ τὴν ἀλλοδαπήν, τὴν πατρίδα καὶ τοὺς οἰκείους καταλι-
 8 πῶν· οὐδὲ ἐπὶ λόγοις ἐπαινέσονται σε πάντες. μὴ μυσσυχθῆς δὲ τοῦ σχήματος τὸ εὐτελὲς μηδὲ τῆς ἐσθήτος τὸ πιναρόν· ἀπὸ γὰρ τοιούτων ὀρμώμενος καὶ Φειδίας ἐκείνος ἔδειξε τὸν Δία καὶ Πολύκλειτος τὴν Ἥραν εἰργάσατο καὶ

with the calmer address of Culture § 9 ὦ 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 ἀποκαλῶν τὰ σά. — ὤμους ἕξεις καρτερούς: a reminiscence of *Ar. Nub.* 1009 ff., and the contest between Δίκαιος and Ἄδικος Ἀδύος:

ἦν ταῦτα ποιῆς, ἀγὼ φράζω,
 καὶ πρὸς τούτοις προσέχης τὸν νοῦν,
 ἕξεις ἀεὶ στῆθος λιπαρόν,
 χροῖαν λευκὴν, ὤμους μεγάλους,
 γλώτταν βαίαν.

Now if you do this that I advise
 And pay besides attention close
 You will always possess a sleek oild 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") philosophers, Plato, Herodotus, the Soph-

ists, etc. Cicero went abroad to Rhodes and Athens for his "German University" 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. γλώτταν βαίαν in the Aristophanes passage). Allusion is made not only to Lucian's fame as a rhetorician but also to his subsequent 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 διαπταίονσα
 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 συνήθης σοὶ καὶ γνωρίμη, εἰ καὶ
 95 μηδέπω εἰς τέλος μου πεπείρασαι. ἡλίκά μὲν οὖν τὰ ἀγαθὰ
 ποριῆ λιθοξόος γενόμενος, αὕτη προείρηκεν· οὐδὲν γὰρ ὅτι
 μὴ ἐργάτης ἔση τῷ σώματι πονῶν κἂν τούτῳ τὴν ἅπασαν
 ἐλπίδα τοῦ βίου τεθειμένος, ἀφανῆς μὲν αὐτὸς ᾧν, ὀλίγα καὶ
 ἀγεννῆ λαμβάνων, ταπεινὸς τὴν γνώμην, εὐτελῆς 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 *ξμπνοος*. 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. — **βαρβαρι-**

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 συνέρει . . . ἀπνευστ.* — **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 *ιδιώτης εὐθύς εἰμι καὶ τοῦ πολλοῦ δήμου εἰς*, and *Apol.* 15 *ἀλλά τῷ ἐκ τοῦ πολλοῦ δήμου*. See App. Sblt. reads *εἰς ἀεὶ* for *all time*. — **ἀεὶ**: *always*; *on each occasion*. It may be construed with both

καὶ τὸν λέγειν δυνάμενον θεραπεύων, λαγῶ βίον ζῶν καὶ
 τοῦ κρείττονος ἔρμαιον ὦν· εἰ δὲ καὶ Φειδίας ἢ Πολύκλει-
 106 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· οἶος γὰρ ἂν ἦς,
 βάναντος καὶ χειρῶναξ καὶ ἀποχειροβίωτος νομισθήσῃ.
 10 ἦν δ' ἔμοι πείθῃ, 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. ἴλῃσει δέ σε
 οὔτε παλαιὸν οὐδὲν οὔτε νῦν γενέσθαι δέον, ἀλλὰ καὶ τὰ
 μέλλοντα προόψει μετ' ἐμοῦ, καὶ ὅλως ἅπαντα ὁπόσα ἐστί,
 11 τὰ τε θεία τὰ τ' ἀνθρώπινα, οὐκ εἰς μακράν σε διδάξομαι.
 120 καὶ ὁ νῦν πένης ὁ τοῦ δεινός, ὁ βουλευσάμενός τι περὶ ἀγεν-
 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. — **λαγῶ βίον ζῶν**: proverbial; cf. Eng. "living a dog's life," and cf. Dem. *de Cor.* 263 *λαγῶ βίον ζῆς δεδιώς* κτλ., also see Hdt. 3, 108 ὁ *λαγὸς ὑπὸ πάντων θηρέεται καὶ θηρίου καὶ ὄρνιθος καὶ ἀνθρώπου*. — **ἔρμαιον**: a godsend. Possibly a fling at her rival Ἐρμογλυφική. — **βάναντος**: mechanic. Cf. *Jupp. Conf.* 8 ὁ Ἡφαιστος δὲ *χωλὸς ἐστι καὶ βάναντός τις καὶ πυρίτης τὴν τέχνην*.

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

των. — **κυριώτατον**: supreme. Cf. Plato *Rep.* 565 A ὁ δὲ . . . *κυριώτατον ἐν δημοκρατίᾳ*. For the thought cf. the prayer of Socrates, Plato *Phaedr.* 279 B, *καλῶ γενέσθαι τάνδοθεν*, 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 δεινός**: son of Mr. What-d'ye-call-him. — **ζηλωτὸς καὶ ἐπίφθονος**: exciting envy and jealousy. Less suited to the context would be *emulated*

εὐδοκίμων καὶ ὑπὸ τῶν γένει καὶ πλούτῳ προϋχόντων ἀποβλε-
 πόμενος, ἐσθῆτα μὲν τοιαύτην ἀμπεχόμενος — δείξασα τὴν
 125 ἑαυτῆς· πάνν δὲ λαμπρὰν ἐφόρει — ἀρχῆς δὲ καὶ προεδρίας
 ἀξιούμενος· κἄν που ἀποδημῆς, οὐδ' ἐπὶ τῆς ἀλλοδαπῆς
 ἀγνώως καὶ ἀφανῆς ἔσῃ· τοιαυτὰ σοι περιθήσω τὰ γνωρί-
 σματα, ὥστε τῶν ὀρώντων ἕκαστος τὸν πλησίον κινήσας
 12 δείξει σε τῷ δακτύλῳ “οὗτος ἐκείνος” λέγων. ἂν δέ τι
 130 σπουδῆς ἄξιον ἢ τοὺς φίλους ἢ καὶ τὴν πόλιν ὄλην 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· ὁ δὲ λέγουσιν, ὡς ἄρα καὶ ἀθάνατοι
 135 γίγνονταί τινες ἐξ ἀνθρώπων, τοῦτό σοι περιποιήσω· καὶ
 γὰρ ἦν αὐτὸς ἐκ τοῦ βίου ἀπέλθης, οὔποτε παύσῃ 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 ἐγγύοις 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 ἐκείνος: in another προ-

λαλιά, i.e. *Herod.* 2, Lucian thus indicates the fame of the “Father of History”: εἰ πού γε φανεῖη μόνον, ἐδεικνυτο ἂν τῷ δακτύλῳ, Οὗτος ἐκείνος Ἡρόδοτος ἔστιν, ὁ τὰς μάχας τὰς Περσικὰς Ἰαστί 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 οὖς 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 ἐκείνον, τίνος υἱὸν ὄντα ἐγὼ ἤλικον ἐποίησα ;
 ὀρᾶς τὸν Αἰσχίνην, ὃς τυμπανιστρίας υἱὸς ἦν, ὅπως αὐτὸν
 140 δι' ἐμέ Φίλιππος ἐθεράπευσεν ; ὁ δὲ Σωκράτης καὶ αὐτὸς
 ὑπὸ τῇ Ἑρμογλυφικῇ ταύτῃ τραφεὶς ἐπειδὴ τάχιστα συνῆκε
 τοῦ κρείττονος καὶ δραπετεύσας παρ' αὐτῆς ἠυτομόλησεν 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 ἕξεις κάτω νενεκῶς 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, ἤκιστα

well-educated. Note tense, *Introd.* 34 (a). — *Δημοσθένην* . . . *τίνος υἱόν* : it suits Paideia to belittle Demosthenes's father as "in trade." — *τίνος* . . . *ἤλικον* : 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 *εἶσαι* . . . *ὁκοία ἐόντα μορφὴν δεῶς κινέονται*. — *τυμπανιστρίας* : Demosthenes thus taunts Aeschines, *de Cor.* § 284. — *ἐθεράπευσεν* : *courted* ; *cultivated*. — *Σωκράτης* . . . *τραφεὶς* : 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 *ὑπὸ* c. dat. see *Introd.* 25.

13. *μοχλία* κτλ. : *levers, burins, chisels, and gravers*. — *νενεκῶς* : note tense, *round-shouldered*. — *χαμαιπετῆς καὶ χαμαίζηλος* : *a grovelling groundling*. The anaphora of *χαμαι-* is forcible. — *αὐτὸς εὐρυθμος* . . . : cf. *Pisc.* 30 *εἰ τις πρὸς τοῦτους (ταὺς κάνονας) ῥυθμίζοι καὶ ἀπευθῆνοι τὸν ἑαυτοῦ βλον*. 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.

14 πεφροντικώς, ἀλλ' ἀτιμότερον ποιῶν σεαυτὸν λίθων. ταῦτα
 155 ἔτι λεγούσης αὐτῆς οὐ περιμείνας ἐγὼ τὸ τέλος τῶν λόγων
 ἀναστὰς ἀπεφηνάμην, καὶ τὴν ἄμορφον ἐκείνην καὶ ἐργατι-
 κὴν ἀπολιπὼν μετέβαινον πρὸς τὴν Παιδείαν μάλα γεγηθώς,
 καὶ μάλιστα ἐπεὶ μοι εἰς νοῦν ἦλθεν ἡ σκυτάλη καὶ ὅτι
 160 πληγὰς εὐθύς οὐκ ὀλίγας ἀρχομένῳ μοι χθὲς ἐνετρίψατο. ἡ
 δὲ ἀπολειφθεῖσα τὸ μὲν πρῶτον ἠγανάκτει καὶ τῷ χεῖρε
 συνεκρότει καὶ τοὺς ὀδόντας ἐνέπριε· τέλος δέ, ὥσπερ τὴν
 Νιόβην ἀκούομεν, ἐπεπήγει καὶ εἰς λίθον μετεβέβλητο. εἰ
 δὲ παράδοξα ἔπαθε, μὴ ἀπιστήσητε· θαυματοποιοὶ γὰρ οἱ
 15 ὄνειροι. ἡ ἐτέρα δὲ πρὸς με ἀπιδούσα, Τοιγαροῦν ἀμείψομαι
 165 σε, ἔφη, τῆσδε τῆς δικαιοσύνης, [ὅτι καλῶς τὴν δίκην ἐδί-
 κασας,] καὶ ἔλθε ἤδη, ἐπίβηθι τούτου τοῦ ὄχηματος — δει-
 ξασά τι ὄχημα ὑπόπτερον ἵππων τινῶν τῷ Πηγάσῳ ἐοικότων
 — ὅπως εἰδῆς οἶα καὶ ἡλίκᾳ μὴ ἀκολουθήσας ἐμοὶ ἀγνοή-
 170 σειν ἔμελλες. ἐπεὶ δὲ ἀνῆλθον, ἡ μὲν ἤλαυνε καὶ ὑφηνιόχει,
 ἀρθεῖς δὲ εἰς ὕψος ἐγὼ ἐπεσκόπουν ἀπὸ τῆς ἔω ἀρξάμενος
 ἄχρι πρὸς τὰ ἐσπέρια πόλεις καὶ ἔθνη καὶ δῆμους, καθάπερ

— πεφροντικώς : note tense, making it a subject of meditation; cf. Char. 15 κεχη-
 νότας αὐτοὺς ἀπολιποῦσαι leaving them all
 asare; see Introd. 34 (a).

14. ἀπεφηνάμην: declared myself; used absolutely without γνώμην or δόξαν. — ἐνετρίψατο: sc. as subject ἡ ἀμορφος ἐκείνη καὶ ἐργ. rather than ἡ σκυτάλη. — ἠγανάκτει: was sulky. Cf. Symp. 42. — συνεκρότει: kept smiting her two hands together. In Xen. Cyr. 2, 2, 5, however, it is used in the Eng. sense clap: συνεκρότησε τῷ χεῖρε καὶ τῷ γέλωτι νύφραϊνετο. — ἐπεπήγει . . . μετεβέβλητο: note tense; and (before you knew it) was perfectly rigid and was metamorphosed into marble.

See Introd. 34 (a). — θαυματοποιοὶ: const. as subst., jugglers.

15. ὅτι . . . ἐδικασας: an otiose expansion of δικαιοσύνης. See App. — ὄχημα ὑπόπτερον: see App. Cf. Pisc. 22 πτηνὸν ἄρμα winged chariot, a reminiscence of Plato Phaedr. 246 ε where ἄρμα = chariot and horses; so ὄχημα here, like the use in United States of team = carriage and horses. — ἤλαυνε καὶ ὑφηνιόχει: a conventional expression; cf. V. II. B 45 ἤλαυνόν τε καὶ ἠιόχουν. — ἀρθεῖς δὲ εἰς ὕψος: Lucian is fond of these aerial excursions; cf. V. II. A 9; Icar. 11; Bis Acc. 8; Fugit. 25; and the compound verb ἐπεσκόπουν (emended, however, to the simple

ὁ Τριπτόλεμος ἀποσπείρων τι ἐς τὴν γῆν. οὐκέτι μέντοι
 μέμνημαι ὃ τι τὸ σπειρόμενον ἐκείνο ἦν, πλὴν τοῦτο μόνον,
 175 ὅτι κάτωθεν ἀφορῶντες ἄνθρωποι ἐπήγουν καὶ μετ' εὐφη-
 18 μίας καθ' οὓς γενοίμην τῇ πτήσει παρέπεμπον. δείξασα
 δέ μοι τὰ τοσαῦτα κάμῃ τοῖς ἐπαινοῦσιν ἐκείνοις ἐπανήγαγεν
 αὖθις 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 κάμῃ, οἶος ἦκοιμι, καὶ τι
 καὶ ὑπέμνησεν οἷα μικροῦ δεῖν περὶ ἐμοῦ ἐβουλεύσαντο.
 ταῦτα μέμνημαι ἰδὼν ἀντίπαις ἔτι ὧν, ἐμοὶ δοκεῖν, ἕκτα-
 17 ραχθεῖς πρὸς τὸν τῶν πληγῶν φόβον. μεταξὺ 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 Sbd̄t.) 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 V.H. B 1 διορύξαι 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. — καὶ τι καὶ

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

17. μεταξὺ: adv.; cf. Icar. 24 μεταξύ τε προῶν ἀνέκρινε, while going forward he kept asking. With λέγοντος sc. ἐμοῦ. — Ἡράκλεις: for omission of ὦ 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." Sbd̄t. 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 ὄνειρων
 190 παλαιῶν καὶ γεγηρακῶτων; ἔωλος γὰρ ἡ ψυχρολογία· μὴ
 ὄνειρων ὑποκριτὰς τινὰς ἡμᾶς ὑπέιληφεν; Οὐκ, ὦγαθέ· οὐδὲ
 γὰρ ὁ Ξενοφῶν ποτε διηγούμενος τὸ ἐνύπνιον, ὡς ἐδόκει
 αὐτῷ καὶ τὰ ἐν πατρίᾳ οἰκίᾳ καὶ τὰ ἄλλα—ἴστε γάρ—οὐχ
 ὑπόκρισιν τὴν ἄψιν οὐδ' ὡς φλυαρεῖν ἐγνωκῶς αὐτὰ διεξήει,
 195 καὶ ταῦτα ἐν πολέμῳ καὶ μάχῃ καὶ ἀπογνώσει πραγμάτων,
 περιστάτων πολεμίων, ἀλλὰ τι καὶ χρήσιμον εἶχεν ἡ διή-
 18 γησις. καὶ τοίνυν κἀγὼ τοῦτον τὸν ὄνειρον ὑμῖν διηγησά-
 μην ἐκείνου ἕνεκα, ὅπως οἱ νέοι πρὸς τὰ βελτίω τρέπονται
 καὶ παιδείας ἔχωνται, καὶ μάλιστα, εἴ τις αὐτῶν ὑπὸ πενίας
 200 ἐθελοκακεῖ καὶ πρὸς τὰ ἥττω ἀποκλίνει φύσιν οὐκ ἀγεννή
 διαφθείρων· ἐπιρρωσθήσεται εἰ οἶδ' ὅτι κἀκεῖνος ἀκούσας
 τοῦ μύθου, ἱκανὸν ἑαυτῷ παράδειγμα ἐμὲ προσησάμενος,
 ἐννοῶν οἷος μὲν ὦν πρὸς τὰ κάλλιστα ἄρμησα 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. — γεγηρακῶτων: *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 ὄναρ. 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 . . . περιστάτων πολεμίων, but wrote it down at his leisure subsequently. — ὑπόκρισιν: the words above, *ὄνειρων 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 γρόντες τοῦτον ἐκείνον εἶναι τὸν καιρὸν.

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 abhorred 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. 80: Fortasse 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 βροτεια πράγματ'· εὐτυχούντα μὲν
 σκιᾷ τις ἂν πρέψειεν· εἰ δὲ δυστυχῆ,
 βολαῖς ὑγρώσσων σπύγγος ὤλεσεν γραφήν.

² Cf. Croiset, pp. 169 ff. : "on n'y (i. e. in Epictetus or Marcus Aurelius) trouve 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 λήκνθοι 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 Darremberg 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 ληκνθούς.

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: "ὦσόπ! 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 ἀνάγκασθαι.

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 geleget hast von dir
All unart, sünd und untugent."

modern Greek, while occasionally Charon is "still to be met with as the ferryman of the classic type,"¹ it is the other conception that usually prevails. In Goethe's *Neugriechisch-Epirotische Heldenlieder* he is a horseman that rides through the clouds, driving the young before him and dragging the old behind him, a string of sucklings at his saddle-bow :

Die Jüngsten aber, Säuglinge
In Reih gehängt am Sattel.

But in both types Charon is as *inexorabilis, ineluctabilis*, as Death in the Morality play: "No, Everyman, it may not be!"

¹ Cf. B. Schmidt, *Das Volksleben der Neugriechen*, p. 222 f., and Frazer's *Pausanias* V, p. 373.

ΧΑΡΩΝ Η ΕΠΙΣΚΟΠΟΥΝΤΕΣ

ΕΡΜΗΣ ΚΑΙ ΧΑΡΩΝ

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

ΧΑΡ. Ἐπεθύμησα, ὦ Ἑρμῆ, ἰδεῖν ὁποῖά ἐστι τὰ ἐν τῷ
6 βίῳ καὶ ἃ πράττουσιν οἱ ἄνθρωποι ἐν αὐτῷ ἢ τίνων στερό-
μενοι πάντες οἰμώζουσι κατιόντες παρ' ἡμᾶς· οὐδεὶς γὰρ
αὐτῶν ἀδακρυτὴ διέπλευσεν. αἰτησάμενος οὖν παρὰ τοῦ
Ἄιδου καὶ αὐτὸς ὥσπερ ὁ Θετταλὸς ἐκείνος νεανίσκος μίαν
ἡμέραν λειπόνεως γενέσθαι, ἀνελήλυθα ἐς τὸ φῶς, καὶ μοι
10 δοκῶ ἐς δέον ἐντετυχηκέναι σοι· ξεναγήσεις γὰρ εἴ οἶδ' ὅτι
με ξυμπερινοστῶν καὶ δείξεις ἕκαστα ὡς ἂν εἰδῶς ἅπαντα.

Title: the second part of the title is justified by the first sections of the piece, cf. especially § 5 οὐ 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 οἷον μύρμηκας ἀπὸ τοῦ ὕψους ἐπισκοποῦντές τινας τοὺς ἄλλους.

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

Laodamia, and see *D. Mort.* 23. — λειπόνεως (L. & S. s.v. λιπόνως): cf. Brown-
ing's "fleet-fugitive" (*Aesch. Agam.* 212). Hermes at the ferry (*Catapl.* 3), describing his chase after a runaway corpse, tells Charon how ὄλιγον 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 . . . ξεναγούμενῳ τιμὴ καὶ οὐκ ἐπιχωρίῳ ἔοικας (cf. ἐπιχωριάζειν of our passage for the reminiscence). — ὡς ἂν εἰδῶς: = εἰδείης

ΕΡΜ. Οὐ σχολή μοι, ὦ πορθμεῦ· ἀπέρχομαι γάρ τι διακονησόμενος τῷ ἄνω Διὶ τῶν ἀνθρωπικῶν· ὁ δὲ ὀξύθυμὸς ἐστὶ καὶ δέδια μὴ βραδύναντά με ὄλον ὑμέτερον ἕαση εἶναι
15 παραδοῦς τῷ ζόφῳ, ἣ ὅπερ τὸν Ἕφαιστον 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 ἐταῖρος καὶ σύμπλους καὶ ξυνδιάκτορος ὢν; καὶ μὴν
20 καλῶς εἶχεν, ὦ Μαίαις παῖ, ἐκείνων γοῦν σε μεμνήσθαι, ὅτι μηδεπώποτέ σε ἦ ἀντλεῖν ἐκέλευσα ἢ πρόσκωπον εἶναι· ἀλλὰ σὺ μὲν ῥέγκεις ἐπὶ τοῦ καταστρώματος ἐκταθείς ὤμους οὕτω καρτεροῦς ἔχων, ἣ εἴ τινα λάλον νεκρὸν εὖροις, ἐκείνῳ παρ' ὄλον τὸν πλοῦν διαλέγῃ· 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. — παρέχοιμι: for mood see *Intro.* 35 (a). — καὶ αὐτός: i.e. as well as Hephaestus; as if Zeus's chief thought was to keep up the supply of *lune* cup-bearers. — οἰνοχοῶν: perhaps *παρὰ προσδοκίαν* for *ψυχαγωγῶν*. — ξυνδιάκτορος: this compound is found only here (cf. Chabert, *L'Atticisme de Lucien*, p. 126). — καλῶς εἶχεν: 't were well. In such phrases, as after *ἔδει*, *ἐχρήν* etc., without *ἄν*, the dependent infinitive becomes unreal (*Gildersleeve*, *S. C. G.* 364). Cf. *GMT.* 431. Cf. *Pisc.* 2 ἄριστον ἦν . . . εὐρέσθαι. — ὦ Μαίαις παῖ: Charon began with plain "Hermes" and now tries everything that may appeal to his affection or pride of pedigree. — μηδεπώ-

ποτε: for neg. see *Intro.* 37. — πρόσκωπον: in *D. Mort.* 22, 2, Menippus urges his claim to passage as a "dead-head" because τῆς κόπης συνελαβόμην. — ῥέγκεις: so the exasperated *Strepesides* (*Ar. Nub.* 5) must listen to his slaves:

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

— εἰ . . . εὖροις: for syntax cf. *Intro.* 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 κατέβαινε

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

ἤθελε· φεῦ, κείνου καὶ νέκυν ἀντίσαι.

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

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

2 EPM. Τοῦτο τὸ πρᾶγμα πληγῶν αἴτιον καταστήσεται
 μοι· ὁρῶ γοῦν ἤδη τὸν μισθὸν τῆς περιηγήσεως οὐκ ἀκόν-
 35 τυλον παντάπασιν ἡμῖν ἐσόμενον. ὑπουργητέον δὲ ὅμως·
 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 ἢ διατριβῆ 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 ζῆμιοῦν 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 Αἴδου 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 *V. 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 ἀφείλοι τὰ μυθώδη
 ταῦτα ἐκ τῆς Ἑλλάδος, οὐδὲν ἂν κωλύσειε
 λιμῶ τοὺς περιηγητὰς αὐτῶν διαφθαρῆναι
 μηδὲ ἀμισθὶ τῶν ξένων τάληθες ἀκούειν ἐθε-
 λησόντων (cf. Blümner, *Archaeol. Stud.*
zu Lucian, p. 100). — ἐπανέλθοιμι: 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 *lipsy*
tongue.

2. οὐκ ἀκόντυλον: litotes. Cf. the
 "knuckle sauce" served with the pud-
 ding, *Ar. Paz* 123, κολλύραν μεγάλην
 καὶ κόνδυλον ἔβον 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: Aeaecus 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 ὦν.

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

3 ΧΑΡ. Οἶσθα, ὦ Ἑρμῆ, ἅπερ εἶωθα λέγειν ἐγὼ πρὸς
ὑμᾶς ἐπειδὰν πλέωμεν; ὁπότεν γὰρ τὸ πνεῦμα καταιγίσαν
πλαγιά τῇ ὀθόνη ἐμπέσῃ καὶ τὸ κύμα ἕψηλόν ἀρθῆ; τότε
55 ὑμεῖς μὲν ὑπ' ἀγνοίας κελεύετε τὴν ὀθόνην στεῖλαι 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 ὦν· ἐγὼ δέ, ὡσπερ

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 στόμιον), where he receives the invoiced corpses from Hermes and checks them off on the way-bill: ἐμοῦ τοὺς νεκρούς, ὡς ἔθος, ἀπαριθμοῦντος τῷ Αἰακῷ κάκεινον λογιζομένου αὐτοὺς πρὸς τὸ παρὰ 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. — πλαγιά: so that it sets askant; 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 δὲ . . . ἡσυχίαν: in

60 ἐπιβάταις νόμος, σιωπῇ καθεδοῦμαι πάντα πειθόμενος
κελεύοντί σοι.

· EPM. Ὅρθῶς λέγεις· αὐτὸς γὰρ εἶσομαι τί ποιητέον καὶ
ἐξευρήσω τὴν ἱκανὴν σκοπὴν. ἄρ' οὖν ὁ Καύκασος ἐπιτή-
δειος ἢ ὁ Παρνασσὸς ἢ ὑψηλότερος ἀμφοῖν ὁ Ὀλυμπος
65 ἐκεινοσί; καίτοι οὐ φαῦλόν τι ἀνεμνήσθην ἐς τὸν Ὀλυμπον
ἀπιδῶν· συγκαμῆν δέ τι καὶ ὑπουργῆσαι καὶ σέ δεῖ.

XAP. Πρόσταττε· ὑπουργήσω γὰρ ὅσα δυνατά.

EPM. Ὅμηρος ὁ ποιητὴς φησι τοὺς Ἀλωέως υἱέας, δύο
καὶ αὐτοὺς ὄντας, ἔτι παῖδας ἐθελῆσαί ποτε τὴν Ὀσσαν ἐκ
70 βάρων ἀνασπᾶσαντας ἐπιθεῖναι τῷ Ὀλύμπῳ, εἶτα τὸ
Πήλιον ἐπ' αὐτῇ, ἱκανὴν ταύτην κλίμακα ἕξειν οἰομένους
καὶ πρόσβασιν ἐπὶ τὸν οὐρανόν. ἐκείνω μὲν οὖν τὸν μει-
ρακίῳ, ἀτασθάλω γὰρ ἦσθην, δίκας ἐτισάτην· νῶ δέ— οὐ
γὰρ ἐπὶ κακῷ τῶν θεῶν ταῦτα βουλευόμεν— τί οὐχὶ οἰκο-
75 δομοῦμεν καὶ αὐτοὶ κατὰ τὰ αὐτὰ ἐπικυλινδούμεντες ἐπάλληλα
τὰ ὄρη, ὡς ἔχοιμεν ἀφ' ὑψηλοτέρου ἀκριβεστέραν τὴν
σκοπὴν;

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

D. Mort. 10, 10, however, Hermes usurps command and gives the necessary orders: *Λῦε τὰ ἀπόγεια, τὴν ἀποβάθραν ἀνελώμεθα, τὸ ἀγκύριον ἀνεσπᾶσω, πέτασον τὸ ἱστίον, εὐθυσε, ὃ 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. — **Ὀσσαν**: 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 *Intro.* 35 (a). — **ἀκριβεστέραν**: for pred. use see *Intro.* 23 (a).

4. **ἀναθέσθαι**: sc. *ἐπὶ τὸν Ὀλυμπον*. Cf. *Xen. Anab.* 2, 2, 4. Charon uses the word almost professionally as of his daily cargo. Hermes had used *ἐπιθεῖναι*

80 EPM. Διὰ τί δ' οὐκ ἄν, ὦ Χάρων; ἡ ἀξιούεις ἡμᾶς ἀγεννεστέρους εἶναι τοῖν βρεφυλλίον ἐκείνουν, καὶ ταῦτα θεοὺς ὑπάρχοντας;

XAP. Οὐκ, ἀλλὰ τὸ πρᾶγμα δοκεῖ μοι ἀπίθανόν τινα τῆμ μεγαλοργίαν ἔχειν.

85 EPM. Εἰκότως· ἰδιώτης γὰρ εἶ, ὦ Χάρων, καὶ ἥκιστα ποιητικός· ὁ δὲ γεννάδας Ὅμηρος ἀπὸ δυοῖν στίχοιν αὐτίκα ἡμῖν ἀμβάτων ἐποίησε τὸν οὐρανόν, οὕτω ραδίως συνθεῖς τὰ ὄρη. καὶ θαυμάζω εἶ σοι. ταῦτα τεράστια εἶναι δοκεῖ τὸν Ἄτλαντα δηλαδὴ εἰδότη, ὃς τὸν πόλον αὐτὸν εἰς ὦν φέρει 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.

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

EPM. Ἀληθέστατα, ὦ Χάρων. ἡ τίνος γὰρ ἔνεκα σοφοὶ ἄνδρες ἐψεύδοντο ἄν; ὥστε ἀναμοχλευώμεν τὴν Ὅσσαν πρῶτον, ὥσπερ ἡμῖν ὑφηγείται 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 ποιητής ἢ ἰδιώτης *a poet or a prose-writer*; so Thuc. 2, 48 *λατρός 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. — ἀμβάτων: 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 ἑαυτὸν: i.e. the eleventh labor of Hercules. — αὐτὰρ . . . : see *Od.* 11, 315–316: “Ὅσσαν ἐπ’ Οὐλύμπω μέμασαν θέμεν, αὐτὰρ ἐπ’ Ὅσση Πήλιον εἰνοσίφυλλον, ἔν’ οὐρανόσ ἀμβάτων εἴη.”

ὄρῃς ὅπως ῥαδίως ἄμα καὶ ποιητικῶς ἐξεργάσμεθα. φέρῃ
 5 οὖν ἀναβὰς ἴδω εἰ καὶ αὐτῷ ἐποικοδομεῖν δεήσει. παπαῖ,
 κάτω ἔτι ἐσμέν ἐν ὑπὼρείᾳ τοῦ οὐρανοῦ· ἀπὸ μὲν γὰρ τῶν
 ἐφῶν μόγις Ἰωνία καὶ Λυδία φαίνεται, ἀπὸ δὲ τῆς ἐσπέρας
 105 οὐ πλέον Ἰταλίας καὶ Σικελίας, ἀπὸ δὲ τῶν ἀρκτέφων τὰ ἐπὶ
 τάδε τοῦ Ἰστρου μόνον, κάκειθεν ἢ Κρήτη οὐ πάνυ σαφῶς.
 μετακίνητ' ἡμῖν, ὦ πορθμεῦ, καὶ ἡ Οἴτη, ὡς ἔοικεν, εἶτα ὁ
 Παρνασσὸς ἐπὶ πᾶσιν.

XAP. 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.

EPM. Θάρρει· ἀσφαλῶς γὰρ ἔξει ἅπαντα. μεταπίθει
 τὴν Οἴτην· ἐπικυλινδείσθω ὁ Παρνασσός. ἴδου δὴ, ἐπά-
 115 νεμι αὐθις· εὐ ἔχει· πάντα ὄρω· ἀνάβαινε ἦδη καὶ σύ.

5. παπαῖ . . . ὑπὼρεία: *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 ὑπὼρείᾳ κάτω ἔτι, and adds that the road is slippery (ὀλισθηρά) and one that calls for a helping hand (δεῖ χεῖρα ὀρέγοντος), which repeats the δεξον . . . τὴν χεῖρα and τοῦ ὀλισθηροῦ of our passage below.—ἀπὸ τῶν ἐφῶν: 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.—κάκειθεν: 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 ἀπιθανον.—τῶν κρανίων: for both the catastrophe and the case of the noun, cf. *Ar. Pax* 69–71:

ἔπειτα λεπτὰ κλιμάκια ποιοῦμενος,
 πρὸς ταῦτ' ἀνερχιχᾷτ' ἀν εἰς τὸν οὐρανόν,
 ἔως 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 participial genitive.—ἴδου δὴ: *there now!*—

ΧΑΡ. Ὅρεξον, ὦ Ἑρμῆ, τὴν χεῖρα· οὐ γὰρ ἐπὶ μικράν με ταύτην μηχανὴν ἀναβιβάζεις.

ΕΡΜ. Εἴ γε καὶ ἰδέϊν ἐθέλεις, ὦ Χάρων, ἅπαντα· οὐκ ἐνὶ δὲ ἄμφω καὶ ἀσφαλῆ καὶ φιλοθεάμονα εἶναι. ἀλλ' ἔχου
120 μου τῆς δεξιᾶς καὶ φείδου μὴ κατὰ τοῦ ὀλισθηροῦ πατεῖν. εὖ γε, ἀνελήλυθας καὶ σύ· ἐπεὶ περ δὲ δικόρυμβος ὁ Παρνασσός ἐστι, μίαν ἐκάτερος ἄκραν ἀπολαβόμενος καθεζόμεθα· σὺ δέ μοι ἤδη ἐν κύκλῳ περιβλέπων ἐπισκόπεῖ ἅπαντα.

⁶
125 ΧΑΡ. Ὅρῳ γῆν πολλὴν καὶ λίμνην τινὰ μεγάλην περιρρέουσιν καὶ ὄρη καὶ ποταμούς τοῦ Κωκυτοῦ καὶ Πυριφλεγέθοντος μείζονας καὶ ἀνθρώπους πάνυ σμικροὺς καὶ τινὰς φωλεοὺς αὐτῶν.

ΕΡΜ. Πόλεις ἐκεῖναί εἰσιν, οὓς φωλεοὺς εἶναι νομίζεις.

130 ΧΑΡ. Οἴσθα οὖν, ὦ Ἑρμῆ, ὡς οὐδὲν ἡμῖν πέπρακται, ἀλλὰ μάτην τὸν Παρνασσὸν αὐτῇ Κασταλία καὶ τὴν Οἶτην καὶ τὰ ἄλλα ὄρη μετεκινήσαμεν;

ΕΡΜ. Ὅτι τί;

ΧΑΡ. Οὐδὲν ἀκριβὲς ἔγωγε ἀπὸ τοῦ ὑψηλοῦ ὄρῳ· ἐδεό-
135 μην οὐ πόλεις καὶ ὄρη αὐτὸ μόνον ὥσπερ ἐν γραφαῖς ὄραν, ἀλλὰ τοὺς ἀνθρώπους αὐτοὺς καὶ ἅ πράττουσι καὶ οἷα λέγουσιν, ὥσπερ ὅτε με τὸ πρῶτον ἐντυχὼν εἶδες γελῶντα

μηχανήν: the Χαρώνιοι κλίμακες in the theatre gave Charon his exits and his entrances, hence he might well be pardoned for his reluctance to become a θεὸς ἀπὸ μηχανῆς. — Εἴ γε κτλ.: sc. some apodosis like "Well, you'll have to risk it." — δικόρυμβος: i.e. δικόρυφος, often used by the poets in describing Parnassus. With the two actual peaks of Parnassus were sometimes confounded the two precipitous cliffs of the gorge at Delphi. See Frazer on Paus. 10, 8, 6.

6. λίμνην: for the Lake of Acheron where Charon plied his ferry cf. Ar. Ran. 137-193. — Κωκυτοῦ κτλ.: for the potamography of Hades the locus classicus is Plato *Phaedo* 112 E, f. Cf. Dante *Inferno* 14, 112-138. — φωλεοὺς: lairs. Cf. S. Matt. 8, 20 *al d'λόπεκες φωλεοὺς ἔχουσιν*. — αὐτῇ Κασταλία: *Castalia and all*. For Castalia cf. Frazer on Paus. 10, 8, 9. — Ὅτι τί; *pourquoi?* Book of Common Prayer, Ps. 16, 11, *for why?* — ὥσπερ ἐν γραφαῖς: *just as*

καὶ ἤρου γε ὃ τι γελῶν· ἀκούσας γάρ τινος ἦσθην ἐς
ὑπερβολήν.

140 EPM. Τί δὲ τοῦτο ἦν;

XAP. Ἐπὶ δεῖπνον, οἶμαι, κληθεῖς τις ὑπὸ τινος τῶν
φίλων ἐς τὴν ὑστεραίαν, Μάλιστα ἦξω, ἔφη, καὶ μεταξὺ
λέγοντος ἀπὸ τοῦ τέγουσ κεραμῖς ἐμπεσοῦσα οὐκ οἶδ' ὅπως
τοῦ οἰκήματος ἀπέκτεινεν αὐτόν. ἐγέλασα οὖν, οὐκ ἐπιτελέ-

145 σαντος τὴν ὑπόσχεσιν. εἶοκα δὲ καὶ νῦν ἕποκαταβήσεσθαι,
ὡς μᾶλλον βλέπομι καὶ ἀκούομι.

7 EPM. Ἐχ' ἀτρέμας· καὶ τοῦτο γὰρ ἐγὼ ἰάσομαί σοι καὶ
ὄξυδερκέστατόν σε ἐν βραχεῖ ἀποφανῶ παρ' Ὀμήρου τινα
καὶ πρὸς τοῦτο ἐπώδην λαβών, κάπειδαν εἶπω τὰ ἔπη,

150 μέμνησο μηκέτι ἀμβλυώττειν, ἀλλὰ σαφῶς πάντα ὄραν.

XAP. Λέγε μόνον.

EPM. Ἀχλὺν δ' αὐ τοι ἀπ' ὀφθαλμῶν ἔλον, ἢ πρὶν ἐπῆεν,
ὄφρ' εὐ γινώσκης ἡμὲν θεὸν ἠδὲ καὶ ἄνδρα.

τί ἐστιν; ἦδη ὄραῖς;

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

in pictures.—ὃ τι γελῶν: Hermes's words, § 1, were τί γελᾷς.—κληθεῖς: *bidden*. In *Gall.* 9, a poor shoemaker receives a contingent invitation to dinner; the host says, σὺ ἀντ' ἐκείνου ἦκε λουσάμενος, ἦν μὴ ὃ γε κληθεῖς ἀθῆσι εἴπη ἀφίξεσθαι, ὡς νῦν γε ἀμφιβολὸς ἐστι.—μεταξὺ: cf. note to *Somn.* 17.—ἀπὸ τοῦ τέγουσ κεραμῖς: 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.—βλέπομι: see *Introd.* 35 (a).

7. ἀποφανῶ: *reddam*. Soused parallel with ἀποδεικνυμι, *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 εἰδέναι ναύτης
ἀεὶ καὶ πρόσκωπος ὦν;

XAP. Ὅρᾳς; ὀνειδιστικὸν τοῦτο ἐς τὴν τέχνην. ἐγὼ δὲ
ὁπότε διεπόρθμευον αὐτὸν ἀποθανόντα, πολλὰ ραψωδοῦντος
παρακούσας ἐνίῳν ἔτι μέμνημαι· καίτοι χειμῶν ἡμᾶς οὐ
165 μικρὸς τότε κατελάμβανέν. ἐπεὶ γὰρ ἤρξατο ἄδειν οὐ πάνν
αἰσιῶν τινα ᾠδὴν τοῖς πλέουσιν, ὡς ὁ Ποσειδῶν συνήγαγε
τὰς νεφέλας καὶ ἐτάραξε τὸν πόντον ὥσπερ τορύνην τινὰ
ἐμβάλων τὴν τρίαιναν καὶ πάσας τὰς θυνέλλας ὠρόθυνε καὶ
ἄλλα πολλά, κικῶν τὴν θάλατταν ὑπὸ τῶν ἐπῶν, χειμῶν
170 ἄφνω καὶ γνόφος ἐμπροσθὸν ὀλίγου δεῖν περιέτρεψεν ἡμῖν τὴν
ναῦν· ὅτε περ καὶ ναυτιάσας ἐκεῖνός ἀπήμισε τῶν ραψωδιῶν
τὰς πολλὰς αὐτῇ Σκύλλῃ καὶ Χάρυβδι καὶ Κύκλωπι. οὐ
χαλεπὸν οὖν ἦν ἐκ τοσοῦτου ἐμέτου ὀλίγα γοῦν διαφυλάτ-
8 τειν. εἰπέ γάρ μοι·

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

one of the Argonauts, the stock exam-
ple (ἐκεῖνος) of far-sightedness, cf. *Icar.*
12. — τῶν Ὀμήρου (sc. ἐπῶν): (that not
even I have neglected) *my Homer*. —
'Ὅρᾳς: see note on *Vit. Auct.* 4 and on
Peregr. 45. — οὐ πάνν αἰσιῶν: *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
χειρὶ τρίαιναν ἐλών· πάσας δ' ὠρόθυνε
ἀέλλας.

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

made a picture of Homer sharing, in
this wise, his good cheer with the starvel-
ling poets. Cf. the scholiast ad loc.,
ὅτι ὁ Γαλάτω ὁ ζωγράφος ἔγραψε τὸν μὲν
'Ὀμηρον ἐμοῦντα, τοὺς δὲ ἄλλους ποιητὰς τὰ
ἐμμησεμένα 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. εἰπέ γάρ: resuming the thought
interrupted at ἐρωτῶντι § 7. — τίς τ'
ἄρ' ὄδ': Lucian changes *Il.* 3, 226–227
by substituting ἐστὶ πάχιστος for ἄλλος
'Αχαιοῖς and ἀνθρώπων for Ἀργείων. —

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

180 XAP. Καὶ πόσω δικαιότερον ἂν ἐμέ, ὦ Ἐρμῆ, ἐπαινοῖεν, ὅς αὐτὸν σοι τὸν Μίλωνα μετ' ὀλίγον ξυλλαβῶν ἐνθήσομαι ἐς τὸ σκαφίδιον, ὅποταν ἦκη πρὸς ἡμᾶς ὑπὸ τοῦ ἀνάλωτοτάτου τῶν ἀνταγωνιστῶν καταπαλαισθεῖς τοῦ θανάτου, μηδὲ ξυνεῖς ὅπως αὐτὸν ὑποσκελίζει; κἄτα οἰμῶζεται 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 τεθνήξασθαι ποτε;

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

XAP. Ἐὰ τοῦτον οὐκ εἰς μακρὰν γέλωτα ἡμῖν παρέξοντα, ὅποταν πλέη μηδ' ἐμπίδα ἡμῖν οὐχ ὅπως ταῦρον ἐτι
9 ἄρασθαι δυνάμενος. σὺ δέ μοι ἐκεῖνο εἰπέ,
τίς τ' ἄρ' ὄδ' ἄλλος ὁ σεμνὸς ἀνὴρ;

195 οὐχ Ἕλλην, ὡς ἔοικεν ἀπὸ γούν τῆς στολῆς.

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

Μίλων: see Paus. 6, 14, 2. Milo flor. 511 n. 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. — καταπαλαισθεῖς: 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. — τεθνήξασθαι: 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. σπας II, 2.

9. Ἕλλην . . . στολῆς: in V. II. 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' ἐναγχος οὗτος ἐκράτησε καὶ Βαβυλῶνα παρε-
στήσατο καὶ νῦν ἐλασεῖοντι ἐπὶ Λυδῖαν ἔοικεν, ὡς καθελὼν
200 τὸν Κροῖσον ἄρχοι ἀπάντων.

ΧΑΡ. Ὁ Κροῖσος δὲ ποῦ ποτε κἀκεῖνός ἐστιν;

ΕΡΜ. Ἐκεῖσε ἀπόβλεπον 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 Ἀθηναῖε, εἶδες γάρ μου τὸν πλοῦτον καὶ
τοὺς θησαυροὺς καὶ ὅσος ἀσημος 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 Βίτωνα ἡγοῦμαι εὐδαιμονεστάτους γενέ-
215 σθαι, τοὺς τῆς ἱερείας παῖδας τῆς Ἀργόθεν.

τὴν τὸ τριπλοῦν τεῖχος: see Intro. 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, however (Sol. 27) thinks the story too good not to be true; and Lucian, also indifferent to chronology, improves on it by inventing a miniature Socratic dialogue.

10. εἶδες γάρ: the γάρ, as often, anticipates the leading sentence; here εἶπέ μοι. — ἀσημος χρυσός: *bullion*, as distinguished 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 Βίτωνα: 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 Argive Heraeum, excavated by the American School, see *The Argive*

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

KPOIΣ. 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.

KPOIΣ. Ἐγὼ δέ, ὦ κάθαρμα, οὐ σοι δοκῶ εὐδαιμῶν εἶναι;

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

XAP. Κάλλιστα, ὦ Σόλων, ὅτι ἡμῶν οὐκ ἐπιλέησαι, ἀλλὰ παρὰ τὸ πορθμείον αὐτὸ ἀξιοῖς γίνεσθαι τὴν περὶ τῶν
11 230 τοιούτων κρίσιν. ἀλλὰ τίνας ἐκείνους ὁ Κροῖσος ἐκπέμπει ἢ τί ἐπὶ τῶν ἄμων φέρουσι;

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

Heraeum, by Charles Waldstein.—ὑποδύντες: Hdt. adds ὑπὸ τὴν ζεύγλην: Plutarch (l.c.) ὑποδύντες τῷ θυγῶ (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 χρῆ παντὸς χρημάτων τὴν τελευτήν, κῆ ἀποθήσεται. The gloomy finale of Soph. *O. T.* (1529-1530) is,

. . . μηδὲν ὀλβίσειν, πρὶν ἂν τέρμα τοῦ βίου περᾶση μηδὲν ἀλγεῖν ὀπαθῶν.

And in Aesch. *Agam.* 928:

ὀλβίσει δὲ χρῆ
βίον τελευτήσαντ' ἐν εὖστοι φίλῃ.

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' ἐνδοθεν 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 δ' ἀπο-
στίλλει, τὸ ὑπαχρὸν μετ' ἐρυθήματος; ἡνὶν γὰρ πρῶτον
εἶδον ἀκούων ἀεὶ.

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

240 ΧΑΡ. Καὶ μὴν οὐχ ὀρώ 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-
βουλαι καὶ ληστήρια καὶ ἐπιорκίαι καὶ φόνοι καὶ δεσμὰ καὶ
πλοῦς μακρὸς καὶ ἐμπορίαὶ 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 πάνν
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 ἐρῶσιν ὥχρου καὶ βαρέος κτήματος.

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

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

tion. — ὑπαχρον: *pallish yellow*. In *Fugit*. 27, of a slave, *somewhat sallow*. — αἰοιδιμον: *storied*. — πλοῦς μακρός: *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. — πoλύς: *plentiful*. See *L. & S. s.v.*, I, 2, c. — πλὴν ἀλλά: see *Introd.* 24 (a). — ἀβελτερίαν: *fatuity*. For brachylogy see on *Somn.* 1. — τοσοῦτον ἔρωτα ἐρῶσιν: *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. Ποῦ γὰρ τοσοῦτος ἂν γένοιτο χρυσὸς ὅσος παρ' ἡμῖν;

270 ΣΟΛ. Εἰπέ 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 σφύζοντές τινας ἢ οἱ σφύζομενοι πρὸς αὐτῶν;

ΚΡΟΙΣ. Οἱ σφύζοντες δηλαδὴ.

ΣΟΛ. Ἄρ' οὖν, ἣν Κύρος, ὡς λογοποιούσιν 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 πενίᾳ μυρία εἰμί. — σίδηρος δέ: if εἰπέ μοι is construed parenthetically, the δέ marks a natural contrast to the χρυσός 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 πρῶτος ἐγένου καὶ χαλεπαίων ἐπαύσω. — μάθοις ἂν: see GMT. 505. — Ἐρώτα: go on with your inquiry. — λογοποιούσιν:

ΣΟΛ. Καὶ εἴ γε μὴ τοῦτον παρασκευάσαιο, οἴχοιτο ἄν
σοι ὁ χρυσὸς ἐς Πέρσας αἰχμάλωτος.

285 ΚΡΟΙΣ. Εὐφήμει, ἄνθρωπε.

ΣΟΛ. Μὴ γένοιτο μὲν οὕτω ταῦτα· φαίνη δ' οὖν ἀμείνω
τοῦ χρυσοῦ τὸν σίδηρον ὁμολογῶν.

ΚΡΟΙΣ. Οὐκοῦν καὶ τῷ θεῷ σιδηρᾶς πλίνθους κελεύεις
ἀνατιθέναι με, τὸν δὲ χρυσὸν ὀπίσω αὐθις ἀνακαλεῖν;

290 ΣΟΛ. Οὐδὲ σιδήρου ἐκείνός γε δεῆσεται, ἀλλ' ἦν τε χαλ-
κὸν ἦν τε χρυσὸν ἀναθῆς, ἄλλοις μὲν ποτε κτῆμα καὶ
ἔρμαιον ἔσθῃ ἀνατεθεικὸς ἢ Φωκεῦσιν ἢ Βοιωτοῖς ἢ Δελφοῖς
αὐτοῖς ἢ τιμὴ τυράννῳ ἢ ληστῇ, τῷ δὲ θεῷ ὀλίγον μέλει τῶν
σῶν χρυσοποιῶν.

295 ΚΡΟΙΣ. Ἄεὶ σύ μου τῷ πλούτῳ προσπολεμεῖς καὶ
φθονεῖς.

13 ΕΡΜ. Οὐ φέρει ὁ Λυδός, ὦ Χάρων, τὴν παρρησίαν καὶ
τὴν ἀλήθειαν τῶν λόγων, ἀλλὰ ξένον αὐτῷ δοκεῖ τὸ πρᾶγμα,
πένης ἄνθρωπος οὐχ ὑποπτήσων, τὸ δὲ παριστάμενόν
300 ἔλευθέρως λέγων. μεμνήσεται δ' οὖν μικρὸν ὕστερον τοῦ
Σόλωνος, ὅταν αὐτὸν δέῃ ἀλόντα ἐπὶ τὴν πυρὰν ὑπὸ τοῦ

cf. Lys. 22, 14. — Εὐφήμη: *brille your
tongue*. — ἔσθῃ ἀνατεθεικός: for peri-
phrastic form see Introd. 20. — Φωκεῦ-
σιν . . . τυράννῳ ἢ ληστῇ: in the Holy
War (356-346 B.C.) Onomarchus plun-
dered the Delphic ἀναθήματα. Later
Phayllus, his successor, melted one
hundred and seventeen of the golden
ingots and the golden lion itself which
Croesus had set up. See Grote c.
Ixxvii. Cf. especially Paus. 10, 7, 1.
Paus. (3, 10, 8), however, says: τὸν
χρυσὸν δὲ Κροῖσος ὁ Λυδὸς τῷ Ἀπόλλωνι
ἔπεμψε τῷ Πυθαεῖ, τούτῳ ἐς κόσμον τοῦ ἐν
Ἀμύκλαις κατεχρήσαντο ἀγάλματος. —
τῶν σῶν χρυσοποιῶν: *for your gold-*

smith's handiwork. In Byzantine Greek
χρυσοποιία means 'alchemy.' The force
of the plural is, 'your *efforts* in the
line of goldsmithery.' See plurals in § 15
and cf. Introd. 22. See App.

13. *παρρησίαν*: a cardinal virtue
with Lucian. "Parrhesiades" is his
incognito in *Pisc.* 19 and 52. — τὴν
πυρὰν: Hdt. 1, 86 ff. gives a vivid
account of Croesus on the pyre. In
Bacchylides, 3, 31 ff., is found a differ-
ent version to the effect that Croesus
himself builds a pyre and ascends upon
it with wife and daughters to escape
slavery by death. Zeus extinguishes
the fire, and Apollo, in gratitude for

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

ΧΑΡ. Νῆ Δία.

ΕΡΜ. Τόμυρις ἐκείνη ἐστὶ, καὶ τὴν κεφαλὴν γε ἀποτε-
 μούσα 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 ἐν τε τῇ Λιβύῃ καὶ Αἰθιοπία τὸ τελευταῖον μανεῖς
 ἀποθανεῖται ἀποκτείνας τὸν Ἄπιν.

ΧΑΡ. ὦ πολλοῦ γέλωτος. ἀλλὰ νῦν τίς ἂν αὐτοῦς
 315 προσβλέψειεν οὕτως ὑπερφρονούντας τῶν ἄλλων; ἢ τίς ἂν
 πιστεύσειεν ὡς μετ' ὀλίγον οὗτος μὲν αἰχμάλωτος ἔσται,
 14 οὗτος δὲ τὴν κεφαλὴν ἔξει ἐν ἀσκῷ αἵματος; ἐκείνος δὲ τίς
 ἐστίν, ὦ Ἑρμῆ, ὁ τὴν πορφυρᾶν ἐφεστρίδα ἐμπεπόρημέ-
 νος, ὁ τὸ διάδημα, ᾧ τὸν δακτύλιον ὁ μάγειρος ἀναδίδωσι

the gifts sent to Delphi, bears them away to dwell among the Hyperbo- reans. — ἤκουσα: often, as here, ἀνα- γινώσκω is used of reading aloud, but in *Philops.* 25 we find Pluto ἐπιλεγόμενος τῶν τεθηξομένων τὰ ὀνόματα. — τῆς Κλω- θοῦς: the respective functions of the Spinsters Three are given by Plato in *Rep.* 617 c. Lachesis sings τὰ γεγο- νότα, 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 ἐγγέ- γραπτο: each man's fate is "sealed and signed" even if not yet "delivered."

— Τόμυρις: cf. *Hdt.* 1, 205-214. — μυ- ρία 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. — προσ- βλέπειν: Reitz. tr. At nunc quis eos aspicere sustineat?

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

320 τὸν ἰχθὺν ἀνατεμών,

νήσφ ἐν ἀμφιρύτῃ; βασιλεὺς δέ τις εὐχεται εἶναι.

ΕΡΜ. Εὖ γε παρφδεῖς, ὦ Χάρων. ἀλλὰ Πολυκράτην ὀρᾶς τὸν Σαμίων τύραννον πανευδαίμονα ἠγοούμενον εἶναι· ἀτὰρ καὶ οὗτος αὐτὸς ὑπὸ τοῦ παρεστῶτος οἰκέτου Μαιανδρίου 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, ὦ βελτίστη, καὶ τὰς κεφαλὰς ἀπότεμνε καὶ ἀνασκολόπιζε, ὡς εἰδῶσιν ἄνθρωποι ὄντες· ἐν τοσοῦτῳ δὲ ἐπαίρεσθων ὡς ἂν ἀφ' ὑψηλοτέρου ἀλγεινότερον καταπεσούμενοι. ἐγὼ δὲ γελάσομαι τότε γνωρίσας αὐτῶν ἕκαστον γυμνὸν ἐν τῷ σκαφιδίῳ μῆτε τὴν πορφυρίδα μῆτε τιάραν ἢ κλίνην χρυσοῦν κομίζοντας,

15 ΕΡΜ. Καὶ τὰ μὲν τούτων ὦδε ἕξει. τὴν δὲ πληθύν ὀρᾶς, 335 ὦ Χάρων, τοὺς πλείοντας αὐτῶν, τοὺς πολεμοῦντας, τοὺς

δωσι: restores. See Hdt. 3, 41 ff., for story of Polycrates. — νήσφ 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
τᾶς εὐδαιμονίας φέρει
ἢ τοσοῦτον ὅσον δοκεῖν
καὶ δόξαντ' ἀποκλίνει;

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: ὦ τάλαινα καρδία . . . τόλμησον . . . ἄγαμαι καρδίας. — καὶ αὐτούς . . . ἀπότεμνε . . . 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. — μῆτε . . . μῆτε: for οὔτε: see *Introd.* 39 (e).

δικαζομένους, τοὺς γεωργοῦντας, τοὺς δανείζοντας, τοὺς
προσαιτοῦντας ;

XAP. Ὅρῳ ποικίλην τιὰ τὴν διατριβὴν καὶ μεστὸν ταρ-
χῆς τὸν βίον καὶ τὰς πόλεις γε αὐτῶν ἐοικυίας τοῖς σμήνεσιν, ἐν
340 οἷς ἀπᾶς μὲν ἰδιὸν τι κέντρον ἔχει καὶ τὸν πλησίον κεντεῖ, ὀλίγοι
δὲ τινες ὡσπερ σφήκες ἄγουσι καὶ φέρουσι τὸ ὑποδέεστερον.
ὁ δὲ περιπετόμενος αὐτοὺς ἐκ τὰ φανοῦς οὗτος ὄχλος τίνες εἰσὶν ;

ΕΡΜ. Ἐλπίδες, ᾧ Χάρων, καὶ δείματα καὶ ἄγνοιαὶ καὶ
ἡδοναὶ καὶ φιλαργυρίαὶ καὶ ὄργαι καὶ μῖση καὶ τὰ τοιαῦτα.
345 τούτων δὲ ἡ ἄγνοια μὲν κάτω ξυναναμέμικται αὐτοῖς καὶ
ξυμπολιτεύεται γε νῆ Δία καὶ τὸ μῖσος καὶ ἡ ὄργη 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, ὅποταν μάλιστα οἴηται τις ἐπιλήψεσθαι αὐτῶν,
ἀναπτάμεναι οἴχονται κεχηνότας αὐτοὺς ἀπολιποῦσαι, ὅπερ
καὶ τὸν Τάνταλον κάτω πάσχοντα ὄρας ὑπὸ τοῦ ὕδατος.
16 ἦν δὲ ἀτεισίης, κατόψει καὶ τὰς Μοίρας ἄνω ἐπικλωθούσας

15. **δικαζομένους**: this was a usual hit at the Athenians. So Strepsiales (*Ar. Nub.* 208) cannot believe that he sees Athens on the map *επει δικαστὰς οὐχ ὄρῳ καθημένους*. In *Icar.* 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 ἠρτήσθαι ξυμβέβηκεν ἅπαντας
 355 ἐκ λεπτῶν νημάτων. ὁρᾶς καθάπερ ἀράχινά τινα κατα-
 βαίνοντα ἐφ' ἕκαστον ἀπὸ τῶν ἀτράκτων;

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

ΕΡΜ. Εἰκότως, ὦ πορθμεύ· εἴμαρται γὰρ ἐκείνῳ μὲν ὑπὸ
 360 τοῦτου φονευθῆναι, τοῦτῳ δὲ ὑπ' ἄλλου, καὶ κληρονομησαί-
 γε τοῦτον μὲν ἐκείνου, ὅτου ἂν ἦ μικρότερον τὸ νῆμα, ἐκεί-
 νον δὲ αὐτοῦ· τοιούδε γάρ τι ἢ ἐπιπλοκὴ δηλοῖ. ὁρᾶς
 δ' οὖν ἀπὸ λεπτοῦ κρεμαμένους ἅπαντας; καὶ οὗτος μὲν
 ἀνασπασθεὶς ἄνω μετέωρος ἐστὶ καὶ μετὰ μικρὸν καταπε-
 365 σών, ἀπορραγέντος τοῦ λίνου, ἐπειδὰν μηκέτι ἀντέχη πρὸς
 τὸ βάρος, μέγαν τὸν ψόφον ἐργάσεται, οὗτος δὲ ὀλίγον ἀπὸ
 γῆς αἰωρόνυμος, ἣν καὶ πέση, ἀψοφητὶ κείσεται, μόλις καὶ
 τοῖς γείτοσιν ἐξακουσθέντος τοῦ πτώματος.

ΧΑΡ. Παγγέλοια ταῦτα, ὦ Ἐρμῆ.

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 Περωμένην μόνῳ οἱ (Zeus) πειθεσθαι*. — τὸν ἄτρακτον κτλ. : (spinning) *their spindle from which (are suspended) by threads*. Hence ἄτρακτος 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 *Cutapl.* 7 *σχεδὸν γὰρ ὅλον μοι τὸν ἀτρακτον ἐπέκλωσας ἴθου hast almost spun out for me the whole spindle*. Either meaning would be possible in *Jupp. Conf.* 10 *κλώθων ἀτρακτον τοσοῦτων πραγμάτων*

μεστόν. Cf. *Dict. Antiq.* s.v. "Fusus." The association of the Skt. *tarkū* '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: *κεῖσεται* 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 *πεσέται* (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 ἴσῳ δὲ κείσθαι τοῦ ψόφου*.

ἀναρπαστούς γιγνομένους ὑπὸ τοῦ βελτίστου Θανάτου. ἀγ-
 γελοὶ δὲ καὶ ὑπηρεταὶ αὐτοῦ μάλα πολλοί, ὡς ὄρας, ἠπιάλοι
 375 καὶ πυρετοὶ καὶ φθόαι καὶ περιπνευμοναὶ 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
 εὐθύς ἐξ ἀρχῆς ἐνεόουν ὅτι θνητοὶ τέ εἰσιν αὐτοὶ καὶ ὀλί-
 380 γον τούτον χρόνον ἐπιδημήσαντες τῷ βίῳ ἀπίασιν ὥσπερ
 ἐξ ὄνειρατος πάντα ὑπὲρ γῆς ἀφέντες, ἔζων τε ἂν σωφρο-
 νέστερον καὶ ἦττον ἠνιώντο ἀποθανόντες· νῦν δὲ εἰς αἰεὶ
 ἐλπίσαντες χρήσεσθαι τοῖς παροῦσιν, ἐπειδὴν ἐπιστάς ὁ
 ὑπηρετῆς καλῆ καὶ ἀπάγῃ πεδήσας τῷ πυρετῷ ἢ τῇ φθόῃ,
 385 ἀγανακτοῦσι πρὸς τὴν ἀγωγὴν οὐποτε προσδοκῆσαντες
 ἀποσπασθήσεσθαι αὐτῶν. ἢ τί γὰρ οὐκ ἂν ποιήσειεν
 ἐκείνος ὁ πῆλοικίαν σπουδῇ οἰκοδομούμενος καὶ τοὺς ἐργά-
 τας ἐπισπέρχων, εἰ μάθοι ὅτι ἢ μὲν ἔξει τέλος αὐτῷ, ὁ δὲ
 ἄρτι ἐπιβείς τὸν ὄροφον ἄπεισι τῷ κληρονόμῳ καταλιπὼν
 390 ἀπολαβεῖν αὐτῆς, αὐτὸς μὴδὲ δειπνήσας ὁ ἄθλιος ἐν αὐτῇ;
 ἐκείνος μὲν γὰρ ὁ χαίρων ὅτι ἄρρενα παῖδα τέτοκεν αὐτῷ ἢ
 γυνῆ, καὶ τοὺς φίλους διὰ τοῦτο ἐστιῶν καὶ τοῦνομα τοῦ
 πατρὸς τιθέμενος, εἰ ἠπίστατο ὡς ἐπέτης γενόμενος ὁ παῖς

17. τοῦ βελτίστου Θανάτου: my ex-
 cellent (colleague) Sir Death. — κώνεια:
 e.g. the execution of Socrates. And cf.
 Lys. 12, 17 παρήγγειλαν οἱ τριάκοντα τὸ
 ἐπὶ 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 εἰ δ' αὖ σὸν ἀποδηγήσαι
 ἔστιν ὁ θάνατος ἐνθένδε εἰς ἄλλον τόπον. —
 ἐπιστάς ὁ ὑπηρετῆς: so comes to Socra-

tes the executioner, *Phaedo* 116 n. ἦκεν
 ὁ τῶν ἐνδεκα ὑπηρετῆς καὶ στὰς παρ' αὐτόν.
 Here it is one of the ὑπηρεταί . . .
 πολλοί just mentioned. — ἀποσπασθή-
 σεσθαι αὐτῶν: from them, i.e. τῶν παρόν-
 των. — μὴδέ: for οὐδέ: see *Intro.* 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 ἐκείνῳ
 ὄρᾳ τὸν τοῦ ἀθλητοῦ πατέρα τοῦ Ὀλύμπια νενικηκότος, τὸν
 γείτονα δὲ τὸν ἐκκομίζοντα τὸ παιδίον οὐχ ὄρᾳ οὐδὲ οἶδεν
 ἀφ' οἷας αὐτῷ κρόκης ἐκρέματο. τοὺς μὲν γὰρ περὶ τῶν
 ὄρων διαφερομένους ὄρᾳς ὅσοι εἰσὶ, καὶ τοὺς συναγείρου-
 400 τας τὰ χρήματα, εἶτα, πρὶν ἀπολαῦσαι αὐτῶν, καλουμένους
 ὑφ' ὧν εἶπον τῶν ἀγγέλων τε καὶ τῶν ὑπηρετῶν.

18 ΧΑΡ. Ὅρῳ ταῦτα πάντα καὶ πρὸς ἐμαυτὸν γε ἐννοῶ ὃ τι
 τὸ ἡδὺ αὐτοῖς παρὰ τὸν βίον ἢ τί ἐκεῖνό ἐστιν, οὐ στερόμενοι
 ἀγανακτοῦσιν. ἦν γοῦν τοὺς βασιλέας ἴδῃ τις αὐτῶν, οἵπερ
 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 ὄργας καὶ κολακείας· τούτοις γὰρ ἅπαντες
 ζύνεισιν. ἐὼ πένθη καὶ νόσους καὶ πάθη ἐξ ἰσοτιμίας
 410 δηλαδὴ ἄρχοντα αὐτῶν· ὅπου δὲ τὰ τούτων πονηρά; λογί-
 19 ζεσθαι καιρὸς οἷα τὰ τῶν ιδιωτῶν ἂν εἴη. ἐθέλω δ' οὖν σοι,
 ὦ Ἑρμῆ, εἰπεῖν ᾧτινι εὐοκίμαι μοι ἔδοξαν οἱ ἄνθρωποι καὶ
 ὁ βίος ἅπας αὐτῶν. ἤδη ποτὲ πομφόλυγας ἐν ὕδατι ἐθείασω
 ὑπὸ κρουνῷ τινι καταράττοντι ἀνισταμένας; τὰς φυσαλίδας
 415 λέγω, ἀφ' ὧν ζυναγείρεται ὁ ἀφρός· ἐκείνων τούτων 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 εὐκλέξας*. — *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 οἷοι . . . ἐγενό-

μεθα παρὰ τὸν βίον and 32 *παρὰ ζῶντας ὑμᾶς ἢ ἐξέτασις . . . ἐγίνετο*. — *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*. — *καιρὸς*: it's high time.

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

τινες μικραὶ εἰσι καὶ αὐτίκα ἐκραγεῖσαι ἀπέσβησαν, αἱ δ' ἐπὶ
 πλέον διαρκουσι καὶ προσχωρουσῶν αὐταῖς τῶν ἄλλων ὑπερ-
 φυσώμεναι ἐς μέγιστον ὄγκον αἵρονται, εἶτα μέντοι κάκειναι
 πάντως ἐξερράγησάν ποτε· οὐ γὰρ οἶόν τε ἄλλως γενέσθαι.
 420 τοῦτό ἐστιν ὁ ἀνθρώπου βίος· ἅπαντες ὑπὸ πνεύματος ἐμπε-
 φυσημένοι οἱ μὲν μείζους, οἱ δὲ ἐλάττους· καὶ οἱ μὲν ὀλι-
 γοχροῖον ἔχουσι καὶ ὠκύμορον τὸ φύσημα, οἱ δὲ ἅμα τῷ
 ξυστῆναι ἐπαύσαντο· πᾶσι δ' οὖν ἀπορραγῆναι ἀναγκαῖον.

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

20 ΧΑΡ. Καὶ τοιοῦτοι ὄντες, ὦ Ἐρμῆ, ὄρᾳς οἶα ποιούσι καὶ
 ὡς φιλοτιμούνται πρὸς ἀλλήλους ἀρχῶν πέρι καὶ τιμῶν καὶ
 κτήσεων ἀμιλλώμενοι, ἅπερ ἅπαντα καταλιπόντας αὐτοὺς
 δεήσει εἶνα ὀβολὸν ἔχοντας ἦκειν παρ' ἡμᾶς. βούλει οὖν,
 430 ἐπέπερ ἐφ' ὑψηλοῦ ἐσμεν, ἀναβοήσας παμμέγεθες παραι-
 νέσω αὐτοῖς ἀπέχεσθαι μὲν τῶν ματαίων πόνων, ζῆν δὲ αἰεὶ
 τὸν θάνατον πρὸ ὀφθαλμῶν ἔχοντας, λέγων, ὦ μάταιοι, τί
 ἐσπουδάκατε περὶ ταῦτα; παύσασθε κάμνοντες· οὐ γὰρ ἐς
 αἰεὶ βιώσεσθε· οὐδὲν τῶν ἐνταῦθα σεμνῶν αἰδιῶν ἐστιν, οὐδ'
 435 ἂν ἀπάγοι τις αὐτῶν τι ξὺν αὐτῷ ἀποθανῶν, ἀλλ' ἀνάγκη

... ἐξερράγησαν: note the gnomic aor-
 ists 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. εἶνα 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

αὐτὸν μὲν γυμνὸν οἶχεσθαι, τὴν οἰκίαν δὲ καὶ τὸν ἄγρον καὶ τὸ χρυσίον αἰεὶ ἄλλων εἶναι καὶ μεταβάλλειν τοὺς δεσπότης. εἰ ταῦτα καὶ τὰ τοιαῦτα ἐξ ἐπηκόου ἐμβοήσαιμι αὐτοῖς, οὐκ ἂν οἶε μεγάλα ὠφεληθῆναι τὸν βίον καὶ σωφρονεστέρους
440 ἂν γενέσθαι παρὰ πολύ;

21 EPM. ὦ μακάριε, οὐκ οἶσθα ὅπως αὐτοὺς ἡ ἄγνοια καὶ ἡ ἀπάτη διατεθείκασιν, ὡς μὴδ' ἂν τρυπᾶνω ἔτι διανοιχθῆναι αὐτοῖς τὰ ὦτα· τοσοῦτῳ κηρῷ ἐβύσαν αὐτὰ οἶόν περ ὁ Ὀδυσσεὺς τοὺς ἑταίρους ἔδρασε δέει τῆς Σειρήνων ἀκροά-
445 σεως. πόθεν οὖν ἂν ἐκείνοι ἀκούσαι δυνηθῆεν, ἣν καὶ σὺ κεκραγῶς διαρραγῆς; ὅπερ γὰρ παρ' ὑμῖν ἡ Λήθη δύναται, τοῦτο ἐνταῦθα ἡ ἄγνοια ἐργάζεται. πλὴν ἀλλ' εἰσὶν αὐτῶν ὀλίγοι οὐ παραδεδεγμένοι τὸν κηρὸν ἐς τὰ ὦτα πρὸς τὴν ἀλήθειαν ἀποκλίνοντες, ὅξυν δεδορκότες ἐς τὰ πράγματα καὶ
450 κατεγνωκότες οἰᾷ ἐστίν.

ΧΑΡ. Οὐκοῦν ἐκείνοις γοῦν ἐμβοήσωμεν;

EPM. Περιττὸν καὶ τοῦτο, λέγειν πρὸς αὐτοὺς ἃ ἴσασι. ὁρᾶς ὅπως ἀποσπάσαιτες τῶν πολλῶν καταγελωσι τῶν γιγνομένων καὶ οὐδαμῆ οὐδαμῶς ἀρέσκονται αὐτοῖς, ἀλλὰ δῆλοί
455 εἰσι δρασμὸν ἤδη βουλευόντες παρ' ὑμᾶς ἀπὸ τοῦ βίου; καὶ γὰρ καὶ μισοῦνται ἐλέγχοντες αὐτῶν τὰς ἀμαθίας.

thither."—**μεταβάλλειν τοὺς δεσπότης**: for vivid description of an inheritance passing to the heir read *Tim.* 21–22.—**ἐξ ἐπηκόου**: from some place within earshot. Cf. *Icar.* 23, where Zeus, desirous of catching the prayers, goes ἐς τὸ ἐπηκώτατον τοῦ οὐρανοῦ, i.e. where the vaulted sounding-board gave the best results.

21. ὦ μακάριε: you blessed simpleton!—ὡς: = ὥστε. See *Introd.* 26.—**Σειρήνων**: *Od.* 12, 158.—ἦν . . . κεκραγῶς διαρραγῆς: no matter if you

bawl and bawl again till you burst. For the perfects in this paragraph see *Gildersleeve, S.C.G.* 226–231: κεκραγῶς and δεδορκότες are “intensive” perfects; κατεγνωκότες having come to know (“maintenance of result”); παραδεδεγμένοι . . . ὦτα their ears filled full of the wax, 226.—ἡ Λήθη: for Lethe and also ὁ Ἀμέλης ποταμός cf. *Plato Rep.* 621 a and c.—**Περιττόν**: superfluous.—**δρασμὸν βουλευόντες**: Socrates had condemned suicide as cowardly desertion (*λιποταξία*).—**μισοῦνται ἐλέγχοντες**

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

EPM. Ἰκανοὶ καὶ οὗτοι. ἀλλὰ κατώμεν ἤδη.

22
460

XAP. Ἐν ἔτι ἐπόθουν, ὦ Ἑρμῆ, εἰδέναι, καὶ μοι δεῖξας αὐτὸ ἐντελῆ ἔσθι τὴν περιήγησιν πέποιημένος — τὰς ἀποθήκας τῶν σωμαίων, ἵνα κατορύττουσι, θεάσασθαι.

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

XAP. Τί οὖν ἐκείνοι στεφανοῦσι τοὺς λίθους καὶ χρίουσι μύρω, οἱ δὲ καὶ πυρὰν νῆσαντες πρὸ τῶν χωμάτων καὶ βόθρον τινὰ ὀρύξαντες καίουσι τε ταυτὶ τὰ πολυτελῆ δέιπνα

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

22. Ἐν ἔτι ἐπόθουν εἰδέναι: *I did want to know still one thing more.* — ἔσθι . . . πέποιημένος: for periphrastic form see *Introd.* 20. — ἀποθήκας: *dépôts*. Charon, as an expert, would inspect the terminal facilities. — ἵνα: *where*. — θεάσασθαι: in appos. with εἰδέναι (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 Aprian 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 *νεκρακοδημία* *V. II. 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 δίνησιν*) *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 διασπέντων 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, ὧν τὰ κρανία ξηρό-
τατα; καίτοι γελοῖός εἰμι σοὶ λέγων ταῦτα ὀσημέραι κατά-
γοντι αὐτούς., οἴσθα οὖν εἰ δύναιντ' ἂν ἔτι ἀνελεῖν ἄπαξ
ὑποχθόνιοι γενόμενοι. ἐπεὶ τοι καὶ παγγέλοι' ἂν, ὦ Ἑρμῆ,
480 ἔπασχες, οὐκ ὀλίγα πράγματα ἔχων, εἰ ἔδει μὴ κατάγειν
μόνον αὐτούς, ἀλλὰ καὶ αὖθις ἀνάγειν πιομένους. ὦ μάταιοι,
τῆς ἀνοίας, οὐκ εἰδότες ἡλίκους ὄροις διακέκριται τὰ νεκρῶν
καὶ τὰ ζώντων πράγματα καὶ οἶα τὰ παρ' ἡμῖν ἐστί καὶ ὅτι

κάτθαν' ὁμῶς ὁ τ' ἄτυμβος ἀνὴρ ὅς τ' ἔλλαχε τύμβου,
485 ἐν δὲ ἰῆ τιμῇ Ἴρος κρείων τ' Ἀγαμέμνων·
Θερσίτη δ' ἴσος Θέτιδος παῖς ἠγκόμοιο.
πάντες δ' εἰσὶν ὁμῶς νεκῶν ἀμενηνὰ κάρηνά,
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 Luclu* 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 τιμῇ ἡμῖν κακὸς ἦδὲ καὶ ἐσθλός·
κάτθαν' ὁμῶς ὁ τ' ἀεργὸς ἀνὴρ ὃ τε πολλὰ
ἔργως.

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 EPM. Ἡράκλεις, ὡς πολλὸν τὸν Ὅμηρον ἐπαντλεῖς.
 490 ἀλλ' ἐπέειπερ ἀνέμνησάς με, ἐθέλω σοι δεῖξαι τὸν τοῦ
 Ἀχιλλέως τάφον. ὄρας τὸν ἐπὶ τῇ θαλάττῃ; Σίγειον μὲν
 ἐκεῖνό ἐστι τὸ Τρωικόν· ἀντικρὺ δὲ ὁ Αἴας τέθραπται ἐν τῷ
 Ῥοιτείῳ.

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

500 EPM. Ἡ Νίνος μὲν, ὦ πορθμεῦ, ἀπόλωλεν ἤδη καὶ οὐδὲ
 ἶχνος ἔτι λοιπὸν αὐτῆς, οὐδ' ἂν εἴποις ὅπου ποτὲ ἦν· ἡ
 Βαβυλῶν δέ σοι ἐκεῖνη ἐστὶν ἡ εὐπυργος, ἡ τὸν μέγαν περί-
 βολον, οὐ μετὰ πολὺ καὶ αὐτὴ ζητηθησομένη ὥσπερ ἡ
 Νίνος· Μυκήνας δὲ καὶ Κλεωνὰς αἰσχύνομαι δεῖξαί σοι,
 505 καὶ μάλιστα τὸ Ἴλιον. ἀποπνίξεις γὰρ εὖ οἶδ' ὅτι τὸν
 Ὅμηρον κατελθὼν ἐπὶ τῇ μεγαλληγορίᾳ τῶν ἐπῶν. πλὴν
 ἀλλὰ πάλαι μὲν ἦσαν εὐδαίμονες, νῦν δὲ τεθνήασι 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! — νεωκῆ-
 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:
Coepe egomet mecum sic cogi-
tare: "Hem! nos hominuculi in-
dignamur, si quis nostrum in-
teritit aut occisus est, quorum
vita brevior esse debet, cum
uno loco tot oppidum cadavera

καὶ τὸ παραδοξότατον, καὶ ποταμοὶ ὄλοι· Ἰνάχου γοῦν οὐδὲ
510 τάφρος ἔτι ἐν Ἄργει καταλείπεται.

ΧΑΡ. Παπαὶ τῶν ἐπαίων, Ὅμηρε, καὶ τῶν ὀνομάτων,
24 Ἴλιος ἱρὴ καὶ εὐρύαγυῖα καὶ ἐνκτίμεναι Κλεωναί. ἀλλὰ
μεταξὺ λόγων τίνες ἐκείνοί εἰσιν οἱ πολεμοῦντες ἢ ὑπὲρ τίνος
ἀλλήλους φονεύουσιν;

515 ΕΡΜ. Ἄργείους ὀρᾶς, ᾧ Χάρων, καὶ Λακεδαιμονίους καὶ
τὸν ἡμιθνήτα ἐκείνον στρατηγὸν Ὀθρυνάδαν τὸν ἐπιγρά-
φοντα τὸ τρόπαιον τῷ αὐτοῦ αἵματι.

ΧΑΡ. Ἐπὲρ τίνος δ' αὐτοῖς, ᾧ Ἑρμῆ, ὁ πόλεμος;

ΕΡΜ. Ἐπὲρ τοῦ πεδίου αὐτοῦ ἐν ᾧ μάχονται.

520 ΧΑΡ. Ὡ τῆς ἀνοίας, οἳ γε οὐκ ἴσασιν ὅτι, κἂν ὄλην τὴν
Πελοπόννησον ἕκαστος αὐτῶν κτήσωνται, μόγις ἂν ποδιαῖον
λάβοιεν τόπον παρὰ τοῦ Αἰακοῦ· τὸ δὲ πεδῖον τοῦτο ἄλλοτε
ἄλλοι γεωργήσουσι πολλάκις ἐκ βάθρων τὸ τρόπαιον
ἀνασπᾶσαντες 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. Ὀθρυνάδαν: 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 αἰεὶ ὁ ἄθως πλείσθω . . . καὶ ὁ ἥλιος ὑπὸ τῶν Μηδικῶν βελῶν σκεπέσθω . . . καὶ τὰ Ὀθρυνάδου γράμματα ἀναγιωσκέσθω.—πεδῖον: 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 Αἰγυπτιῶν.—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 Laecus 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 πλεόν ποδός.—ἐκ βάθρων . . . τῷ ἀρότρῳ:

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

ΧΑΡ. Εὖ γε ἐποίησας, ὦ Ἑρμῆ· εὐεργέτης εἰς αἰὶ ἀναγεγράφῃ. 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 ἀπέρχομαι τι διακονησόμενος τῷ ἄνω Δι. 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 *επασχον* instead of the second person. — εὐεργέτης . . . ἀναγεγράφῃ: 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. *Catal.* 14, where the poor shoemaker exclaims *εἰπέ μοι, ὦ Κλωθοῦ, ἐμοῦ δὲ οὐδεὶς ὑμῖν λόγος*; and *Fugit.* 28 *ἡμῶν δὲ οὐδεὶς λόγος*. The words βασιλεῖς τὸ 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 (Parisii, 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 *Ariochus*), as well as Horace. Photius, too, in his *Μυριοβιβλιον ἢ Βιβλιοθήκη*, gives extracts from the *Wonders of the Island Thule* (*Incredibilium de Thule Insula libri xiv*), by Antonius Diogenes,

¹ See Luc. *Herod.* 7.

² *V. H.* B 46.

³ Cf. *infra*, § 4, note.

whose story, he claims, is imitated both in the *Vera Historia* and in the *Asinus*.¹

More difficult is the question of Lucian's indebtedness to versions of tales found in the *Arabian Nights* which may have been current in his Syrian home. Certainly the kingfisher (*V.H.* B 40) and the *rukh* in the "Second Voyage of Sindbad the Sailor"² are birds of a feather, and the leviathan fifteen hundred furlongs in length (*V.H.* A 30), which swallows Lucian's ship, is of the same school with the huge fish of "Sindbad's Seventh Voyage."³

The alleged reminiscences of the Christian scriptures may most of them be dismissed as obvious allusions to other writings, such as those already cited.⁴ It must be admitted, however, that Lucian, Syrian-born as he was, may have had a certain superficial familiarity with the teaching, and even the phraseology, of the Christians to whom he alludes with patronizing kindness in the *Peregrinus*.⁵ The chief argument against the assumption of a covert satire upon the New Testament writings is that they were not the common property of his audience and the allusions would usually have failed of appreciation.⁶ It must be admitted, however, that the allusion (*V.H.* B 13) to the monthly fruitage of the vines, while the other fruit comes thirteen times yearly, reminds us more forcibly of the Apocalypse (22, 2) than it does of the productive garden of Alcinoüs (*Od.* 7, 112 ff.).

¹ καὶ γὰρ τοῦ περὶ ἀληθῶν διηγημάτων Λουκιανοῦ καὶ τοῦ περὶ μεταμορφώσεων Λουκίου πηγὴ καὶ ρίζα. See fragm. of Ant. Diog. in *Erotici Scriptores*, p. 511, c. 13, ed. Hirschig (Parisii 1856).

² Lane's edit. vol. III, c. 20.

³ *Ibid.*, note 96 on c. 20.

⁴ For detailed discussion of these passages see Kühn, *Commentatio qua Lucianus a crimine librorum sacrorum irrisorum liberatur* (1844), esp. pp. 17-22 for *V.H.*; also see Sommerbrodt, *Introd. to Ausgewählte Schriften des Lucian* (1872), esp. pp. xxxiii-x1; and Croiset, pp. 195 ff. ⁵ See *Introd.* p. xv.

⁶ Kühn (l.c.) reminds us that the canon of the New Testament was in process of formation and that only a few copies of these writings were accessible, and that those who betrayed them into the hands of the magistrate were known as *traditores*. He adds: (Lucianus) nullo modo persuadere sibi potuit tantam fore lectoribus suis cum his libris familiaritatem, ut inter legendum tectam suam rerum Christianarum sugillationem percipere possent.

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 (*Atharvaveda* 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 *Tír 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 füget 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
δίαταν 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 σταδίους
οὐδὲν ἠνύομεν, τοῦ μὲν ὀρύγματος ἐπαυσάμεθα, τὴν δὲ ὕλην
καῦσαι διέγνωνμεν· οὕτω γὰρ ἂν τὸ κῆτος ἀποθανεῖν· εἰ δὲ
τοῦτο γένοιτο, ῥαδία ἔμελλεν ἡμῖν ἔσσεσθαι ἢ ἐξοδος. 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 συνέμυε. δεκάτῃ δὲ
καὶ ἑνδεκάτῃ τέλεον ἀπενεκεκρούτο 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 flot-sam 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 ἔσσεσθαι: “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. § 36 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 ἀνοίξιν—ἀπαξ γὰρ δὴ τοῦτο κατὰ τὴν ὥραν ἐκάστην ἐποίει τὸ κῆτος, ὥστε ἡμᾶς πρὸς τὰς ἀνοίξεις τεκμαίρεσθαι τὰς ὥρας— . . . ἀφνω βοῆ . . . ἤκούετο.—ἀπενεκεκρούτο: *he lay mortifying.* For the compound ἀπενεκεκρῶ see App. The plpf. ἐτεθῆκει 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 ἐνι πλείστον ἐμβαλλόμενοι καὶ
 τὰ ἄλλα ἐπιτήδεια· κυβερνᾶν δ' ἔμελλεν ὁ Σκίνθαρος. τῇ
 20 δ' ἐπιούσῃ τὸ μὲν ἤδη ἐτεθνήκει. ἡμεῖς δὲ ἀνεγκύσαντες τὸ
 πλοῖον καὶ διὰ τῶν ἀραιωμάτων διαγαγόντες καὶ ἐκ τῶν
 ὀδόντων ἐξάψαντες ἡρέμα 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
 ἰχθύς· 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 *ὅσον ἡμισταδιαῖοι τὰς ἡλικίας*.—*ὥστε . . . κρυστάλλου*: Lucian takes for granted a public unused to safe ice, as did

ἐπέλιπε τὰ ἐπιτήδεια, προελθόντες καὶ τὴν ναῦν πεπηγυῖαν ἀνασπᾶσαντες καὶ πετάσαντες τὴν ὀθόνην ἐσυρόμεθα ὥσπερ
 40 πλέοντες λείως καὶ προσηνῶς ἐπὶ τοῦ πάγου διολισθαίνοντες. ἡμέρα δὲ πέμπτη ἀλέα τε ἤδη ἦν καὶ ὁ πάγος ἐλύετο καὶ
 3 ὕδωρ πάντα αὖθις ἐγένετο. πλεύσαντες οὖν ὅσου τριακο-
 σίους σταδίους νήσῳ μικρᾷ καὶ ἐρήμῃ προσηνέχθημεν, ἀφ'
 ἧς ὕδωρ λαβόντες—ἐπελελοίπει γὰρ ἤδη—καὶ δύο ταύρους
 45 ἀγρίους κατατοξεύσαντες ἀπεπλεύσαμεν. οἱ δὲ ταῦροι οὗτοι
 τὰ κέρατα οὐκ ἐπὶ τῆς κεφαλῆς εἶχον, ἀλλ' ὑπὸ τοῖς ὀφθαλ-
 μοῖς, ὥσπερ ὁ Μῶμος ἤξιον. μετ' οὐ πολὺ δὲ εἰς πέλαγος
 ἐνεβαίνομεν, οὐχ ὕδατος, ἀλλὰ γάλακτος· καὶ νῆσος ἐν
 αὐτῷ ἐφαίνετο λευκὴ πλήρης ἀμπέλων. ἦν δὲ ἡ νῆσος
 50 τυρὸς μέγιστος, πάνυ συμπεπηγῶς, ὡς ὕστερον ἐμφαγόντες
 ἐμάθομεν, πέντε καὶ εἴκοσι σταδίων τὸ περίμετρον· αἱ δὲ
 ἄμπελοι βοτρύων πλήρεις, οὐ μέντοι οἶνον ἀλλὰ γάλα ἐξ
 αὐτῶν ἀποθλίβοντες ἐπίνομεν. ἱερὸν δὲ ἐν μέσῃ τῇ νήσῳ
 ἐνωκοδόμητο Γαλατείας τῆς Νηρηίδος, ὡς ἐδήλου τὸ ἐπί-
 55 γραμμα. ὅσον δ' οὖν χρόνον ἐκεῖ ἐμείναμεν, ὄψον μὲν ἡμῖν
 καὶ σιτίον ἡ γῆ ὑπῆρχε, ποτὸν δὲ τὸ γάλα τὸ ἐκ τῶν
 βοτρύων. βασιλεύειν δὲ τῶν χωρίων τούτων ἐλέγετο Τυρῶ
 ἡ Σαλμωνέως, μετὰ τὴν ἐντεῦθεν ἀπαλλαγὴν ταύτην παρὰ

Ovid (*Tristia* 3, 10, 33); but cf. Thuc. 3, 23, where the Plataeans crossed the ditch with difficulty, κρῦσταλλός τε γὰρ ἐπεπῆγει οὐ βέβαιος.—λείως . . . διολισθαίνοντες: technical coloring. Cf. *de Domo* 12 τὴν δὲ ναῦν . . . λείως ἐπ' ἀκρων ἠρέμα διολισθάνουσαν τῶν κυμάτων.

3. ἐπελελοίπει: note tense, not a drop was left.—Μῶμος ἤξιον: cf. *Nigr.* 32 ἐκεῖνος (sc. ὁ Μῶμος) ἐμέμφετο τοῦ ταύρου τὸν δημιουργὸν θεὸν οὐ προθέντα τῶν ὀφθαλμῶν τὰ κέρατα. In *Hermot.* 20 Momus also criticizes Hephaestus, as

architect, for not making windows in the human breast to facilitate observation as to ἃ βούλεται καὶ ἐπινοεῖ καὶ εἰ ψεύδεται ἢ ἀληθεύει.—Γαλατείας: for the sake of the pun on “milk-white.” In *D. Mar.* 1, 3 Doris thus taunts Galatea: ἐπικύψασα ἐς τὸ ὕδωρ ἰδὲ σεαυτὴν οὐδὲν ἄλλο ἢ χροᾶν λευκὴν ἀκριβῶς.—Τυρῶ: there is a pun on τυρὸς: see *D. Mar.* 13 for her rival lovers Poseidon and the river-god Enipeus. In *D. Mort.* 18 Tyro is included among the canonized belles and beaux.

4 τοῦ Ποσειδῶνος λαβούσα 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 πλέοντες οὐκέτι διὰ τοῦ γάλακτος, ἀλλ' ἤδη
 ἐν ἀλμυρῷ καὶ κυανῷ ὕδατι, καθορῶμεν ἀνθρώπους πολλοὺς
 65 ἐπὶ τοῦ πελάγους διαθέοντας, ἅπαντα ἡμῖν προσεικίότας καὶ
 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 βαπτιζομένους ἀλλ'
 ὑπερέχοντας τῶν κυμάτων καὶ ἀδεῶς ὁδοιποροῦντας. οἱ δὲ
 καὶ προσήεσαν καὶ ἠσπάζοντο ἡμᾶς Ἑλληνικῇ φωνῇ ἔλεγόν
 70 τε εἰς Φελλῶ τὴν αὐτῶν πατρίδα ἐπέιγεσθαι· μέχρι μὲν οὖν
 τινος συνωδοιπόρου 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 ἐκείνοι 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
 ταπεινὴ, σταδίους ἐπέχουσα οὐκ ἐλάττους πεντακοσίων.
 ἤδη δὲ πλησίον τε ἦμεν καὶ θαυμαστὴ τις αὔρα περιέπνευ-
 80 σεν ἡμᾶς, ἠδεῖα καὶ εὐώδης, οἷαν φησὶν ὁ συγγραφεὺς
 Ἡρόδοτος ἀπόζειν τῆς εὐδαίμονος Ἀραβίας. οἶον 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. ἐπεύχομαι suggests their distrust of other methods of seafaring. — στρογγύλου: drum-shaped.

5. κατὰ τὴν πρῶραν: dead ahead; cf. Thuc. 2, 97 κατὰ πρῶμαν . . . τὸ πνεῦμα, with the wind astern. — φησὶν: cf. Hdt. 3, 118 ἀπόζει δὲ τῆς χώρας τῆς

ἡδὺν 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
 διαυγείς ἐξίοντας ἡρέμα ἐς τὴν θάλατταν, ἔτι δὲ λειμῶνας
 καὶ ὕλας καὶ ὄρνεα μουσικά, τὰ μὲν ἐπὶ τῶν ἡϊόνων ἄδοντα,
 90 πολλὰ δὲ καὶ ἐπὶ τῶν κλάδων· ἀήρ τε κοῦφος καὶ εὐπνοὺς
 περιεκέχυτο τὴν χώραν· καὶ αὖραι δέ τινες ἡδέϊαι δια-
 πνέουσαι ἡρέμα τὴν ὕλην διεσάλευον, ὥστε καὶ ἀπὸ τῶν
 κλάδων κινουμένων τερπνὰ καὶ συνεχῆ μέλη ἀπεσυρίζετο
 εἰκότα τοῖς ἐπ' ἐρημίας αὐλήμασι τῶν πλαγιῶν αὐλῶν.
 95 καὶ μὴν καὶ βοῆ 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 δεῖν
 δὲ ἀπ' αὐτῆς ὡς ἐλ ἰων. — 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 mortals.
 Ps.-Dem., 60, 34, places the dead
 heroes, as πάρεδροι of the gods, ἐν μακί-
 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 ε; *Rep.*
 6, 519 ε and 540 β; more particularly

in *Gorg.* 524 λ. But the locus classicus
 is Pindar *Ol.* 2, 109 ff. . . . ἔνθα μακάρων
 νᾶσος (= νήσους) ὡκεαίιδες αἰραι περι-
 πνέουσιν. 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 ε). Pin-
 dar's *Fragm.* (10, 1 Boeckh) tr. by Sym-
 onds has also the sensuous beauty
 without the noble climax. Cf. also
 Horace *Eprod.* 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.

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

100 *ἐταίρων ἀπολιπόντες. προϊόντες δὲ διὰ λειμῶνος εὐανθοῦς ἐντυγχάνομεν τοῖς φρουροῖς καὶ περιπόλοις, οἱ δὲ δῆσαντες ἡμᾶς ῥοδίνοις στεφάνοις — οὗτος γὰρ μέγιστος παρ' αὐτοῖς δεσμός ἐστιν — ἀνήγον ὡς τὸν ἄρχοντα, παρ' ὧν δὴ καθ' ὁδὸν ἠκούσαμεν ὡς ἢ μὲν νῆσος εἶη τῶν Μακάρων προσα-*
 105 *γορευομένων, ἀρχὸς δὲ ὁ Κρῆς Ῥαδάμανθυς. καὶ δὴ ἀναχθέντες ὡς αὐτὸν ἐν τάξει τῶν δικαζομένων ἔστημεν τέταρτοι. 7 ἦν δὲ ἢ μὲν πρώτη δίκη περὶ Αἴαντος τοῦ Τελαμῶνος, εἴτε χρῆ αὐτὸν συνεῖναι τοῖς ἥρωσιν εἴτε καὶ μὴ· κατηγορεῖτο δὲ αὐτοῦ ὅτι μεμῆνοι καὶ ἑαυτὸν ἀποκτάνοι. τέλος δὲ πολ-*
 110 *λῶν ῥηθέντων ἔγνω ὁ Ῥαδάμανθυς, νῦν μὲν αὐτὸν πιόμενον τοῦ ἔλλεβόρου παραδοθῆναι Ἰπποκράτει τῷ Κῶφ ἰατρῷ, 8 ὕστερον δὲ σωφρονήσαντα μετέχειν τοῦ συμποσίου. δευτέρα δὲ ἦν κρίσις ἐρωτική, Θησέως καὶ Μενελάου περὶ τῆς Ἑλένης διαγωνιζομένων, ποτέρῳ χρῆ αὐτὴν συνοικεῖν. καὶ*
 115 *ὁ Ῥαδάμανθυς ἐδίκασε Μενελάῳ συνεῖναι αὐτὴν ἄτε καὶ τοσαῦτα πονήσαντι καὶ κινδυνεύσαντι τοῦ γάμου ἕνεκα· καὶ γὰρ αὐτῷ Θησεῖ καὶ ἄλλας εἶναι γυναῖκας τῆν τε Ἀμα-*
 9 *ζόνα καὶ τὰς τοῦ Μίνωος 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. τέταρτοι 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 λειμῶνων*. — *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. *μεμῆνοι*: note tense and the shift to aorist. — *ἀποκτάνοι*: 2d aor. is poetic. — *ὕστερον*: see § 23.

8. *τῆν τε Ἀμαζόνα*: 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

ἔτι ζῶντες ἱεροῦ χωρίου ἐπιβαίημεν· ἡμεῖς δὲ πάντα ἐξῆς
 διηγησάμεθα. οὗτος δὲ μεταστησάμενος ἡμᾶς πολὺν χρό-
 125 νον ἐσκέπτετο καὶ τοῖς συνέδροις ἐκοινοῦτο περὶ ἡμῶν.
 συνήδρευον δὲ ἄλλοι τε πολλοὶ καὶ Ἀριστείδης ὁ δίκαιος ὁ
 Ἀθηναῖος. ὡς δὲ ἔδοξεν αὐτῷ, ἀπεφῆνατο τῆς μὲν φιλο-
 πραγμοσύνης καὶ τῆς ἀποδημίας, ἐπειδὴν ἀποθάνωμεν, δοῦ-
 ναι τὰς εὐθύναις, τὸ δὲ νῦν ῥητὸν χρόνον μείναντας ἐν τῇ
 130 νήσῳ καὶ συνδιατηθέντας τοῖς ἥρωσιν ἀπελθεῖν. ἔταξε δὲ
 καὶ τὴν προθεσμίαν τῆς ἐπιδημίας μὴ πλεόν μηνῶν ἑπτά.
 11 τοῦντεῦθεν ἡμῖν αὐτομάτων τῶν στεφάνων περιρρυέντων ἐλε-
 λύμεθα καὶ εἰς τὴν πόλιν ἡγόμεθα καὶ εἰς τὸ τῶν Μακά-
 ρων συμπόσιον. αὐτὴ μὲν οὖν ἡ πόλις πᾶσα χρυσῆ, τὸ δὲ
 135 τείχος περίκειται σμαράγδιον· πύλαι δὲ εἰσιν ἑπτά, πᾶσαι
 μονόξυλοι κινναμώμιοι· τὸ μέντοι ἔδαφος τῆς πόλεως καὶ
 ἡ ἐντὸς τοῦ τείχους γῆ ἐλεφαντίνη· ναοὶ δὲ πάντων θεῶν
 βηρύλλου λίθου ὑποδομημένοι, καὶ βωμοὶ ἐν αὐτοῖς μέγι-
 στοὶ μονόλιθοι ἀμεθύστινοι, ἐφ' ὧν ποιοῦσι τὰς ἐκατόμβας.
 140 περὶ δὲ τὴν πόλιν ρεῖ ποταμὸς μύρου τοῦ καλλίστου τὸ
 πλάτος πήχεων ἑκατὸν βασιλικῶν, βάθος δὲ πεντήκοντα,
 ὥστε νεῖν εὐμαρῶς. λουτρὰ δὲ ἐστὶν αὐτοῖς οἴκοι μεγάλοι
 ὑάλινοι, τῷ κινναμώμῳ ἐγκαιόμενοι· ἀντὶ μέντοι ὕδατος ἐν
 12 ταῖς πυέλοις δρόσος θερμὴ ἐστίν. ἐσθῆτι δὲ χρῶνται
 145 ἀραχνίοις λεπτοῖς, πορφυροῖς. αὐτοὶ δὲ σῶματα μὲν οὐκ

close second to please Lucian's Roman constituency, and Hannibal third.

10. ἀπεφῆνατο: sc. γνώμην. — τοῖς ἥρωσιν: *the Heroes* (technical term like "the Saints and Martyrs"). With these the guests are least *déclassés*.

11. ἡ πόλις: see p. 55. — μονόξυλοι κινναμώμιοι: *single plunks sawn out of the cinnamon tree*. This is an improvement on the rolls of cinnamon bark

brought (Hdt. 3, 111) by the birds in their beaks from quarters unknown. — μονόλιθοι: cf. the *οἰκημα μονόλιθον* in Hdt. 2, 175. Note in connexion with this and μονόξυλοι above that the English translation only, not the Greek, suggests a reminiscence of Rev. 21, 21 ἀνὰ εἰς ἕκαστος τῶν πυλώνων ἦν ἐξ ἐνὸς μαργαρίτου. See p. 55, note 4. — οἴκοι: *apartments*.

ἔχουσιν, ἀλλ' ἀναφεῖς καὶ ἄσαρκοί εἰσι, μορφήν δὲ καὶ
 ἰδέαν μόνην ἐμφαίνουσι, καὶ ἀσώματοι ὄντες ὁμως συνε-
 σταῖσι καὶ κινούνται καὶ φρονούσι καὶ φωνὴν ἀφιάσι, καὶ
 ὄλως ἔοικε γυμνὴ 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 ὡσπερ
 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 ἕω μηδέπω ἀνατείλαντος ἡλίου, τοιοῦτο φῶς
 ἐπέχει τὴν γῆν. καὶ μέντοι καὶ ὦραν μίαν ἴσασι τοῦ ἔτους·
 αἰεὶ γὰρ παρ' αὐτοῖς ἕαρ ἐστὶ καὶ εἷς ἄνεμος παρ' αὐτοῖς
 13 πνεῖ ὁ ζέφυρος. ἢ δὲ χώρα πᾶσι μὲν ἄνθεσι, 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.—συνεσταῖσι . . . ἀφι-
 ᾶσι: have consistence and powers of
 locomotion, of thought, and of articu-
 late speech. Cf. Plato Soph. 248-250.
 —ἀψαιτό: grasp at. Not inconsistent
 with ἀναφεῖς.—μὴ εἶναι: see GMT. 885.
 —ὡσπερ . . . μέλαιναί: like shadows,
 (but) bolt upright and not black (like
 mere silhouettes). Sbd. reads ὠραῖαι
 for ὄρθαι. But shadows have their
 vagaries; in Mark Twain's *Following
 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: ἀμελογιζόμεν . . . πῶς ἐν το-
 σοῦτω χρόνῳ ὁ Ἀπόλλων οὐ φέει πῶγωνα.
 —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.—αἰεὶ . . .
 ἕαρ: for whole description cf. Pseudo-
 Plato *Axiochus* 13 οὔτε γὰρ χεῖμα σφο-
 δρὸν οὔτε θάλασπος 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 Alcinoüs'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 ροῖας 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 στάχυες
 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 δὲ ἐστὶ κάλλιστος
 170 καὶ περὶ αὐτὸν ὕλη παντοῖα, πυκνή, ἐπισκιάζουσα τοὺς
 κατακειμένους· καὶ στρωμνὴ μὲν ἐκ τῶν ἀνθέων ὑποβέ-
 βληται, διακουοῦνται δὲ καὶ διαφέρουσιν ἕκαστα οἱ ἄνεμοι
 πλὴν γε τοῦ οἴνοχοεῖν· τούτου γὰρ οὐ δέονται, περὶ δὲ τὸ
 συμπόσιον ὑάλινά ἐστι μεγάλα δένδρα τῆς διανυγεστάτης
 175 ὑάλου καὶ καρπὸς ἐστὶ τῶν δένδρων τούτων ποτήρια παντοῖα
 καὶ τὰς κατασκευὰς καὶ τὰ μεγέθη. ἐπειδὴν οὖν παρὶν τις
 ἐς τὸ συμπόσιον, τρυγῆσας ἐν ἧ καὶ δύο τῶν ἐκπωμάτων
 παρατίθεται, τὰ δὲ αὐτικά οἴνου πλήρη γίγνεται. οὕτω μὲν
 πίνουσιν. ἀντὶ δὲ τῶν στεφάνων αἱ ἀηδόνες καὶ τὰ ἄλλα
 180 μουσικὰ ὄρνεα ἐκ τῶν πλησίον λειμῶνων τοῖς στόμασιν
 ἀνθολογοῦντα κατανίφει αὐτοὺς μετ' ᾠδῆς ὑπερπετόμενα.
 καὶ μὴν καὶ μυρίζονται ὧδε· 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. **τρυγῆσας**: note the nonchalant technicality of the expression. — **κατανίφει**: transitive. Cf. *Ar. Ach.* 138 (sc. ὁ θεὸς) *κατένεψε χῶνι τὴν Θράκην*.

μύρον ἐκ τῶν πηγῶν καὶ τοῦ ποταμοῦ καὶ ἐπιστᾶσαι ὑπὲρ
 τὸ συμπόσιον ἡρέμα τῶν ἀνέμων ὑποθλιβόντων ὕουσι λεπτόν
 18 ὡς περ δρόσον. ἐπὶ δὲ τῷ δείπνῳ μουσικῇ τε καὶ ψαδαῖς
 185 σχολάζουσιν· ἄδεται δὲ αὐτοῖς τὰ τοῦ Ὀμήρου ἔπη μάλι-
 στα· καὶ αὐτὸς γὰρ πάρεστι καὶ συνευχεῖται αὐτοῖς ὑπὲρ
 τὸν Ὀδυσσεά κατακείμενος. οἱ μὲν οὖν χοροὶ ἐκ παίδων
 εἰσὶ καὶ παρθένων· ἐξάρχουσι δὲ καὶ συνάδουσιν Εὐνομός
 100 τε ὁ Λοκρὸς καὶ Ἀρίων ὁ Λέσβιος καὶ Ἀνακρέων καὶ Στησί-
 χορος· καὶ γὰρ τοῦτον παρ' αὐτοῖς ἔθεασάμην, ἥδη τῆς
 Ἑλένης αὐτῷ διηλλαγμένης. ἐπειδὴν δὲ οὗτοι παύσονται
 ἄδοντες, δεύτερος χορὸς παρέρχεται ἐκ κύκνων καὶ χελιδό-
 νων καὶ ἀηδόνων. ἐπειδὴν δὲ καὶ οὗτοι ἄσσωσι, τότε ἥδη
 16 πᾶσα ἡ ὕλη ἐπαυλεῖ τῶν ἀνέμων καταρχόντων. μέγιστον
 195 δὲ δὴ πρὸς εὐφροσύνην ἐκείνο ἔχουσι· πηγαὶ εἰσὶ 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 οὐστίνας παρ'
 200 αὐτοῖς ἔθεασάμην· πάντας μὲν τοὺς ἡμιθέους καὶ τοὺς ἐπὶ
 Ἴλιον στρατεύσαντας πλὴν γε τοῦ Λοκροῦ Αἴαντος· ἐκείνον
 δὲ μόνον ἔφασκον ἐν τῷ τῶν ἀσεβῶν χῶρῳ κολάζεσθαι.

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

15. ἐπὶ δὲ . . . σχολάζουσιν: cf. Pin-
 dar *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 κιθά-
 ραν 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 νησὶν εὐσέλμος, 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 δοσι ἐν Τροίᾳ τετελευτήκασι
 and Hes. *W. & D.* 158 ἀνδρῶν ἠρώων
 θεῶν γένος, οἱ καλεῖνται ἡμιθεοί.—ἐκείνον
 μόνον: as having violated the rights
 of sanctuary. He was one of the "in-
 curables" (ἀνιάτως ἔχειν), cf. Plato

βαρβάρων δὲ Κύρους τε ἀμφοτέρους καὶ τὸν Σκύθην Ἀνά-
 205 χαρσιν καὶ τὸν Θραῦκα Ζάμολξιν καὶ Νομᾶν τὸν Ἰταλιώτην,
 καὶ μὴν καὶ Λυκούργον τὸν Λακεδαιμόνιον καὶ Φωκίωνα καὶ
 Τέλλον τοὺς Ἀθηναίους, καὶ τοὺς σοφοὺς ἄνευ Περιάνδρου.
 εἶδον δὲ καὶ Σωκράτην τὸν Σωφρονίσκου ἀδολεσχοῦντα μετὰ
 Νέστορος καὶ Παλαμῆδους· περὶ δὲ αὐτὸν ἦσαν Ἰακίνθος
 210 τε ὁ Λακεδαιμόνιος καὶ ὁ Θεσπιεὺς Νάρκισσος καὶ Ἰγλας καὶ
 ἄλλοι πολλοὶ καὶ καλοί. καὶ μοι ἐδόκει ἐρᾶν τοῦ Ἰακίνθου·
 τὰ πολλὰ γοῦν ἐκείνον διήλεγχεν. ἐλέγετο δὲ χαλεπαί-
 νειν αὐτῷ ὁ Ῥαδάμανθυς καὶ ἠπειληκέναι πολλάκις ἐκβα-
 λεῖν αὐτὸν ἐκ τῆς νήσου, ἣν φλυαρῆ καὶ μὴ ἐθέλη ἀφεῖς
 215 τὴν εἰρωνεῖαν εὐωχεῖσθαι. Πλάτων δὲ μόνος οὐ παρῆν,
 ἀλλ' ἐλέγετο αὐτὸς ἐν τῇ ἀναπλασθείῃ ὑφ' αὐτοῦ πόλει
 οἰκεῖν χρώμενος τῇ πολιτείᾳ καὶ τοῖς νόμοις οἷς συνέγραψεν.
 18 οἱ μέντοι ἀμφ' Ἀρίστιππόν τε καὶ Ἐπίκουρον τὰ πρῶτα
 παρ' αὐτοῖς ἐφέροντο ἡδεῖς τε ὄντες καὶ κεχαρισμένοι καὶ
 220 συμποτικώτατοι. παρῆν δὲ καὶ Αἰσωπος ὁ Φρύξ· τούτῳ δὲ
 ὄσα καὶ γελωποποιῶ χρώνται. Διογένης μὲν γὰρ ὁ Σινωπεὺς

Phaedo 113 ε.—Ἀνάχαρσιν: in Lu-
 cian's dialogue Anacharsis and Solon
 represent barbarian and Greek training
 respectively.—Ζάμολξιν: the Thra-
 cians were tricked into deifying him
 (Hdt. 4, 95).—Νομᾶν: i.e. Numa Pom-
 pillius; see App.—Φωκίωνα: though
 an anti-jingo, Phocion is admitted to
 heaven!—Τέλλον: see *Char.* 10.—ἄνευ
 Περιάνδρου: a mock concession to con-
 ventional opinion. Periander is often
 left out of the canonical list of the
 Seven Sages.—Παλαμῆδους: cf. Plato
Apol. 41 b.—Ἰακίνθος κτλ.: cf. *D. Mort.*
 18, 1.—τὴν εἰρωνεῖαν: cf. Plato *Rep.*
 337 a Ὡ Ἡράκλεις, αὕτη ἐκείνη ἡ εἰρωθῦια
 εἰρωνεῖα Σωκράτους.—αὐτός: alone (see

L. & S. s. v., I, 3).—ἐν τῇ ἀναπλασθείῃ
 κτλ.: i.e. Plato's Republic; cf. the
 noble passage (πόλει) τῇ ἐν λόγους
 κειμένη· ἐπεὶ γῆς γε οὐδαμῶ οἶμαι αὐτὴν
 εἶναι 591 a b. In *Philops.* 24 the liar
 claims that through the pro tempore
 crevasse he saw Socrates in Elysium,
 but "Plato he failed to distinguish."

18. οἱ ἀμφ' Ἀρίστιππον: originally
the school of Aristippus, then *Aristip-
 pus and his school*, then simply *Aris-
 tippus*. So both ἀμφὶ καὶ περὶ often in
 Lucian; cf. § 23, and *Symp.* 29; 36; 37;
 42; and especially 43.—Ἀρίστιππον:
 see *Vit. Auct.* 12; for Epicurus, *Vit.*
Auct. 19.—γελωποποιῶ: a fixture in the
 convivial programme; cf. Xen. *Symp.*

τοσοῦτον μετέβαλε τοῦ τρόπου, ὥστε γῆμαι μὲν Λαΐδα τὴν
 εταίραν, 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 νήσός 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 φρονουσι· 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 πράξει γελοῖον, ὡς ἔτι μᾶλλον οἱ συμπόται διαχυνθεῖεν. — 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 πᾶν πόρρω κατὰ τὸν Ἡσίωδον 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 (τρίσι). — Ἀκαδημαϊκοὺς . . . ἐπέχειν: for the confusion between the Academics proper and the Sceptics, see note on *Vit. Auct.* 27. — μηδέ: for οὐδέ. Cf. *Intro.* 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 ἐπιорκεῖν κατεγίνωσκον· πολλάκις γοῦν ὁ
 μὲν Ἰάκινθος ἢ ὁ Νάρκισσος ὠμολόγουν, ἐκείνος δὲ ἤρ-
 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 Οὐπω δὲ δύο ἢ τρεῖς ἡμέραι διεληλύθεσαν, καὶ προσελθὼν
 ἐγὼ Ὀμήρῳ 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 Ὀμηρος, ἀλλὰ Τιγράνης καλεῖ-
 σθαι· ὕστερον δὲ ὀμηρεύσας παρὰ τοῖς Ἑλλήσιν 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 Ζηνόδοτον καὶ Ἀρίσταρχον γραμματικῶν πολλὴν τὴν
 ψυχρολογίαν. ἐπεὶ δὲ ταῦτα ἱκανῶς ἀπεκρίνατο, πάλιν αὐτὸν
 260 ἠρώτων τί δὴ ποτε ἀπὸ τῆς Μήνιδος τὴν ἀρχὴν ἐποίησατο·

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

20. Οὐπω . . . διεληλύθεσαν, καὶ . . . : parataxis. Cf. *Introd.* 28 and *Somn.* 1 and 3. — τά τε ἄλλα . . . εἰσέτι νῦν: the "Homeric Question" was already 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 τιθνήττειραν, Ὀμηρε,
 οἱ δὲ καλὰν Σμύρναν, οἱ δ' ἐπέπουσι
 Χίον.

He mentions more of the conventional names, *Encom. Demosth.* 9. — Βαβυλώνιος: in *Gall.* 17 we learn from the cock (Pythagoras) that Homer was a Bactrian camel at the time of the Trojan war. — ἀθετουμένων: rejected as spurious: see *Jebb's Homer*, p. 94, note 2. — ἀμφὶ τὸν Ζηνόδοτον καὶ Ἀρίσταρχον: for the Alexandrine recensions (*διορθώσεις*) by Zenodotus (first librarian at Alexandria, 280 b.c.) and Aristarchus (flor. ca. 160 b.c., cf. *Lucian Jud. Vocal.* 1 and 8) see *Jebb's*

καὶ ὃς εἶπεν οὕτως. ἐπελθεῖν αὐτῷ μηδὲν ἐπιτηδεύσαντι. καὶ μὴν κάκεινο ἐπεθύμουν εἰδέναι, εἰ προτέραν ἔγραψε τὴν Ὀδύσσειαν τῆς Ἰλιάδος, ὡς οἱ πολλοὶ φασιν· ὁ δὲ ἠρνεῖτο. ὅτι μὲν γὰρ οὐδὲ τυφλὸς ἦν, ὁ καὶ αὐτὸ περὶ αὐτοῦ λέγουσιν, 265 αὐτίκα ἠπιστάμην· ἑώρα γάρ, ὥστε οὐδὲ πυνθάνεσθαι ἔδεόμην. πολλάκις δὲ καὶ ἄλλοτε τοῦτο ἐποίουν, εἴ ποτε αὐτὸν σχολὴν ἄγοντα ἑώρων· προσίων γάρ τι ἐπυνθανόμην αὐτοῦ, καὶ ὃς προθύμως πάλιν ἀπεκρίνατο, καὶ μάλιστα μετὰ τὴν δίκην, ἐπειδὴ ἐκράτησεν· ἦν γάρ τις γραφὴ κατ' αὐτοῦ 270 ἐπηνευγμένη ὕβρεως ὑπὸ Θερσίτου ἐφ' οἷς αὐτὸν ἐν τῇ ποιήσει ἔσκωψε, καὶ ἐνίκησεν Ὅμηρος Ὀδυσσέως συναγο-
21 ρεύοντος. κατὰ δὲ τοὺς αὐτοὺς χρόνους ἀφίκετο καὶ Πυθαγόρας ὁ Σάμιος ἐπτάκις 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 Εὐφορβον χρῆ αὐτὸν ὀνομάζειν. ὁ μέντοι Ἐμπεδοκλῆς ἦλθε μὲν καὶ οὗτος, περιέφθος καὶ τὸ σῶμα ὄλον ὠπτημένος· οὐ μὴν παρεδέχθη καίτοι πολλὰ ἰκετεύων.

Hom., 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 . . . γραφὴν ὕβρεως : cf. *Dem.* 524, 22 *γραφὴν ὕβρεως* (*criminal prosecution for assault*) καὶ *δίκην κακηγορίας* (*action for defamation*) ἰδὼν φεύζεται. — Ὀδυσσέως : 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*. —

ἐπτάκις . . . περιόδους : calculated on the basis of *Plato Rep.* 615 A τοῦτο δ' εἶναι κατὰ ἑκατοναετηρίδα ἐκάστην, ὡς βίου δυτος τοσοῦτου τοῦ ἀνθρωπίνου. 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 μῦρια, 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 *καίτεπ*. *Introd.* 27.

22 Προϊόντος δὲ τοῦ χρόνου ἐνέστη ὁ ἀγὼν ὁ παρ' αὐτοῖς τὰ
 280 Θανατούσια. ἠγωνοθέτει δὲ Ἀχιλλεύς τὸ πέμπτον καὶ Θη-
 σεύς τὸ ἕβδομον. τὰ μὲν οὖν ἄλλα μακρὸν ἂν εἴη λέγειν·
 τὰ δὲ κεφάλαια τῶν πραχθέντων διηγήσομαι. πάλην μὲν
 ἐνίκησε Κᾶρος ὁ ἀφ' Ἡρακλέους Ὀδυσσεά περὶ τοῦ στε-
 285 φάνου καταγωνισάμενος· πυγμῇ δὲ ἴση ἐγένετο Ἀρείου τε
 τοῦ Αἰγυπτίου, ὃς ἐν Κορίνθῳ τέθραπται, καὶ Ἐπειοῦ ἀλλή-
 λους συνελθόντων. παγκρατίου δὲ οὐ τίθεται ἄθλα παρ' αὐ-
 τοῖς. τὸν μέντοι δρόμον οὐκέτι μέμνημαι ὅστις ἐνίκησε.
 ποιητῶν δὲ τῇ μὲν ἀληθείᾳ παρὰ πολὺ ἐκράτει Ὅμηρος,
 290 ἐνίκησε δὲ ὁμῶς Ἡσιόδος. τὰ δὲ ἄθλα ἦν ἅπασι στέφανος
 πλακεῖς ἐκ πτερῶν ταωνείων.

23 Ἄρτι δὲ τοῦ ἀγῶνος συντετελεσμένου ἠγγέλλοντο οἱ ἐν
 τῷ χώρῳ τῶν ἀσεβῶν κολαζόμενοι ἀπορρήξαντες τὰ δεσμὰ
 καὶ τῆς φρουρᾶς ἐπικρατήσαντες ἐλαύνειν ἐπὶ τὴν νῆσον·
 295 ἠγείσθαι δὲ αὐτῶν Φάλαριν τε τὸν Ἀκραγαντῖνον καὶ Βούσι-
 ριν τὸν Αἰγύπτιον καὶ Διομήδην τὸν Θραῖκα καὶ τοὺς περὶ
 Σκείρωνα καὶ Πιτυοκάμπτην. ὡς δὲ ταῦτα ἤκουσεν ὁ Ῥαδά-
 μανθυσ, ἐκτάττει τοὺς ἥρωας ἐπὶ τῆς ἡϊόνος· ἠγείτο δὲ

22. τὰ Θανατούσια: *Mortalia*, cf. *Κρόνια Saturnalia*. — *Κᾶρος*: unknown unless it be the Roman poet in Ovid *Epist. ex Pontō* 4, 16. The juxtaposition of incongruous pairs is apparently the motive. — *Ἡσιόδος*: this was comparatively modern. Plutarch had told of Hesiod winning a prize unfairly from Homer, and the *Certamen Homeri et Hesiodi* was written just before Lucian's time. — *ταωνείων*: for the conventional metaphor cf. Aesop *Fab.* 397^b where the peacock boasts to the crane: ἐγὼ μὲν χρυσὸν καὶ πορφύραν ἐνδέδωμαι, σὺ δὲ οὐδὲν καλὸν φέρεις ἐν πτεροῖς. The same suggestion seems obvious in Strat-

tis *Maced.* 7 and in *Ar. Ach.* 63 (but see scholiast ad loc.):

ποίου βασιλέως; ἀχθομαι ἄγ' ἡ πρέσβεισι
 καὶ τοῖς ταῦσι τοῖς τ' ἀλαζονέμασιν.

23. ἀπορρήξαντες τὰ δεσμὰ: cf., *Introd.* p. xxiv, Boileau's *Les Héros de roman*. — *Φάλαριν*: among Lucian's writings are two *προλαλιαί* in defence of the tyrant Phalaris. So Isocrates, or. 11, had whitewashed Busiris, the next on this list. See Bentley's famous dissertation on the *Epistles of Phalaris*. — *Σκείρωνα*: the Corinth Railroad now runs along the Skironian Cliffs, see Baedeker's *Greece*, p. 145. —

Θησεύς τε καὶ Ἀχιλλεύς καὶ Αἴας ὁ Τελαμώνιος ἤδη σωφρο-
 300 νῶν· καὶ συμμίζαντες ἐμάχοντο καὶ ἐνίκησαν οἱ ἥρωες
 Ἀχιλλέως τὰ πλείστα κατορθώσαντος. ἠρίστουσε 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 ἐξή-
 305 ρέθη αὐτῷ ἀριστείου, καλὸς τε καὶ μέγιστος παράδεισος ἐν
 τῷ προαστείῳ, ἔνθα καὶ συγκαλῶν τοὺς ἐταίρους διελέγετο
 24 Νεκρακαδημίαν τὸν τόπον προσαγορεύσας. συλλαβόντες
 οὖν τοὺς νενικημένους καὶ δῆσαντες αὐτοὺς ἀπέπεμψαν ἔτι
 μᾶλλον κολασθησομένους. ἔγραψε δὲ καὶ ταύτην τὴν μά-
 310 χην Ὅμηρος καὶ ἀπιόντι μοι ἔδωκε τὰ βιβλία κομίζεω 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 νεκῶν ἠρώων.

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

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

ἦδη σωφρονῶν: see § 7. — τὰ πλείστα
 κατορθώσαντος: cf. *Il.* 1, 165–166 ἀλλὰ
 τὸ μὲν πλεῖον πολυάκιος πολέμοιο | χεῖρες ἐμαὶ
 διέπουσ'. — ἠρίστουσε: 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.

— μυσσαττόμενος: cf. *Vit. Auct.* 6. —
 τὴν κυαμοφαγίαν: *this bean-baiting.*

25. νεώτερα πράγματα: *novae res,*

νεανίσκον· πολλάκις γοῦν καὶ διένευον ἀλλήλοισ ἐν τῷ συμ-
 ποσίῳ καὶ προῦπινον καὶ μόνοι ἐξανιστάμενοι ἐπλανῶντο
 325 περὶ τὴν ὕλην. καὶ δὴ ποτε ὑπὸ ἔρωτος καὶ ἀμηχανίας
 ἐβουλευσατο ὁ Κινύρας ἀρπάσας τὴν Ἑλένην φυγεῖν.
 ἐδόκει δὲ κάκεινῃ ταῦτα, οἴχεσθαι ἀπίοντας ἐς τινα τῶν
 ἐπικειμένων νήσων, ἧτοι ἐς τὴν Φελλῶ ἢ ἐς τὴν Τυροέσσαν.
 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
 ἐδόκει 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 εὐνὴν
 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 δὴ ἐμβιβάσας ὁ Ῥαδάμανθος πεντήκοντα
 τῶν ἡρώων εἰς ναῦν μονόξυλον ἀσφοδελίνην 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 ῥοδίῃ 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 *πύρρωθεν* and the *Isle of Cheesea* (§ 3)
 was more distant. — παρήμην: see In-
 trodu. 18 (b). Cf. Schmid, I, 231.

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

ness. — ἀδελφόν: Agamemnon returns
 his brother's devotion (*Il.* 2, 409). —
 μονόξυλον ἀσφοδελίνην: 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* (§ 33) 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 ἄσεβῶν χῶρον μαλάχῃ πρότερον μαστιγωθέντας. ἐψηφίσαντο δὲ καὶ ἡμᾶς ἐμπροθέσμους ἐκπέμπειν ἐκ τῆς νήσου τὴν ἐπιούσαν ἡμέραν μόνην ἐπιμείναντας. ἐνταῦθα δὴ ἐγὼ ἐποτινιώμην τε καὶ ἐδάκρυνον οἷα ἔμελλον ἀγαθὰ καταλιπὼν αὐθις πλανηθῆσεσθαι. αὐτοὶ μέντοι παρεμυθοῦντο λέγοντες
 355 οὐ πολλῶν ἐτῶν ἀφίξεσθαι πάλιν ὡς αὐτούς, καὶ μοι ἤδη θρόνον τε καὶ κλισίαν ἐς τοῦπιόν ἐπεδείκνυσαν πλησίον τῶν ἀρίστων. ἐγὼ δὲ προσελθὼν τῷ Ῥαδαμάνθῳ πολλὰ ἰκέτευον εἰπεῖν τὰ μέλλοντα καὶ ὑποδείξαι μοι τὸν πλοῦν. ὁ δὲ ἔφασκεν ἀφίξεσθαι μὲν ἐς τὴν πατρίδα πολλὰ πρότερον
 380 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 ὀράς καιόμενον,
 385 ἕκτη δὲ ἐκείνη τῶν ὀνειρῶν ἢ πόλις· μετὰ ταύτην δὲ ἡ τῆς Καλυψοῦς νήσος, ἀλλ' οὐδέπω σοι φαίνεται. ἐπειδὴν δὲ ταύτας παραπλεύσης, τότε δὴ ἀφίξῃ ἐς τὴν μεγάλην ἠπειρον τὴν ἐναντίαν τῇ ὑφ' ὑμῶν κατοικουμένη· ἐνταῦθα δὴ πολλὰ παθὼν καὶ ποικίλα ἔθνη διελθὼν καὶ ἀνθρώποις ἀμίκτοις

home. —μαλάχῃ: 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. —ἐποτινιώμην: 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.

370 ἐπιδημήσας χρόνῳ ποτὲ ἤξεις εἰς τὴν ἐτέραν ἤπειρον. το-
 28 σαῦτα εἶπε. καὶ ἀνασπάσας ἀπὸ τῆς γῆς μαλάχης ρίζαν
 ὄρεξέ μοι, ταύτη κελεύσας ἐν τοῖς μεγίστοις κινδύνοις προσ-
 εὔχεσθαι· παρήνεσε δὲ καὶ εἶ ποτε ἀφικοίμην ἐς τήνδε τὴν
 γῆν, μήτε πῦρ μαχαίρα σκαλεύειν μήτε θέρμους ἐσθίειν μήτε
 375 παιδὶ ὑπὲρ τὰ ὀκτωκαίδεκα ἔτη πλησιάζειν· τούτων γὰρ ἂν
 μεμνημένον ἐλπίδας ἔχειν τῆς εἰς τὴν νῆσον ἀφίξεως. τότε
 μὲν οὖν τὰ περὶ τὸν πλοῦν παρεσκευαζόμενην, καὶ ἐπεὶ καιρὸς
 ἦν, συνεισιτώμην αὐτοῖς. τῇ δὲ ἐπιούσῃ προσελθὼν πρὸς
 Ὅμηρον τὸν ποιητὴν ἐδεήθην αὐτοῦ ποιῆσαί μοι δίστιχον
 380 ἐπίγραμμα· καὶ ἐπειδὴ ἐποίησε, στήλην βηρύλλου λίθου
 ἀναστήσας ἐπέγραψα πρὸς τῷ λιμένι. τὸ δὲ ἐπίγραμμα ἦν
 τοιόνδε·

Λουκιανὸς τὰδε πάντα φίλος μακάρεσσι θεοῖσιν
 εἶδέ τε καὶ πάλιν ἦλθεν ἐὼν ἐς πατρίδα γαίαν.

29
 385 μείνας δὲ κάκεινῃν τὴν ἡμέραν τῆς ἐπιούσης ἀνηγόμενην τῶν
 ἡρώων παραπεμπόντων. ἔνθα μοι καὶ Ὀδυσσεὺς προσελ-
 θὼν λάθρα τῆς Πηνελόπης δίδωσιν ἐπιστολὴν εἰς Ὀλυγίαν
 τὴν νῆσον Καλυβοῖ κομίζειν. συνέπεμψε δέ μοι ὁ Ῥαδά-
 μανθυς τὸν πορθμέα Ναύπλιον, ἵν' εἰ καταχθείμην ἐς τὰς
 390 νήσους, μηδεὶς ἡμᾶς συλλάβῃ ἄτε κατ' ἄλλην ἐμπορίαν
 καταπλέοντας. ἐπεὶ δὲ τὸν εὐώδη ἀέρα προϊόντες παρεληλύ-
 θειμεν, αὐτίκα ἡμᾶς ὄσμῃ τε δεινῇ διεδέχετο οἶον ἀσφάλτου
 καὶ θείου καὶ πίττης ἅμα καιομένων, καὶ κνῖσα δὲ ποιηρὰ
 καὶ ἀφόρητος ὥσπερ ἀπ' ἀνθρώπων ὀπτωμένων, καὶ ὁ ἀῆρ

28. Λουκιανὸς (scan γὰ) κτλ.:

Lucian, the friend of the gods that are
 blessed for ever and ever,
 All this beheld and return'd to his coun-
 try, the land of his fathers.

29. Ὀλυγίαν: this lay next beyond
 (§ 27) the Islands of the Damned. —
 Ναύπλιον: for his legendary connec-

tion with modern Nauplia see Bae-
 deker's *Greece*. — κνῖσα . . . ὀπτωμέ-
 νων: so Zeus (*Fugit*. 1) complains as
 he recalls the perfume of Peregrinus
 roasting: πολλὴν τὴν ἀπὸ τῆς ἀπὸ τῆς
 ἀνασχόμενος τότε ὑπὸ κνίσσης ποιηρᾶς, οἷαν
 εἰκὸς ἀποφέρεσθαι ὀπτωμένων ἀνθρωπείων
 σωμάτων.

396 ζοφερὸς καὶ ὀμιχλώδης, καὶ κατέσταζεν ἐξ αὐτοῦ δρόσος
πιπτίνῃ· ἠκούομεν δὲ καὶ μαστίγων ψόφον καὶ οἰμωγὴν
30 ἀνθρώπων πολλῶν. ταῖς μὲν οὖν ἄλλαις οὐ προσέσχομεν,
ἧ δὲ ἐπέβημεν, τοιαύδε ἦν· κύκλω μὲν πᾶσα κρημνώδης καὶ
ἀπόξυρος, πέτραις καὶ τραχώσι κατεσκληκυῖα, δένδρον δ'
400 οὐδὲν οὐδὲ ὕδωρ ἐνῆν· ἀνερπύσαντες δὲ ὅμως κατὰ τοὺς
κρημνοὺς προήκειμεν διὰ τινος ἀκανθώδους καὶ σκολόπων
μεστῆς 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 σκόλοισι πάντα ἐξηρθήκει, 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 ἰχθύς δὲ
εἶχε πολλοὺς, τοὺς μὲν δαλοῖς προσεοικότας, τοὺς δὲ μικροὺς
410 ἀνθραξι πεπυρωμένοις, ἐκάλουν δὲ αὐτοὺς λυχνίσκους.
31 εἴσοδος δὲ μία στενὴ διὰ πάντων ἦν, καὶ πυλωρὸς ἐφεισθή-
κει Τίμων ὁ Ἀθηναῖος. παρελθόντες δὲ ὅμως τοῦ Ναυπλίου
καθηγουμένου ἐρωῶμεν κολαζομένους πολλοὺς μὲν βασιλέας,
πολλοὺς δὲ καὶ ἰδιώτας, ὧν ἐνίους καὶ ἐγνωρίζομεν· εἶδομεν

30. ἧ δὲ: sc. τῆσι — τραχώσι: stony tracts. Cf. *Toz.* 49 μέχρι τοῦ τραχώσιος 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 παρά 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 οἰμωγῆ τῶν ἐπὶ τοῦ πυρός ὀπτωμένων καὶ στρέβλαι καὶ κύφωτες καὶ τρήχοι, καὶ ἡ Χίμαιρα ἐσπάρτατε καὶ ὁ Κέρβερος ἐδάραπτεν κτλ. — ἐξηρθήκει: 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 ἀπηρητημένον. προσετίθεισαν 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 τάληθῆ 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 ψεύδος 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 ἀσαφὴς ἰδεῖν· ἔπασχε δὲ καὶ αὐτὴ τοῖς ὀνείροις τι παραπλήσιον· ὑπεχώρει γὰρ προσιόντων ἡμῶν καὶ ὑπέφευγε καὶ πορρωτέρω ὑπέβαινε. καταλαβόντες δὲ 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 ἐρωῶμεν. πρῶτον δὲ βούλομαι περὶ τῆς πόλεως εἰπεῖν, ἐπεὶ μὴδὲ ἄλλω τινὶ γέγραπται περὶ αὐτῆς, ὅς 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 ὡν ἕνεκά τε καὶ εἰς ὃ τι ἐμπεσοῦμενοι ἄγοιτο. —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 Ἀλεκτρυόν (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 μὴδέ: 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 Παννουχία. ὁ περίβολος δὲ τῆς πόλεως
 ὑψηλὸς τε καὶ ποικίλος, ἴριδι τὴν χροάν ὁμοίωτος. πύλαι
 μέντοι ἔπεισιν οὐ δύο, καθάπερ Ὅμηρος εἶρηκεν, ἀλλὰ τέτ-
 445 τάρες, δύο μὲν πρὸς τὸ τῆς Βλακείας πεδίων ἀποβλέπουσαι,
 ἡ μὲν σιδηρᾶ, ἡ δὲ ἐκ κεράμου πεποιημένη, καθ' ἃς ἐλέγοντο
 ἀποδημεῖν αὐτῶν οἱ 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 Ἀλεκτρυόνα· ἐκείνῳ δὲ πλησίον τοῦ
 λιμένος τὸ ἱερὸν πεποιήται. ἐν ἀριστερᾷ δὲ τὰ τοῦ Ἔπνου
 βασιλεία. οὗτος γὰρ δὴ ἄρχει παρ' αὐτοῖς σατράπας δύο
 καὶ ὑπάρχους πεποιημένους, Ταραξιώνά τε τὸν Ματαιογένους
 καὶ Πλουτοκλέα τὸν Φαντασίωνος. ἐν μέσῳ δὲ τῇ ἀγορᾷ
 455 πηγὴ τίς ἐστιν, ἣν καλοῦσι Καρεῶτων· καὶ πλησίον ναοὶ
 δύο, Ἀπάτης καὶ Ἀληθείας· ἔνθα καὶ τὸ ἄδυτὸν ἐστιν αὐτοῖς

33. μήκωνες: (μήκωνος) *δπιον is oripum*. For this and *μανδραγόραι* cf. Shakspere, *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 zoological illustration. — **Νυκτίπορος:** *Noxford*. For accent cf. *Βόσπορος* (*Oxford*) and *νασιπορος*. — **Νήγρετος:** *Never-stir*. — **Παννουχία:** *Make-a-night-of-it*. — **Βλακείας:** *Sloth-shire*. — **ἡ μὲν σιδηρᾶ:** the "golden gates" (*Gull*. 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* — *κράνω* and *ἐλέφας* — *ἐλεφαίρωμαι*,

οἱ δὲ διὰ ξεστῶν κεράων ἔλθωσι θύραζε,
 οἱ β' ἔτυμα κραινουσι, βρότων δε κέν τις
 ἴδηται.

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

καὶ τὸ μαντεῖον, οὗ προειστήκει προφητεύων Ἀντιφῶν ὁ τῶν
 ὀνείρων ὑποκριτής, ταύτης παρὰ τοῦ Ἰπνου λαχὼν τῆς
 34 τιμῆς. αὐτῶν μέντοι τῶν ὀνείρων οὔτε φύσις οὔτε ἰδέα ἢ
 460 αὐτή. ἀλλ' οἱ μὲν μακροὶ τε ἦσαν καὶ μαλακοὶ καὶ καλοὶ
 καὶ εὐειδεῖς, οἱ δὲ σκληροὶ καὶ μικροὶ καὶ ἄμορφοι, καὶ οἱ
 μὲν χρύσειοι, ὡς ἐδόκουν, οἱ δὲ ταπεινοὶ τε καὶ εὐτελεῖς.
 ἦσαν δ' ἐν αὐτοῖς καὶ πτερωτοὶ τινες καὶ τερατώδεις, καὶ
 ἄλλοι καθάπερ ἐς πομπὴν διεσκευασμένοι, οἱ μὲν ἐς βασι-
 465 λέας, οἱ δὲ ἐς θεοὺς, οἱ δὲ εἰς ἄλλα τοιαῦτα κεκοσμημέ-
 νοι. πολλοὺς δὲ αὐτῶν καὶ ἐγνωρίσαμεν πάλαι παρ' ἡμῖν
 ἑωρακότες, οἱ δὴ καὶ προσήεσαν καὶ ἡσπάζοντο ὡς ἂν καὶ
 συνήθεις ὑπάρχοντες, καὶ παραλαβόντες ἡμᾶς καὶ κατακοι-
 μίσαντες πάνυ λαμπρῶς καὶ δεξιῶς ἐξένιζον, τὴν τε ἄλλην
 470 ὑποδοχὴν μεγαλοπρεπῆ κατασκευάσαντες καὶ ὑπισχνούμενοι
 βασιλέας τε ποιήσειν καὶ σατράπας. ἔνιοι δὲ καὶ ἀπήγον
 ἡμᾶς εἰς τὰς πατρίδας καὶ τοὺς οἰκείους ἐπεδείκνουν καὶ
 35 αὐθημερὸν ἐπανήγον. ἡμέρας μὲν οὖν τριάκοντα καὶ ἴσας
 νύκτας παρ' αὐτοῖς ἐμείναμεν καθεύδοντες καὶ εὐωχοῦμενοι.
 475 ἔπειτα ἄφνω βροντῆς μεγάλης καταρραγείσης ἀνεγρόμενοι
 καὶ ἀναθορόντες ἀνήχθημεν ἐπισιτισάμενοι. τριταῖοι δ'
 ἐκείθεν τῇ Ὠλυγίᾳ νήσῳ προσσχόντες ἐπιβαίνομεν. πρό-
 τερον δ' ἐγὼ λύσας τὴν ἐπιστολὴν ἀνεγίνωσκον τὰ γεγραμ-
 μένα. ἦν δὲ τοιάδε· “Ὀδυσσεὺς Καλυψοῖ χαίρειν. Ἴσθι

etc.); e.g. *Confusion* son of *Thin-as-air*; *Plutocles* son of *Day-dreamer*. *Καρεῶτις* (if *κάρως* = *drunken sleep*) *Sno-rusian Fount*. — Ἀντιφῶν: perhaps also a play upon words; but the sophist and epic poet Antiphon, the opponent of Socrates, wrote a work on the interpretation of dreams.

34. οἱ μὲν χρύσειοι: cf. *Gall.* 6 where the shoemaker's dream was χρυσοῦς καὶ αὐτὸς καὶ χρυσᾶ πάντα περι-

βεβλημένος. — ὡς ἂν: quasi. Also written ὡσάν.

35. ἴσας: see § 1. — προσσχόντες: sc. ναῦν. — χαίρειν: usually alone, sc. λέγει or κελεύει, like Lat. salutem (dicit), S. (D.). For the relative merits of different greetings see *Laps.* in *Sul.* 2 ff., where Plato is cited as authority for εὖ πράττειν. In the ἐπιστολαὶ Κρονικαὶ Lucian uses χαίρειν throughout, but the epistles to Nigrinus

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 ἀθανασίαν. ἦν οὖν καιροῦ λάβωμαι, ἀπο-
 δρὰς ἀφίξομαι πρὸς σέ." ταῦτα μὲν ἐδήλου ἡ ἐπιστολή,
 36 καὶ περὶ ἡμῶν, ὅπως ξενισθῶμεν. ἐγὼ δὲ προελθὼν ὀλίγον
 490 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 Ὀδυσσεῶς ἐπυρθάνετο καὶ περὶ τῆς Πηνελόπης, ὁποῖα
 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 ἐπὶ ναῦν πλησίον ἐπὶ τῆς ἡϊόνος ἐκοιμήθημεν. ἔωθεν δὲ
 500 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 αὐτὴν

and to Cronius (see *Peregr.* 1) begin with *εὐ πράττειν*. — τὴν σχεδίαν: see *Od.* 5. — ἀποπεμφθεὶς: escorted home. — Τηλεγόνου: the *Telegonia* by Eucammon of Cyrene (ca. 568 B.C.) continued the story of the *Odyssey* and

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

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

37. κοιλάναντες: see *Intro.* 16. —

καὶ ἐξελόντες τὴν ἐντεριώνην ἐμπλέουσιν, ἰστοῖς μὲν χρώ-
 μνοι καλαμίνοις, ἀντὶ δὲ τῆς ὀθόνης τῷ φύλλῳ τῆς κο-
 λοκύνθης. προσβαλόντες οὖν ἡμῖν ἀπὸ δύο πληρωμάτων
 ἐμάχοντο καὶ πολλοὺς κατετραυμάτιζον βάλλοντες τῷ σπέρ-
 510 ματι τῶν κολοκυνθῶν. ἀγχωμάλως δὲ ἐπὶ πολὺ ναυμαχοῦν-
 τες περὶ μεσημβρίαν εἶδομεν κατόπιν τῶν Κολοκυνθοπειρατῶν
 προσπλέοντας τοὺς Καρυναύτας. πολέμοιοι δὲ ἦσαν ἀλλή-
 λους, ὡς ἔδειξαν· ἐπεὶ γὰρ ἐκεῖνοι ἦσθοντο αὐτοὺς ἐπιόντας,
 ἡμῶν μὲν ὀλιγώρησαν, τραπόμενοι δὲ ἐπ' ἐκείνους ἐναυμά-
 38 515 χουν. ἡμεῖς δὲ ἐν τοσοῦτῳ ἐπάραντες τὴν ὀθόνην ἐφεύγομεν
 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, καρῶν 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 ὄπλοις ἦμεν ὡς ἐπίπαν αἰεὶ
 39 τινας ἐπιβουλάς προσδεχόμενοι· οὐ μάτην. οὐπῶ γοῦν
 ἐδεδύκει ὁ ἥλιος, καὶ ἀπὸ τινος ἐρήμου νήσου προσήλαυνον
 525 ἡμῖν ὅσον εἴκοσιν ἄνδρες ἐπὶ δελφίνων μεγάλων ὀχούμενοι,
 λησταὶ καὶ οὗτοι· καὶ οἱ δελφίνες αὐτοὺς ἔφερον ἀσφαλῶς,
 καὶ ἀναπηδῶντες ἐχρεμέτιζον ὥσπερ ἵπποι. ἐπεὶ δὲ πλησίον
 ἦσαν, διαστάντες οἱ μὲν ἔνθεν, οἱ δὲ ἔνθεν ἔβαλλον ἡμᾶς
 σηπῆαις ξηραῖς καὶ ὀφθαλμοῖς καρκίνων. τοξευόντων δὲ
 530 καὶ ἡμῶν καὶ ἀκουτιζόντων οὐκέτι ὑπέμειναν, ἀλλὰ τρωθέντες

ἐντεριώνην: *ruir*. — ἀγχωμάλως: a Thucydidean reminiscence, see L. & S. s. v. — Καρυναύτας: the Shellbarkers.

38. οὐ μάτην: note the tragic solemnity of the asyndeton.

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

Mar. 15, 3 *παρίπτεον 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 χαιρεῖν φράσας τῷ χρεμετίζειν*.

40 οἱ πολλοὶ αὐτῶν πρὸς τὴν νῆσον κατέφυγον. περὶ δὲ
 τὸ μεσονύκτιον γαλήνης οὐσης ἐλάβομεν προσοκείλαντες
 ἀλκύνος καλιᾶ παμμεγέθει· σταδίων γοῦν ἦν αὕτη ἐξή-
 κοντα τὸ περίμετρον. ἐπέπλει δὲ ἡ ἀλκυὼν τὰ ῥᾶ 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 προἰεμένη. ἐσβάντες δὲ ἡμεῖς
 ἡμέρας ἤδη ὑποφαινούσης ἐθεώμεθα τὴν καλιᾶν σχεδιά
 μεγάλην προσεικυῖαν ἐκ δένδρων μεγάλων συμπεφορημένην·
 540 ἐπὴν δὲ καὶ ῥᾶ 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 ἀπέιχομεν τῆς καλιᾶς ὅσον σταδίους διακοσίους,
 545 τέρατα ἡμῖν μεγάλα καὶ θαυμαστὰ ἐπεσήμανεν· ὃ τε γὰρ
 ἐν τῇ πρύμνῃ χηνίσκος ἄφνω ἐπτερυξάτο καὶ ἀνεβόησε, καὶ
 ὁ κυβερνήτης ὁ Σκίνθαρος φαλακρὸς ἤδη ὦν ἀνεκόμησε.
 καὶ τὸ πάντων δὴ παραδοξότατον· ὁ γὰρ ἰστὸς τῆς νεῶς

40. ἀλκύνος 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
 ἀμπελος ἔνθα καὶ ἔνθα, κατεκρημνῶντο δὲ
 πολλοὶ

βότρυνες· ἀμφ' ἰστὸν δὲ μέλας εἰλίτιστο
 κισσός,
 ἀνθεσι τηλεθᾶων, χαρλεῖς δ' ἐπὶ καρπὸς
 δρώρει.

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, καταντικρὸν δὲ ἀνάλογον ἢ πρῶρα ὑπερβέβηκεν ἐς τὸ πρόσω ἀπομηκνυμένη, τὴν ἐπ' αὐνυμον 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.

ἔξεβλάσθησε καὶ κλάδους ἀνέφυσε καὶ ἐπὶ τῷ ἄκρῳ ἔκαρπο-
 550 φόρησεν, ὁ δὲ καρπὸς ἦν σῦκα καὶ σταφυλὴ μέλαινα, οὐπω
 πέπειρος. ταῦτα ἰδόντες ὡς τὸ εἰκὸς ἑταράχθημεν καὶ
 ἠυχόμεθα τοῖς θεοῖς ἀποτρέψαι τὸ ἀλλόκοτον τοῦ φαντά-
 42 σματος. οὐπω δὲ πεντακοσίους σταδίους διελθόντες εἶδομεν
 ὕλην μεγίστην καὶ λάσιον πιτύων καὶ κυπαρίττων. καὶ
 555 ἡμεῖς μὲν εἰκάσαμεν ἡπειρον εἶναι· τὸ δὲ ἦν πέλαγος ἄβυσ-
 σον ἀρρίζοις δένδροις καταπεφυτευμένον· εἰστήκει δὲ τὰ
 δένδρα ὅμως ἀκίνητα, ὀρθὰ καθάπερ ἐπιπλέοντα. πλησιά-
 σαντες γοῦν καὶ τὸ πᾶν κατανοήσαντες ἐν ἀπόρῳ εἰχόμεθα
 τὶ χρῆ δρᾶν· οὔτε γὰρ διὰ τῶν δένδρων πλεῖν δυνατὸν ἦν—
 560 πυκνὰ γὰρ καὶ προσεχῆ ὑπῆρχεν — οὔτε ἀναστρέφειν ἐδόκει
 ῥάδιον. ἐγὼ δὲ ἀνελθὼν ἐπὶ τὸ μέγιστον δένδρον ἐπεσκό-
 πουν τὰ ἐπέκεινα ὅπως ἔχοι, καὶ ἐώρων ἐπὶ σταδίου μὲν
 πεντήκοντα ἢ ὀλίγῳ πλείους τὴν ὕλην οὔσαν, ἔπειτα δὲ αὐθις
 ἕτερον ὠκεανὸν ἐκδεχόμενον. καὶ δὴ ἐδόκει ἡμῖν ἀναθε-
 565 μένους τὴν ναῦν ἐπὶ τὴν κόμην τῶν δένδρων — πυκνὴ δὲ ἦν
 — ὑπερβιβάσαι, εἰ δυναίμεθα, ἐς τὴν θάλατταν τὴν ἐτέραν·
 καὶ οὕτως ἐποιούμεεν. ἐκδήσαντες γὰρ αὐτὴν κάλῳ μεγάλῳ
 καὶ ἀνελθόντες ἐπὶ τὰ δένδρα μόλις ἀνιμησάμεθα, καὶ θέντες
 ἐπὶ τῶν κλάδων, πετάσαντες τὰ ἰστία καθάπερ ἐν θαλάττῃ
 570 ἐπλέομεν τοῦ ἀνέμου προωθούντος ἐπισυρόμενοι· ἔνθα δὴ
 καὶ τὸ Ἀντιμάχου τοῦ ποιητοῦ ἔπος ἐπεισῆλθέ με. φησὶ
 γάρ που κάκεινος·

Τοῖσιν δ' ὕληντα διὰ πλόον ἐρχομένοισι.

42. ἄβυσσον ἀρρίζοις κτλ. : like the seaweed in the Sargasso Sea, cf. Janvier's romance. — ἐκδεχόμενον : so Hdt., and cf. Lat. *excipere*, e.g. Pliny *Ep.* 2, 17, 2, *utrimque excipit iter aliqua ex parte harenosum*. — κάλῳ μεγάλῳ : the ship was suspended by, or from, a cable. — ἀνιμησάμεθα : properly

used of the rope (*μονία*) in a well, but variously transferred ; e.g. in *Alex.* 14 the embryonic god is drawn from the mud (*ἀνιμάται*) in a *φιάλη*, so in Xen. *Anab.* 4, 2, 8 the soldiers draw their fellows up by their spears. — Ἀντιμάχου : of Colophon, flor. ca. 405 B.C. The Emperor Hadrian's reported preference

43 βιασάμενοι δὲ ὁμως 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 ὀρώμεν ὑπὸ σεισμῶν γενόμενα διαχωρίσματα. ἡ
 μὲν οὖν ναὺς καθελόντων ἡμῶν τὰ ἰστία οὐ ραδίως ἔστη
 580 παρ' ὀλίγον ἐλθοῦσα κατενεχθῆναι. ὑπερκύψαντες δὲ ἡμεῖς
 ἐωρώμεν βάθος ὅσον σταδίων χιλίων μάλα φοβερόν καὶ πα-
 ράδοξον· εἰστήκει γὰρ τὸ ὕδωρ ὥσπερ μεμερισμένον· περι-
 βλέποντες δὲ ὀρώμεν κατὰ δεξιὰ οὐ πάνυ πόρρωθεν γέφυ-
 ραν ἐπέζευγμένην ὕδατος συνάπτοντος τὰ πελάγη κατὰ τὴν
 585 ἐπιφάνειαν, ἐκ τῆς ἐτέρας θαλάττης εἰς τὴν ἐτέραν διαρρέ-
 οντος. προσελάσαντες οὖν ταῖς κώπαις κατ' ἐκεῖνο παρε-
 δράμομεν καὶ μετὰ πολλῆς ἀγωνίας ἐπεράσαμεν οὐποτε
44 προσδοκήσαντες. ἐντεῦθεν ἡμᾶς ὑπεδέχετο 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,
 εἰ ποθεν δυνηθείημεν· οὐκέτι γὰρ εἶχομεν. καὶ ὕδωρ μὲν
 αὐτοῦ πλησίον εὗρομεν, ἄλλο δὲ οὐδὲν ἐφαίνετο, πλὴν
 595 μυκηθμὸς πολλὸς 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 Ἵψους*.

43. βιασάμενοι: with acc. has a military flavor like Thuc. 7, 72 βιάσασθαι τὸν ἐκπλοῦν, 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 Pa.-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*), *Ctesias Fragm. de rebus Indicis* 20, cf. Hdt. 4, 191. Possibly also a suggestion of the Minotaur and of Io. Perhaps

ἑταίρων λαμβάνουσιν, οἱ δὲ λοιποὶ πρὸς τὴν θάλατταν κατε-
 φεύγομεν. εἶτα μέντοι πάντες ὀπλισάμενοι—οὐ γὰρ ἐδόκει
 600 ἡμῖν ἀτιμωρήτους περιδεῖν τοὺς φίλους—ἐμπίπτομεν τοῖς
 Βουκεφάλοις τὰ κρέα τῶν ἀνηρημένων διαιρουμένοις· βοή-
 σαντες δὲ πάντες ἐδιώκομεν, καὶ κτείνομεν τε ὅσον πεντή-
 κοντα καὶ ζῶντας αὐτῶν δύο λαμβάνομεν, καὶ αὖθις ὀπί-
 σω ἀνεστρέψαμεν τοὺς αἰχμαλώτους ἔχοντες. σιτίον μέντοι
 605 οὐδὲν εὖρομεν. 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· συνιέ-
 μεν γὰρ αὐτῶν διανευόντων καὶ γοερὸν τι μυκωμένων ὥσπερ
 610 ἰκετευόντων. τὰ λύτρα δὲ ἦν τυροὶ πολλοὶ καὶ ἰχθύες ξη-
 ροὶ καὶ κρόμμυα 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 οὕσης 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· ὕπτιοι 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 *Bucephala*, with the horse of Alexander included.—πόδας: *legs*. Cf. Rev. 10, 1. So χεῖρ for arm, e.g. Hdt. 2, 121 ἀποταμών ἐν τῷ ὤμῳ τὴν χεῖρα.

45. μέγала 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 ἔχουσιν κτλ.—ἤλαυνόν τε καὶ ἠνιόχουν: so paired in *Somn.* 15.

προΐόντες ἐπεφέροντο τοὺς φελλοὺς. οὗτοι ἡμᾶς οὔτε ἡδί-
 625 κουν οὔτε ἔφειγον, ἀλλ' ἤλαυνον ἀδεῶς τε καὶ εἰρηνικῶς τὸ
 εἶδος τοῦ ἡμετέρου πλοίου θαυμάζοντες καὶ πάντοθεν περι-
 46 σκοποῦντες. ἐσπέρας δὲ ἤδη προσήχθημεν νήσῳ οὐ με-
 γάλῃ· κατώκητο δὲ αὕτη ὑπὸ γυναικῶν, ὡς ἐνομίζομεν,
 Ἑλλάδα φωνῆν προϊεμένων· προσήεσαν γὰρ καὶ ἐδεξιούντο
 630 καὶ ἡσπάζοντο, πάνν ἑταιρικῶς κεκοσμημένοι καὶ καλαὶ
 πᾶσαι καὶ νεάνιδες, ποδήρεις τοὺς χιτῶνας ἐπισυρόμεναι.
 ἡ μὲν οὖν νήσος 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 χρυστὰ ἐμαντεύομην—ἀκριβέστερόν τε περιβλέπων ὀρῶ
 πολλῶν ἀνθρώπων ὄσῳ καὶ κρανία κείμενα· καὶ τὸ μὲν
 βοὴν ἰστάναι καὶ τοὺς ἑταίρους συγκαλεῖν καὶ ἐς τὰ ὄπλα
 χωρεῖν οὐκ ἔδοκίμαζον. προχειρισάμενος δὲ τὴν μαλάχην
 πολλὰ νηχόμεν αὐτῇ διαφυγεῖν ἐκ τῶν παρόντων κακῶν.
 640 μετ' ὀλίγον δὲ τῆς ξένης διακουομένης εἶδον τὰ σκέλη οὐ
 γυναικός, ἀλλ' ὄνου ὀπλᾶς· 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 ποιεῖσθαι τοὺς ἐπιδημοῦντας ξένους. Ἐπειδὰν γάρ, ἔφη, με-
 θύσωμεν αὐτούς, συνεννηθεῖσαι κοιμωμένους ἐπιχειροῦμεν.
 ἀκούσας δὲ ταῦτα ἐκείνην μὲν αὐτοῦ κατέλιπον δεδεμένην,
 αὐτὸς δὲ ἀνελθὼν ἐπὶ τὸ στέγος ἐβῶν τε καὶ τοὺς ἑταίρους
 συνεκάλουν. ἐπεὶ δὲ συνῆλθον, τὰ πάντα ἐμήνουν αὐτοῖς
 650 καὶ τὰ τε ὄσῳ ἐδείκνυον καὶ ἦγον ἔσω πρὸς τὴν δεδεμένην·

46. Καβαλοῦσα: (? καβάλλης, *naq*)
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-*
jambœux. Cf. *ὄνοσκελῆς* used of the hob-
 goblin *Empusa*, who also fed on men.

ἡ δὲ αὐτίκα ὕδωρ ἐγένετο καὶ ἀφανῆς ἦν. ὁμως δὲ τὸ ξίφος
 47 ἐς τὸ ὕδωρ καθήκα πειρώμενος· τὸ δὲ αἷμα ἐγένετο. ταχέως
 οὖν ἐπὶ ναῦν κατελθόντες ἀπεπλεύσαμεν· καὶ ἐπεὶ ἡμέρα
 ὑπηύγαξε, τὴν ἡπειρον ἀποβλεπόμενοι εἰκάζομεν εἶναι τὴν
 655 ἀντιπέραν τῇ ὑφ' ἡμῶν οἰκουμένη κειμένην. προσκυνή-
 σαντες δ' οὖν καὶ προσευξάμενοι περὶ τῶν μελλόντων ἐσκο-
 ποῦμεν, καὶ τοῖς μὲν ἐδόκει ἐπιβᾶσι μόνον αἴθις ὀπίσω
 ἀναστρέφειν, τοῖς δὲ τὸ μὲν πλοῖον αὐτοῦ καταλιπεῖν, ἀνελ-
 θόντας δὲ ἐς τὴν μεσόγαιαν πειραθῆναι τῶν ἐνοικούντων.
 660 ἐν ὧσφ δὲ ταῦτα ἐλογιζόμεθα, χειμῶν σφοδρὸς ἐπιπεσὼν καὶ
 προσαράξας τὸ σκάφος τῷ αἰγιαλῷ διέλυσεν. ἡμεῖς δὲ
 μόλις ἐξενηξάμεθα τὰ ὄπλα ἕκαστος καὶ εἴ τι ἄλλο οἴός τε
 ἦν ἀρπασάμενοι.

Ταῦτα μὲν οὖν τὰ μέχρι τῆς ἐτέρας γῆς συνενεχθέντα μοι
 665 ἐν τῇ θαλάττῃ καὶ παρὰ τὸν πλοῦν ἐν ταῖς νήσοις καὶ ἐν τῷ
 ἀέρι καὶ μετὰ ταῦτα ἐν τῷ κήτει καὶ ἐπειδὴ ἐξήλθομεν, παρὰ
 τε τοῖς ἥρωσι καὶ τοῖς ὀνείροις καὶ τὰ τελευταῖα παρὰ τοῖς
 Βουκεφάλοις καὶ ταῖς Ὀνοσκελαίαις, τὰ δὲ ἐπὶ τῆς γῆς ἐν
 τοῖς ἐξῆς βιβλίοις διηγῆσομαι.

— ὕδωρ ἐγένετο : this has been one of the conventional transformations from the time of Proteus; cf. *Od.* 4, 458 γίγνεται δ' ὑγρὸν ὕδωρ. At the beginning, *V. II. A* 3, Lucian notified his readers that the *Odyssey* was one of his models. — αἷμα ἐγένετο : so in the case of trees into which human beings

have been transformed, the sap very properly reappears in its original condition as blood; cf. the bleeding cornel-trees in Virgil's *Aeneid* 3, 28 ff.

47. τὴν ἀντιπέραν : cf. § 27. — Ταῦτα μὲν οὖν κτλ. : a résumé of *V. II. A* and *B.* — τῆς ἐτέρας γῆς : cf. § 27 ἐς τὴν ἐτέραν ἡπειρον.

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 Conscribenda 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.

proves entirely unsaleable even with a more modern bit of bric-à-brac in the person of Democritus thrown in, and it is perhaps significant of Lucian's underlying meaning that Aristippus also fails to command a purchaser. The modern market—too critical to be content with a mere Cyrenaic—called for a new and improved brand, in the person of Epicurus,¹ made up of the rejected Aristippus and Democritus. Anaxagoras is ignored; the Eleatics are not even put up together as the "One in Many"; Empedocles in Aetna is still warming up to the attack, and does not appear till the opening scene of the *Piscator*.

Lucian's attitude towards philosophy has been the subject of much debate. It has cost many a dissertation to enumerate his apparent inconsistencies—his apotheosis, at one time, of the Cynic Menippus, and at another his sneering, ill-tempered treatment of contemporary Cynics; his praise and his condemnation of the Epicureans, now honored as the foes of the false prophet or as protagonists against a bewildered, antiquated Zeus, and now branded as utter sensualists; his relentless vituperation of the Stoics, yet his frequent praise of teachings that were pre-eminently Stoical;² finally his own open Scepticism contrasted with the genuine delight which he takes, here and elsewhere, in mocking at Pyrrho. It is usual to attempt a somewhat definite chronology in Lucian's writings, guided by his successive changes in this regard. Certain phases are evident enough, but the explanation of Lucian's chronic attitude towards philosophy is perhaps very simple. His aims were ethical, not scientific; that is, not strictly philosophic at all. The superficiality of his acquaintance with the schools of philosophy may have been either real or assumed. Probably it was real. But the confusing of Sceptics and Academics,³ the jumbling together of pet doctrines, the contemptuously unfair treatment of Stoic logic, may have been an ostentation of indifference to technicalities which he understood better than he allowed, yet despised as obscuring the ethical and practical. At the worst his superficiality

¹ Cf. § 19, note.

² In this very piece Chrysippus sells for five times as much as Epicurus.

³ I.e. the New Academy, see note to *Piscator* 43.

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 Ἀλκμίων of Mnesimachus, the Πυθαγοριστής of Aristophon, the Μνήματα of Antiphanes, and the Ταπαντίνοι both of Alexis and of Cratinus the younger. See also Bolderman, *Studia Lucianea*, 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 Διωγένους 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 πρᾶσις 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 ΖΕΤΣ. Σὺ μὲν διατίθει τὰ βάθρα καὶ παρασκεύαζε 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 παραντίκα τὰργύριον καταβαλέσθαι, ἐς νέωτα ἐκτίσει
καταστήσας ἐγγυητήν.

10 ΕΡΜ. Πολλοὶ συνίασιν· ὥστε χρὴ μὴ διατρίβειν μηδὲ
κατέχειν αὐτούς.

Title: *Βίων Πράσις*. 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 ἐπιστήμασι*. 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 βάθρα: *the benches*. Cf. Plato *Protag.* 325 ε οἱ διδάσκαλοι . . . παρατιθέασιν (τοῖς παισὶ) ἐπὶ τῶν βάθρων ἀναγνῶσκειν . . . 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 βάθρα σπογγίζων καὶ τὸ παιδαγωγείον κορῶν.—ὡς φανοῦνται: poetical syntax, G. 1306.—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 *προαιρέσει* means *purpose*, in § 12, *creed*; and *Pisc.* 23, *doctrine*.—εἰ οὐκ ἔχει: for neg. see *Introd.* 38.—τὸ παραντίκα τὰργύριον καταβαλέσθαι: *to put down the cash forthwith*. Usually the active voice; cf. §§ 18, 25, 27, and *D. Mort.* 4.

ΖΕΤΣ. Πωλώμεν οὖν.

2 ΕΡΜ. Τίνα θέλεις πρῶτον παραγάγωμεν;

ΖΕΤΣ. Τουτοῦ τὸν κομήτην, τὸν Ἴωνικόν, ἐπεὶ καὶ σε-
15 μνός τις εἶναι φαίνεται.

ΕΡΜ. Οὗτος ὁ Πυθαγορικὸς κατάβηθι καὶ παρέχε σαν-
τὸν ἀναθεωρεῖν τοῖς συνειλεγμένοις.

ΖΕΤΣ. Κήρυττε δῆ.

ΕΡΜ. Τὸν ἄριστον βίον πωλῶ, τὸν σεμνότατον, τίς ὠνή-
20 σεται; τίς ὑπὲρ ἄνθρωπον εἶναι βούλεται; τίς εἰδέναι τὴν
τοῦ παντὸς ἄρμονίαν καὶ ἀναβιώσασθαι πάλιν;

ΑΓΟΡΑΣΤΗΣ. Τὸ μὲν εἶδος οὐκ ἀγεννῆς. τί δὲ μάλιστα
οἶδεν;

ΕΡΜ. Ἀριθμητικὴν, ἀστρονομίαν, τερατείαν, γεωμετρίαν,
25 μουσικὴν, γοητείαν. μάντιν ἄκρον βλέπεις.

ΑΓΟ. Ἐξεστὶν αὐτὸν ἀνακρίνειν;

ΕΡΜ. Ἀνάκρινε ἀγαθῇ τύχῃ.

2. *θέλεις* . . . *παραγάγωμεν*: for *βούλει* (poet. *θέλεις*) with subjv. in question of appeal see G. 1358; H. 866, 3, b; B. 577. — *κομήτην*: for the custom cf. Gulick, p. 175, and Morgan's *Lysias*, 16, 18. — *Ἴωνικόν*: Pythagoras was born at Samos, hence the use of the Ionic dialect. — *σεμνός τις*: *one of your reverend (gentlemen)*. Cf. on *Somn.* 1. — *Οὗτος*: *you*. Often used in direct address with or without *σύ* or *ὦ*. Cf. Aristophanes and the tragedians passim. — *κατάβηθι*: strictly of descending into the arena, then generalized; cf. Hdt. 5, 22 Ἀλεξάνδρου γὰρ ἀεθλεύειν στελλομένου καὶ καταβάντος ἐπ' αὐτὸ τοῦτο. Pythagoras was once an athlete himself; hence, in *Gall.* 8, the Cock (i.e. Pythagoras) complains of the five beans tossed to him for his

supper as "not a very sumptuous banquet ἀλεκτροῦσι ἀθλητῇ ποτε γενομένη καὶ Ὀλύμπια οὐκ ἀφανῶς ἀγωνισαμένη." — *τίς ὑπὲρ . . . ἀναβιώσασθαι*: Hermes reels off the conventional list of Pythagoras's peculiarities—his rather arrogant assumption of superior knowledge; the music of the spheres; rebirth, etc. Note the auctioneer's crisp asyndeton and anaphora. — *ΑΓΟΡΑΣΤΗΣ*: *customer*, see App. — Ἀριθμητικὴν κτλ.: as the ἀρχή of Thales was water, of Anaximander τὸ ἀπειρον, of Heraclitus fire, so that of Pythagoras was number, and his philosophical attitude has been described as "Mathematical Imagination." Note that Lucian's list consists of two sets of three, each ending with an anticlimax. — ἄκρον: *tip-top*.

- 3 ΑΓΟ. Ποδαπὸς εἶ σύ;
 ΠΤΘ. Σάμιος.
- 30 ΑΓΟ. Πού δὲ ἐπαιδεύθης;
 ΠΤΘ. Ἐν Αἰγύπτῳ παρὰ τοῖς ἐκεῖ σοφοῖσι.
 ΑΓΟ. Φέρε δὴ, ἦν πρίωμαί σε, τί με διδάξεις;
 ΠΤΘ. Διδάξομαι μὲν οὐδέν, ἀναμνήσω δέ.
 ΑΓΟ. Πῶς ἀναμνήσεις;
- 35 ΠΤΘ. Καθαρὴν πρότερον τὴν ψυχὴν ἐργασάμενος καὶ
 τὸν ἐπ' αὐτῇ ῥύπον ἐκκλύσας.
 ΑΓΟ. Καὶ δὴ νόμισον ἤδη κεκαθάρθαι με, τίς ὁ τρόπος
 τῆς ἀναμνήσεως;
 ΠΤΘ. 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 *Intro.* 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 Vaughn 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 *Moral-ity* 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.

'Twas 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:

. . . μόνοισι γὰρ
 τοῦτοισι τὸν Πλούτωνα συσσιτεῖν ἔφη
 δὲ εὐσέβειαν. B. εὐχερῆ θεὸν λέγεις
 εἰ τοῖς ῥύπον μεστοῖσιν ἤδεται ξυῶν.

— κεκαθάρθαι: note force of tense. Cf. *Intro.* 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. Ὡρα σοι, ᾧ βέλτιστε, τὸν Κροίσου παῖδα παι-
δεύειν· ἐγὼ γὰρ λάλος, οὐκ ἀνδριάς εἶναι βούλομαι. τί δὲ
μετὰ τὴν σιωπὴν ὅμως καὶ τὴν πενταετίαν;

ΠΤΘ. Μουσουργίῃ καὶ γεωμετρίῃ ἐνασκήσει.

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

4 ΠΤΘ. Εἶτ' ἐπὶ τουτέοισιν ἀριθμείν.

ΑΓΟ. Οἶδα καὶ νῦν ἀριθμείν.

ΠΤΘ. Πῶς ἀριθμέεις;

50 ΑΓΟ. Ἐν, δύο, τρία, τέτταρα.


ΠΤΘ. Ὅρας; ἃ σὺ δοκέεις τέσσερα, ταῦτα δέκα ἐστὶ καὶ
τρίγωνον ἐντελὲς καὶ ἡμέτερον ὄρκιον.

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

55 ΠΤΘ. Μετὰ δέ, ᾧ ξεῖνε, εἴσει γῆς τε πέρι καὶ ἡέρος καὶ

οἶμαι, παρήγει.—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: *μη κτείνε 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 ἀνδριάρτος ἀφωνότερος also occurs.—πενταετίαν: cf. *diecia*, *τριετία*, *ἐκατονταετία*. Also forms in *-τηρίς*, e.g. *ἐκατοντατηρίς*.—Χάριεν: *adv.* from *χαρίεν*. Cf. *ἀληθες*; and *ἀληθές*.

4. ἀριθμείν: 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  *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 ὄρκος αὐτοῖς ἦν ἐγὼ*, also *de Calum.* 17 *καὶ ὁ μέγιστος ὄρκος ἦν ἀπασιν Ἡφαιστίων*.—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. Heracleitus, however (cf. *Fragm.* 25), recognized these four as fundamental.—ἡ φορή: *rotation*. Cf. *infra* § 13 *ἀτόμων φορή*. Always used in this passive sense by Plato except in *Rep.* 546 B. Cf. also

ὑδατος καὶ πυρὸς ἥτις αὐτέοισιν ἢ φορῆ καὶ ὄκοια ἔοντα
μορφὴν ὄκως κινέονται.

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

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

ΑΓΟ. Θαυμάσια λέγεις.

5 ΠΤΘ. Πρὸς δὲ τοῖσδεσι τοῖσιν εἰρημένοισι καὶ σεωπτόν
ἓνα δοκέοντα καὶ ἄλλον ὀρέομενον καὶ ἄλλον ἔοντα εἴσαι.

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

ΠΤΘ. Νῦν μὲν οὗτος, πάλαι δὲ ἐν ἄλλῳ σώματι καὶ ἐν
ἄλλῳ οὐνόματι ἐφαντάζω· χρόνῳ δὲ αὐτίς ἐς ἄλλον μετα-
βήσεται.

70 ΑΓΟ. Τοῦτο φῆς, ἀθάνατον ἔσεσθαι με ἀλλαττόμενον ἐς

Schmid, I, 139 and 297. — ὄκοια . . .
ὄκως: for double interr. cf. *Somn.* 12,
note. — ἀμορφίη καὶ ἀσχημοσύνη: Lu-
cian quarries his technical terms where
he can. This pair seems to be a remi-
niscence of Arist. *Phys.* 1, 7, 8. The
mere pairing of words often gives a cer-
tain flavor (cf. "humble and lowly,"
Book of Common Prayer), and *δέος*
and *φόβος* (Plato *Protag.* 358 ν), rhe-
torically, do not need the probe of Prodi-
cus. — 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 breath-
ing soul of the universe was a con-
ception of the Hindus, even before the
close of Vedic times. Cf. *Rigveda* 10,
129 (Kaegi, p. 90):

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

5. ὀρέομενον: = φαινόμενον. See App.
and Helm *Neue Jahrbücher* 9, 1902, p.
192. — ἐφαντάζω . . . μεταβήσεται: cf.
Gall. 16, where the Cock (=Pythago-
ras) gives the shoemaker the autobiog-
raphy of his transformations. — ἀθάνα-
τον: for the popular attitude, in the
second century of our era, towards
a belief in immortality, cf. Lucian's

6 μορφὰς πλείονας; ἀλλὰ ταῦτα μὲν ἰκανῶς. τὰ δ' ἀμφὶ
 δίαιταν ποῖος εἶ;

ΠΤΘ. Ἐμφυχίον μὲν οὐδὲ ἐν σιτέομαι, τὰ δ' ἄλλα πλὴν
 κνάμων.

75 ΑΓΟ. Τίνος εἶνεκα; ἡ μυσάττη τοὺς κνάμους;

ΠΤΘ. Οὐκ, ἀλλὰ ἱροὶ εἰσι καὶ θουμαστὴ αὐτέων ἡ φύσις·
 πρῶτον μὲν γὰρ τὸ πᾶν γονὴ εἰσι, καὶ ἦν ἀποδύσης κνάμον
 ἔτι χλωρὸν ἔοντα, ὅψεται τοῖσιν ἀνδρηίοισι μορίοισιν ἐμφερέα
 τὴν φυτὴν· ἐψηθέντα δὲ ἦν ἀφῆς ἐς τὴν σεληναίην νυξὶ μεμε-
 80 τρημένῃσιν, αἶμα ποιέεις. τὸ δὲ μείζον, Ἀθηναίοισι νόμος
 κνάμοισι τὰς ἀρχὰς αἰρέεσθαι.

ΑΓΟ. Καλῶς πάντα ἔφησ καὶ ἱεροπρεπῶς. ἀλλὰ ἀπό-
 δυθι, καὶ γυμνὸν γάρ σε ἰδεῖν βούλομαι. ὦ Ἡράκλεις,
 χρυσοῦς αὐτῷ ὁ μηρός ἐστι. θεός, οὐ βροτός τις εἶναι
 85 φαίνεται· ὥστε ὠνήσομαι πάντως αὐτόν. πόσου τοῦτον
 ἀποκηρύττεις;

ΕΡΜ. Δέκα μνῶν.

patronizing reference to the Christians, *Peregr.* 13. In general cf. Friedländer, *Sittengeschichte Roms*, III, c. 6; A. G. Harkness, *Roman Scepticism and Fatalism*, Trans. Amer. Phil. Assoc. 1899, pp. 56 ff.

6. Ἐμφυχίον οὐδὲ ἐν: *not a thing that hath the breath of life*. A corollary of the doctrine of transmigration (see Fairbanks op. cit., pp. 154-155). Cf. E. Arnold, *Light of Asia*, Book VIII:

Kill not — for pity's sake — and lest ye lay
 The meanest thing upon its upward way.

also end of Book VI. — κνάμων: this sumptuary law of Pythagoras is cited ad nauseam. Lucian hints that he broke his own commandments both when incarnate as a cock (cf. *Gall.* 4,

where the shoemaker says to the cock: οὐ γὰρ ἔχων ὅ τι σοι παραβάλοιμι, κνάμους χθὲς ἤκον ἔχων, καὶ σὺ οὐδὲ μελλήσας ἀνέλεξας αὐτούς) and in the underworld, cf. *D. Mort.* 20, where he begs Menippus to give him of his beans: "Other laws," he says, "in other worlds" — ἀλλὰ παρὰ κερκοῖς δόγματα· ἐμαθον γάρ, ὡς οὐδὲν ἴσον κνάμοι καὶ κεφαλαὶ τοκῆων ἐνθάδε. — μυσάττη: cf. *V. H.* B 24 *μυσαττόμενος τὴν κναμοφαγίαν*. — Οὐκ: *it's not that*. — νυξὶ μεμετρημένῃσιν: *certo numero noctium*, Reitz. For these statements cf. Fairbanks, op. cit., p. 154. — αἶμα ποιέεις: cf. Fritzsche ad loc. — νόμος . . . αἰρέεσθαι: see L. & S. s.v. ψῆφος 4, d. — ἔφησ: *Introd.* 14 (b). — ὁ μηρός: in the underworld his whole right side is aurified. Cf. *V. H.* B 21. — Δέκα μνῶν:

ΑΓΟ. Ἐχω τοσοῦτου λαβών.

ZETΣ. Γράφε τοῦ ὠνησαμένου τοῦνομα καὶ ὄθεν ἐστίν.

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

ZETΣ. Ἀπαγέτωσαν· ἄλλον παραγάγωμεν.

7 EPM. Βούλει τὸν αὐχμῶντα ἐκείνον, τὸν Ποντικόν;

95 ZETΣ. Πάνυ μὲν οὖν.

EPM. Οὗτος ὁ τὴν πήραν ἐξηρητημένος, ὁ ἐξωμίας, ἐλθὲ
 καὶ περίμυθον ἐν κύκλῳ τὸ συνέδριον. βίον ἀνδρικόν πωλῶ,
 βίον ἀριστόν καὶ γεννικόν, βίον ἐλεύθερον· τίς ὠνήσεται;

ΑΓΟ. Ὁ κῆρυξ πῶς ἐφη; πωλεῖς τὸν ἐλεύθερον;

100 EPM. Ἐγωγε.

ΑΓΟ. Εἶτα οὐ δέδιας μὴ σοι δικάσῃται ἀνδραποδισμοῦ ἢ
 καὶ προσκαλέσῃται σε ἐς Ἄρειον Πάγον;

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

105 ΑΓΟ. Τί δ' ἂν τις αὐτῷ χρῆσαιτο 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.—Ἐχω τοσοῦτου λαβών: *he's mine at that price*. Cf. here and *passim* Sheridan, *School for Scandal*, iv, 1.—ὠνησαμένου: for form see *Introduct.* 19.—Ἴταλιώτης 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 *ἐξωμῖς* (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: *κῆρυσε, εἰ τις ἐθέλει δεσπότην αὐτῷ πρῆσθαι· κωλυθεὶς καθίξεσθαι, Οὐδὲν,*

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

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

ΑΓΟ. Ποδαπὸς δέ ἐστι καὶ τίνα τὴν ἀσκησιν ἐπαγγέλλεται;

ΕΡΜ. Αὐτὸν ἐροῦ· κάλλιον γὰρ οὕτω ποιεῖν.

ΑΓΟ. Δέδια τὸ σκυθρωπὸν αὐτοῦ καὶ κατηφές, μή με 115 ὑλακτῆσῃ προσελθόντα ἢ καὶ νῆ Δία δάκῃ γε. οὐχ ὄρῳσ ὡς διῆρται τὸ ξύλον καὶ συνέσπακε τὰς ὀφρῦς καὶ ἀπειλητικὸν τι καὶ χολῶδες ὑποβλέπει;

ΕΡΜ. Μὴ δέδιθι· τιθασὸς γάρ ἐστι.

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

120 ΔΙΟΓΕΝΗΣ. Παντοδαπός.

ΑΓΟ. Πῶς λέγεις;

ΔΙΟΓ. Τοῦ κόσμου πολίτην ὄρῳσ.

ἔφη, διαφέρει· καὶ γὰρ τοὺς ἰχθῦς ὅπως ἂν κείντο πιπράσκεισθαι. — 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*

Luctu 4; *D. Mort.* 20, 1, and 21, 1, where Menippus the Cynic fraternizes with Cerberus as kin of the same kennel: ὦ Κέρβερε — συγγενὴς γὰρ εἰμι σοι κύων καὶ αὐτὸς ὢν. — ἀσκησιν: cf. *Toparis* 27 τὴν ἀσκησιν τὴν κυνικὴν ἀσκούμενος, 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: Theodorus Prodromus (see p. 93) 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 λεοντὴν ἀμπέχῃ; τὸ μὲν γὰρ ξύλον
ἔοικας αὐτῷ.

ΔΙΟΓ. Τουτί μοι λεοντῇ, τὸ τριβώνιον. στρατεύομαι δὲ
ᾧσπερ ἐκείνος ἐπὶ τὰς ἡδονάς, οὐ κελευστός, ἀλλ' ἐκούσιος,
ἐκκαθᾶραι τὸν βίον προαιρούμενος.

130 ΑΓΟ. Εὐ 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' ὅλον ἀληθείας καὶ παρρησίας προφήτης εἶναι
βούλομαι.

⁹
135 ΑΓΟ. Ἄγε δῆ, ᾧ προφήτα, ἦν πρῶμαί 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 ἔχῃς, ἐμοὶ πειθόμενος ἐς τὴν θάλατταν φέρων ἐμβαλεῖς,
γάμου δὲ ἀμελήσεις καὶ παίδων καὶ πατριδος, 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 ar-
rogates to himself in *Pisc.* 19 (et passim)
precisely this quality of outspokenness,
and names himself Παρρησιόδης.

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 prac-
tice of the Cynics. — ἐς τὴν θάλατταν:
so the parasitic philosopher Thrasyc-
cles (*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 *δσον ἐς*

λήρος ἔσται, καὶ τὴν πατρώαν οἰκίαν ἀπολιπὼν ἢ τάφον οἰκή-
σεις ἢ πυργίον ἔρημον ἢ καὶ πίθον· ἢ πῆρα δέ σοι θέρμων
145 ἔστω μεστή καὶ ὀπισθογράφων βιβλίων, καὶ οὕτως ἔχων
εὐδαιμονέστερος εἶναι φήσεις τοῦ μεγάλου βασιλέως. ἦν δὲ
μαστιγοῖ σέ τις ἢ στρεβλοῖ, τούτων οὐδὲν ἀνιαρὸν ἡγήσῃ.

ΑΓΟ. Πῶς τοῦτο φῆς τὸ μὴ ἀλγεῖν μαστιγούμενον; οὐ
γὰρ χελώνης ἢ καράβου δέρμα περιβέβλημαι.

150 ΔΙΟΓ. Τὸ Εὐριπίδειον ἐκείνο ζηλώσεις μικρὸν ἐναλλάξας.

ΑΓΟ. Τὸ ποῖον;

ΔΙΟΓ. Ἡ φρήν σοι ἀλγήσει, ἢ δὲ γλῶσσα ἔσται ἀνά-
γητος. ἃ δὲ μάλιστα δεῖ προσεῖναι, ταῦτ' ἐστίν· ἰταμὸν
10 χρὴ εἶναι καὶ θρασὺν καὶ λοιδορεῖσθαι πᾶσιν ἐξ ἴσης καὶ
155 βασιλεῦσι καὶ ἰδιώταις· οὕτως γὰρ ἀποβλέπονταί σε καὶ
ἀνδρεῖον ὑπολήφονται. βάρβαρος δὲ ἡ φωνὴ ἔστω καὶ ἀπη-
χῆς τὸ φθέγμα καὶ ἀτεχνῶς ὅμοιον κυνί, καὶ πρόσωπον δὲ
ἐντεταμένον καὶ βᾶδισμα τοιοῦτῳ προσώπῳ πρέπον, καὶ ὄλως
θηριώδη τὰ πάντα καὶ ἄγρια. αἰδῶς δὲ καὶ ἐπιείκεια καὶ
160 μετριότης ἀπέστω, καὶ τὸ ἐρυθριᾶν ἀπόξῃσον τοῦ προσώπου

βουβῶνας . . . ἐμοῦ ὄρωντος μόνου.” — **τά-
φον οἰκήσεις**: S. Luke 8, 27 *ἀνὴρ τις*
. . . ὅς . . . ἐν οἰκίᾳ οὐκ ἔμενε, ἀλλ' ἐν
τοῖς μνήμασιν. — **πυργίον**: cf. *Tim.* 42,
where Timon the Misanthrope vows
that he will buy the bit of land and,
*πυργίον οἰκοδομησάμενος ὑπὲρ τοῦ θησαυ-
ροῦ*, live and die in it alone. — **πίθον**:
an earthenware jar, not the “tub” to
which the procrustean English has con-
demned this Great Unwashed. These
jars were often of enormous size. See
Smith's *Dict. Antiq.* s. v. “*Dolium*,”
for illustration of Diogenes emerging
from his *πίθος*. — **θέρμων**: see scene in
Pisc. 45. — **ὀπισθογράφων βιβλίων**: cf.
Juvenal 1, 6 *scriptus et in tergo*.
So *Pliny, Ep.* 3, 5, 17, tells how his

prolific uncle left the rolls *opistho-
graphos quidem et minutis-
sime scriptos*. Backs of scrolls
were used for memoranda, school exer-
cises, etc. *Martial*, 4, 86, 10, *apros-
trophizes a volume of his own as*
inversa pueris aranda charta.
The Ms. of Aristotle's *Constitution of*
Athens, brought to light in 1891, is of
this character: see Kenyon's *Introd.*,
p. xxxix. — **τὸ Εὐριπίδειον**: cf. *Eur.*
Hippol. 612, *ἢ γλῶσσ' ὀμώμοχ'*, ἢ δὲ
φρήν ἀνώματος, adapted by *Ar. Ran.*
101: *γλώτταν δ' ἐπιόρκησασαν ἰδίᾳ τῆς*
φρενός.

10. **ἀποβλέπονταί σε**: usually with
prep. *εἰς* or *πρὸς* *τινα* or *τι*. — **ἐντεταμέ-
νον**: *serious*; *strained expression*. Cf.

παντελῶς. δῶκε 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 ᾧθει δὲ πάντων, ἀ μὴδ' ἰδίᾳ ποιήσειεν ἂν τις, 165 θαρρῶν ποίει, καὶ τῶν ἀφροδισίων αἰροῦ τὰ γελοιότερα, καὶ τέλος, ἦν σοι δοκῆ, πολύποδα ὠμὸν ἢ σηπῖαν φαγῶν ἀπόθανε. ταύτην σοι τὴν εὐδαιμονίαν προξενούμεν.

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

ΔΙΟΓ. Ἄλλὰ ῥᾶστά γε, ᾧ οὗτος, καὶ πᾶσιν εὐχερῆ με 170 τελθεῖν· οὐ γάρ σοι δεήσει παιδείας καὶ λόγων καὶ λήρων, ἀλλ' ἐπίτομος αὐτῆ σοι πρὸς δόξαν ἢ οἰός· καὶ ἰδιώτης γὰρ ἂν ἦς, ἦτοι σκυτοδέψης ἢ ταριχοπώλης ἢ τέκτων ἢ τραπεζίτης, οὐδέν σε κωλύσει θαυμαστὸν εἶναι, ἦν μόνον ἀναίδεια καὶ τὸ θράσος παρῆ καὶ λοιδορεῖσθαι καλῶς ἐκμάθης.

176 ΑΓΟ. Πρὸς ταῦτα μὲν οὐ δέομαί σου. ναύτης δ' ἂν ἴσως ἢ κηπουρὸς ἐν καιρῷ γένοιο, καὶ ταῦτα, ἦν ἐθέλη σε ἀποδόσθαι οὕτοσι 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. — δῶκε: *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 σηπῖαν: 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. *ταριχέω*. Cf. *Men.* 17 where kings and satraps are *ταριχοπωλοῦντας ὑπ' ἀπορίας ἢ τὰ πρῶτα διδάσκοντας γράμματα*. — *τραπεζίτης*: *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, πρόσσεχε πᾶς· πολυτελὲς τὸ χρῆμα καὶ πλουσίων δεόμενον. βίος οὗτος ἡδύς, βίος τρισμακάριστος.
185 τίς ἐπιθυμεῖ τρυφῆς; τίς ἀνείται τὸν ἀβρότατον;

ΑΓΟ. Ἐλθέ 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 πρίατο 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 πρόσσεστιν αὐτῷ καὶ ἅ μετιῶν τυγχάνει.

195 ΕΡΜ. Τὸ μὲν ὄλον συμβιῶναι δεξιὸς καὶ συμπιεῖν ἱκανὸς καὶ κωμάσαι μετὰ αὐλητρίδος ἐπιτήδειος ἐρῶντι καὶ ἀσώτῳ δεσπότη· τὰ ἄλλα δὲ πεμμάτων ἐπιστήμων καὶ ὀσποιδὸς ἐμπειρότατος, καὶ ὄλως 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. — πρόσσεχε πᾶς: cf. Ar. *Thestoph.* 372 ἄκουε πᾶσα, *Raz* 512 ἄγε πᾶς, 555 πᾶς χῶρε. — 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.* — ἰλαρόν: gay, in contrast to τὸ σκυθρωπόν used § 7 of Diogenes. Cf. *Xen. Mem.* 2, 7, 12 ἰλαρὰ ἀπὲρ σκυθρωπῶν.

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

13 ΖΕΤΣ. Μετάστησον· ἄλλον παράγαγε· μᾶλλον δὲ τὸ δύο τοῦτω, τὸν γελῶντα τὸν Ἀβδηρόθεν καὶ τὸν κλάοντα τὸν ἐξ Ἐφέσου· ἅμα γὰρ αὐτῷ πεπρᾶσθαι βούλομαι.

EPM. Κατάβητον ἐς τὸ μέσον. τὸ ἀρίστω βίω πωλῶ,
210 τὸ σοφωτάτω πάντων ἀποκηρύττομεν.

ΑΓΟ. ὦ Ζεῦ τῆς ἐναντιότητος. ὁ μὲν οὐ διαλείπει γελῶν, ὁ δέ τινα ἔοικε πενθῶν· δακρῦει γὰρ τὸ παράπαν. τί ταῦτα, ὦ οὗτος; τί γελᾷς;

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

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

ΔΗΜ. ὦ 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. τὰ δύο τοῦτω: 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 γελῶτος ἀρξομαι. — τῆς ἐναντιότητος: what a contrast. — δοκεῖ: for Ionic forms, used here and elsewhere, see *Introd.* 40. — κενεὰ κτλ.: cf. Democritus's own use of τὸ κενόν vacuum. Cf. *Icar.* 5, where Menippus complains of his baptism of (un)Natural Philosophy: ἀρχάς τινας καὶ τέλη καὶ ἀτόμους καὶ κενὰ καὶ ὕλας καὶ ιδέας καὶ τὰ τοιαῦτα ὅση-

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. *unknowing quantity*. — κενὸς . . . ἄπειρος: you are in good sooth a vacuous, unknowing person.

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

πρήγματα οἰζυρὰ καὶ δακρυώδεα καὶ οὐδὲν αὐτέων ὅ τι μὴ
 225 ἐπικήριον· τῷ δὴ οἰκτίρω τε σφέας καὶ ὀδύρομαι, καὶ τὰ
 μὲν παρεόντα οὐ δοκέω μεγάλα, τὰ δὲ ὑστέρῳ χρόνῳ ἐσό-
 μενα πάμπαν ἀνηρά, λέγω δὴ τὰς ἐκπυρώσιας καὶ τὴν τοῦ
 ὄλου συμφορὴν· ταῦτα ὀδύρομαι καὶ ὅτι ἔμπροσθεν οὐδέν,
 ἀλλὰ κως ἐς κυκεῶνα πάντα συνειλέονται καὶ ἐστὶ τῶντῶ
 230 τέρψις ἀτερψίη, γνῶσις ἀγνωσίη, μέγα μικρόν, ἄνω κάτω,
 περιχορεύοντα καὶ ἀμειβόμενα ἐν τῇ τοῦ αἰῶνος παιδιῇ.

ΑΓΟ. Τί γὰρ ὁ αἰὼν ἐστὶ ;

ΗΡΑΚ. Παῖς παίζων, πεσσεύων, συνδιαφερόμενος.

Chabert, p. 136. — ὅ τι μὴ : see Introd. 39 (d). — ἐκπυρώσιας : the doctrine of a final conflagration — precursor of the Christian

Dies irae, dies illa
 Solvet saeculum in favilla—

was a Stoical theory. Burnet, op. cit., p. 160 ff., contravenes the usual statements and explains that Heraclitus meant simply an "oscillation in the measures like that which produces day and night," and emphasizes Plutarch's words (*de Defectu Oraculorum* 12, J. G. Hutten, vol. IX, p. 318) : "I see the Stoic conflagration *trespassing* . . . on the writings of Heraclitus." — ταῦτα : this might be cognate acc. with ὀδύρομαι, but is better taken (= διὰ ταῦτα) as on a par with *ὄντι* and answering *τί κλέεις* ; above. — κυκεῶνα : *potpourri*. So Menippus, in *Icar*. 17, describing his aerial view of the world, exclaims : "Just think *ὅποιός τις ὁ κυκεῶν οὗτος ἐφαίρετο*." Cf. Heracl. *Fragm.* 84 καὶ ὁ κυκεῶν δίσταται μὴ κινεθμένος. — τέρψις . . . κάτω : for the contraries that pass into each other see *Fragm.* 69 ὀδὸς ἄνω κάτω μία ὤντη (this justifies the comma here after κάτω), *Fragm.* 70 ξυρὸν

ἀρχὴ καὶ πέρασ, and *Fragm.* 78 ταῦτ' εἶναι ζῶν καὶ τεθνηκός, καὶ τὸ ἐγγρηγορὸς καὶ τὸ καθεῦδον, καὶ νέον καὶ γηραῖον· τάδε γὰρ μεταπεσόντα ἐκεῖνά ἐστι κάκεινα πάλιν μεταπεσόντα ταῦτα. — περιχορεύοντα : see App. — ἐν τῇ τοῦ αἰῶνος παιδιῇ : in the *Game of the Ages*. — παῖς παίζων, πεσσεύων, συνδιαφερόμενος : a child at play, playing checkers, and moved about himself in the game ; or, if *διαφερόμενος* is retained as mid., tr. *moving them about*. The Heraclitus fragment is No. 79 : αἰὼν παῖς ἐστὶ παίζων πεσσεύων· παιδὸς ἢ βασιληῆ. For the last clause Lucian substitutes the word *συνδιαφερόμενος* (see App.), possibly as if the παῖς were himself one of the checkers in the game of life. Certainly reference is made to the Heraclitean doctrine of flux and flow, just above identified (*περιχορεύοντα καὶ ἀμειβόμενα ἐν τῇ τοῦ αἰῶνος παιδιῇ*) with the "Game of the Aeon." Sbd. emends to *συνεφερόμενος* and understands it of *burial*. This seems to have no natural place in the Heraclitus citation, and *φέρειν, φορὰ*, etc., are technical terms in draught-playing. Possibly with Helm (op. cit. p. 195) we should read *διαφερόμενος συμφερόμενος* (in *Streit*

- ΑΓΟ. Τί δὲ οἱ ἄνθρωποι;
- 235 ΗΡΑΚ. Θεοὶ θνητοί.
- ΑΓΟ. Τί δὲ οἱ θεοί;
- ΗΡΑΚ. *Ἄνθρωποι ἀθάνατοι.
- ΑΓΟ. Αἰνίγματα λέγεις, ὦ οὗτος, ἢ γρίφους συντίθης;
ἀτεχνῶς γὰρ ὡσπερ ὁ Λοξίας οὐδὲν ἀποσαφεῖς.
- 240 ΗΡΑΚ. Οὐδὲν γὰρ μοι μέλει ὑμέων.
- ΑΓΟ. Τοιγαροῦν οὐδὲ ὠνήσεται σέ τις εὖ φρονῶν.
- ΗΡΑΚ. Ἐγὼ δὲ κέλομαι πᾶσιν ἡβηδὸν οἰμῶζειν, τοῖσιν
ἄνεομένοισι καὶ τοῖσιν οὐκ ἄνεομένοισι.
- ΑΓΟ. Τουτοῖ τὸ κακὸν οὐ πόρρω μελαγχολίας ἐστίν·
- 245 οὐδέτερον δὲ ἔγωγε αὐτῶν ὠνήσομαι.
- ΕΡΜ. *Ἄπρατοι καὶ οὗτοι μένουσιν.
- ΖΕΤΣ. *Ἄλλον ἀποκῆρυττε.
- 15 ΕΡΜ. Βούλει τὸν Ἀθηναῖον ἐκείνον, τὸν στωμίλον;

mit sich und doch in Eintracht), comparing Plato *Symp.* 187 A τὸ ἐν γὰρ φησι διαφερόμενον αὐτὸ αὐτῷ ἐνιμφέρεσθαι. The other words, παιδὸς ἢ βασιληῆ, 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 παιδός, cf. Wordsworth's

Thou whose exterior semblance doth belle
Thy soul's immensity.

Philo (*Vita Mosis*, p. 807, § 6), τύχης ἄνω καὶ κάτω τὰ ἀνθρώπεια πεπτεούσης, recalls both *Fragm.* 69 and 79. — Θεοὶ θνητοί: these and Heraclitus's next words are from *Fragm.* 67 θεοὶ θνητοί, ἄνθρωποι ἀθάνατοι, ζῶντες τὸν ἐκείνων θάνατον, τὸν δὲ ἐκείνων βίον τεθνηκότες. Lucian twists the thought. Heraclitus was trying to show that it all depends on the point of view, i.e. θάνατος = βίος, as concave = convex. —

Αἰνίγματα: Heraclitus was known as ὁ σκοτεινός by reason of his enigmatical formulae. — ἡβηδόν: *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 πάντες Καυνοὶ ἡβηδόν . . . εἶποντο *all the Cauniens, young and old, marched in a body*. Lucian had in mind Heracl. *Fragm.* 114 ἀξίων Ἐφεσίοις ἡβηδὸν ἀπάγξασθαι πᾶσι ('all who have reached man's estate') καὶ τοῖς ἀνήθοις (minors) τὴν πόλιν καταλιπεῖν. He puts this phrase in Timon's mouth *Tim.* 37: ἐμοὶ δὲ τοῦτο ἱκανὸν 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. — στωμίλον: *chalterbox*. In *Men.* 18 Socrates seeks out a

ΖΕΤΣ. Πάνυ μὲν οὖν.

250 ΕΡΜ. Δεῦρ' ἔλθῃ σύ. βίον ἀγαθὸν καὶ συνετὸν ἀποκτη-
 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; παιδαγωγοῦ 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 κἂν ὑπὸ ταῦτον ἱμάτιόν μοι κατα-
 κέωνται, ἀκούσει αὐτῶν λεγόντων μηδὲν ὑπ' ἐμοῦ δεινὸν
 260 παθεῖν.

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

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

talkative corpse (λάλος νεκρός).—παιδα-
 γωγῶ: 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*) . . . *eis*
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 *Intro.* 39 (a).

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

of Socrates. See *Intro.* 14 (a).—τὸν
 κύνα . . . πλάτανον: cf. *Icar.* 9 τοῖς μὲν
 ἀριθμὸς τις ὁ θεὸς ἦν, οἱ δὲ κατὰ κυνῶν καὶ
 χηνῶν καὶ πλατάνων ἐπὶ ὠμυνοτο. For
 Socrates's queer oaths cf. Plato *Ap.*
 21 ε, 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 Αἴγυπτίων 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 *Xel-*
ρωνες 11 (Meineke ed. minor p. 51): οἷς
 ἦν μέγιστος ὄρκος | ἅπαντι λόγῳ κύων,
 ἔπειτα χῆν, θεοὺς δ' ἐσίγυν.

ΑΓΟ. Ἡράκλεις τῆς ἀτοπίας τῶν θεῶν.

ΣΩΚ. Τί σὺ λέγεις; οὐ δοκεῖ σοι ὁ κύων εἶναι θεός; οὐχ ὄρᾳς τὸν Ἄνουβιν ἐν Αἰγύπτῳ ὄσος; 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 ἐμαντῶ τινα πόλιν ἀναπλάσας, χρῶμαι δὲ πολιτεία ξένη καὶ νόμους νομίζω τοὺς ἐμούς.

ΑΓΟ. Ἐν ἐβουλόμην ἀκοῦσαι τῶν δογματῶν.

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 μικρολογίαν.

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

ΣΩΚ. Καὶ οὗτοι ἔσονται τοῖς ἀρίστοις ἄθλον φιλησαι λαμπρόν τι καὶ νεανικὸν ἐργασαμένους.

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

— Ἡράκλεις . . . θεῶν: *Heraclis! what outlandish gods!* — Τί σὺ λέγεις: with these words Toxaris begins his defence (*Tox.* 38) from 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. II.* 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. *παπαί, αἰαί, οιοί, ὄστοι.* 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.

ΣΩΚ. Αἱ ἰδέαι καὶ τὰ τῶν ὄντων παραδείγματα· ὅποσα γὰρ δὴ ὄρα̃ς, τὴν γῆν, τὰ ἐπὶ γῆς, τὸν οὐρανόν, τὴν θάλατταν, ἀπάντων τούτων εἰκόνες ἀφανεῖς ἐστᾶσιν ἔξω τῶν ὄλων.

290 ΑΓΟ. Πού δὲ ἐστᾶσιν;

ΣΩΚ. Οὐδαμοῦ· εἰ γάρ που εἶεν, οὐκ ἂν εἶεν.

ΑΓΟ. Οὐχ ὀρώ ταυ̃θ' ἄπερ λέγεις τὰ παραδείγματα.

ΣΩΚ. Εἰκότως· τυφλὸς γὰρ εἶ τῆς ψυχῆς τὸν ὀφθαλμόν. ἐγὼ δὲ πάντων ὀρώ εἰκόνας καὶ σὲ ἀφανῆ καμὲ ἄλλον, καὶ
295 ὅλως διπλᾶ πάντα.

ΑΓΟ. Τοιγαροῦν ἀνητέος εἶ σοφὸς καὶ ὀξυδερκῆς τις ὢν. φέρε δ' ἰδῶ τί καὶ πράξεις με ὑπὲρ αὐτοῦ σύ;

ΕΡΜ. Δὸς δύο τάλαντα.

ΑΓΟ. Ὀνησάμην ὄσου φῆς. τὰργύριον μέντοι ἐς αὐθις
300 καταβαλῶ.

19 ΕΡΜ. Τί σοι τοῦνομα;

ΑΓΟ. Δίῳν Συρακούσιος.

Icar. 1 where it (apparently) means "sum total." — Αἱ ἰδέαι: this doctrine Plato developed independently of the historical Socrates, but utilized him as a *dramatis persona*, just as Lucian chooses here to confuse the two. See e.g. Plato's *Republic* 505–507. — ἔξω τῶν ὄλων: in the *Phaedr.* 247 c, the chariots drive outside the vault of heaven and behold the pure ideas. — Οὐδαμοῦ: so in *Gall.* 17 the soul of Pythagoras stands waiting about, unhoused, for its next incarnation — *περιέμενον δοικος ἐστῶς*. — Οὐχ ὀρώ: so *Strepsiades* (*Ar. Nub.* 326) has difficulty in seeing the new-fangled deities. — ἄλλον . . . διπλᾶ: a burlesque of Plato's τὰ ὄντα and τὰ φαινόμενα. Lucian should have made him see *triple*;

cf. *Rep.* 507 B *τριπταί τινας κλίνας . . . γίγονται*, i.e. the Deity's, the carpenter's, the painter's. — τί πράξεις με: *what will you charge me?* — δύο τάλαντα: to judge by the price Lucian must have rolled Socrates and Plato into one (see above, on §6). Plato's actual market value when sold as a slave in Sicily (if we are to trust *Diod. Sic.* 15, 7, 1) only 20 minae, and Socrates's counter proposition against the death penalty (*Apol.* 38 v), was only 30 minae. — Ὀνησάμην: for form see *Introd.* 19.

19. Δίῳν: Plato, as the story went, having been shipwrecked and sold as a slave, was purchased and liberated by Dion of Syracuse. Lucian here lets fall altogether the Socratic mask. —

ΕΡΜ. Ἄγε λαβὼν ἀγαθῆ τύχη· τὸν Ἐπικούρειον σέ
 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 δυσσε-
 βέστερος τυγχάνει· τὰ δ' ἄλλα ἡδὺς καὶ λιχνεῖα φίλος.

ΑΓΟ. Τίς ἢ τιμῆ;

ΕΡΜ. Δύο μναῖ.

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

ΕΡΜ. Τὰ γλυκέα σιτεῖται καὶ τὰ μελιτώδη καὶ μάλιστα
 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 (εἰσῶλα) 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, ὁποῖός τις ἐστὶ τὴν 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 βαθί. *Can't be he, is the answer, for my slave καὶ ἐκόμια δὲ καὶ τὸ γένειον ἐτίλλετο.* — τὸν ἀπὸ τῆς στοᾶς:

ΕΡΜ. Εὖ λέγεις· εἰκάσι γοῦν πολὺ τι πλήθος αὐτὸν
 περιμένειν τῶν ἐπὶ τὴν ἀγορὰν ἀπηνηκότων. αὐτὴν τὴν
 320 ἀρετὴν πωλῶ, τῶν βίων τὸν τελειότατον. τίς πάντα μόνος
 εἰδέναι 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, ᾧγαθέ, καὶ μάγειρος μόνος καὶ νῆ Δία γε
 σκυτοδέφης καὶ τέκτων καὶ τὰ τοιαῦτα;

ΕΡΜ. Ἔοικεν.

21 ΑΓΟ. Ἐλθέ, ᾧγαθέ, καὶ λέγε πρὸς τὸν ὠνητὴν ἐμὲ ποιός
 330 τις εἶ, καὶ πρῶτον εἰ οὐκ ἄχθη πιπρασκόμενος καὶ δούλος ὢν.

ΧΡΥΣΙΠΠΙΟΣ. Οὐδαμῶς· οὐ γὰρ ἐφ' ἡμῖν ταυτὰ 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 ποικιλῆ Στωά (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 Ποικιλῆ. — 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: *virtute 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 αὐτόν 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 ὃ τι λέγεις.

ΧΡΤΣ. Τί φῆς; οὐ μανθάνεις ὅτι τῶν τοιούτων τὰ μέν
335 ἔστι προηγμένα, τὰ δ' ἔμπαλιν ἀποπροηγμένα;

ΑΓΟ. Οὐδὲ νῦν μανθάνω.

ΧΡΤΣ. Εἰκότως· οὐ γὰρ εἶ συνήθης τοῖς ἡμετέροις ὀνό-
μασιν οὐδὲ τὴν καταληπτικὴν φαντασίαν ἔχεις, ὃ δὲ σπου-
δαῖος, ὃ 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 ρυθμοῦ τῶν ὀνομάτων.

345 ΧΡΤΣ. Ἄλλ' οὐδεὶς φθόνος· ἦν γὰρ τις χολὸς ὦν αὐτῷ
ἐκείνῳ τῷ χολῷ ποδὶ προσπταίσας λίθῳ τραῦμα ἐξ ἀφανοῦς
λάβῃ, ὃ τοιοῦτος εἶχε μὲν δήπου σύμβαμα τὴν χωλείαν, τὸ
τραῦμα δὲ παρασύμβαμα προσέλαβεν.

22 ΑΓΟ. ὦ τῆς ἀγχινοίας. τί δὲ ἄλλο μάλιστα φῆς εἰδέναι;

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. *Synp.* 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.

350 ΧΡΤΣ. Τὰς τῶν λόγων πλεκτάνας, αἷς συμποδίζω τοὺς προσομιλοῦντας καὶ ἀποφράττω καὶ σιωπᾶν ποιῶ, φμιδὸν ἀτεχνῶς αὐτοῖς περιτιθείς· ὄνομα δὲ τῇ δυνάμει ταύτῃ ὁ ἀοιδιμος συλλογισμός.

ΑΓΟ. Ἡράκλεις, ἄμαχόν τινα καὶ βίαιον λέγεις.

355 ΧΡΤΣ. Σκόπει γοῦν· ἔστι σοι παιδίον;

ΑΓΟ. Τί μήν;

ΧΡΤΣ. Τοῦτο ἦν πως κροκόδειλος ἀρπάσῃ πλησίον τοῦ ποταμοῦ πλαζόμενον εὐρών, κατὰ σοι ἀποδώσειν ὑπισχνῆται αὐτό, ἦν εἶπῃς τάλθηθές ὃ τι δέδοκται αὐτῷ περὶ τῆς ἀποδό-

360 σεως τοῦ βρέφους, τί φήσεις αὐτὸν ἐγνωκέαι;

ΑΓΟ. Δυσασπόκριτον ἐρωτᾶς. ἀπορῶ γὰρ ὀπότερον ἂν εἰπὼν ἀπολάβοιμι. ἀλλὰ σὺ πρὸς Διὸς ἀποκρινάμενος ἀνάσωσαί μοι τὸ παιδίον, μὴ καὶ φθάσῃ αὐτὸ καταπιῶν.

ΧΡΤΣ. Θάρρει· καὶ ἄλλα γάρ σε διδάξομαι θαυμα-

365 σιώτερα.

ΑΓΟ. Τὰ ποῖα;

22. φμιδόν: for this metaphor cf. S. Mark 1, 25 φμιώθητι καὶ ἐξελθε ἐξ αὐτοῦ, *be muzzled and come out of him*. Cf. *Peregr.* 15. — ὁ ἀοιδιμος συλλογισμός: *the Rt. Reverend Syllogism*. One of this fraternity is that known as the "Horned," i. e. *εἰ τι οὐκ ἀπέβαλες, τοῦτ' ἔχεις, κέρατα δ' οὐκ ἀπέβαλες, κέρατα ἄρα ἔχεις*. For this and other syllogisms see *Diog. Laert. Chrysippus* c. 11. — κροκόδειλος: this fallacy was also known as the *κροκοδειλίτης*. Cf. *Reitz. ad D. Mort.* 1, 2, and *Tooke's* note. A crocodile has seized a child, but offers to spare it if the mother can answer the conundrum, "Am I going to give back your boy or not?" If the mother says "You will not," he gives up the child, but as her words are false

the child is lost; but if she says "You will," the crocodile cries "False!" and devours the child. No solution for the sophism! The humane grammarians, however, advise the mother to give the first answer, get temporary possession of the child, and make off with it. There were other such in the common stock. The "Electra" and "The Veiled Figure" are given below. For "The Reaper" (*ὁ θερίζων*) etc. cf. *Reitz. ad loc.* Also see *Symp.* 23 *κερατίαν ἢ σωρείτην ἢ θερίζοντα λόγον*. In *D. Mort.* 1, 2, *Diogenes* sends up word from Hades to the philosophers, bidding them stop their nonsense, *καὶ περὶ τῶν δλων ἐρίζουσι καὶ κέρατα φύουσιν ἀλλήλοις καὶ κροκοδείλους ποιοῦσι καὶ τὰ τοιαῦτα ἀπορα ἐρωτᾶν διδάσκουσι τὸν ροῦν*.

ΧΡΤΣ. Τὸν θερίζοντα καὶ τὸν κυριεύοντα καὶ ἐπὶ πᾶσι τὴν Ἡλέκτραν καὶ τὸν ἐγκεκαλυμμένον.

ΑΓΟ. Τίνα τοῦτον τὸν ἐγκεκαλυμμένον ἢ τίνα τὴν Ἡλέκτραν λέγεις;

ΧΡΤΣ. Ἡλέκτραν μὲν ἐκείνην τὴν πάνυ, τὴν Ἀγαμέμνονος, 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.

ΧΡΤΣ. Τί οὖν; ἦν σοι παραστήσας τινὰ ἐγκεκαλυμμένον ἔρωμαι εἰ τοῦτον οἶσθα, τί φήσεις;

ΑΓΟ. Δηλαδὴ ἀγνοεῖν.

23 ΧΡΤΣ. 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 εἴσομαι τὴν ἀλήθειαν. ὅμως δ' οὖν τί σοι τῆς σοφίας τὸ τέλος, ἢ τί πράξεις πρὸς τὸ ἀκρότατον τῆς ἀρετῆς ἀφικόμενος;

ΧΡΤΣ. 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 ἑφεξῆς τοῦ ἔλλεβόρου 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 βελτιοὺς ἐχομένους to pardon καὶ ἑλλείψεις καὶ νῆ Δία σολοικισμοῦς, ἐφ'

ΑΓΟ. Γενναία σου ταῦτα καὶ δεινῶς ἀνδρικά. τὸ δὲ
Γνίφωνα εἶναι καὶ τοκογλύφον—καὶ γὰρ τάδε ὀρῶ σοι
προσόντα—τί φῶμεν, ἀνδρὸς ἤδη πεπωκότος τὸν ἑλλέβορον
395 καὶ τελείου πρὸς ἀρετήν;

ΧΡΥΣ. Ναί· μόνω γοῦν τὸ δανεῖζειν πρόποι ἂν τῷ σοφῷ·
ἐπεὶ γὰρ ἴδιον αὐτοῦ τὸ συλλογίζεσθαι, τὸ δανεῖζειν δὲ καὶ
λογίζεσθαι τοὺς τόκους πλησίον εἶναι δοκεῖ τοῦ συλλογι-
ζεσθαι, μόνου ἂν εἴη τοῦ σπουδαίου καθάπερ ἐκεῖνο καὶ
400 τοῦτο, καὶ οὐ μόνον γε ἀπλοῦς, ὥσπερ οἱ ἄλλοι, τοὺς τόκους,
ἀλλὰ καὶ τούτων ἐτέρους τόκους λαμβάνειν· ἢ γὰρ ἀγνοεῖς
ὅτι τῶν τόκων οἱ μὲν εἰσι πρῶτοί τινες, οἱ δὲ δεύτεροι καθά-
περ αὐτῶν ἐκείνων ἀπόγονοι; ὀρᾶς δὲ δῆτα 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 περί 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 ἔμαυτοῦ ἔνεκα λαμβάνω,
τοῦ δὲ διδόντος αὐτοῦ χάριν· ἐπεὶ γὰρ ἔστιν ὁ μὲν τις
ἐκχύτης, ὁ δὲ περιεκτικός, ἔμαυτὸν μὲν ἀσκῶ εἶναι περιεκτι-
κόν, τὸν δὲ μαθητὴν ἐκχύτην.

οἱ ἄλλοι ἂν ἀσχυρθεῖσαν οὐκ ὀλίγοι. — ἑλλέβορον: see V. H. B 18. — Γνίφωνα: a Shylock. A standing name for usurers. 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, regularly expressed by τὸ κεφάλαιον) ἐκγόρους τόκους πολλαπλασίους.

24. τοῦ διδόντος . . . χάριν: for the sake of the giver. Chrysippus magnanimously accepts the less blessed lot of the receiver. In Hermot. 9 we read how the irascible old Stoic hales his pupil before the archon, choking him and shouting with rage, and all but bites off his nose (a liberty not unknown, cf. Symp. 44), 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.

ΧΡΤΣ. Σκώπτεις, ὦ οὔτος. ἀλλ' ὄρα μὴ σε κατατοξεύσω
τῷ ἀναποδείκτῳ συλλογισμῷ.

ΑΓΟ. Καὶ τί δεινὸν ἀπὸ τοῦ βέλους;

ΧΡΤΣ. Ἄπορία καὶ σιωπὴ καὶ διαστραφῆναι τὴν διά-
420 νοιαν. ὁ δὲ μέγιστον, ἣν ἐθέλω, τάχιστα σε ἀποδείξω
λίθον.

ΑΓΟ. Πῶς λίθον; οὐ γὰρ Πέρσευς σύ, ὦ βέλτιστε, εἶναι
μοι δοκεῖς.

ΧΡΤΣ. Ὡδέ πως· ὁ λίθος σῶμά ἐστι;

425 ΑΓΟ. Ναί.

ΧΡΤΣ. Τί δέ; τὸ ζῶον οὐ σῶμα;

ΑΓΟ. Ναί.

ΧΡΤΣ. Σὺ δὲ ζῶον;

ΑΓΟ. Ἔοικα γοῦν.

430 ΧΡΤΣ. Λίθος ἄρα εἶ σῶμα ὢν.

ΑΓΟ. Μηδαμῶς. ἀλλ' ἀνάλυσόν με πρὸς Διὸς καὶ ἐξ
ὑπαρχῆς ποιήσον ἄνθρωπον.

ΧΡΤΣ. Οὐ χαλεπὸν· ἀλλ' ἔμπαλιν ἴσθι ἄνθρωπος. εἰπέ
γάρ μοι, πᾶν σῶμα ζῶον;

435 ΑΓΟ. Οὐ.

ΧΡΤΣ. Τί δέ; λίθος ζῶον;

ΑΓΟ. Οὐ.

ΧΡΤΣ. 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 *Ag. Nub.* 944 ῥηματίοισιν καιροῖς . . . 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

- 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 εἶση
 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 ἡ ψυχὴ τῶν ὀστρεῶν.
 ΑΓΟ. Ἡράκλεις τῆς ἀκριβολογίας.
 ΕΡΜ. Τί δέ, εἰ ἀκούσειας ἄλλα πολλῶ τούτων ὀξυδερκέ-
 475 στερα, γοιῆς τε πέρι καὶ γενέσεως καὶ τῆς ἐν ταῖς μήτραις
 τῶν ἐμβρύων πλαστικῆς, καὶ ὡς ἄνθρωπος μὲν γελαστικόν,
 ὄνος δὲ οὐ γελαστικόν οὐδὲ τεκταινόμενον οὐδὲ πλωιζόμενον;
 ΑΓΟ. Πάνσεμνα φῆς καὶ ὀνησιφόρα τὰ μαθήματα ὥστε
 ὠνοῦμαι αὐτὸν τῶν εἴκοσιν.
 27 ΕΡΜ. Εἶεν.
 480 ΖΕΤΣ. Τίς λοιπὸς ἡμῖν καταλείπεται;
 ΕΡΜ. Ὁ Σκεπτικὸς οὗτος. σὺ ὁ 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 Σκεπτικός: 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 πρᾶσις ἔσται. ὁμως δὲ τίς καὶ τοῦτον
485 ὠνεῖται;

ΑΓΟ. Ἐγώ γε. ἀλλ' οὖν πρῶτον εἰπέ μοι, σὺ τί ἐπί-
στασαι;

ΦΙΛ. Οὐδέν.

ΑΓΟ. Πῶς τοῦτ' ἔφησθα;

490 ΦΙΛ. Ὅτι οὐδὲν ὅλως εἶναι μοι δοκεῖ.

ΑΓΟ. Οὐδὲ ἡμεῖς ἄρα ἐσμέν τινες;

ΦΙΛ. Οὐδὲ τοῦτο οἶδα.

ΑΓΟ. Οὐδ' ὅτι σὺ τις ὦν τυγχάνεις;

ΦΙΛ. Πολὺ μᾶλλον ἔτι τοῦτ' ἄγνοῶ.

495 ΑΓΟ. Ὡ τῆς ἀπορίας. τί δέ σοι τὰ σταθμῖα ταυτὶ
βούλεται;

ΦΙΛ. Ζυγοστατῶ ἐν αὐτοῖς τοὺς λόγους καὶ πρὸς τὸ ἴσον
ἀπευθύνω, καὶ ἐπειδὰν ἀκριβῶς ὁμοίους τε καὶ ἰσοβαρεῖς
ἴδω, τότε δὴ τότε ἄγνοῶ τὸν ἀληθέστερον.

500 ΑΓΟ. Τῶν ἄλλων δὲ τί ἂν πράττοις ἐμμελῶς;

ΦΙΛ. Τὰ πάντα πλὴν δραπετήν 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. *V. H. B* 18 τοὺς δὲ Ἀκαδημαίκοὺς 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 ἀποφῆναι δυνατὸς ἦν, ἀλλ' ὥσπερ ὁ Πύρρων ἐπέχειν 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:" ἀπὲ τοῦ τέως Πυρρίου ἢ Δρόμωνος ἢ Τιβίου Μεγακλῆς ἢ Μεγάβυτος ἢ Πρωτάρχος μετονομασθεῖς. — ΦΙΛ. (φιλόσοφος): editt. usually change to ΠΥΡΡΩΝ. — σταθμῖα: cf. τάλαντον (usually pl.) and ζυγόν. Also called ἡ τρυτάνη. Cf. *Hist. Conscr.* 49 ζυγοστατέτω ὥσπερ ἐν τρυτάνη τὰ γιγνόμενα. — μεταδιώκειν: catch, apprehend; a pun prepared to

- ΦΙΑ. Ὅτι, ὦγαθέ, οὐ καταλαμβάνω.
 ΑΓΟ. Εἰκότως· βραδὺς γὰρ καὶ νωθὴς τις εἶναι δοκεῖς.
 505 ἀλλὰ τί σοι τὸ τέλος τῆς ἐπιστάσεως;
 ΦΙΑ. Ἡ ἀμαθία καὶ τὸ μῆτε ἀκούειν μῆτε ὁρᾶν.
 ΑΓΟ. Οὐκ οὖν καὶ τὸ τυφλὸς ἅμα καὶ κωφὸς εἶναι λέγεις;
 ΦΙΑ. Καὶ ἄκριτός τε προσέτι καὶ ἀναίσθητος καὶ ὄλως
 τοῦ σκώληκος οὐδενὶ διαφέρων.
 510 ΑΓΟ. Ὦνητέος εἶ δια ταῦτα. πόσου τοῦτον ἄξιον χρῆ
 φάναί;
 ΕΡΜ. Μνᾶς Ἀττικῆς.
 ΑΓΟ. Λάμβανε. τί φῆς, ὦ οὔτος; ἐπριάμην σε;
 ΦΙΑ. Ἄδηλον.
 515 ΑΓΟ. Μηδαμῶς· ἐώνημαι γὰρ καὶ τὰργύριον κατέβαλον.
 ΦΙΑ. Ἐπέχω περὶ τούτου καὶ διασκέπτομαι.
 ΑΓΟ. Καὶ μὴν ἀκολούθει μοι, καθάπερ χρῆ ἐμὸν οἰκέτην.
 ΦΙΑ. Τίς οἶδεν εἰ ἀληθῆ ταῦτα φῆς;
 ΑΓΟ. Ὁ κῆρυξ καὶ ἡ μνᾶ καὶ οἱ παρόντες.
 520 ΦΙΑ. Πάρειςι γὰρ ἡμῖν τινες;
 ΑΓΟ. Ἄλλ' ἔγωγέ σε ἤδη ἐμβάλων ἐς τὸν μυλῶνα πείσω
 εἶναι δεσπότης κατὰ τὸν χεῖρω λόγον.
 ΦΙΑ. Ἐπεχε περὶ τούτου.
 ΑΓΟ. Μὰ Δί', ἀλλ' ἤδη γε ἀπεφηνάμην.
 525 ΕΡΜ. Σὺ μὲν παῦσαι ἀντιτείνων καὶ ἀκολούθει τῷ πρια-
 μένω, ὑμᾶς δὲ ἐς αὔριον παρακαλοῦμεν· ἀποκηρύξειν γὰρ
 τοὺς ἰδιώτας καὶ βαναύσους καὶ ἀγοραίους βίους μέλλομεν.

anticipate οὐ καταλαμβάνω, *I do not catch on.*—τὸ τέλος: see note to §23.
 —τοὺς ἰδιώτας: often contrasted with φιλόσοφοι as *the laity*. Cf. *Pisc.* 34,

Nigr. 24, and *Fugit.* 4, where Zeus asks Philosophy: πρὸς τίνων οὖν ἠδίκησαι, εἰ μῆτε τοὺς ἰδιώτας μῆτε τοὺς φιλοσόφους αἰτιᾷ;

ΑΛΙΕΥΣ Η ΑΝΑΒΙΟΤΥΝΤΕΣ

1 ΣΩΚ. Βάλλε βάλλε τὸν κατάρατον ἀφθόνοις τοῖς λίθοις,
 ἐπίβαλλε τῶν βάλων, προσεπίβαλλε καὶ τῶν ὀστράκων, παῖε
 τοῖς ξύλοις τὸν ἀλιτήριον, ὄρα μὴ διαφύγη· καὶ σὺ βάλλε,
 ὦ Πλάτων· καὶ σὺ, ὦ Χρῦσιππε, καὶ σὺ δέ. πάντες ἅμα
 5 ξυνασπίσωμεν ἐπ' αὐτόν,

ὡς πήρη πήρηφιν ἀρήγη, βάκτρα δὲ βάκτροις.

κοινὸς γὰρ πολέμιος, καὶ οὐκ ἔστιν ἡμῶν οὐτινα οὐχ ὕβρικε.
 σὺ δέ, ὦ Διόγενης, εἴ ποτε καὶ ἄλλοτε, χρῶ τῷ ξύλῳ· μηδὲ

Title: 'Αλιεὺς ἢ Ἀναβιοῦντες: *The Fisher, or the Resurgents*. The first title is drawn from §§ 47-52, and, since the piece is a close sequel to the *Βίαν Πρίστis*, the second title has the effect of "Enter various resurrected philosophers."

1. Βάλλε . . . παῖε: a reminiscence of the enraged chorus in *Ar. Ach.* 290-283:

οἶτος αἰτίς ἐστις, οἶτος.
 βάλλε, βάλλε, βάλλε, βάλλε,
 παῖε τῖς τὸν μαρτί.
 οἱ βαλεῖς, οἱ βαλεῖς!

— ἀφθόνοις τοῖς λίθοις: cf. *D. Mort.* 10, 12 βάλλεται ἀφθόνοις τοῖς λίθοις. For pred. use of adj. see *Isocod.* 25, 111. — τοῖς ξύλοις: conventional allusion to the philosopher's tree — *εἰς τὴν τῆς Κυνικῶν* (*G. Perseus* 15 *εἰς τὴν τῆς* . . . καὶ . . . τὸ ξύλον ἐν τῇ γῆ καὶ ἡ —

Χρῦσιππε: see *Vit. Auct. passim* for the travesty of this popular Stoic teacher and for the other philosophers. — καὶ σὺ δέ: apparently this is addressed to Pythagoras. All the others who had been put up at the auction (except the unsaleable pair, Democritus and Heraclitus) are mentioned expressly. Pythagoras has the important a role in both pieces of *Ar. Ach.* (first or alter) to have been omitted here. — ὡς πήρη κτλ.:

So that the waler may know the waler, the stone is p. 100. 100.

parody on *Il.* 2. 523:

ὡς οὐτινα οὐτιπποῦ ἐστιν, οὐτις ἐσ οὐτις.

τίσιν βάκτρα κτλ. are as usual to be understood as "τῶν κτλ. βάλων" or "τῶν κτλ. ὀστράκων" —

ἀνήτε· διδότην τὴν ἀξίαν βλάσφημος ὦν. τί τοῦτο; κεκμή-
20 κατε, ὦ Ἐπίκουρε καὶ Ἀρίστιππε; καὶ μὴν οὐκ ἐχρήν.

ἀνέρες ἔστε, σοφοί, μνήσασθε δὲ θούριδος ὀργῆς.

2 Ἀριστοτέλες, ἐπισπούδασον ἔτι θάπτον. εὖ ἔχει· ἐάλωκε τὸ
θηρίον· εἰλήφαμέν σε, ὦ μιარέ. εἴση γοῦν αὐτίκα οὐστι-
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-
κίς 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 κρατήρας ἐμπεσεῖν αὐτόν, ὡς μάθη μὴ
25 λουδορεῖσθαι 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. Ἀριστοτέλες: the situation be-
coming acute, ὦ is omitted. Gilder-
sleeve, *S.C.G.* 20. — εὖ ἔχει: good
enough! — καθ' ἕκαστον γοῦν ἐπτάκίς:
cf. *Lys.* 12, 37 οἱ οὐδ' ὑπὲρ ἐνὸς ἑκάστου

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 κρατήρας: Empedocles (who
does not appear in the *Vitarum Auctio*)
knows by experience something more
effective than the conventional Persian
or Roman methods.—λακιστὸν κτλ.:
probably from some unidentified Euri-
pidean (?) tragedy.—ἵνα: cf. *G.* 1371;
Il. 884; *Gl.* 642, c; *B.* 590, note 4.

3
30 ΛΟΤΚ. Μηδαμῶς· ἀλλὰ πρὸς Ἴκεσίου φείσασθέ μου.
ΣΩΚ. Ἄραρεν· οὐκ ἂν ἀφεθείης ἔτι. ὀρῆς δὲ δὴ καὶ τὸν
ἽΟμηρον ἄ φησιν,

ὡς οὐκ ἔστι λέουσι καὶ ἀνδράσιν ὄρκια πιστά;

ΛΟΤΚ. Καὶ μὴν καθ' ἽΟμηρον ὑμᾶς καὶ αὐτὸς ἰκετεύω· αἰ-
35 δέσεσθε γὰρ ἴσως τὰ ἔπη καὶ οὐ παρόψεσθε ραψωδῆσαντά με·
ζωγρεῖτ' οὐ κακὸν ἄνδρα καὶ ἄξια δέχθε ἄποινα,
χαλκὸν τε χρυσόν τε, τὰ δὴ φιλέουσι σοφοί περ.

ΠΑΑΤ. Ἄλλ' οὐδὲ ἡμεῖς ἀπορήσομεν πρὸς σέ Ὀμηρικῆς
ἀντιλογίας. ἄκουε γοῦν·

40 μὴ δὴ μοι φύξιν γε, κακηγόρε, βάλλεο θυμῷ
χρυσόν περ λέξας, ἐπεὶ ἴκεο χεῖρας ἐς αἶμας.

ΛΟΤΚ. Οἴμοι τῶν κακῶν. ὁ μὲν ἽΟμηρος ἡμῖν ἄπρακτος,
ἡ μεγίστη ἐλπίς. ἐπὶ τὸν Εὐριπίδην δὴ μοι καταφευκτέον·
τάχα γὰρ ἂν ἐκείνος σώσειέ με.

45 μὴ κτεῖνε· τὸν ἰκέτην γὰρ οὐ θέμις κτανεῖν.

3. Μηδαμῶς κτλ.: again a reminiscence of *Ag. Ach.* 295-296:

XOP. σοῦ γ' ἀκούσωμεν; ἀπολεῖ· κατὰ
σε χάσομεν τοῖς λίθοις.

ΔΙΚ. μηδαμῶς, πρὶν ἂν γ' ἀκούσῃτ'· ἀλλ'
ἀνάσχεσθ', ὦγαθοί.

— πρὸς Ἴκεσίου (sc. Διός): by the savior of suppliants. — Ἄραρεν· οὐκ ἂν ἀφεθείης: it's settled! you can't get off. Cf. *Catapl.* 8 ἄραρεν· οὐκ ἂν τύχοις. — ὡς οὐκ ἔστι κτλ.: cf. *Il.* 22, 262. — ζωγρεῖτ' 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 pondering 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 αἶμας.

— ἐπὶ τὸν Εὐριπίδην: so Hera (*Jurr. Trag.* 1) says: κοίμισον ὄργαν, εἰ μὴ, ὦ Ζεῦ, δυνάμεθα ραψωθεῖν ὡσπερ 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, *Nῦν 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 ἀποκτινύναι 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, ᾧ κάκιστε, καὶ τοὺς καλοὺς ἐκείνους σου λόγους, ἐν
οἷς φιλοσοφίαν τε αὐτὴν κακῶς ἠγόρευες καὶ ἐς ἡμᾶς ὕβρι-
60 ζες ὥσπερ ἐξ ἀγορᾶς ἀποκηρύττων σοφούς ἀνδρας, καὶ
τὸ μέγιστον, ἐλευθέρους· ἐφ' οἷς ἀγανακτήσαντες ἀνελη-
λύθαμεν ἐπὶ σὲ παραιτησάμενοι πρὸς ὀλίγον τὸν Ἄϊδην,
Χρῦσιππος οὔτοσὶ 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. Ἀνέπνευσα· οὐ γὰρ ἀποκτενεῖτέ με, ἦν μάθητε
ὁποῖος ἐγὼ περὶ ὑμᾶς ἐγενόμην· ὥστε ἀπορρήψατε 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 *μη οὐ* with inf. or *τὸ μή* and inf. Lucian uses *μηχανή*, without a

negative (but with interr. *τίς*, implying neg.), with an inf. in *Imag.* 1: *τίς ἔσται μηχανὴ ἀποστήναι αὐτῆς*; — τοὺς . . . λόγους: i.e. *Vit. Auct.* — ἐλευθέρους: e.g. *Diogenes*, cf. *Vit. Auct.* 7.

5. Ἀνέπνευσα: *I breathe again! I'm saved!* For “dramatic aorist” as Eng.

70 ΠΛΑΤ. Ληρείς. σὲ δὲ τήμερον χρὴ ἀπολωλέναι, καὶ ἤδη γε

λάινον ἔσσο χιτῶνα κακῶν ἔνεχ' ὅσσα ἔοργας.

ΛΟΤΚ. Καὶ μὴν, ὦ ἄριστοι, ὃν ἔχρῃν μόνον ἐξ ἀπάντων ἐπαινεῖν οἰκεῖόν τε ὑμῖν ὄντα καὶ εὖνουν καὶ ὁμογνώμονα καί, 75 εἰ μὴ φορτικὸν εἰπεῖν, κηδεμόνα τῶν ἐπιτηδευμάτων, εἶ ἴστε ἀποκτενοῦντες, ἦν ἐμὲ ἀποκτείνητε τοσαῦτα περὶ ὑμῶν πεπονηκότα. ὁράτε οὖν μὴ τὸ τῶν νῦν φιλοσόφων αὐτὸ ποιεῖτε, ἀχάριστοι καὶ ὀργίλοι καὶ ἀγνώμονες φαινόμενοι πρὸς ἄνδρα εὐεργέτην.

80 ΠΛΑΤ. ὦ τῆς ἀναισχυντίας. καὶ χάριν σοι τῆς κακῆς γορίας προσοφείλομεν; οὕτως ὡς ἀνδραπόδοις ἀληθῶς οἶε διαλέγεσθαι καὶ εὐεργεσίαν καταλογιῆ πρὸς ἡμᾶς ἐπὶ τῇ τοσαύτῃ ὑβρεὶ καὶ παροινίᾳ τῶν λόγων;

6 ΛΟΤΚ. Ποῦ γὰρ ἐγὼ ὑμᾶς ἢ πότε ὑβρῖκα, ὃς αἰεὶ φιλο- 85 σοφίαν τε θαυμάζων διατετέλεκα καὶ ὑμᾶς αὐτοὺς ὑπερεπαινῶν καὶ τοῖς λόγοις οὓς καταλελοίπατε ὀμιλῶν; αὐτὰ γοῦν ἄφημι ταῦτα, πόθεν ἄλλοθεν ἢ παρ' ὑμῶν λαβὼν καὶ κατὰ τὴν μέλιτταν ἀπανθισάμενος ἐπιδείκνυμαι τοῖς ἀνθρώποις; οἱ δὲ ἐπαινοῦσι καὶ γνωρίζουσιν ἕκαστον τὸ ἄνθος ὅθεν καὶ 90 παρ' οὗτου καὶ ὅπως ἀνελεξάμην, καὶ λόγῳ μὲν ἐμὲ ζηλοῦσι τῆς ἀνθολογίας, τὸ δ' ἀληθὲς ὑμᾶς καὶ τὸν λειμῶνα τὸν ὑμέτερον, οἱ τοιαῦτα ἐξηθήκατε ποικίλα καὶ πολυειδῆ τὰς βαφάς, εἴ τις ἀναλέξασθαι τε αὐτὰ ἐπίσταιτο καὶ ἀναπλέξαι

present, see Gildersleeve, *S. C. G.* 262, *GM.T.* 60. Cf. § 39 προσεκύνησα. — λάινον ἔσσο . . . : *Il.* 3, 57 (in *Il.* ἔσσο is plpf. with κέν in v. 56, here it is inv. pf.):

Froek'd you shall be in a tunic of stone for your wicked behavior.

6. κατὰ τὴν μέλιτταν ἀπανθισάμενος . . . λειμῶνα: for the figure of the bee

and the meadow cf. Eur. *Hippol.* 73–81:

οὐτ' ἤλθε πω σίδηρος, ἀλλ' ἀκῆρατον μέλισσα λειμῶν' ἑαρινὸν διέρχεται.

This whole passage is Lucian's elaborate self-justification for his Atticizing art. Cf. *Introduct.* p. xv. — οἱ τοιαῦτα ἐξηθήκατε: the verb is construed here

καὶ ἀρμόσαι, ὡς μὴ ἀπάδειν θάτερον θατέρου. ἔσθ' ὅστις
 95 οὖν ταῦτα εὖ πεπονθὼς παρ' ὑμῶν κακῶς ἂν εἰπέιν 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 ᾠδὴν, ἢ τῷ
 Ἀπόλλωνι ἐριδαίνειν ἐναντία τοξέων, καὶ ταῦτα δοτήρι ὄντι
 100 τῆς τοξικῆς.

7 ΠΛΑΤ. Τοῦτο μὲν, ὦ γενναῖε, κατὰ τοὺς ῥήτορας εἴρη-
 ταί σοι· ἐναντιώτατον δ' οὖν ἐστί σοι τῷ πράγματι καὶ χα-
 λεπωτέραν σου ἐπιδείκνυσι τὴν τόλμαν, εἴ γε τῇ ἀδικίᾳ καὶ
 ἀχαριστίᾳ πρόσσεστιν, 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 προκόλλιον ἐμπλησά-
 μενον ἀπελθεῖν· ὥστε διὰ γε τοῦτο δίκαιος εἰ ἀποθανεῖν.

⁸
 110 ΛΟΥΚ. Ὅρατε; πρὸς ὄργην ἀκούετε καὶ οὐδὲν τῶν δικαίων
 προσίεσθε. καίτοι οὐκ ἂν ᾤηθην ποτὲ ὡς ὄργῃ Πλάτωνος ἢ
 Χρυσίππου ἢ Ἀριστοτέλους ἢ τῶν ἄλλων ὑμῶν καθίκοιτο
 ἂν, 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: τάδ' οὐχ ὑπ' ἄλ-

λων, ἀλλὰ τοῖς αὐτῶν πτεροῖς ἀλισκόμεσθα,
 and Aesop Fab. 4 καὶ τοῦτό μοι ἑτέρα λύπη,
 τὸ τοῖς ἰδίοις πτεροῖς ἐναποθῆσκει. The
 same thought in Bis Acc. 29 ἀγνώμων
 γὰρ ἐπ' ἐμὲ τὴν ἐμὴν μάχαιραν ἀκονᾶν.

τούτο περὶ ἐμοῦ γυνῶ τὸ δικαστήριον, ὑφέξω δηλαδὴ τὴν ἀξίαν, ὑμεῖς δὲ βίαιον οὐδὲν τολμήσετε· ἦν δὲ τὰς εὐθύνας ὑποσχὼν 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' ἐκείνο, ἐς πεδίον τὸν ἵππον, ὡς παρακρουσάμενος τοὺς δικαστὰς ἀπέλθης· φασὶ γοῦν ῥήτορά σε καὶ δικανικὸν τίνα εἶναι καὶ πανούργον ἐν τοῖς λόγοις. τίνα δὲ καὶ δικαστὴν ἐθέλεις γενέσθαι, ὄντινα μὴ σὺ δωροδοκήσας,
130 οἶα πολλὰ ποιεῖτε, ἄδικα πείσεις ὑπὲρ σοῦ ψηφίσασθαι;

ΛΟΤΚ. Θαρρεῖτε τούτου γε ἔνεκα· οὐδένα τοιοῦτον διατητὴν ὑποπτον ἢ ἀμφίβολον ἀξιώσαιμ' ἂν γενέσθαι καὶ ὅστις ἀποδώσεται μοι τὴν ψήφον. ὁρᾶτε γοῦν, τὴν Φιλοσοφίαν αὐτὴν μεθ' ὑμῶν δικάστριαν ποιοῦμαι ἔγωγε.

135 ΠΛΑΤ. Καὶ τίς ἂν κατηγορήσειεν, εἴ γε ἡμεῖς δικάσομεν;

ΛΟΤΚ. Οἱ αὐτοὶ κατηγορεῖτε καὶ δικάζετε· οὐδὲν οὐδὲ τούτο 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' ἐκείνο: *there's that old dodge again!* — ἐς πεδίον τὸν ἵππον: sc. προκαλεῖσθαι. And so of the horseman in Plato *Theaet.* 183 D ἵππείας 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 pre-judicating 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 ἀπολογοησάμενον ὑπὲρ ἑαυτοῦ, καὶ ταῦτα δικαιοσύνη χαίρειν αὐτοὶ λέγοντες. ἢ τί ἂν εἴποιμεν Ἀνύτου πέρι καὶ Μελήτου, τῶν ἐμοῦ κατηγορησάντων, ἢ τῶν τότε δικαστῶν, εἰ οὗτος τεθνήξεται μηδὲ τὸ παράπαν ὕδατος μεταλαβῶν;

ΠΛΑΤ. Ἄριστα παραινεῖς, ὦ Σώκρατες· ὥστε ἀπίωμεν ἐπὶ τὴν Φιλοσοφίαν. ἢ δὲ δικασάτω, καὶ ἡμεῖς ἀγαπήσομεν οἷς ἂν ἐκεῖνη διαγνῶ.

11
155 ΛΟΤΚ. Εὐ γε, ὦ σοφώτατοι, ἀμείνω ταῦτα καὶ νομιμώτερα. τοὺς μέντοι λίθους φυλάττετε, ὡς ἔφην· δεήσει γὰρ αὐτῶν μικρὸν ὕστερον ἐν τῷ δικαστηρίῳ. ποῦ δὲ τὴν Φιλοσοφίαν εὗροι τις ἂν; οὐ γὰρ οἶδα ἔνθα οἰκεῖ· καίτοι πολὺν ἐπλανήθηεν χρόνον ἀναζητῶν τὴν οἰκίαν, ὡς ξυγγενοίμην 160 αὐτῇ. εἶτα ἐντυγχάνων ἂν τισι τριβῶνια περιβεβλημένοι καὶ πάγωνας βαθεῖς καθειμένοι παρ' αὐτῆς ἐκείνης ἤκειν φάσκουσιν, οἴομενος 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 κνουν. οὐδέπω γοῦν καὶ τήμερον ἐξευρεῖν δεδύνημαι τὴν 12 οἰκίαν. πολλὰκις δὲ ἢ αὐτὸς εἰκάσας ἢ ξεναγήσαντός τινος ἦκον ἂν ἐπὶ τινὰς θύρας βεβαίως ἐλπίσας τότε γοῦν εὐρηκῆναι, τεκμαιρόμενος τῷ πλήθει τῶν ἐσιόντων τε καὶ ἐξιόντων, ἀπάντων σκυθρωπῶν καὶ τὰ σχήματα εὐσταλῶν καὶ φρον- 170 τιστικῶν τὴν πρόσοψιν· μετὰ τούτων οὖν ξυμπαρὰβυσθεῖς καὶ αὐτὸς ἐσήλθον. εἶτα ἐώρων γύναϊόν τι οὐχ ἀπλοϊκόν, εἰ

philosophers. — μηδὲ . . . ὕδατος μεταλαβῶν: 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 χάρις 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.

καὶ ὅτι μάλιστα ἐς τὸ ἀφελὲς καὶ ἀκόσμητον ἑαυτὴν ἐρρύθμιζεν, ἀλλὰ κατεφάνη μοι αὐτίκα οὐδὲ τὸ ἄνετον δοκοῦν τῆς κόμης ἀκαλλώπιστον ἐῷσα οὐδὲ τοῦ ἱματίου τὴν ἀναβολὴν
 175 ἀνεπιτηδεύτως περιστέλλουσα· πρόδηλος δὲ ἦν κοσμουμένη αὐτοῖς καὶ πρὸς εὐπρέπειαν τῷ ἀθεραπέυτῳ δοκοῦντι προσχρωμένη. ὑπεφαίνετο δέ τι καὶ ψιμύθιον καὶ φύκος καὶ τὰ ῥήματα πάντα ἑταιρικά· καὶ ἐπαινουμένη ὑπὸ τῶν ἐραστῶν ἐς κάλλος ἔχαιρε, καὶ εἰ δοίη τις, προχείρως ἐδέχετο,
 180 καὶ τοὺς πλουσιωτέρους ἂν παρακαθισαμένη πλησίον τοὺς πένητας τῶν ἐραστῶν οὐδὲ προσέβλεπεν. πολλάκις δὲ καὶ γυμνωθείσης αὐτῆς κατὰ τὸ ἀκούσιον ἐώρων περιδέραια χρυσᾶ τῶν κλοιῶν παχύτερα. ἐπὶ πόδα οὖν εὐθύς ἀνέστρεφον οἰκτίρας δηλαδὴ τοὺς κακοδαίμονας ἐκείνους οὐ τῆς
 185 ῥίνος, ἀλλὰ τοῦ πώγωνος ἐλκομένους πρὸς αὐτῆς καὶ κατὰ τὸν Ἰξίονα εἰδώλω ἀντὶ τῆς Ἥρας ζυνόντας.

13 ΠΛΑΤ. Τοῦτο μὲν ὀρθῶς ἔλεξας. οὐδὲ γὰρ πρόδηλος οὐδὲ πᾶσι γνώριμος ἡ θύρα. πλὴν ἀλλ' οὐδὲν δεήσει βαδίζειν ἐπὶ τὴν οἰκίαν· ἐνταῦθα γὰρ ἐν Κεραμεικῷ ὑπομενουμένην
 190 αὐτήν. ἡ δὲ ἦδη που ἀφίξεται ἐπανιούσα ἐξ Ἀκαδημίας, ὡς περιπατήσῃ καὶ ἐν τῇ Ποικίλῃ· τοῦτο γὰρ ὀσημέραι ποιεῖν ἔθος αὐτῇ· μᾶλλον δὲ ἦδη προσέρχεται. ὀρᾶς τὴν

12. τὸ ἄνετον δοκοῦν: *what seemed her simplicity*. Cf. l. 176. — ἑταιρικά: *coquettish*. — τῶν ἐραστῶν (l. 181): for case see *Introd.* 31. — κατὰ τὸ ἀκούσιον: *as though accidentally*. κατὰ = à la; cf. below, κατὰ τὸν Ἰξίονα, *like Ixion*.

13. ἐν Κεραμεικῷ: the "potters' quarter" was divided by the wall of the Themistocles into the outer and the inner Cerameicus. See map of Athens. Here the inner Cerameicus is meant. Philosophy, coming from the Academy by the most northerly of the

three roads which converge at the Dipylon, would pass in by the gate and so on (by the site of the present Piraeus railroad station) through the Cerameicus to the Poecile Stoa. Cf. *Jupp. Trag.* 15, 16 where Zeus came up from Piraeus (and so reached the gate by the most southerly of the three roads) to take his evening constitutional (ὡς περιπατήσῃ τὸ δελτινον ἐν Κεραμεικῷ) in the Cerameicus, and, deep in thought, came opposite the Poecile (κατὰ τὴν Ποικίλην). — ὡς περιπατήσῃ: for opt.

κόσμιον τὴν ἀπὸ τοῦ σχήματος, τὴν προσηνῆ τὸ βλέμμα, τὴν ἐπὶ συννοίας ἡρέμα βαδίζουσιν;

- 195 ΛΟΤΚ. Πολλὰς ὁμοίας ὀρῶ τό τε σχῆμα καὶ τὸ βάδισμα καὶ τὴν ἀναβολήν. καίτοι μία πάντως ἢ γε ἀληθῆς Φιλοσοφία ἐστὶν ἐν αὐταῖς.

ΠΛΑΤ. Εὖ λέγεις. ἀλλὰ δηλώσει ἥτις ἐστὶ φθεγξαμένη μόνον.

- 14
200 ΦΙΛ. Παπαῖ· τί Πλάτων καὶ Χρύσιππος ἄνω καὶ Ἀριστοτέλης καὶ οἱ ἄλλοι πάντες, αὐτὰ δὴ τὰ κεφάλαιά μου τῶν μαθημάτων; τί αὐθις ἐς τὸν βίον; ἄρα τι ὑμᾶς ἐλύπει τῶν κάτω; ὀργιζομένοις γοῦν εἰσκατε. καὶ τίνα τοῦτον ξυλλαβόντες ἄγετε; ἢ που τυμβωρύχος τις ἢ ἀνδροφόνος ἢ ἱερό-
205 συλός ἐστι;

ΠΛΑΤ. Νῆ Δί', ὦ Φιλοσοφία, πάντων γε ἱεροσύλων ἀσεβέστατος, ὃς τὴν ἱερωτάτην σὲ κακῶς ἀγορεύειν ἐπεχείρησε καὶ ἡμᾶς ἅπαντας, ὅποσοι τι παρὰ σοῦ μαθόντες τοῖς μεθ' ἡμᾶς καταλελοίπαμεν.

- 210 ΦΙΛ. Εἶτα ἡγανακτήσατε λοιδορησαμένου τινός, καὶ ταῦτα εἰδότες ἐμὲ οἶα πρὸς τῆς Κωμωδίας ἀκούουσα ἐν τοῖς Διονυσίοις ὁμως φίλην τε αὐτὴν ἡγῆμαι καὶ οὔτε ἐδικασάμην οὔτε ἡτσιασάμην προσελθοῦσα, ἐφήμι δὲ παίζειν τὰ εἰκότα καὶ τὰ ξυνήθη τῇ ἑορτῇ; οἶδα γὰρ ὡς οὐκ ἂν τι ὑπὸ σκώμματος

after primary tense see *Intro.* 35.— τὴν ἀπὸ τοῦ σχήματος: *the one so well gotten-up.* Cf. perhaps *Ar. Pax* 241 and *Intro.* 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 θῆλον ἀπὸ χροιάς, *feminine, to judge by complexion.* — φθεγξαμένη μόνον: *the first syllable she utters.*

14. αὐτὰ τὰ κεφάλαια: *the very leaders (of the profession).* Cf. *Philops.* 6 ὀρῶς οἴους ἀνδρας 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 experts and perfect saints—in fact the very cream of the different schools?* The same in *Symp.* 10, but see note to *V'it. 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. ἡγόρευσε κακῶς § 15. — οὐκ . . . ὑπὸ σκώμματος χεῖρον: so *Socrates*

215 χεῖρον γένοιτο, ἀλλὰ τούναντίον ὅπερ ἂν ἦ καλόν, ὥσπερ τὸ
 χρυσίον ἀποσμώμενον τοῖς κόμμασι λαμπρότερον ἀποστίλ-
 βει καὶ φανερώτερον γίνεται. ὑμεῖς δ' οὐκ οἶδ' ὅπως ὀργί-
 λοι καὶ ἀγανακτικοὶ γεγόνατε. τί δ' οὖν αὐτὸν ἄγχετε;

ΠΛΑΤ. Μίαν ἡμέραν ταύτην παραιτησάμενοι ἤκομεν ἐπ'
 220 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 σὲ τὸ πᾶν ἀνεβαλόμεθα. καὶ σοὶ
 225 ὃ τι ἂν δοκῇ, 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 δύ' ὀβολῶν ἕκαστον εἶδος αὐτῆς τῶν
 λόγων.

ΦΙΛ. Ὅρατε μὴ οὐ Φιλοσοφίαν οὗτός γε, ἀλλὰ γόητας
 235 ἄνδρας ἐπὶ τῷ ἡμετέρῳ ὀνόματι πολλὰ καὶ μιὰρὰ πράττοντας
 ἠγόρευσε κακῶς.

ΠΛΑΤ. Εἶσῃ αὐτίκα, ἣν ἐθέλης ἀκούειν ἀπολογουμένον
 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 per-
 sonified 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 *Int-*
rod. 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. Ἄρετή μὲν ἡ ἀνδρώδης αὕτη, Σωφροσύνη δὲ ἐκείνη καὶ Δικαιοσύνη ἡ παρ' αὐτήν. ἡ δὲ προηγουμένη Παιδεία, ἡ ἀμυδρὰ δὲ αὕτη καὶ ἀσαφὴς τὸ χρῶμα ἡ Ἀλήθειά ἐστιν.

ΛΟΥΚ. Οὐχ ὀρῶ ἤντινα καὶ λέγεις.

ΦΙΛ. Τὴν ἀκαλλώπιστον ἐκείνην οὐχ ὀρᾶς, τὴν γυμνήν,
250 τὴν ὑποφεύγουσαν αἰεὶ καὶ διολισθάνουσαν;

ΛΟΥΚ. Ὅρῶ νῦν μόγισ. ἀλλὰ τί οὐχὶ καὶ ταύτας ἄγεις, ὡς πλήρες γένοιο 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 ἅ πάλαι οἶδα ὅποιά ἐστιν.

ΦΙΛ. Ἄλλ' ἡμῖν, ὦ Ἀλήθεια, ἐν δέοντι ξυνδικάζοις ἄν, ὡς καὶ καταμηνύοις ἕκαστα.

260 ΑΛΗΘ. Οὐκοῦν ἐπάγωμαι καὶ τῷ θεραπεινιδίῳ τούτῳ συνοικοτάτῳ μοι ὄντε;

ΦΙΛ. Καὶ μάλα ὀπόσας ἂν ἐθέλῃς.

ΑΛΗΘ. Ἐπεσθον, ὦ Ἐλευθερία καὶ Παρρησία, μεθ' ἡμῶν, ὡς τὸν δέιλαιον τουτονὶ ἀνθρωπίσκον, ἐραστὴν ἡμέτερον ὄντα,
265 κινδυνεύοντα ἐπ' οὐδεμιᾷ προφάσει δικάια, — ἂν γε σῶσαι δυνηθῶμεν· σὺ δέ, ὦ Ἐλεγχε, αὐτοῦ περιμένε.

ΛΟΥΚ. Μηδαμῶς, ὦ δέσποινα, ἡκέτω δὲ καὶ οὗτος, εἰ καὶ τις ἄλλος· οὐ γὰρ τοῖς τυχοῦσι θηρίοις προσπολεμῆσαι

16. ἡ δὲ προηγουμένη Παιδεία: *the one in front is Culture*. — ὡς . . . γένοιο: see *Introd.* 35 (a).

17. ὡς . . . δικάια, —: *ὡς is final; sc. σώσωμεν or another σώσαι δυνηθῶμεν*. See *App.* — τὸν δέιλαιον τουτονὶ

δεήσει με, ἀλλ' ἀλαζόσιν ἀνθρώποις καὶ δυσελέγκτοις, αἰεί
270 τινὰς ἀποφυγὰς εὐρισκομένοις, ὥστε ἀναγκαῖος ὁ Ἐλεγχος.

ΦΙΛ. Ἀναγκαιότατος μὲν οὖν ἄμεινον δέ, εἰ καὶ τὴν Ἀπόδειξιν παραλάβοις.

ΑΛΗΘ. Ἐπεσθε πάντες, ἐπεὶ περ ἀναγκαιότατοι δοκεῖτε πρὸς τὴν δίκην.

18
275 ΑΡΙΣΤ. Ὁρᾶς; προσεταιρίζεται καθ' ἡμῶν, ὧ Φιλοσοφία, τὴν Ἀλήθειαν.

ΦΙΛ. Εἶτα δέδιτε, ὧ Πλάτων καὶ Χρῦσιππε καὶ Ἀριστότελες, μὴ τι ψεύσῃται ὑπὲρ αὐτοῦ Ἀλήθεια οὔσα;

ΠΛΑΤ. Οὐ τοῦτο, ἀλλὰ δεινῶς πανοῦργός ἐστι καὶ κολα-
280 κικός· ὥστε παραπείσει αὐτήν.

ΦΙΛ. Θαρρέετε· οὐδὲν μὴ γένηται ἄδικον, Δικαιοσύνης
19 ταύτης ξυμπαρούσης. ἀνίωμεν οὖν. ἀλλὰ εἰπέ μοι σύ, τί σοι τούνομα;

ΛΟΤΚ. Ἐμοὶ Παρρησιάδης Ἀληθίνου τοῦ Ἐλεγκτικέου.

285 ΦΙΛ. Πατρὶς δέ;

ΛΟΤΚ. Σύρος, ὧ Φιλοσοφία, τῶν Ἐπενφρατιδίων. ἀλλὰ τί τοῦτο; καὶ γὰρ τούτων τινὰς οἶδα τῶν ἀντιδίκων οὐχ ἡττον ἐμοῦ βαρβάρους τὸ γένος· ὁ τρόπος δὲ καὶ ἡ παιδεία οὐ κατὰ Σολέας ἢ Κυπρίους ἢ Βαβυλωνίους ἢ Σταγειρίτας. καίτοι
290 πρὸς γε σέ οὐδὲν ἂν ἔλαττον γένοιτο οὐδ' εἰ τὴν φωνὴν βαρβαρος εἶη τις, εἶπερ ἡ γνώμη ὀρθὴ καὶ δικαία φαίνοιτο οὔσα.

ἀνθρωπίσκον: *this poor dear fellow*. Cf. τῷ θεραπειδίῳ for this diminutive of affection.—ὁ Ἐλεγχος: *Confutation*.—τὴν Ἀπόδειξιν: *Demonstration*.

19. Ἐμοὶ: note the emphatic repetition from σοι, cf. *Ar. Thesm.* 925.—Παρρησιάδης κτλ.: *I am Freespeaker, son of Truth the son of Confutation*.—Σύρος: see *Introd.* 3.—οὐ κατὰ Σολέας κτλ.: the Stoic Chrysippus came

from Soli in Cilicia (see note on *Vit. Auct.* 20, and for the derivation of *solecism* see note on *Vit. Auct.* 23); Zeno the Stoic from Cyprus; Diogenes the Stoic (not the Cynic) from Seleucia on the Tigris, hence “*Babylonian*”; and Aristotle from Stageira in Macedonia. Lucian hints that the stones thrown (§ 1) by the philosophers might endanger their own glass houses.

20 ΦΙΛ. Εὖ λέγεις· ἄλλως γοῦν τοῦτο ἠρόμην. ἡ τέχνη δέ σοι τίς; ἄξιον γὰρ ἐπίστασθαι τοῦτό γε.

ΛΟΤΚ. Μισαλαζῶν εἰμι καὶ μισογόης καὶ μισοψευδῆς καὶ
295 μισότυφος καὶ μισῶ πᾶν τὸ τοιουτῶδες τῶν μιαρῶν ἀνθρώπων· πᾶν δὲ πολλοὶ εἰσιν, ὡς οἶσθα.

ΦΙΛ. Ἡράκλεις, πολυμισῆ τινα μέτει τὴν τέχνην.

ΛΟΤΚ. Εὖ λέγεις· ὁρᾶς γοῦν ὅποσους ἀπεχθάνομαι καὶ ὡς κινδυνεύω δι' αὐτήν. οὐ μὴν ἀλλὰ καὶ τὴν ἐναντίαν αὐτῇ
300 πᾶν 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 πᾶν ταύτης ἄξιοι τῆς τέχνης. οἱ δὲ ὑπὸ τῇ ἐναντία ταπτόμενοι καὶ τῷ μίσει οἰκειότεροι πεντακισμῦριοι. κινδυνεύω τοιγαροῦν
305 τὴν μὲν ὑπ' ἀργίας ἀπομαθεῖν ἤδη, τὴν δὲ πᾶν ἠκριβωκέμαι.

ΦΙΛ. Καὶ μὴν οὐκ ἔχρην· τοῦ γὰρ αὐτοῦ καὶ τάδε, φασί, καὶ τάδε· ὥστε μὴ διαίρει τῷ τέχνα· μία γὰρ ἐστὸν δὴ εἶναι δοκοῦσαι.

ΛΟΤΚ. Ἄμεινον σὺ ταῦτα οἶσθα, ὦ Φιλοσοφία. τὸ μὲν-
310 τοι ἐμὸν τοιούτῳ ἐστίν, οἶον τοὺς μὲν ποιητροὺς μισεῖν, ἐπαινεῖν δὲ τοὺς χρηστοὺς καὶ φιλεῖν.

21 ΦΙΛ. Ἄγε δὴ, πάρεσμεν γὰρ ἐνθα ἔχρην· ἐνταῦθά που ἐν τῷ προνάῳ τῆς Πολιάδος δικάσωμεν. ἡ Ἱέρεια διάθες ἡμῖν τὰ βᾶθρα, ἡμεῖς δὲ ἐν τοσοῦτῳ προσκυνήσωμεν τὴν θεόν.

20. ἄλλως: heedlessly. Cf. Ar. *Vesp.* 85 ἄλλως φλυαρεῖτε, γοι' ἔτε talking random nonsense. — φιλω: cf. Ar. *Vesp.* 77 ff. ἀλλὰ φιλο μὲν ἐστίν ἀρχὴ τοῦ κακοῦ. See App. — πᾶν ἠκριβωκέμαι: 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. 404, for a discussion of this passage and certain inferences drawn from it. — ἡ Ἱέρεια: here "the nominative with the article

315 ΛΟΤΚ. ὦ Πολιάς, ἔλθέ μοι κατὰ τῶν ἀλαζόνων σύμμαχος ἀναμνησθεῖσα ὅποσα ἐπιορκούντων ὄσημέραι ἀκούεις αὐτῶν· καὶ ἃ πράττουσι δὲ μόνῃ ὄρας ἅτε δὴ ἐπίσκοπος οὔσα. νῦν καιρὸς ἀμύνασθαι αὐτούς. ἐμὲ δὲ ἦν που κρατούμενον ἰδῆς καὶ πλείους ὧσιν αἱ μέλαιναι, σὺ προσθεῖσα

320 τὴν σαυτῆς σῶξέ με.

22 ΦΙΛ. Εἶεν· ἡμεῖς μὲν ὑμῖν καὶ δὴ καθήμεθα ἔτοιμοι ἀκούειν 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 Παρρησιάδῃ, ἀπολογήσῃ τὸ μετὰ τοῦτο.

ΧΡΤΣ. Τίς οὖν ἂν ἐπιτηδειότατος ἐξ ἡμῶν γένοιτο πρὸς τὴν δίκην; σύ, ὦ Πλάτων. ἦ τε γὰρ μεγαλόνοια θαυμαστὴ καὶ ἡ καλλιφωνία δεινῶς Ἀττικὴ καὶ τὸ κεχαρισμένον καὶ πειθοῦς μεστὸν ἦ 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 εἰπέ τὰ εἰκότα. νῦν ἀναμνήσθητι πάντων ἐκείνων καὶ ξυμφόρει ἐς τὸ αὐτό, εἴ τί σοι πρὸς Γοργίαν ἢ Πῶλον ἢ Ἴππίαν ἢ Πρῶδικον εἴρηται·

is . . . in apposition with an . . . unexpressed vocative which is identical with the subject of the verb." Gildersleeve, *S.C.G.* 13. Cf. *Ar. Ran.* 521 ὁ παῖς, ἀκολούθει δέυρο. — 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 Ἱπποθῆκαι εἰς Ἀθηναίους 3:

τοῖη γὰρ μεγάλθυμος ἐπίσκοπος ὀβριμοπάτρη
Παλλάς Ἀθηναῖη χεῖρας ὑπερθεν ἔχει.

— αἱ μέλαιναι (sc. ψῆφοι): instead of the usual αἱ τετυρημένα. — προσθεῖσα τὴν σαυτῆς: a tie vote only was necessary for acquittal. The deciding ballot 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 "repeating" 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 dialogues. 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 οὐρανῷ Ζεὺς πτη-
 νὸν ἄρμα ἐλαύνων ἀγανακτῆσειεν ἄν, εἰ μὴ οὗτος ὑπόσχοι
 τὴν δίκην.

23 ΠΛΑΤ. Μηδαμῶς, ἀλλὰ τινα τῶν σφοδροτέρων προχει-
 340 ρισώμεθα, Διογένην τούτον 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 πάνν
 345 μακρῶν οἶομαι τῶν λόγων δεῖσθαι. καὶ ἄλλως δὲ ὑπὲρ ἅπαν-
 τας ὕβρισμαι δὴ ὀβολῶν πρῶην ἀποκεκρηγμένους.

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, ὅπως
 δὲ ὑπὲρ φιλοσοφίας αὐτῆς ἀγανάκει περιυβρισμένης καὶ
 κακῶς ἀκουούσης ἐν τοῖς Παρρησιάδου λόγοις, καὶ τὰς
 προαιρέσεις ἀφείς ἐν αἷς διαλλάττομεν, ὁ κοινὸν ἅπαντες
 355 ἔχομεν, τοῦτο ὑπερμάχει. ὀρᾷς; σέ 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 fa-
 mous 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
 μὴδὲ 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 construc-
 tion.

24 ΔΙΟΓ. Θαρρείτε, οὐδὲν ἐλλεύβομεν, ὑπὲρ ἀπάντων ἐρῶ.
 καὶ ἡ Φιλοσοφία δὲ πρὸς τοὺς λόγους ἐπικλασθείσα—φύσει
 360 γὰρ ἡμερος καὶ πρᾶός ἐστιν—ἀφείναι διαβουλευῆται αὐτόν,
 ἀλλ' οὐ τὰμὰ ἐνδεήσει· δείξω γὰρ αὐτῷ ὅτι μὴ μύτην ξυλο-
 φοροῦμεν.

ΦΙΑ. Τοῦτο μὲν μηδαμῶς, ἀλλὰ τῷ λόγῳ μᾶλλον—ἄμει-
 νον γὰρ—ἤπερ τῷ ξύλῳ. μὴ μέλλε δ' οὖν. ἤδη γὰρ ἐκκέ-
 365 χνται τὸ ὕδωρ καὶ πρὸς σέ τὸ δικαστήριον ἀποβλέπει.

ΛΟΤΚ. Οἱ λοιποὶ καθιζέσθωσαν, ὧ Φιλοσοφία, καὶ ψηφο-
 φορείτωσαν μεθ' ὑμῶν, Διογένης δὲ κατηγορεῖτω μόνος.

ΦΙΑ. Οὐ δέδιας οὖν μὴ σου καταψηφίσωνται;

ΛΟΤΚ. Οὐδαμῶς· πλείοσι γοῦν κρατῆσαι βούλομαι.

370 ΦΙΑ. Γενναϊά σου ταῦτα· καθίσατε δ' οὖν. σὺ δ', ὧ
 Διόγενες, λέγε.

25 ΔΙΟΓ. Οἶοι μὲν ἡμεῖς ἄνδρες ἐγενόμεθα παρὰ τὸν βίον,
 ὧ Φιλοσοφία, πάνν ἀκριβῶς οἶσθα καὶ οὐδὲν δεῖ λόγων· ἵνα
 γὰρ τὸ κατ' ἐμέ σιωπήσω, ἀλλὰ Πυθαγόραν τοῦτον καὶ Πλά-
 375 τωνα καὶ Ἀριστοτέλην καὶ Χρύσιππον καὶ τοὺς ἄλλους τίς
 οὐκ οἶδεν ὅσα ἐς τὸν βίον καλὰ ἐσεκομίσαντο; ἃ δὲ τοι-
 ούτους ὄντας ἡμᾶς ὁ τρισκατάρατος οὗτος Παρρησιάδης
 ὕβρικεν, ἤδη ἐρῶ· ῥήτωρ γάρ τις, ὡς φησιν, ὦν, ἀπολιπὼν
 τὰ δικαστήρια καὶ τὰς ἐν ἐκείνοις εὐδοκιμήσεις, ὅποσον ἢ

24. ὅτι μὴ: Introd. 39 (b). — μά-
 την ξυλοφοροῦμεν: the compound verb
 is a mocking reminder of δορυφορῶ.
 Compounds ending in φορῶ, however,
 became frequent. Cf. ψηφοφορεῖτωσαν,
 five lines below, ἀσπιδοφορῶ, etc. That
 the English translation recalls Romans
 13, 4, is purely accidental: the Greek
 there (οὐ γὰρ εἰκῆ τὴν μάχαιραν φορεῖ)
 neither uses μαχαιοφορῶ (with Jose-
 phus) nor anticipates ξιφοφορῶ (with
 Herodian).—Γενναϊά σου ταῦτα: that's

handsome of you. Cf. D. Mort. 10, 13
 γεννάδας εἰ, ὧ Μένικπε, you're game,
 Menippus!

25. ΔΙΟΓ.: Diogenes's speech is
 short, one third as long as the defend-
 ant's. After the usual complaints,
 couched in conventional law-court
 phrases, he concludes with the abrupt-
 ness of a speaker sure of his case. He
 is still more abrupt in Bis Acc. 24.—
 ἀπολιπὼν τὰ δικαστήρια: with the
 autobiographic details in this passage

- 380 δεινότητος ἢ ἀκμῆς ἐπεπόριστο ἐν τοῖς λόγοις, τοῦτο πᾶν ἐφ' ἡμᾶς συσκευασάμενος οὐ παύεται μὲν ἀγορεύων κακῶς γόητας καὶ ἀπαφεῶνας ἀποκαλῶν, τὰ πλήθη δὲ ἀναπεῖθων καταγελᾶν ἡμῶν καὶ καταφρονεῖν ὡς τὸ μηδὲν ὄντων· μᾶλλον δὲ καὶ μισεῖσθαι πρὸς τῶν πολλῶν ἤδη πεποίηκεν αὐτούς τε ἡμᾶς καὶ
- 385 σὲ τὴν Φιλοσοφίαν, φληνάφους καὶ λήρους ἀποκαλῶν τὰ σὰ καὶ τὰ σπουδαιότατα ὧν ἡμᾶς ἐπαίδευσας ἐπὶ χλευασμῶ δι-εξιῶν, ὥστε αὐτὸν μὲν κροτεῖσθαι καὶ ἐπαινείσθαι πρὸς τῶν θεατῶν, ἡμᾶς δὲ ὑβρίζεσθαι· φύσει γὰρ τοιοῦτόν ἐστιν ὁ πολὺς λεῶς· χαίρουσι τοῖς ἀποσκώπτουσι καὶ λοιδορουμένοις,
- 390 καὶ μάλισθ' ὅταν τὰ σεμνότατα εἶναι δοκοῦντα διασύρηται, ὥσπερ ἀμέλει καὶ πάλαι ἔχαιρον Ἄριστοφάνει καὶ Εὐπόλιδι Σωκράτην τουτοῖ ἐπὶ χλευασίᾳ παράγουσιν ἐπὶ τὴν σκηνὴν καὶ κωμωδοῦσιν ἀλλοκότους τινὰς περὶ αὐτοῦ κωμωδίας· καίτοι ἐκείνοι μὲν καθ' ἑνὸς ἀνδρὸς ἐτόλμων τοιαῦτα καὶ ἐν
- 395 Διονύσου, ἐφειμένον αὐτὸ δρᾶν, καὶ τὸ σκῶμμα μέρος ἐδόκει τῆς ἑορτῆς, καὶ ὁ θεὸς ἴσως χαίρει φιλόγελῶς τις ὦν.
- 26 ὁ δὲ τοὺς ἀρίστους συγκαλῶν, ἐκ πολλοῦ φροντίσας καὶ παρασκευασάμενος καὶ βλασφημίας τινὰς ἐς παχὺ βιβλίον ἐγγράψας μεγάλη τῇ φωνῇ ἀγορεύει κακῶς Πλάτωνα, Πυθα-
400 γόραν, Ἄριστοτέλην, Χρύσιππον ἐκείνου, ἐμὲ καὶ ὄλως ἀπαν-
τας οὔτε ἑορτῆς 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 οἰκεῖον ὄντα, τούτῳ

cf. *Intro.*, 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

Intro. 34 (a). — τὸ μηδὲν: *naught*. Cf. *Soph. O. T.* 1187 ὡς ἡμᾶς ἴσα καὶ τὸ μηδὲν ζώσας ἐταριθμῶ. — ἐν Διονύσου: *sc. θεάτρῳ*. — ἐφειμένον: *acc. abs.* G. 1589; H. 973; Gl. 591; B. 658.

26. ἐφείσας: *licensing*. ἐπιούσης (the

ξυναγωνιστῆ καὶ ὑποκριτῆ χρήται καθ' ἡμῶν, ἔτι καὶ Μέ-
 νιππον ἀναπέισας ἐταῖρον ἡμῶν ἄνδρα ξυγκωμωδεῖν αὐτῷ
 τὰ πολλά, ὃς μόνος οὐ πάρεστιν οὐδὲ κατηγορεῖ μεθ' ἡμῶν,
 27 προδοὺς τὸ κοινόν. ἀνθ' ὧν ἀπάντων ἀξιόν ἐστιν ὑποσχέιν
 410 αὐτὸν τὴν δίκην. ἢ τί γὰρ ἂν εἰπεῖν ἔχοι τὰ σεμνότατα
 διασύρας ἐπὶ τοσοῦτων μαρτύρων; χρήσιμον γοῦν καὶ πρὸς
 ἐκείνους τὸ τοιοῦτον, εἰ θεάσαιτο αὐτὸν κολασθέντα, ὡς
 μηδὲ ἄλλος τις ἔτι καταφρονοίη φιλοσοφίας· ἐπεὶ τό γε τὴν
 ἡσυχίαν ἄγειν καὶ ὑβριζόμενον ἀνέχεσθαι οὐ μετριότητος,
 415 ἀλλ' ἀναδριάς καὶ εὐηθείας εἰκότως ἂν νομίζοιτο. τὰ γὰρ
 τελευταῖα τίνι φορητά; ὃς καθάπερ τὰ ἀνδράποδα παραγαγὼν
 ἡμᾶς ἐπὶ τὸ πωλητήριον καὶ κήρυκα ἐπιστήσας ἀπημπόλη-
 σεν, ὡς φασι, τοὺς μὲν ἐπὶ πολλῶ, ἐνίους δὲ μνᾶς Ἀττικῆς,
 ἐμὲ δὲ ὁ παμπονηρότατος οὗτος δὴ ὀβολῶν· οἱ παρόντες δὲ
 420 ἐγέλων. ἀνθ' ὧν γε αὐτοί τε ἀνεληλύθαμεν ἀγανακτήσαντες
 καὶ σὲ ἀξιοῦμεν τιμωρήσειν ἡμῖν τὰ ἔσχατα ὑβρισμένοις.
 28 ANAB. Εὐ γε, ὦ Διόγενες, ὑπὲρ ἀπάντων καλῶς καὶ ὁπόσα
 ἐχρῆν ἅπαντα εἶρηκας.

ΦΙΛ. Παύσασθε ἐπαινοῦντες· ἔγχει τῷ ἀπολογουμένῳ.
 425 σὺ δέ, ὦ Παρρησιάδη, λέγε ἤδη ἐν τῷ μέρει· σοὶ γὰρ τὸ νῦν
 ρεῖ. μὴ μέλλε οὖν.

29 PAPP. Οὐ πάντα μου, ὦ Φιλοσοφία, κατηγορήσε Διογέ-
 νης, ἀλλὰ τὰ πλείω καὶ ὅσα ἦν χαλεπώτερα οὐκ οἶδ' ὃ τι
 παθὼν παρέλιπεν. ἐγὼ δὲ τοσοῦτου δέω 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 οὐστίνας ἀπεκήρυττον καὶ κακῶς ἠγόρευον ἀλαζόνας
καὶ γόητας ἀποκαλῶν· καὶ μοι μόνον τοῦτο παραφυλάττετε,
435 εἰ ἀληθῆ περι αὐτῶν ἐρῶ· εἰ δέ τι βλάβσφημον ἢ τραχὺ φαί-
νοιτο ἔχων ὁ λόγος, οὐ τὸν διελέγχοιτα ἐμέ, ἀλλ' ἐκείνους ἄν,
οἶμαι, δικαιότερον αἰτιάσαισθε τοιαῦτα ποιούντας. ἐγὼ γὰρ
ἐπειδὴ τάχιστα ξυνείδον ὀπόσα τοῖς ῥητορεύουσι τὰ δυσχερῆ
ἀναγκαῖον προσεῖναι, ἀπάτην καὶ ψεῦδος καὶ θρασύτητα καὶ
440 βοήν καὶ ὄθισμούς καὶ μυρία ἄλλα, ταῦτα μὲν, ὥσπερ εἰκὸς
ἦν, ἀπέφυγον, ἐπὶ δὲ τὰ σά, ὦ Φιλοσοφία, καλὰ ὀρμήσας
ἡξίουν ὀπόσον ἔτι μοι λοιπὸν τοῦ βίου καθάπερ ἐκ ζάλης καὶ
κλύδωνος ἐς εὐδιόν τινα λιμένα σπέυσας ὑπὸ σοὶ σκεπόμενος
30 καταβιῶναι. κάπειδὴ μόνον παρέκλυσα ἐς τὰ ὑμέτερα, σὲ μὲν,
445 ὥσπερ ἀναγκαῖον ἦν, καὶ τοῦσδε ἅπαντας ἐθαύμαζον ἀρί-
στου βίου νομοθέτας ὄντας καὶ τοῖς ἐπ' αὐτὸν ἐπειγομένοις
χεῖρα ὀρέγοντας, τὰ κάλλιστα καὶ ξυμφορώτατα παραινούν-
τας, εἴ τις μὴ παραβαῖνοι αὐτὰ μηδὲ διολισθάνοι, ἀλλ' ἀτενὲς
ἀποβλέπων ἐς τοὺς κανόνας οὓς προτεθείκατε, πρὸς τούτους
450 ῥυθμίζοι καὶ ἀπενθύνοι τὸν ἑαυτοῦ βίον, ὄπερ 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 ὀπόσα παντὶ μιμείσθαι ῥάδιον εὐ μάλα ἐοικότας

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.* 406 D the covert
from the storm of wind, dust, and rain
is a wall, οἶον ἐν χειμῶνι κοινοροῦ 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 κατὰ (like ἀπό in
ἀπομάχομαι, *I fight it out.* *Lys. adv.*
Sim. 25). See Plato *Rep.* 578 c (ὁς ἄν
τυραννικὸς ὦν) μὴ ἰδιώτην βίον καταβιῶ
. . . is prevented from completing his
private life; also Plato *Protag.* 355 A
and Luc. *V.H.* A 12 εὐδαιμονέστατα παρ'
ἐμοὶ καταβιώσσεθε.

30. τῶν καθ' ἡμᾶς: *men of our day*
(like τὰ ἐπ' ἐμεῦ, *Hdt.* 1, 5), but in *Rhet.*
Praec. 11 *men of our pattern.*

455 ἀγαθοῖς ἀνδράσι, τὸ γένειον λέγω καὶ τὸ βάδισμα καὶ τὴν
 ἀναβολήν, ἐπὶ δὲ τοῦ βίου καὶ τῶν πραγμάτων ἀντιφθεγγο-
 μένους τῷ σχήματι καὶ τὰναντία ὑμῖν ἐπιτηδεύοντας καὶ δια-
 φθεύοντας τὸ ἀξίωμα τῆς ὑποσχέσεως, ἡγανάκτου, καὶ τὸ
 460 πρᾶγμα ὁμοιον ἐδόκει μοι καθάπερ ἂν εἶ τις ὑποκριτῆς τρα-
 γωδίας μαλθακὸς αὐτὸς ὦν καὶ γυναικεῖος Ἀχιλλέα ἢ Θησέα
 ἢ καὶ τὸν Ἡρακλέα ὑποκρίνοιτο αὐτὸν μῆτε βαδίζων μῆτε
 βοῶν ἥρωικόν, ἀλλὰ θρυπτόμενος ὑπὸ τηλικούτῳ προσωπεῖω,
 ὃν οὐδ' ἂν ἡ Ἑλένη ποτὲ ἢ Πολυξένη ἀνάσχοιντο πέρα τοῦ
 μετρίου αὐταῖς προσεοικότα, οὐχ ὅπως ὁ Ἡρακλῆς ὁ Καλλίνι-
 465 κος, ἀλλά, μοι δοκεῖ, τάχιστ' ἂν ἐπιτρέψαι τῷ ῥοπάλῳ παίων
 τὸν τοιοῦτον, αὐτὸν τε καὶ τὸ προσωπεῖον, οὕτως ἀτίμως κα-
 32 ταπεθληυμένους πρὸς αὐτοῦ. τοιαῦτα καὶ ὑμᾶς πάσχοντας
 ὑπ' ἐκείνων ὀρῶν οὐκ ἤνεγκα τὴν αἰσχύνην τῆς ὑποκρίσεως, εἰ
 πίθηκοι ὄντες ἐτόλμησαν ἠρώων προσωπεῖα περιθέσθαι ἢ τὸν
 470 ἐν Κύμῃ ὄνον μιμησασθαι, ὃς λεοντῆν περιβαλόμενος ἠξίου
 λέων αὐτὸς εἶναι πρὸς ἀγνοοῦντας τοὺς Κυμαίους ὀγκώμενος
 μάλα τραχὺ καὶ καταπληκτικόν, ἄχρι δὴ τις αὐτὸν ξένος καὶ
 λέοντα ἰδὼν καὶ ὄνον πολλάκις ἠλεγξε παίων τοῖς ξύλοις. ὁ
 δὲ μάλιστά μοι δεινόν, ὧ Φιλοσοφία, κατεφαίνετο, τοῦτο ἦν·
 475 οἱ γὰρ ἄνθρωποι εἶ τινα τούτων ἐώρων ποιηρὸν ἢ ἄσχημον
 ἢ ἀσελγές τι ἐπιτηδεύοντα, οὐκ ἔστιν ὅστις οὐ φιλοσοφίαν
 αὐτὴν ἠτιάτο καὶ τὸν Χρῦσιππον εὐθύς ἢ Πλάτωνα ἢ Πυθα-
 γόραν ἢ ὅτου αὐτὸν ἐπώνυμον ὁ διαμαρτάνων ἐκείνος ἐποιεῖτο
 καὶ οὐ τοὺς λόγους προσεποιεῖτο, καὶ ἀπὸ τοῦ κακῶς βιού-
 480 τος πονηρὰ περὶ ὑμῶν εἰκαζον τῶν πρὸ πολλοῦ τεθηγκότων·

31. ἀντιφθεγγομένους: *contradicting*,
 as in *de Sall.* 23 πῶς ἀντιφθέγγεσθαι ἐκεί-
 ροις τολμᾶς; The first meaning is *echo-*
ing. — οὐχ ὅπως: cf. *Char.* 8, note. —
 ἐπιτρέψαι: cf. Kühner-Blass ³, § 214, 3.

32. τὸν ἐν Κύμῃ ὄνον: cf. *Fugit.* 13

οἶόν τι . . . ὁ Αἰσωπὸς φησὶ ποιῆσαι τὸν ἐν
 τῇ Κύμῃ ὄνον. Cf. *Aesop Fab.* (Halm.)
 Nos. 333 and 336. — ὀγκώμενος: cf.
Fugit. 14 ὀγκᾶσθαι, and note the con-
 text for the oft-repeated description of
 the externals of the philosopher.

οὐ γὰρ παρὰ ζῶντας ὑμᾶς ἡ ἐξέτασις αὐτοῦ ἐγίγνετο, ἀλλ' ὑμεῖς μὲν ἐκποδῶν, ἐκείνον δὲ ἐώρων σαφῶς ἅπαντες δεινὰ καὶ ἄσεμνα ἐπιτηδεύοντα, ὥστε ἐρήμην ἡλίσκεσθε μετ' αὐ-

33 τοῦ καὶ ἐπὶ τὴν ὁμοίαν διαβολὴν συγκατεσπᾶσθε. ταῦτα
 485 οὐκ ἦνεγκα ὀρών ἔγωγε, ἀλλὰ ἠλεγχον 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 ἀδικούντα ἠγήσεσθε εἶναι;

490 ἀλλ' οὐ δίκαιον. ἐπεὶ καὶ οἱ ἀθλοθέται μαστιγοῦν εἰώθασιν, ἦν τις ὑποκριτῆς Ἀθηνᾶν ἢ Ποσειδῶνα ἢ τὸν Δία ὑποδεδικῶς μὴ καλῶς ὑποκρίνοιτο μηδὲ κατ' ἀξίαν τῶν θεῶν, καὶ οὐ δὴ που ὀργίζονται αὐτοῖς ἐκείνοι, ὅτι τὸν περικείμενον αὐτῶν τὰ προσωπεῖα καὶ τὸ σχῆμα ἐνδεδυκῶτα ἐπέτρεψαν παίειν

495 τοῖς μαστιγοφόροις, ἀλλὰ καὶ ἡδοῦντ' αὖν, οἶμαι, μαστιγομένων· οἰκέτην μὲν γὰρ ἢ ἄγγελόν τινα μὴ δεξιῶς ὑποκρίνασθαι μικρὸν τὸ πταῖσμα, τὸν Δία δὲ ἢ τὸν Ἡρακλέα μὴ κατ' ἀξίαν ἐπιδειξασθαι τοῖς θεαταῖς ἀποτρόπαιον ὡς αἰ-

34 σχρόν. καὶ γὰρ αὖ καὶ τότε πάντων ἀτοπώτατόν ἐστιν, ὅτι
 500 τοὺς μὲν λόγους ὑμῶν πάνυ ἀκριβοῦσιν οἱ πολλοὶ αὐτῶν, καθάπερ δὲ ἐπὶ τούτῳ μόνον ἀναγινώσκοντες αὐτοὺς καὶ μελετῶντες, ὡς τάναντία 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 τεθήπασι καὶ πρὸς τὸ ἀργύριον κεκήνασιν, 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. ὑπερφνὲς ὡς and mirum quam.

510 τῶν λαγῶν, κολακευτικώτεροι δὲ τῶν πιθήκων, ἀσελγέστεροι
 δὲ τῶν ὄνων, ἀρπακτικώτεροι δὲ τῶν γαλῶν, φιλονεϊκώτεροι δὲ
 τῶν ἀλεκτρύνων. τοιγαροῦν γέλωτα ὀφλισκάνουσιν ὠθιζό-
 515 μενοι ἐπὶ ταῦτα καὶ περὶ τὰς τῶν πλουσιῶν θύρας ἀλλήλους
 παρωθούμενοι, δείπνα πολυάνθρωπα δειπνούντες καὶ ἐν αὐτοῖς
 520 αἴσχιστον, 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
 525 ἄλλα ὅσα βασιλείας γνωρίσματα προσαυτοῖη τῶν ὑποδεεστέ-
 ρων δεόμενος. ὅταν μὲν οὖν αὐτούς 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 διαφέρων; ὅταν δὲ τις ἐπικουρίας δεόμε-
 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. λαγῶν: see App. — ἐμποροῦ-
 μοι: 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: ὄρας . . . ὅπως ἐμπορεῖται τῶν θύων
 καὶ ἀναπέπλησται ζυμοῦ τὸ ἰμάτιον καὶ ὅσα
 τῷ παιδί κατόπι ἐστῶτι ὀρέγει λαοθάειν
 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 ζυρότερον
 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 ὀσημέραι 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 ἐξαλλήλιπται καὶ ἡ
 ἀρετὴ πέφευγεν, οἶόν τι καὶ οἱ κύνες πάσχουσιν· ἐπειδὴν 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 δέ ἐστι τῶν
 ἀνθρωπίνων — ἐκμαθεῖν τάχιστα καὶ ὀρχεῖσθαι ἀλουργίδας
 545 ἀμπεχόμενα καὶ προσωπεῖα περικείμενα, καὶ μέχρι γε πολ-
 λῶ εὐδοκιμεῖν τὴν θεάν, ἄχρι δὴ τις θεατῆς ἀστείος κάρνα
 ὑπὸ κόλπον ἔχων ἀφήκεν 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 κατερρήγγυον καὶ ἐμάχοντο περὶ τῆς ὀπώρας
 πρὸς ἀλλήλους, τὸ δὲ σύνταγμα τῆς πυρρίχης διελέλυτο καὶ
 37 κατεγελᾶτο ὑπὸ τοῦ θεάτρου. τοιαῦτα καὶ οὗτοι ποιοῦσι, καὶ
 ἔγωγε τοὺς τοιούτους κακῶς ἡγόρευον καὶ οὐποτε παύσομαι

36. ὑλακτοῦσι: with acc. Cf. Ag. Vesp. 1401-1402:

Ἀσπονδὸν ἀπὸ δέλπνου βαδίζουσ' ἐσπέρας
 θρασεία καὶ μεθύση τις ὑλάκει 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 ὄν Κλεοπάτρα τῇ πάν

φασὶ γενέσθαι· ἐκείνον γὰρ διδαχθέντα τέως μὲν ὀρχεῖσθαι πάνν κοσμίως καὶ ἐμμελῶς . . . ἐπεὶ δὲ εἶδεν ἰσχάδας, οἶμαι, ἢ ἀμύγαλον πόρρω κειμένην, μακρὰ χάλρειν φράσαντα τοῖς αὐλοῖς καὶ ρυθμοῖς 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. *V. II.* B 13,

διελέγχων καὶ κωμωδῶν, περὶ ὑμῶν δὲ ἡ τῶν ὑμῖν παραπλη-
 555 σίων—εἰσὶ γάρ, εἰσὶ τινες ὡς ἀληθῶς φιλοσοφίαν ζηλοῦν-
 τες καὶ τοῖς ὑμετέροις νόμοις ἐμμένοντες—μὴ οὕτω μανείην
 ἐγὼ ὡς βλάσφημον εἰπεῖν τι ἡ σκαιόν. τί γὰρ ὑμῖν τοι-
 οῦτο βεβίωται; τοὺς δὲ ἀλαζόνας ἐκείνους καὶ θεοῖς ἐχθροὺς
 ἄξιον οἶμαι μισεῖν. ἡ σὺ γάρ, ὦ Πυθαγόρα καὶ Πλάτων
 560 καὶ Χρύσιππε καὶ Ἀριστότελες, τί φατε; προσήκειν ὑμῖν
 τοὺς τοιούτους ἡ οἰκείον τί καὶ ξυγγενὲς ἐπιδείκνυσθαι τῷ
 βίῳ; νῆ Δία Ἡρακλῆς, φασί, καὶ Πίθηκος. ἡ διότι πάγω-
 νας ἔχουσι καὶ φιλοσοφεῖν φάσκουσι, διὰ τοῦτο χρὴ ὑμῖν
 εἰκάζειν αὐτούς; ἀλλὰ ἤνεγκα ἄν, εἰ πιθανοὶ γοῦν ἦσαν καὶ
 565 ἐπὶ τῆς ὑποκρίσεως αὐτῆς· νῦν δὲ θάττον ἄν γῆψ ἀηδόνα
 μιμήσαιο ἡ οὗτοι φιλοσόφους. εἶρηκα ὑπὲρ ἐμαυτοῦ ὅποσα
 εἶχον. σὺ δέ, ὦ Ἀλήθεια, μαρτύρει πρὸς αὐτοὺς εἰ ἀληθῆ
 ἐστί.

38 ΦΙΛ. Μετάστηθι, ὦ Παρρησιάδη, ἔτι πορρωτέρω. τί
 570 ποιῶμεν ἡμεῖς; πῶς ὑμῖν εἰρηκέναι ἀνὴρ ἔδοξεν;

ΑΛΗΘ. Ἐγὼ μὲν, ὦ Φιλοσοφία, μεταξὺ λέγοντος αὐτοῦ
 κατὰ τῆς γῆς δύναι ἠνυχόμην· οὕτως ἀληθῆ πάντα εἶπεν.
 ἐγνώριζον γοῦν ἀκούουσα ἕκαστον τῶν ποιούντων αὐτὸ κἀ-
 φήρμοζον μεταξὺ τοῖς λεγομένοις. Τοῦτο μὲν ἐς τόνδε, τοῦτο
 575 δὲ ὁ δεῖνα ποιεῖ· καὶ ὅλως ἔδειξε τοὺς ἄνδρας ἐναργῶς καθά-
 περ ἐπὶ τινος γραφῆς πάντα εἰκότας, οὐ τὰ σώματα μόνον,
 ἀλλὰ καὶ τὰς ψυχὰς αὐτὰς ἐς τὸ ἀκριβέστατον ἀπεικάσας.

ΣΩΦΡ. Κἀγὼ πάνυ ἠρυνθρίασα, ὦ Ἀλήθεια.

ΦΙΛ. Ὑμεῖς δὲ τί φατε;

and for the fruit itself such as grapes, pears, etc.; cf. Plato *Legg.* 844 D ff. Here it refers to the *nuts*, *κάρνα*.

37. οὕτω . . . ὡς: see *Introd.* 26. — σὺ . . . τί φατε: note plural verb. — Ἡρακλῆς καὶ Πίθηκος: proverbial of an

utter contrast, like “Beauty and the Beast.”

38. Τοῦτο μὲν ἐς τόνδε: sc. ἀρμόζει, intrans. as in *Isocr.* 21 D τὸ δὲ πρὸς τὰς συνουσίας ἀρμόττει. — καθάπερ ἐπὶ τινος γραφῆς: cf. *Char.* 6 ὡσπερ ἐν γραφαῖς.

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 θεοὺς ἐχθροὺς ἐκτραγωδεῖτω.

585 ΔΙΟΓ. Καὶ αὐτός, ὦ Φιλοσοφία, πάννυ ἐπαινῶ τὸν ἄνδρα
καὶ ἀνατίθεμαι τὰ κατηγορούμενα καὶ φίλον ποιούμεαι αὐτὸν
γενναῖον ὄντα.

39 ΦΙΑ. 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 τραγι-
κώτερον αὐτὸ ποιήσειν μοι δοκῶ· σεμνότερον γάρ·

ὦ μέγα σεμνὴ Νίκη, τὸν ἐμὸν
βίον κατέχοις
καὶ μὴ λήγοις στεφανοῦσα.

595 ΑΡΕΤ. Οὐκοῦν δευτέρου κρατῆρος ἤδη καταρχώμεθα,
προσκαλῶμεν κάκεινους, ὡς δίκην ὑπόσχωσιν ἀνθ' ὧν ἐς
ὑμᾶς ὑβρίζουσι· κατηγορήσει δὲ Παρρησιάδης ἐκάστου.

— τὸ τῶν Ἰλιέων: a proverbial expres-
sion like "We have only ourselves to
blame for it." It is more fully given
in *Pseudolog.* 10 ἐπεὶ γὰρ κατὰ τὴν παροι-
μίαν Ἰλιεὺς ὢν τραγωδοῦς ἐμισθῶσω, και-
ρὸς ἦδη 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; EPM. πάσαις ὁ Σῦρος πλὴν μᾶς.
— Προσεκύνησα: cf. § 5 note. — τὴν
Πτερωτὴν: a happy conjecture for τὴν
γε πρῶτην. See App. The winged Vic-
tory, 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 πάννυ. This ana-
paestic formula is found at the end of
three Euripidean plays; i.e. the *Tau-
ric Iphigenia*, *Orestes*, and *Phoenissae*.
Another formula (presumably repeated
by the actors) was used at the end of
the *Alcestis*, *Andromache*, *Bacchae*,
Helen, and *Medea*, and is likewise bor-
rowed by Lucian for the grand finale

PAPP. Ὀρθῶς, ὦ Ἀρετή, ἔλεξας· ὥστε σύ, παῖ Συλλογισμέ, κατακύβιας ἐς τὸ ἄστυ προσκήρυττε τοὺς φιλοσόφους.

40
600 ΣΤΛΛ. Ἄκουε, σίγα· τοὺς φιλοσόφους ἦκειν ἐς ἀκρόπολιν ἀπολογοησομένους ἐπὶ τῆς Ἀρετῆς καὶ Φιλοσοφίας καὶ Δίκης.

PAPP. Ὁρᾶς; ὀλίγοι συνέρχονται γνωρίζαντες τὸ κήρυγμα· ἄλλως γὰρ δεδίασι τὴν Δίκην. οἱ πολλοὶ δὲ αὐτῶν
605 οὐδὲ σχολὴν ἄγουσιν ἀμφὶ τοὺς πλουσίους ἔχοντες. εἰ δὲ βούλει πάντας ἦκειν, κατὰ τάδε, ὦ Συλλογισμέ, κήρυττε.

ΦΙΑ. Μηδαμῶς, ἀλλὰ σύ, ὦ Παρρησιάδη, προσκάλει καθ' ὃ τι σοι δοκεῖ.

41 PAPP. Οὐδὲν τόδε χαλεπόν. Ἄκουε, σίγα. ὅσοι φιλό-
610 σοφοὶ εἶναι λέγουσι καὶ ὅσοι προσῆκειν αὐτοῖς οἴονται τοῦ ὀνόματος, ἦκειν ἐς ἀκρόπολιν ἐπὶ τὴν διανομὴν. δύο μναῖ ἐκάστῳ δοθήσονται καὶ σησαμαῖος πλακοῦς· ὅς δ' ἂν πώγωνα βαθὺν ἐπιδείξῃται, καὶ παλάθην ἰσχάδων οὐτός 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, κάθισε. For ἦκειν 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 Ὁρᾶκας ἀπέναί.

41. δύο μναί. . . σησαμαῖος πλακοῦς: *Ruskin* takes this as motto in *Sect. I of Sesame and Lilies*. These cakes were a favorite dish. In *Luc. Symp.*

38 they form an essential part of the feast: εἰσεκεκόμιστο ἡμῖν τὸ ἐντελὲς ὀνομαζόμενον δεῖπνον, μία θρυσ ἐκάστῳ καὶ κρέας ὕδς 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 σὺδς ἢ ἐλάφου ἢ σησαμόντος, 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 ταυ-
 τά γε, ἢν μὴ παρῆ· πέντε δὲ συλλογισμοὺς ἐξ ἅπαντος· οὐ
 γὰρ θέμις ἄνευ τούτων εἶναι σοφόν.

κείται δ' ἐν μέσσοισι δύο χρυσοῖο τάλαντα,
 τῷ δόμεν ὃς μετὰ πᾶσιν ἐριζέμεν ἔξοχος εἶη.

42
 620 Βαβαί, ὡς πλήρης μὲν ἡ ἀνοδος ὠθιζομένων, ἐπεὶ τὰς δύο
 μνᾶς ἤκουσαν μόνον. παρὰ δὲ τὸ Πελασγικὸν ἄλλοι καὶ
 κατὰ τὸ Ἀσκληπιεῖον ἕτεροι καὶ παρὰ τὸν Ἄρειον πάγον εἶ
 πλείους, ἔνιοι δὲ καὶ κατὰ τὸν τοῦ Τάλω τάφον, οἱ δὲ καὶ πρὸς
 τὸ Ἀνακείον προσθέμενοι κλίμακας ἀνέρπουσι βομβηδὸν νῆ

bore the relishes. — συλλογισμοί: cf. *Vil. Aucf.* 24. — κείται δ' κτλ.: a parody on *Il.* 18, 507 ff.:

κεῖτο δ' ἄρ' ἐν μέσσοισι δύο χρυσοῖο τά-
 λαντα,
 τῷ δόμεν ὃς 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 Ἀσκληπιεῖον: on the south side of the Acropolis adjoining the Dionysiac Theatre; see Harrison and Verrall l.c. and pp. 297-320. (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 *Somm.* 4) his uncle's jealousy. (e) πρὸς τὸ Ἀνακείον: the Ἄρακες (*Ἄρακτες* or *Διδόσκουροι*) 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

626 Δία καὶ βοτρυδόν, ἵνα καὶ καθ' Ὅμηρον εἶπω, ἀλλὰ κάκειθεν
εὖ μάλα πολλοὶ κἀντεῦθεν

μυρίοι, ὅσα τε φύλλα καὶ ἄνθεα γίνεται ὦρη.

μεστή δὲ ἡ ἀκρόπολις ἐν βραχεῖ κλαγγῆδόν προκαθιζόντων
καὶ πανταχοῦ πήρα πάγων κολακεία ἀναισχυντία βακτηρία
630 λιχνεῖα συλλογισμὸς φιλαργυρία· οἱ ὀλίγοι δέ, ὅποσοι πρὸς
τὸ πρῶτον κήρυγμα ἐκείνο ἀνῆεσαν, ἀφανεῖς καὶ ἄσημοι,
ἀναμιχθέντες τῷ πλήθει τῶν ἄλλων, καὶ λεληθάσιν ἐν τῇ
ὁμοιότητι τῶν ἄλλων σχημάτων. τοῦτο γοῦν τὸ δεινότατόν
ἐστίν, ὃ Φιλοσοφία, καὶ ὃ τις ἂν μέμψαιτό σου μάλιστα,
635 τὸ μῆδὲ ἐπιβαλεῖν γνώρισμα καὶ σημεῖον αὐτοῖς· πιθανώ-
τεροι γὰρ οἱ γόητες οὗτοι πολλάκις τῶν ἀληθῶς φιλοσο-
φούντων.

ΦΙΛ. Ἔσται τοῦτο μετ' ὀλίγον, ἀλλὰ δεχόμεθα ἤδη αὐ-
τούς.

43 ΠΛΑΤ. Ἡμᾶς πρώτους χρὴ τοὺς Πλατωνικοὺς λαβεῖν.

640 ΠΤΘ. Οὐκ, ἀλλὰ τοὺς Πυθαγορικοὺς ἡμᾶς· πρότερος
γὰρ ὁ Πυθαγόρας ἦν.

ΣΤΩΙΚ. Δηρεῖτε· ἀμείνους ἡμεῖς οἱ ἀπὸ τῆς στοᾶς.

ΠΕΡ. Οὐ μὲν οὖν, ἀλλὰ ἐν γε τοῖς χρήμασι πρῶτοι ἂν
645 ἡμεῖς εἶμεν οἱ ἐκ τοῦ περιπάτου.

ΕΠΙΚ. Ἡμῖν τοῖς Ἐπικουρείοις τοὺς πλακοῦντας δότε καὶ
τὰς παλάθας· περὶ δὲ τῶν μνῶν περιμενοῦμεν, κἂν ὑστά-
τους δέη λαμβάνειν.

ΑΚΑΔ. Ποῦ τὰ δύο τάλαντα; δεῖξομεν γὰρ οἱ Ἀκαδη-
650 μαῖκοι ὅσον τῶν ἄλλων ἐσμὲν ἐριστικώτεροι.

παρά, κατά, παρά, κατά, πρὸς. — μυρίοι
κτλ.: *Il.* 2, 468. Another Homeric
reminiscence; as *βοτρυδόν* from *Il.* 2,
89 and *κλαγγῆδόν προκαθιζόντων*, from
Il. 2, 403. — *πήρα* . . . *φιλαργυρία* :

comic collocation: first two pairs of
the outer and inner indicia, then the
outer and inner alternate.

43. οἱ Ἀκαδημαῖκοι: the newer Aca-
demics, e.g. Arcesilaus, about 250 B.C.,

ΣΤΩΙΚ. Οὐχ ἡμῶν γε τῶν Στωικῶν παρόντων.

44 ΦΙΛ. Παύσασθε φιλονεικοῦντες· ἡμεῖς δὲ οἱ Κυνικοί μῆτε
ὠθεῖτε ἀλλήλους μῆτε τοῖς ξύλοις παίετε· ἐπ' ἄλλα γὰρ ἴστε
κεκλημένοι· καὶ νῦν ἔγωγε ἡ Φιλοσοφία καὶ Ἄρετή αὐτή
055 καὶ Ἀλήθεια δικάσομεν τίνες οἱ ὀρθῶς φιλοσοφούντες εἰσιν,
εἶτα ὅσοι μὲν ἂν εὐρεθῶσι κατὰ τὰ ἡμῖν δοκούντα βιοῦντες,
εὐδαιμονήσουσιν ἄριστοι κεκριμένοι· τοὺς γόητας δὲ καὶ
οὐδὲν ἡμῖν προσήκοντας κακοὺς κακῶς ἐπιτρέψομεν, ὡς μὴ
ἀντιποιοῦντο τῶν ὑπὲρ αὐτοὺς ἀλαζόνες ὄντες. τί τοῦτο; φεύ-

060 γετε; νῆ Δία, κατὰ τῶν γε κρημνῶν οἱ πολλοὶ ἀλλόμενοι.
κενὴ δ' οὖν ἡ Ἀκρόπολις, πλὴν ὀλίγων τούτων, ὅπόσοι μεμε-
45 ἠκάσιν οὐ φοβηθέντες τὴν κρίσιν. οἱ ὑπῆρται, ἀνέλεσθε
τὴν πῆραν ἣν ὁ Κυνίσκος ἀπέρριψεν ἐν τῇ τροπῇ. φέρ' ἴδω τί
καὶ ἔχει, ἢ που θέρμους ἢ βιβλίον ἢ ἄρτους τῶν αὐτοπυριτῶν;

065 ΠΑΡΡ. Οὐκ, ἀλλὰ χρυσίον τουτὶ καὶ μύρον καὶ κάτοπ-
τρον καὶ κύβους.

ΦΙΛ. Εὖ γε, ὦ γενναῖε. τοιαῦτά σοι ἦν τὰ ἐφόδια τῆς
ἀσκήσεως καὶ μετὰ τούτων ἡξίουσι λοιδορεῖσθαι ἅπασιν καὶ
τοὺς ἄλλους παιδαγωγεῖν;

070 ΠΑΡΡ. Τοιοῦτοι μὲν οὖν ἡμῖν οὗτοι. χρῆ δὲ ὑμᾶς σκο-
πεῖν ὄντινα τρόπον ἀγνοούμενα ταῦτα πεπαύσεται καὶ διαγνώ-
σονται οἱ ἐντυγχάνοντες, οἷτινες οἱ ἀγαθοὶ αὐτῶν καὶ οἷτινες
αὐτὸ πάλιν οἱ τοῦ ἑτέρου βίου.

ΦΙΛ. σύ, ὦ Ἀλήθεια, ἐξεύρισκε — ὑπὲρ σοῦ γὰρ τοῦτο
075 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. — ἐριστικῆσι: re-

ferring to ἐριζόμεν, end of § 41.

44. ἀντιποιοῦντο: opt. after primary tense, see Introd. 35 (a).

45. οἱ ὑπῆρται: 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 χρηστός ὤπται καὶ εὖνους ἡμῖν καὶ σέ, ὦ
680 Φιλοσοφία, μάλιστα θαυμάζων, τὸ παραλαβόντα μεθ' εἰ-
τουτὸν τὸν Ἐλεγχον ἅπασιν τοῖς φάσκουσι φιλοσοφεῖν ἐντυ-
χάνειν, εἶθ' ὃν μὲν ἂν εὖρη γνήσιον ὡς ἀληθῶς φιλόσοφον,
στεφανωσάτω θαλλοῦ στεφάνῳ καὶ ἐς τὸ Πρυτανεῖον κα-
λεσάτω, ἣν δέ τινα — οἷοι πολλοὶ εἰσι — καταράτῳ ἀνδρὶ
685 ὑποκριτῇ φιλοσοφίας ἐντύχῃ, τὸ τριβώνιον περισπάσας ἀπο-
κειράτω τὸν πύγωνα ἐν χρῶ πάνν τραγοκουρικῇ μαχαίρᾳ
καὶ ἐπὶ τοῦ μετώπου στίγματα ἐπιβαλέτω ἢ ἐγκαυσάτω
κατὰ τὸ μεσόφρυον· ὁ δὲ τύπος τοῦ καυτήρος ἔστω ἀλώ-
πηξ ἢ πίθηκος.

690 ΦΙΑ. Εὖ γε, ὦ Ἀλήθεια· ὁ δὲ ἔλεγχος, ὦ Παρρησιάδῃ,
τοιοῦδε ἔστω, οἷος ὁ τῶν ἀετῶν πρὸς τὸν ἥλιον εἶναι λέγε-
ται, οὐ μὰ Δί' ὥστε κάκεινους ἀντιβλέπειν τῷ φωτὶ καὶ πρὸς
ἐκείνο δοκιμάζεσθαι, ἀλλὰ προθεῖς χρυσίον καὶ δόξαν καὶ
ἡδονὴν ὃν μὲν ἂν αὐτῶν ἴδῃς ὑπερορῶντα καὶ μηδαμῶς
695 ἔλκόμενον πρὸς τὴν ὄψιν, οὗτος ἔστω τῷ θαλλῷ στεφόμενος,
ὃν δ' ἂν ἀτενὲς ἀποβλέποντα καὶ τὴν χεῖρα ὀρέγοντα ἐπὶ τὸ
χρυσίον, ἀπάγειν ἐπὶ τὸ καυτήριον τοῦτον ἀποκείραντα πρό-
τερον τὸν πύγωνα.

46. ἀποκειράτω . . . μαχαίρᾳ: cf. the shearing of the philosopher's beard in *D. Moré.* 10, 9. ΦΙΑ. καὶ τίς ὁ ἀποκείρων ἔσται; EPM. Μένικπος οὗτος! λαβῶν πέλεκυν τῶν ναυπηγικῶν ἀποκόψει αὐτὸν (i.e. τὸν πύγωνα) 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 . . . ποτηρὰ ἐργάσθαι παρὰ τὸν βίον, καθ' ἕκαστον αὐτῶν ἀφανῆ στίγματα ἐπὶ τῆς ψυχῆς περιφέρει. — ὁ τῶν ἀετῶν: in *Icar.* 14 an eagle is the king eagle if ἀντίον δέδορκε τῷ ἡλίῳ and ἦν ἀσκαρδαμυκτι (without wincking) πρὸς τὰς ἀκτίνας 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, ὦ Φιλοσοφία, καὶ ὄμει
700 αὐτίκα μάλα τοὺς πολλοὺς αὐτῶν ἀλωπεκίας ἢ πιθηκοφό-
ρους, ὀλίγους δὲ καὶ ἔστεφανωμένους· εἰ βούλεσθε μέντοι,
κάνταῦθα ἀνάξω τινὰς ὑμῖν νῆ Δί' αὐτῶν.

ΦΙΛ. Πῶς λέγεις; ἀνάξεις τοὺς φυγόντας;

ΠΑΡΡ. Καὶ μάλα, ἤνπερ ἡ ἱερεία 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 ἄμα, ὡς πάντα ἔχοις.

ΠΑΡΡ. Οὐκοῦν, ὦ ἱερεία, καὶ ἰσχάδας μοί τινας δὸς ἀνύ-
σασα καὶ ὀλίγον τοῦ χρυσοῦ.

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, ὦ Παρρησιάδη, ποιεῖς; ἢ που τοὺς λίθους
715 ἀλιεύσειν διέγνωκας ἐκ τοῦ Πελασγικοῦ;

ΠΑΡΡ. Σιώπησον, ὦ Φιλοσοφία, καὶ τὴν ἄγραν περιμένε·
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* (Ϙ), and ἀλωπεκίας to recall κοππατίας (Ar. Nub. 23), Ϙ-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, Ϙ standing for Ϙόριθος. — ἡ ἱερεία (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 τῆ ἀγρᾷ τῶν ἰχθύων. — ἀγρεῦ: an available epithet for the appropriate god in the mouth of the hunter.

48. λάβρακα and χρύσοφρυν: the snatcher and the gill-head naturally

720 ΕΛΕΓ. Οὐκ, ἀλλὰ γαλεός ἐστι· προσέρχεται δὴ τῷ ἀγ-
κίστρῳ κεχηνώς. ὀσφράται τοῦ χρυσίου· πλησίον ἤδη ἐστίν·
ἔβασεν· εἴληπται· ἀνασπάσωμεν.

ΠΑΡΡ. Καὶ σύ, ὦ Ἐλεγγε, νῦν ξυνεπιλαβοῦ τῆς ὀρμιάς·
ἄνω ἐστί. φέρ' ἴδω τίς εἶ, ὦ βέλτιστε ἰχθύων; κύων οὗτός
725 γε. Ἡράκλεις τῶν ὀδόντων. τί τοῦτο, ὦ γενναιότατε; εἴλη-
ψαι λιχνεύων περὶ τὰς πέτρας, ἔνθα λήσειν ἠλπισας ὑποδε-
δυκώς; ἀλλὰ νῦν ἔσῃ φανερός ἅπασιν ἐκ τῶν βραγχίων
ἀπηρημένος. ἐξέλωμεν τὸ δέλεαρ καὶ τὸ ἄγκιστρον. τὸ
δὲ τί; κενόν σοι τὸ ἄγκιστρον· ἢ δ' ἰσχὰς ἤδη προσέσχηται
730 καὶ τὸ χρυσίον ἐν τῇ κοιλίᾳ.

ΔΙΟΓ. Μὰ Δί' ἐξεμεσάτω, ὡς δὴ καὶ ἐπ' ἄλλους δελεάσωμεν.

ΠΑΡΡ. Εὖ ἔχει· τί φῆς, ὦ Διόγενες; οἶσθα τοῦτον ὅστις
ἐστί, ἢ προσήκει σοί τι ἀνὴρ;

ΔΙΟΓ. Οὐδαμῶς.

735 ΠΑΡΡ. Τί οὖν; πόσου ἄξιον αὐτὸν χρῆ φάναι; ἐγὼ μὲν
γὰρ δὴ ὀβολῶν πρῶην αὐτὸν ἐτιμησάμην.

ΔΙΟΓ. Πολλοῦ λέγεις· ἄβρωτός τε γὰρ ἐστι καὶ εἰδεχθῆς
καὶ σκληρὸς καὶ ἄτιμος· ἄφες αὐτὸν ἐπὶ κεφαλὴν ἀπὸ τῆς
πέτρας· σὺ δὲ ἄλλον ἀνάσπασον καθεὶς τὸ ἄγκιστρον.
740 ἐκεῖνο μέντοι ὄρα, ὦ Παρρησιάδη, μὴ καμπτόμενός σοι ὁ
κάλαμος ἀποκλασθῆ.

came first to the hook. — γαλεός: a kind of shark. Tr. *sea-cat* (see Cent. Dict. s.v. "Wolf-fish") or *cat-fish*. This latter name is applied to the wolf-fish; to the common American cat-fish, which sometimes weighs a hundred pounds; and, locally, in England, to the Scyllioid shark. We have the *dog-shark*, and the fish in question here turns out, when landed, to be *κύων τις*. — προσέρχεται . . . ἀνασπάσωμεν: note the effective asyndeta. — ὀσφράται: the classic form

is *ὀσφραίνεται*. — Ἡράκλεις: the oath, as usual, is chosen with judgment. Heracles was the patron saint of Cynics. At the Banquet (§ 16) the Cynic says to the bride, *προπίνω σοι, ὦ Κλεανθί, Ἡρακλέους ἀρχηγέτου*. — Εὖ ἔχει: *that's right!* (said as the gold reappears). — δὴ ὀβολῶν πρῶην: the price paid for Diogenes *Vit. Auct.* 11. — Πολλοῦ λέγεις: so, in *D. Mort.* 4, 1, Charon complains of the price paid by Hermes for the anchor. — ἐκεῖνο μέντοι ὄρα: *but*

PAPP. Θάρρει, ὦ Διόγενες· κούφοί εἰσι καὶ τῶν ἀφύων ἐλαφρότεροι.

ΔΙΟΓ. Νῆ Δί', ἀφύεστατοί γε· ἀνάσπα δὲ ὄμως.

745 PAPP. Ἴδου· τίς ἄλλος οὗτος ὁ πλατύς; ὥσπερ ἡμίτο-
49 μος ἰχθύς 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;

PAPP. Τί φῆς, ὦ Πλάτων; τί ποιῶμεν αὐτόν;

ΠΛΑΤ. Ἀπὸ τῆς αὐτῆς πέτρας καὶ οὗτος.

50 ΔΙΟΓ. Ἐπ' ἄλλον καθεῖσθω.

PAPP. Καὶ μὴν ὄρω τινα πάγκαλον προσιόντα, ὡς ἂν ἐν
755 βυθῷ δόξειεν, ποικίλον τὴν χροάν, ταινίας τινὰς ἐπὶ τοῦ
νώτου ἐπιχρύσους ἔχοντα. ὄρας, ὦ Ἐλεγεχε; ὁ τὸν Ἄρι-
στοτέλην προσποιούμενος οὗτός ἐστιν. ἦλθεν· εἶτα πάλιν
ἀπενήξατο. περισκοπεῖ ἀκριβῶς· αὐθις ἐπανήλθεν· ἔχανεν·
εἰληπται· ἀνιμήσθω.

760 ΑΡΙΣΤ. Μὴ ἔρη με, ὦ Παρρησιάδη, περὶ αὐτοῦ· ἀγνοῶ
γὰρ ὅστις ἐστίν.

look out for this above all. A legitimate use of *ἐκείνος*. Cf. *Lysias contra Erat.* 79. Schmid, however, I, 238, classifies this with other cases in Lucian where *ἐκείνος* merges its meaning with *οὗτος*. — *ἀφύων*: from *ἀφύη* sardine; *ἀφύων* from *ἀφύης* weak-minded; perhaps tr. *weak-fish* and *ἀφύεστατοι* 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, ὦ Ἄριστότελες, κατὰ τῶν πε-
 51 τρῶν. ἀλλ' ἦν ἰδού, πολλοὺς πον τοὺς ἰχθύς ὀρῶ κατὰ
 ταῦτὸν ὁμόχροας, ἀκανθῶδεις 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. ἤξει δὲ ἐπὶ τὸ ἄγκιστρον δηλαδὴ
 ὅς ἂν αὐτῶν θρασύτατος ἦ.

ΕΛΕΓ. Κάθες, εἰ δοκεῖ, σιδηρώσας γε πρότερον ἐπὶ πολὺ
 770 τῆς ὀρμιάς, μὴ ἀποπρίση τοῖς ὁδοῦσι καταπιῶν τὸ χρυσίον.

ΠΑΡΡ. Καθῆκα. σὺ δέ, ὦ Πόσειδον, ταχείαν ἐπιτέλει
 τὴν ἄγραν. βαβαῖ, μάχονται περὶ τοῦ δελέατος, καὶ συνάμα
 πολλοὶ περιτρώγουσι τὴν ἰσχάδα, οἱ δὲ προσφύντες ἔχονται
 τοῦ χρυσοῦ. εὖ ἔχει· περιεπάρη τις μάλα καρτερός. φέρ'
 775 ἴδω τίνας ἐπώνυμον σεαυτὸν εἶναι λέγεις; καίτοι γελοῖός γέ
 εἰμι ἀναγκάζων ἰχθὺν λαλεῖν· ἄφωνοι γὰρ οὗτοί γε. ἀλλὰ
 σὺ, ὦ Ἐλεγε, εἰπέ ὄντινα ἔχει διδάσκαλον.

ΕΛΕΓ. Χρύσιππον τουτουί.

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.*, *Hermet.*, 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 . . . ὀρμιάς: *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 βοῶς
 κέρας ἐμβεβαυῖα
 ἔρχεται ὠμπστῆσιν ἐπ' ἰχθύσι κῆρα φέ-
 ρουσα.

For ἐπὶ πολὺ with gen. cf. ἐπὶ μέγα in
 the description of the iron-plated jib of
 the crane, *Thuc.* 4, 100, ἐσσιδῆρωτο 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 hook in his mouth.

— ἄφωνοι: see App. For proverb cf.
 note on *Vit. Auct.* 3. — Χρύσιππον:

ΠΑΡΡ. Μανθάνω· διότι χρυσίου, οἶμαι, προσῆν τῷ ὀνό-
780 ματι. σὺ δ' οὖν, Χρύσιππε, πρὸς τῆς Ἀθηνᾶς εἶπέ, οἶσθα
τοὺς ἄνδρας ἧ τοιαῦτα παρῆνεις αὐτοῖς ποιεῖν;

ΧΡΥΣ. Νῆ Δί', ὑβριστικά ἐρωτᾶς, ὦ Παρρησιάδη, προσ-
ῆκειν τι ἡμῖν ὑπολαμβάνων τοιούτους ὄντας.

ΠΑΡΡ. Εὐ γε, ὦ Χρύσιππε, γενναῖος εἶ. οὕτως γοῦν καὶ
785 αὐτὸς ἐπὶ κεφαλὴν μετὰ τῶν ἄλλων, ἐπεὶ καὶ ἀκαυθῶδης
ἐστί, καὶ δέος, μὴ διαπαρῆ τις τὸν λαίμῳ ἐσθίων.

52 ΦΙΛ. Ἄλις, ὦ Παρρησιάδη, τῆς ἄγρας, μὴ καὶ τίς σοι,
οἶοι πολλοί εἰσιν, οἴχηται ἀποσπάσας τὸ χρυσίου καὶ τὸ
ἄγκιστρον, εἰτά 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 ἧ στεφανοῦτε ἧ ἐγκάετε, ὡς ἔφη.

ΠΑΡΡ. Ἔσται ταῦτα, ὦ Φιλοσοφία. χαίρετε, ὦ βέλτι-
795 στοι ἀνδρῶν. ἡμεῖς δὲ κατίωμεν, ὦ Ἐλεγγε, καὶ τελῶμεν
τὰ παρηγγελμένα. ποῖ δὲ καὶ πρῶτον ἀπιέναι δεήσει; μῶν
ἐς τὴν Ἀκαδημίαν ἧ ἐς τὴν Στοάν; ἧ 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. Aucl.* 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 λαίμῳ: 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.

DIALOGI DEORUM

INTRODUCTION

These short pieces, like the *Dialogi Marini*, are dramatic pictures.¹ It is, indeed, a temptation to think of them only as miniatures in which Lucian gives precedence to his artist's love of style and form. Certainly, as has been said,² "one is puzzled to find irony or satire in many of them. Not a few resist analysis. Complete and rounded they are, but complete and rounded as is the soap-bubble — which mirrors for a moment sky and sea and earth, then vanishes in an iridescent collapse."

But the satire, even if not too obvious, is generally there, and is all the more effective because the gods with their own mouths convict themselves of folly and passion. They plead guilty by explaining. To the Greeks men had been near gods (*ἀγγιθεοί*) from the first; and Zeus and Hera, from Homer on, are subject to anthropomorphic fits of anger and other frailties. These topics were as legitimate as the weather; and, as for that, the weather-bureau figured largely as a business office for the "Boudoir of Zeus."³ Thus the satire of Aristophanes, irreverent as it is, has apparently no intent to overthrow the Olympian dynasty. If Zeus rains, snows, or metamorphoses himself into a bull, it is matter of public interest, but none of his eccentricities need shake the orthodox belief. With Lucian, on the other hand, under the mock reverence there is the most iconoclastic intent. Zeus and the other gods come before us in all their chryselephantine pomp, but they lay open their breasts

¹ Cf. Schmid on Hirzel, *Der Dialog*, in *Bursian's Jahresber.* 1901, p. 247: "Die Hetären-, See- und Göttergespräche sind atticistisch zubereitete μίμοι."

² Gildersleeve, *Essays and Studies*, p. 340, with the whole context.

³ *Ar. Ran.* 100.

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 *Intro.* to *D. Mar.*, p. 169.

³ Cf. Croiset, p. 62: "La grâce ironique et perfide dont Ménippe paraît avoir eu le don."

⁴ See *Intro.* to *D. Mort.*, p. 189, note 2.

⁵ *D. Mort.* 1, 2.

ΘΕΩΝ ΔΙΑΛΛΟΓΟΙ

7

ΗΦΑΙΣΤΟΣ ΚΑΙ ΑΠΟΛΛΩΝΟΣ

1 ΗΦ. Ἐώρακας, ὦ Ἄπολλον, τὸ τῆς Μαΐας βρέφος τὸ ἄρτι
τεχθέν, ὡς καλὸν τέ ἐστι καὶ προσμειδίᾳ πάσι καὶ δηλοῦ
ἤδη μέγα τι ἀγαθὸν ἀποβησόμενον;

ΑΠ. Ἐκεῖνο τὸ βρέφος, ὦ Ἥφαιστε, ἦ 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, ἦ
τὸν Ἄρη· καὶ τούτου γὰρ ἐξείλκυσε λαθὸν ἐκ τοῦ κολεοῦ τὸ
ξίφος, ἵνα μὴ ἔμαντὸν λέγω, ὃν ἀφώπλισε τοῦ τόξου καὶ τῶν
10 βελῶν.

2 ΗΦ. Τὸ νεογνὸν ταῦτα, ὃ μόλις ἔστηκε, τὸ ἐν τοῖς σπαρ-
γάνοις;

ΑΠ. Εἶση, ὦ Ἥφαιστε, ἦν 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, ἐριούσιος, 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 ὀρῶ.

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 στῶμύλα
 25 καὶ ἐπίτροχα· ὁ δὲ καὶ διακονεῖσθαι ἡμῖν ἐθέλει. χθὲς δὲ
 προκαλεσάμενος τὸν Ἔρωτα κατεπάλαισεν εὐθὺς οὐκ οἶδ'
 ὅπως ὑφελὼν τῷ ποδὲ· εἶτα μεταξὺ ἐπαινούμενος τῆς Ἀφρο-
 δίτης μὲν τὸν κεστὸν ἐκλεψε 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, κάκεινον ἂν
 ὑφείλετο.

ΗΦ. Γοργόν τινα τὸν παῖδα φῆς.

ΑΠ. Οὐ μόνον, ἀλλ' ἤδη καὶ μουσικόν.

ΗΦ. Τῷ τούτο τεκμαίρεσθαι ἔχεις;

⁴₃₅ ΑΠ. Χελώνην που νεκρὰν εὐρών ὄργανον ἀπ' αὐτῆς συνε-
 πήξατο· πήχεις γὰρ ἐναρμόσας καὶ ζυγώσας, ἔπειτα κολλά-
 βους ἐμπήξας καὶ μαγάδα ὑποθεῖς καὶ ἐντεινόμενος ἐπὶ

θύετα. — 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 *λαθῶν* 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!

- χορδὰς ἐμελῶδει πάνυ γλαφυρόν, ὃ ἤφαιστε, καὶ ἐναρμό-
νιον, ὡς καμὲ αὐτῷ φθονεῖν πάλαι κιθαρίζειν ἀσκούντα.)
- 40 ἔλεγε δὲ ἡ Μαῖα ὡς μηδὲ μένοι τὰς νύκτας ἐν τῷ οὐρανῷ,
ἀλλ' ὑπὸ περιεργίας ἄχρι τοῦ Ἰδίου κατίοι, κλέψων τι κάκεῖ-
θεν δηλαδῆ. ὑπόπτερος δ' ἐστὶ καὶ ῥάβδον τινὰ πεποίη-
ται θαυμασίαν τὴν δύναμιν, ἣ ψυχαγωγεῖ καὶ κατάγει τοὺς
νεκρούς.
- 45 ΗΦ. Ἐγὼ ἐκείνην ἔδωκα αὐτῷ παίγιον εἶναι.
ΑΠ. Τοιγαροῦν ἀπέδωκέ σοι τὸν μισθόν, τὴν πυράγραν—
ΗΦ. Εὖ γε ὑπέμνησας· ὥστε βδιοῦμαι ἀποληψόμενος
αὐτήν, εἴ που ὡς φῆς εὐρεθείη ἐν τοῖς σπαργάνοις.

13

ΔΙΟΣ, ΑΣΚΛΗΠΙΟΥ, ΚΑΙ ΗΡΑΚΛΕΟΥΣ

- 1 ΖΕΥΣ. Παύσασθε, ὦ Ἀσκληπιέ καὶ Ἡράκλεις, ἐρίζοντες
πρὸς ἀλλήλους ὥσπερ ἄνθρωποι· ἀπρεπῆ γὰρ ταῦτα καὶ
ἀλλότρια τοῦ συμποσίου τῶν θεῶν.
- ΗΡΑ. Ἀλλὰ ἐθέλεις, ὦ Ζεῦ, τουτοῖσι τὸν φαρμακέα προ-
5 κατακλίνεσθαί μου;
- ΑΣΚ. Νῆ Δία· καὶ ἀμείνων γάρ εἰμι.

and, again, for Celt and Greek connected by language and the lyre:

So I draw the world together link by link:
Yea, from Delos up to Limerick and back!

— κάμει: cf. Shelley, *op. cit.*, 72, where Apollo

Listened with all his soul, and laughed
for pleasure.

Close to his side stood harping fearlessly
The unabashed boy.

— μηδέ: for οὐδέ. See *Intro.* 39 (b).
— ὡς . . . οὐρανῷ: *that he won't stay in*

heaven o' nights. Cf. Shelley, 3:
Nor long could in the sacred cradle keep.

— κατάγει: cf. *Char.* 22, line 480.

13

1. φαρμακία: *druggist*. Incidentally, the classic meaning *poisoner* is viciously suggested, as comes out below in *ρίζοσθμος* (*veneficus*). — προκατακλίνεσθαι: for the places of honor see *Symp.* 8 and cf. *Plutarch Quaest.*

HPA. Κατὰ τί, ὦ ἐμβρόντητε; ἢ διότι σε ὁ Ζεὺς ἐκεραύ-
νωσεν ἂ μὴ θέμις ποιῶντα, νῦν δὲ κατ' ἔλεον αὐθις ἀθανα-
σίας μετείληφας;

10 ΑΣΚ. Ἐπιτέλλησαι γὰρ καὶ σύ, ὦ Ἡράκλεις, ἐν τῇ Οἴτῃ
καταφλεγείς, ὅτι μοι ὄνειδίζεις τὸ πῦρ;

HPA. Οὐκ οὐν ἴσα καὶ ὅμοια βεβίωται ἡμῖν, ὅς Διὸς μὲν υἱὸς
εἶμι, τοσαῦτα δὲ πεπόνηκα ἐκκαθαίρων τὸν βίον, θηρία καταγω-
νιζόμενος καὶ ἀνθρώπους ὑβριστὰς τιμωρούμενος· σὺ δὲ ῥιζο-
15 τόμος εἶ καὶ ἀγύρτης, νοσοῦσι μὲν ἴσως ἀνθρώπους χρήσιμος
ἐπιθέσει τῶν φαρμάκων, ἀνδρώδες δὲ οὐδὲν ἐπιδεδειγμένος.

2 ΑΣΚ. Εὖ λέγεις, ὅτι σου τὰ ἐγκαύματα ἰασάμην, ὅτε
πρώην ἀνήλθες 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 ἐξαινον ἔρια
ἐν Λυδία πορφυρίδα ἐνδεδυκὼς καὶ παιόμενος ὑπὸ τῆς Ὀμφά-
λης χρυσῶ σανδάλῳ, ἀλλὰ οὐδὲ μελαγχολήσας ἀπέκτεινα
τὰ τέκνα καὶ τὴν γυναῖκα.

HPA. Εἰ μὴ παύσῃ λοιδορούμενός μοι, αὐτίκα μάλα εἴσῃ
25 ὡς οὐ πολὺ σε ὀνήσει ἡ ἀθανασία, ἐπεὶ ἀράμενός σε ῥύψω
ἐπὶ κεφαλὴν ἐκ τοῦ οὐρανοῦ, ὥστε μηδὲ τὸν Παιῶνα ἰάσεσθαι
σε τὸ κρανίον συντριβέντα.

ZETΣ. Παύσασθε, φημί, καὶ μὴ ἐπιταράττετε ἡμῖν τὴν
ξυνοσίαν, ἢ ἀμφοτέρους ἀποπέμψομαι ὑμᾶς τοῦ ξυμποσίου.

Sympos. 2, 4; and 3. — μὴ θέμις: Askle-
pios was killed by Zeus's bolt because
his healing art held back too many from
Pluto's realm. For the worship of As-
klepios see note on *Pisc.* 42. — ἐκκαθαί-
ρων κτλ.: Heracles refers with just pride
to his strenuous career. — ἐπιθέσει: we
might have expected πρὸς (or εἰς) ἐπιθε-
σιν, 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 prob-
ably suggested by one or another statu-
ette (cf. Blümner, op. cit., p. 71) repre-
senting a woman with her raised right
hand holding the threatening sandal.

30 καίτοι εὐγνωμον, ὦ Ἡράκλεις, προκατακλίνεσθαί σου τὸν Ἄσκληπιὸν ἄτε καὶ πρότερον ἀποθανόντα.

19

ΑΦΡΟΔΙΤΗΣ ΚΑΙ ΕΡΩΤΟΣ

1 ΑΦΡ. Τί δήποτε, ὦ Ἔρως, τοὺς μὲν ἄλλους θεοὺς κατηγονίσω ἅπαντας, τὸν Δία, τὸν Ποσειδῶ, τὸν Ἀπόλλω, τὴν Ῥέα, ἐμὲ τὴν μητέρα, μόνης δὲ ἀπέχη τῆς Ἀθηνᾶς καὶ ἐπ' ἐκείνης ἄπυρος μὲν σοὶ ἡ δᾶς, κενὴ δὲ οἰστῶν ἡ φαρῆ-
5 τρα, σὺ δὲ ἄτοξος εἶ καὶ ἄστοχος;

ΕΡ. Δέδια, ὦ μητὲρ, αὐτήν· φοβερὰ γάρ ἐστι καὶ χαροπὴ καὶ δεινῶς ἀνδρική· ὅποταν γοῦν ἐντεινόμενος 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 ὁμως ἀφώπλισας αὐτὸν καὶ νενίκηκας.

ΕΡ. Ἄλλὰ ἐκείνος ἐκὼν προσιέται με καὶ προσκαλεῖται, ἡ Ἀθηνᾶ δὲ ὑφορᾶται αἰεὶ, καὶ ποτε ἐγὼ μὲν ἄλλως παρέπτῃ πλησίον ἔχων τὴν λαμπάδα, ἡ δέ, εἶ μοι πρόσσει, φησί, νῆ-
15 τὸν πατέρα, τῷ δορατίῳ σε διαπείρασα ἡ τοῦ ποδὸς λαβομένη καὶ ἐς τὸν Τάρταρον ἐμβαλοῦσα ἡ αὐτὴ διασπασαμένη διαφθερῶ. πολλὰ τοιαῦτα ἠπέλιψε· καὶ ὄρα δὲ δριμύ καὶ ἐπὶ τοῦ στήθους ἔχει πρόσωπόν τι φοβερὸν ἐχίδναις κατὰ-
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 δέδιαι, ὡς φῆς, καὶ τὴν Γοργόνα, καὶ ταῦτα μὴ φοβηθεῖς τὸν κεραυνὸν τοῦ Διός. αἱ δὲ Μοῦσαι διὰ τί σοι ἄτρωτοι καὶ ἕξω βελῶν εἰσιν; ἢ κάκειναι λόφους ἐπισείουσι καὶ Γοργόνας προφαίνουσιν;

25 ΕΡ. Αἰδοῦμαι αὐτάς, ὦ μήτηρ· σεμναὶ γάρ εἰσι καὶ αἰεὶ τι φροντίζουσι καὶ περὶ ᾧδὴν ἔχουσιν, καὶ ἐγὼ παρίσταμαι πολ- λάκις αὐταῖς κηλούμενος ὑπὸ τοῦ μέλους.

ΑΦΡ. Ἔα καὶ ταύτας, ὅτι σεμναί· τὴν δὲ Ἄρτεμιν τίνος ἔνεκα οὐ τιτρώσκεις;

30 ΕΡ. Τὸ μὲν ὅλον οὐδὲ καταλαβεῖν αὐτὴν οἶόν τε φεύγουσαν αἰεὶ διὰ τῶν ὀρῶν· εἶτα καὶ ἰδίον τινα ἔρωτα ἤδη ἔρα.

ΑΦΡ. Τίνος, ὦ τέκνον;

ΕΡ. Θήρας καὶ ἐλάφων καὶ νεβρῶν, αἰρεῖν τε διώκουσα καὶ κατατοξεύειν, καὶ ὅλως πρὸς τῷ τοιοῦτῳ ἐστίν· ἐπεὶ τὸν 35 γε ἀδελφὸν αὐτῆς, καίτοι τοξότην καὶ αὐτὸν ὄντα καὶ ἐκη- βόλον—

ΑΦΡ. Οἶδα, ὦ τέκνον, πολλὰ ἐκείνον ἐτόξευσας.

25

ΔΙΟΣ ΚΑΙ ΗΛΙΟΥ

1 ΖΕΥΣ. Οἶα πεποίηκας, ὦ Τιτάνων κάκιστε· ἀπολώλεκας τὰ ἐν τῇ γῇ ἅπαντα, μειρακίῳ ἀνοήτῳ πιστεύσας τὸ ἄρμα, ὃς τὰ μὲν κατέφλεξε πρόσγειος ἐνεχθείς, τὰ δὲ ὑπὸ κρύους δια- φθαρῆναι ἐποίησε πολὺ αὐτῶν ἀποσπάσας τὸ πῦρ, καὶ ὅλως 5 οὐδὲν ὃ τι οὐ ξυνετάραξε καὶ ξυνέχεε, καὶ εἰ μὴ ἐγὼ ξυνεῖς τὸ γιγνόμενον κατέβαλον αὐτὸν τῷ κεραυνῷ, οὐδὲ λείψανον

—μορμούττητα: for Mormo see Theocr. 15, 40 and Gulick, pp. 75 ff.

2. καίτοι: for καίπερ. See Introd. 27.

25

1. μειρακίῳ: i.e. Phaethon. This reads like a synopsis of Ovid *Met.* 2, 1 ff. — τὰ μὲν κατέφλεξε . . . κρύους: cf.

ἀνθρώπων ἔτι ἔμεινεν ἄν· τοιοῦτον ἡμῖν ἠνίοχον τὸν καλὸν ἐκεῖνον καὶ διφρηλάτην ἐκπέπομφας.

10 ΗΛ. Ἦμαρτον, ὦ Ζεῦ, ἀλλὰ μὴ χαλέπαινε, εἰ ἐπέισθην
 υἱῷ πολλὰ ἱκετεύοντι· πόθεν γὰρ ἄν καὶ ἤλπισα τηλικούτου
 γενήσεσθαι κακόν;

ΖΕΥΣ. Οὐκ ἦδεις ὄσης ἐδεῖτο ἀκριβείας τὸ πρᾶγμα καὶ
 ὡς, εἰ βραχύ τις ἐκβαίη τῆς ὁδοῦ, οἴχεται πάντα; ἡγνόεις δὲ
 καὶ τῶν ἵππων τὸν θυμόν, ὡς αἰεὶ ξυνέχειν ἀνάγκη τὸν χαλι-
 15 νόν; εἰ γὰρ ἐνδοίη τις, ἀφηγιάζουσιν εὐθύς, ὥσπερ ἀμέλει
 καὶ τοῦτον ἐξήνεγκαν, ἄρτι μὲν ἐπὶ τὰ λαιά, μετ' ὀλίγον δὲ
 ἐπὶ τὰ δεξιά, καὶ ἐς τὸ ἐναντίον τοῦ δρόμου ἐνίοτε, καὶ ἄνω
 καὶ κάτω, ὅλως ἔνθα ἐβούλοντο αὐτοί· ὁ δὲ οὐκ εἶχεν ὁ τι
 χρήσαιτο αὐτοῖς.

²
 20 ΗΛ. Πάντα μὲν ἠπιστάμην ταῦτα καὶ διὰ τοῦτο ἀντείχον
 ἐπὶ πολλὴ καὶ οὐκ ἐπίστευον αὐτῷ τὴν ἔλασιν· ἐπεὶ δὲ κατε-
 λιπάρησε δακρύων καὶ ἡ μήτηρ Κλυμένη μετ' αὐτοῦ, ἀναβι-
 βασάμενος ἐπὶ τὸ ἄρμα ὑπεθέμην ὅπως μὲν χρὴ βεβηκέναι
 αὐτόν, ἐφ' ὅποσον δὲ ἐς τὸ ἄνω ἀφέντα ὑπερευεχθῆναι, εἴτα
 25 ἐς τὸ κάτατες αὐθις ἐπινεύειν καὶ ὡς ἐγκρατῆ εἶναι τῶν
 ἡνιῶν καὶ μὴ ἐφιέναι τῷ θυμῷ τῶν ἵππων· εἶπον δὲ καὶ
 ἡλικὸς ὁ κίνδυνος, εἰ μὴ ὀρθὴν ἐλαύνοι· ὁ δὲ — παῖς γὰρ ἦν
 — ἐπιβὰς τοσοῦτου πυρὸς καὶ ἐπικύψας ἐς βάθος ἀχανὲς ἐξε-
 πλάγη, ὡς τὸ εἰκός· οἱ δὲ ἵπποι ὡς ἦσθοντο οὐκ ὄντα ἐμέ τὸν
 30 ἐπιβεβηκότα, καταφρονήσαντες τοῦ μειρακίου ἐξετράποντο

Ovid *Met.* 2, 156–160. — ἦδεις: see In-
 trod. 14 (b). — αἰεὶ: see App. — ἐνδοίη:
 for opt. in primary sequence see Intrad.
 35 (c). — ἀφηγιάζουσιν: cf. *Bis Acc.* 1,
 where Zeus complains on behalf of the
 overworked gods: “Helios here,” he
 says, “yokes his team, and, putting
 on his fire-halo with its flashing rays,
 scours the heaven the livelong day with-

out so much as having time, as the say-
 ing goes, to scratch his ear. For if
 ever he forgets himself for a minute
 and grows careless, his horses run away
 (ἀφηγιάσαντες), turn off the track, and
 burn up everything.”

2. ὑπεθέμην: cf. the explicit direc-
 tions in Ovid l.c. — βεβηκέναι: keep his
 footing. — οἱ δὲ ἵπποι . . . οὐκ ὄντα ἐμέ:

τῆς ὁδοῦ καὶ τὰ δεινὰ ταῦτα ἐποίησαν· ὁ δὲ τὰς ἡνίας ἀφείς, οἶμαι δεδιῶς μὴ ἐκπέσῃ αὐτός, εἶχετο τῆς ἄντυγος. ἀλλὰ ἐκεῖνός τε ἤδη ἔχει τὴν δίκην καμοί, ὦ Ζεῦ, ἱκανὸν τὸ πένθος.

3 ΖΕΤΣ. Ἰκανὸν λέγεις τοιαῦτα τολμήσας; νῦν μὲν οὖν συγ-
 35 γνώμην ἀπονέμω σοι, ἐς δὲ τὸ λοιπόν, ἦν τι ὅμοιον παρανο-
 μήσης ἢ τινα τοιοῦτον σεαυτοῦ διάδοχον ἐκπέμψης, αὐτίκα
 εἶσθι ὅπόσον τοῦ σοῦ πυρὸς ὁ κεραυνὸς πυρωδέστερος. ὥστε
 ἐκεῖνον μὲν αἱ ἀδελφαὶ θαπτέωσαν ἐπὶ τῷ Ἡριδανῷ, ἵνα περ
 ἔπεσεν ἐκδιφρευθεῖς, ἤλεκτρον ἐπ' αὐτῷ δακρύουσαι καὶ αἰγει-
 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 simulac 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

(*Iomerische 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. — θαπτέωσαν: 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 200.

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.

ΕΝΑΛΙΟΙ ΔΙΑΛΟΓΟΙ

2

ΚΥΚΛΩΠΟΣ ΚΑΙ ΠΟΣΕΙΔΩΝΟΣ

1 ΚΤΚ. ὦ πάτερ, οἷα πέπονθα ὑπὸ τοῦ καταράτου ξένου, ὃς μεθύσας ἐξετύφλωσέ με κοιμωμένῳ ἐπιχειρήσας.

ΠΟΣ. Τίς δὲ ἦν ὁ ταῦτα τολμήσας, ὦ Πολύφημε;

ΚΤΚ. Τὸ μὲν πρῶτον Οὔτιν αὐτὸν ἀπεκάλει, ἐπεὶ δὲ διέ-
5 φυγε καὶ ἔξω ἦν βέλους, Ὀδυσσεὺς ὀνομάζεσθαι ἔφη.

ΠΟΣ. Οἶδα ὃν λέγεις, τὸν Ἴθακήσιον· ἐξ Ἴλιου δ' ἀνέ-
πλει. ἀλλὰ πῶς ταῦτα ἔπραξεν οὐδὲ πάνυ εὐθαρσῆς ὢν;

2 ΚΤΚ. Κατέλαβον ἐν τῷ ἄντρῳ ἀπὸ τῆς νομῆς ἀναστρέ-
ψας πολλοὺς τινας, ἐπιβουλεύοντας δῆλον ὅτι τοῖς ποιμνίοις·
10 ἐπεὶ γὰρ ἐπέθηκα τῇ θύρᾳ τὸ πῶμα—πέτρα δέ ἐστι παμμε-
γέθης—καὶ τὸ πῦρ ἀνέκαυσα ἐναυσάμενος ὃ ἔφερον δένδρον
ἀπὸ τοῦ ὄρους, ἐφάνησαν ἀποκρύπτειν αὐτοὺς πειρώμενοι·
ἐγὼ δὲ συλλαβὼν τινὰς αὐτῶν, ὥσπερ εἰκὸς ἦν, κατέφαγον
ληστὰς γε ὄντας. ἐνταῦθα ὁ πανουργότατος ἐκείνος, εἶτε

2

Title: cf. *Od.* 9, 216–542; *Ar. Vesp.* 170–190; *Eur. Cyclops*.

1. *κοιμωμένῳ*: sc. *ἐμοί* from *με*.—*Οὔτιν*: Homer's polyphonic puns—*οὔτις* and *οὔτις* *Od.* 9, 366, *μή τις* 405, *μητις* 414—reappear only in part in *Ar. Vesp.* 185 ff. and *Eur. Cyclops* 672 ff.—*Ἴθακήσιον*: Aristophanes, *Vesp.* 185, prolongs the pun *Ἴθακος* (as if from *ἴθι*)

Ἐποδρασιππίδου *M. Goville son of M. Ready-to-Ride-away*.—*οὐδέ . . . εὐθαρσῆς*: Odysseus *πολύμητις* represents the Greek cunning, not the ideal knight-hood of Achilles.

2. *πέτρα*: a massive crag, not a (*πέτρος*) mere stone, is made the “lid” (*πῶμα*) of the cave's mouth. For the contrast see Thayer's *N.T. Lex.* s.v. *πέτρα*.—*ὃ ἔφερον*: note the casual mention.

15 Οὔτις εἶτε Ὀδυσσεὺς ἦν, δίδωσί μοι πιεῖν φάρμακόν τι ἐγ-
 χέας, ἥδ' ἂν μὲν καὶ εὖοσμον, ἐπιβουλότατον δὲ καὶ παραχωδέ-
 στατον· ἅπαντα γὰρ εὐθύς ἐδόκει μοι περιφέρεσθαι πίνοντι
 καὶ τὸ σπήλαιον αὐτὸ ἀνεστρέφετο καὶ οὐκέτι ὄλως ἐν ἔμαν-
 τοῦ ἦν, τέλος δὲ ἐς ὕπνον κατεσπᾶσθην. ὁ δὲ ἀποξύννας τὸν
 20 μοχλὸν καὶ πυρώσας γε προσέτι ἐτύφλωσέ με καθεύδοντα,
 καὶ ἅπ' 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 εὖ οἶδ' ὅτι ἠδυνήθη ἀποκινήσασθαι 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, μόνα παρὲς τὰ πρόβατα ἐς τὴν νομήν, ἐντειλάμενος
 τῷ κριῶ ὁπόσα ἐχρῆν πράττειν αὐτὸν ὑπὲρ ἐμοῦ.

⁴
 30 ΠΟΣ. Μανθάνω· ὑπ' ἐκείνοις ἔλαθον ὑπεξελθόντες· σέ
 δὲ τοὺς ἄλλους Κύκλωπας ἔδει ἐπιβοήσασθαι ἐπ' αὐτόν.

ΚΤΚ. Συνεκάλεσα, ὦ πάτερ, καὶ ἦκον· ἐπεὶ δὲ ἦροτο
 τοῦ ἐπιβουλεύοντος τοῦνομα κάγω ἔφην ὅτι Οὔτις ἐστι,

“A tree that I had in my hand.” — ἐπι-
 βουλότατον: Polyphemus was served
 with unmixtd wine. Cf. Eur. *Cyclops*
 557:

ΣΕΙΑ. πῶς οὖν κέκραται; φέρε διασκεψώ-
 μεθα.

ΚΤΚΑ. ἀπολεῖς· δδς οὔτως.

— ἐν ἔμαντοῦ: 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.
 — εὖ οἶδ' ὅτι: cf. *Introd.* 29. — ἐντει-
 λάμενος τῷ κριῶ: the address to the
 ram in the *Odyssey* (9, 447 ff.) is well-

nigh comic in its Epic naïveté: κριε
 πέπον, τί μοι ὠδε κτλ. . . ἦ σύ γ' ἀνα-
 κτος ὀφθαλμῶν ποθέεις, κτλ. *Aristophanes*
(Vesp. 170) 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 πεκράσει τήμερον;
 βάδιζε θᾶπτον. τί στένεις, εἰ μὴ φέρεις
 Ὀδυσσεά 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 ἠγίασέ με,
 ὅτι καὶ ὀνειδίξων ἐμοὶ τὴν συμφορὰν, Οὐδὲ ὁ πατήρ, φησίν,
 ὁ Ποσειδῶν ἰάσεταιί σε.

ΠΟΣ. Θάρρει, ᾧ τέκνον· ἀμννοῦμαι γὰρ αὐτόν, ὡς μάθη
 ὅτι, καὶ εἰ πῆρωςίν μοι ὀφθαλμῶν ἰᾶσθαι ἀδύνατον, τὰ γοῦν
 40 τῶν πλεόντων ὅτι τὸ σφῆξεν αὐτοὺς καὶ ἀπολλύναι ἀπ' ἐμοῦ
 πρόσσεστι· πλεῖ δὲ ἔτι.

3

ΠΟΣΕΙΔΩΝΟΣ ΚΑΙ ΑΛΦΕΙΟΥ

1 ΠΟΣ. Τί τοῦτο, Ἀλφειέ; μόνος τῶν ἄλλων ἐμπροσθῶν ἐς
 τὸ πέλαγος οὔτε ἀναμίγνυσθαι 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 ἐπέειγῃ οὐκ οἶδα ὅποι βύθιος ὑποδὺς καθάπερ
 οἱ λάροι καὶ ἐρψιδιοί; καὶ ἔοικας ἀνακῦψεν που καὶ αὐθις
 ἀναφανεῖν σεαυτόν.

ΑΛΦ. Ἐρωτικόν τι τὸ πρᾶγμα ἐστίν, ᾧ Πόσειδον, ὥστε
 μὴ ἔλεγχε· ἠράσθης δὲ καὶ αὐτὸς πολλάκις.

10 ΠΟΣ. Γυναικός, ᾧ Ἀλφειέ, ἡ νύμφης ἐρᾶς ἡ 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 μὴν φημι
 ἀδην ἑλάν κακότητος.

tremum hunc, Arethusa, mihi
 concede laborem: | . . . Sic tibi,
 cum fluctus subterlabere Sica-
 nos, | Doris amara suam non
 intermisceat undam.

3

Title: cf. Virg. *Aen.* 3, 604-606,
 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 ἐστι Σικελή· Ἀρέθουσαν αὐτὴν καλοῦ-

15 σιν.

2 ΠΟΣ. Οἶδα οὐκ ἄμορφον, ὧ Ἀλφειέ, τὴν Ἀρέθουσαν, ἀλλὰ διαυγῆς τέ ἐστι καὶ διὰ καθαροῦ ἀναβλύζει καὶ τὸ ὕδωρ ἐπιπρέπει ταῖς ψηφίσιν ὄλον ὑπὲρ αὐτῶν φαινόμενον ἀργυροειδές.

20 ΑΛΦ. Ὡς ἀληθῶς οἶσθα τὴν πηγὴν, ὧ Πόσειδον· παρ' ἐκείνην οὖν ἀπέρχομαι.

ΠΟΣ. Ἄλλ' ἀπιθι 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. Ἐπιγόμενόν με κατέχεις, ὧ Πόσειδον, περίεργα ἔρωτων.

ΠΟΣ. Εὖ λέγεις· χώρει παρὰ τὴν ἀγαπωμένην, καὶ ἀναδύς ἀπὸ τῆς θαλάττης ξυναναμίγνυσο τῇ πηγῇ καὶ ἐν ὕδωρ 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 ὕδωρ: 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 φιλῶ or even ἐρῶ. 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. φιλῶ.

5

ΠΑΝΟΠΗΣ ΚΑΙ ΓΑΛΗΝΗΣ

1 ΠΑΝ. Εἶδες, ὦ Γαλήνη, χθὲς οἶα ἐποίησεν ἡ Ἔρις παρὰ τὸ δεῖπνον ἐν Θετταλία, διότι μὴ καὶ αὐτὴ ἐκλήθη ἐς τὸ συμπόσιον;

ΓΑΛ. Οὐ ξυνειστιώμην ὑμῖν ἔγωγε· ὁ γὰρ Ποσειδῶν ἐκέλευσέ με, ὦ Πανόπη, ἀκύμαντον ἐν τοσοῦτῳ φυλάττειν τὸ πέλαγος. τί δ' οὖν ἐποίησεν ἡ Ἔρις μὴ παρούσα;

ΠΑΝ. Ἡ Θέτις μὲν ἤδη καὶ ὁ Πηλεὺς ἀπεληλύθεσαν ἐς τὸν θάλαμον ὑπὸ τῆς Ἀμφιτρίτης καὶ τοῦ Ποσειδῶνος παρεμφθέντες, ἡ Ἔρις δὲ ἐν τοσοῦτῳ λαθοῦσα πάντας—ἐδυνήθη δὲ ῥαδίως, τῶν μὲν πινόντων, ἐνίων δὲ κροτούντων ἡ τῶ Ἀπόλλωνι καθαρίζοντι ἡ ταῖς Μούσαις ἀδούσαις προσεχόντων τὸν νοῦν—ἐνέβαλεν ἐς τὸ ξυμπόσιον μῆλόν τι πάγκαλον, χρυσοῦν ὄλον, ὦ Γαλήνη· ἐπεγέγραπτο δὲ “ἡ καλὴ λαβέτω.” κυλινδούμενον δὲ τοῦτο ὡσπερ ἐξεπίτηδες ἤκειν
 2 ἔνθα Ἦρα τε καὶ Ἀφροδίτη καὶ Ἀθηναῖα κατεκλίνοντο. κα-
 15 πειδὴ ὁ Ἑρμῆς ἀνελόμενος ἐπελέξατο τὰ γεγραμμένα, αἱ μὲν Νηρηίδες ἡμεῖς ἀπεσιωπήσαμεν· τί γὰρ ἔδει ποιεῖν ἐκείνων παρουσιῶν; αἱ δὲ ἀντεποιούντο ἐκάστη καὶ αὐτῆς εἶναι τὸ μῆλον ἡξιούν, καὶ εἰ μὴ γε ὁ Ζεὺς διέστησεν αὐτάς, καὶ ἄχρι
 20 χειρῶν ἂν τὸ πρᾶγμα προὔχώρησεν. ἀλλ' ἐκείνος, Αὐτὸς

5

Title: cf. Milton's *Lycidas*:

The air was calm, and on the level brine
 Sleek Panope with all her sisters played.

1. Ἔρις: cf. Tennyson's *Oenone*:
 “The Abominable, that uninvited
 came.”—διότι μὴ: see *Introd.* 39 (c).
 —τι πάγκαλον: one of your perfect
 beauties.—ἐπεγέγραπτο: there was writ-

ten on it.—κατεκλίνοντο: the goddesses were superior to the convention that prescribed for respectable women a sitting posture at meals. Cf. *Symp.* 8, where the words οὐκ ὀλίγα ὄσαι forbid the conclusion that there was room for them to recline on the one bench allotted to their use, and see Gulick, p. 123, and Gardner and Jevons, p. 349.

2. ἐπελέξατο: Ionic for ἀνέγνω. Cf.

μὲν οὐ κρινῶ, φησί, περὶ τούτου — καίτοι ἐκείναι αὐτὸν δικάσαι ἤξιουν — ἄπιτε δὲ ἐς τὴν Ἰδην παρὰ τὸν Πριάμον παῖδα, ὃς οἶδέ τε διαγνῶναι τὸ κάλλιον φιλόκαλος ὢν, καὶ οὐκ ἂν ἐκείνος 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 κρατούσαν.

ΓΑΛ. Ἦδη σοί φημι, οὐκ ἄλλη κρατήσῃ τῆς Ἀφροδίτης ἀγωνιζομένης, ἣν μὴ πάνυ ὁ διαιτητῆς ἀμβλυώτῃη.

6

ΤΡΙΤΩΝΟΣ, ΑΜΤΜΩΝΗΣ, ΚΑΙ ΠΟΣΕΙΔΩΝΟΣ

1 ΤΡΙΤ. Ἐπὶ τὴν Λέρναν, ὦ Πόσειδον, παραγίνεται καθ' ἐκάστην ἡμέραν ὑδρευσομένη παρθένος, πάγκαλόν τι χρῆμα· οὐκ οἶδα ἔγωγε καλλίω παῖδα ἰδῶν.

ΠΟΣ. Ἐλευθέραν τινά, ὦ Τρίτων, λέγεις, ἣ θεράπαινά τις ὕδροφόρος ἐστίν;

ΤΡΙΤ. Οὐ μὲν οὖν, ἀλλὰ τοῦ Αἰγυπτίου ἐκείνου θυγάτηρ, μία τῶν πεντήκοντα καὶ αὐτή, Ἀμυμώνη τοῦνομα· ἐπιθόμην γὰρ ἦτις καλοῖτο καὶ τὸ γένος. ὁ Δαναὸς δὲ σκληραγωγεῖ

V. H. B 36. — διαιτητῆς: *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.

6

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.

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, *Denkmüller*, I, 357). See note on *V. H. Auct.* 7. — τοῦ Ἀιγυπτίου: i.e. Danaus brother of Aegyptus.

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· πολυδίμιοι δὲ τὸ Ἄργος, ὡς οἴσθα· ὥστε
ἀνάγκη αἰεὶ ὑδροφορεῖν.

15 ΠΟΣ. ὦ Τρίτων, οὐ μετρίως διατάραξάς με εἰπὼν τὰ περὶ
τῆς παιδός· ὥστε ἴωμεν ἐπ' αὐτήν.

ΤΡΙΤ. Ἰωμεν· ἤδη γοῦν καιρὸς τῆς ὑδροφορίας· καὶ σχε-
δὸν που κατὰ μέσην τὴν ὁδὸν ἐστὶν ἰούσα ἐς τὴν Λέρναν.

ΠΟΣ. Οὐκοῦν ζευξὸν τὸ ἄρμα· ἡ τοῦτο μὲν πολλὴν ἔχει
20 τὴν διατριβὴν ὑπάγειν τοὺς ἵππους τῇ ζεύγῃ καὶ τὸ ἄρμα
ἐπισκευάζειν, σὺ δὲ ἀλλὰ δελφῖνά μοί τινα τῶν ὠκέων παρά-
στησον· ἐφιππάσομαι γὰρ ἐπ' αὐτοῦ τάχιστα.

ΤΡΙΤ. Ἰδού σοι οὔτοσὶ δελφίνων ὁ ὠκύτατος.

ΠΟΣ. Εὖ γε· ἀπελαύνωμεν· σὺ δὲ παρανήχου, ὦ Τρίτων.
25 κἀπειδὴ πάρεσμεν ἐς τὴν Λέρναν, ἐγὼ μὲν λοχήσω ἐνταυθῆ
που, σὺ δὲ ἀποσκοπέι· ὁπότεν αἴσθη προσιούσαν 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-
στής 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 ἀποπνιγῆσομαι ἢ ἀθλία
καταδῦσα.

2. ὡς οἴσθα: i.e. because Homer *Il.*
4, 171 called Argos πολυδίμιον. — ἐφιπ-
πάσομαι: so παρίπτεον 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 πάθης· ἀλλὰ καὶ πηγὴν ἐπώνυμόν σοι ἀναδοθῆναι ποιήσω ἐνταῦθα πατάξας τῇ τρι-
αίῃ τὴν πέτραν πλησίον τοῦ κλύσματος, καὶ σὺ εὐδαίμων
40 ἔσῃ καὶ μόνῃ τῶν ἀδελφῶν οὐχ ὑδροφορήσεις ἀποθανοῦσα.

8

ΠΟΣΕΙΔΩΝΟΣ ΚΑΙ ΔΕΛΦΙΝΩΝ

1 ΠΟΣ. Εὖ γε, ὦ Δελφίνες, ὅτι αἰεὶ φιλόανθρωποι ἔστε, καὶ
πάλαι μὲν τὸ τῆς Ἴνουσ παιδίον ἐπὶ τὸν Ἴσθμόν ἐκομίσατε
ὑποδεξάμενοι ἀπὸ τῶν Σκειρωνίδων μετὰ τῆς μητρὸς ἐμπε-
σόν, καὶ νῦν σὺ τὸν κιθαρωδὸν τουτοῦ 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 μὴ:
no evil shall befall you; see examples
in GMT. 295, 296. See App. — πη-
γῆν: this is a "copious spring" to-day
at the modern Μῆλοι (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, Hyperme-
nestra, fares still better. Cf. Horace
Carm. 3, 11: In omne virgo | nobil-
lis 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 at-
tributed to Arion, and for embellish-
ments 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 Ἴνουσ παιδίον: Melicertes-
Palaeomon. The names both of mother
and son suffered a sea-change. Cf. *Od.*
5, 333:

τὸν δὲ Ἴδεν Κάδμου θυγάτηρ καλλίσφυρος
Ἴνώ,
Λευκοθέη, ἣ πρὶν μὲν ἔην βροτὸς αὐδήσασα.

The rider on the bronze statuette at
Taenarum has been by some critics
identified with this Melicertes-Palae-
mon 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.). — ἐκομίσατε: so in
Bacchyl. 17, 97-100 the dolphins bear
Theseus swiftly to the halls of his father
Poseidon: φέρον δὲ δελφίνες ἀλιναίετ' αἰ-
μίγαν θοῶς ἠθροῖα πατρὸς ἱππίου δόμον. —
τὸν ἐκ Μηθύμνης: Arion. — ἐξενήξω: see
V. H. B 47. — αὐτῇ σκευῇ καὶ κιθάρα:

ΔΕΛΦ. Μὴ θαυμάσης, ὦ Πόσειδον, εἰ τοὺς ἀνθρώπους εὖ ποιούμεν ἐξ ἀνθρώπων γε καὶ αὐτοὶ ἰχθύες γενόμενοι.

ΠΟΣ. Καὶ μέμφομαί γε τῷ Διονύσῳ, ὅτι ὑμᾶς καταναυ-
10 μαχήσας μετέβαλε, δέον χειρώσασθαι μόνον, ὥσπερ τοὺς
ἄλλους ὑπηγάγετο. πῶς δ' οὖν τὰ κατὰ τὸν Ἀρίονα τοῦτον
ἐγένετο, ὦ Δελφίν;

2 ΔΕΛΦ. Ὁ Περίανδρος, οἶμαι, ἔχαιρεν αὐτῷ καὶ πολλά-
κικς μετεπέμπετο αὐτὸν ἐπὶ τῇ τέχνῃ, ὃ δὲ πλουτήσας παρὰ
15 τοῦ τυράννου ἐπεθύμησε πλεύσας οἴκαδε ἐς τὴν Μήθυμναν
ἐπιδείξασθαι τὸν πλοῦτον, καὶ ἐπιβὰς πορθμείου τινὸς κα-
κούργων ἀνδρῶν ὡς ἔδειξε πολλὴν ἄγων χρυσὸν τε καὶ ἄργυ-
ρον, ἐπεὶ κατὰ μέσον τὸ Αἰγαῖον ἐγένοντο, ἐπιβουλεύουσιν
αὐτῷ οἱ ναῦται· ὃ δὲ — ἠκροώμην γὰρ ἅπαντα παρανέων τῷ
20 σκάφει — Ἐπεὶ ταῦτα ὑμῖν δέδοκται, ἔφη, ἀλλὰ τὴν σκευὴν
ἀναλαβόντα με καὶ ἄσαντα θρῆνόν τινα ἐπ' ἑμαυτῷ ἐκόντα
ἐάσατε ρῖψαι ἑμαυτόν. ἐπέτρεψαν οἱ ναῦται καὶ ἀνέλαβε
τὴν σκευὴν καὶ ἦσε πάνυ λιγυρόν, καὶ ἔπεσεν ἐς τὴν θάλατ-
ταν ὡς αὐτίκα πάντως ἀποθανούμενος· ἐγὼ δὲ ὑπολαβὼν
25 καὶ ἀναθέμενος αὐτὸν ἐξενηξάμην ἔχων ἐς Ταίναρον.

ΠΟΣ. Ἐπαινώ σε τῆς φιλομουσίας· ἄξιον γὰρ τὸν μι-
σθὸν ἀποδέδωκας αὐτῷ ἀκροάσεως.

so in Hdt. i.e. Arion, after putting on
πᾶσαν τὴν σκευὴν and taking τὴν κιθά-
ραν, stands before the sailors and dis-
courses music and then flings himself
into the sea ὡς εἶχε, σὺν τῇ σκευῇ πάση.
In Ovid i.e. in medias ornatus
desilit undas. — ἐξ ἀνθρώπων . . .
ἰχθύες: cf. *h. Hom.* 7, 51 ff. where the
pirates, who had kidnapped Dionysus,
are changed by the god into dolphins:
. . . οἱ δὲ θύραζε κακὸν μόνον ἐξαλιόντες
πάντες ὁμῶς πήδησαν, ἐπεὶ ἴδον, εἰς ἄλα
διαν,
δελφίνες δ' ἐγένοντο.

On the Lysicrates monument in Athens
we see the metamorphosis half-finished.

2. **Περίανδρος**: Periander, tyrant of
Corinth, comes off with credit in this
stage of his career, but he fell from grace
and was repeatedly displaced from re-
vised lists of the "Seven Sages." — ἐς
τὴν Μήθυμναν: both Methymna (in
Lesbos) and Corinth, with her twofold
water-ways, had legends to tell of grate-
ful dolphins. See Smyth, i.e. — οἴκαδε
ἐς τὴν Μήθυμναν: in Hdt. 1, 24 Arion
was on his way back to Corinth from
Tarentum. — ἔπεσεν: see App.

ΔΩΡΙΔΟΣ ΚΑΙ ΘΕΤΙΔΟΣ

1 ΔΩΡ. Τί δακρύεις, ὦ Θέτι;

ΘΕΤ. Καλλίστην, ὦ Δωρί, κόρην εἶδον ἐς κιβωτὸν ὑπὸ τοῦ πατρὸς ἐμβληθεῖσαν, αὐτὴν τε καὶ βρέφος αὐτῆς ἀρτιγέννητον· ἐκέλευσε δὲ ὁ πατὴρ τοὺς ναύτας ἀναλαβόντας τὸ κιβώ-
5 τιον, ἐπειδὴν πολὺ ἀπὸ τῆς γῆς ἀποσπάσωσιν, ἀφείναι ἐς τὴν θάλατταν, ὡς ἀπόλοιτο ἡ ἀθλία, καὶ αὐτὴ καὶ τὸ βρέφος.

ΔΩΡ. Τίνος δὲ ἔνεκα, ὦ ἀδελφή; εἶπέ, εἴ τι ἔμαθες.

ΘΕΤ. Ἀκριβῶς ἅπαντα. Ὁ γὰρ Ἀκρίσιος ὁ πατὴρ αὐτῆς καλλίστην οὖσαν ἐπαρθένευεν ἐς χαλκοῦν τινα θάλαμον
10 ἐμβαλῶν· εἶτα, εἰ μὲν ἀληθὲς οὐκ ἔχω εἰπεῖν, φασὶ δ' οὖν τὸν Δία χρυσοῦν γενόμενον ῥυτῆναι διὰ τοῦ ὀρόφου ἐπ' αὐτὴν, δεξαμένην δὲ ἐκείνην ἐς τὸν κόλπον καταρρέοντα τὸν θεὸν ἐγκύμονα γενέσθαι. τοῦτο αἰσθόμενος ὁ πατὴρ, ἄγριός τις καὶ ζηλότυπος γέρων, ἠγανάκτησε καὶ ὑπὸ τίνος μεμοιχεύ-
15 σθαι οἰηθεὶς αὐτὴν ἐμβάλλει ἐς τὴν κιβωτὸν ἄρτι τετοκυῖαν.

2 ΔΩΡ. Ἡ δὲ τί ἔπραττεν, ὦ Θέτι, ὁπότε 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 Hypermetra and Lynceus.

1. χαλκοῦν θάλαμον: cf. Paus. 2, 23, 7 ὁ χαλκοῦς θάλαμος ὃν Ἀκρίσιος 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 τῆ κιβωτῶ. 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 εἰς 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 δακρύνουσα καὶ
 τῷ πάππῳ δεικνύουσα αὐτό, κάλλιστον ὄν· τὸ δὲ ὑπ' ἀγνοίας
 20 τῶν κακῶν ὑπεμειδία πρὸς τὴν θάλατταν. ὑποπίμπλαμαι
 αὐθις τοὺς ὀφθαλμοὺς δακρῦν μνημονεύουσα αὐτῶν.

ΔΩΡ. Κἀμὲ δακρῦσαι ἐποίησας. ἀλλ' ἤδη τεθνᾶσιν;

ΘΕΤ. Οὐδαμῶς· νήχεται γὰρ ἔτι ἡ κιβωτὸς ἀμφὶ τὴν
 Σέριφον ζῶντας αὐτοὺς φυλάττουσα.

25 ΔΩΡ. Τί οὖν οὐχὶ σῴζομεν αὐτὴν τοῖς ἀλιεῦσι τούτοις
 ἐμβαλοῦσαι ἐς τὰ δίκτυα τοῖς Σεριφίοις; οἱ δὲ ἀνασπᾶ-
 σαντες σώσουσι δήλον 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 *Intro. to D. Deor.*, p. 160, and to *D. Mar.*, p. 169. For a comparison of all these scenes with the *μίμοι* of

ΤΡΙΤΩΝΟΣ ΚΑΙ ΝΗΡΗΙΔΩΝ

1 ΤΡΙΤ. Τὸ κῆτος ὑμῶν, ὦ Νηρηίδες, ὃ ἐπὶ τὴν τοῦ Κηφέως θυγατέρα τὴν Ἀνδρομέδαν ἐπέμψατε, οὔτε τὴν παιδα ἠδίκησεν, ὡς οἴεσθε, καὶ αὐτὸ ἤδη τέθνηκεν.

ΝΗΡ. Ἐπὸ τίνος, ὦ Τρίτων; ἢ ὁ Κηφεὺς καθάπερ δέλεαρ
5 προθεῖς τὴν κόρην ἀπέκτεινεν ἐπιών, λοχίσσας 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.

ΙΦ. Διὰ τί, ὦ Τρίτων; οὐ γὰρ δὴ σῶστρα ἡμῖν τοιαῦτα
15 ἐκτίνειν αὐτὸν ἐχρήην.

Hieronidas 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' ἥδονην σοὶ τ' ἄλλος. It is found in Eur. *I. T.* 591 σὺ . . . οὔτε δυσγενὴς 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*.

2 ΤΡΙΤ. Ἐγὼ ὑμῖν φράσω τὸ πᾶν ὡς ἐγένετο· ἐστάλη μὲν οὗτος ἐπὶ τὰς Γοργόνας ἄθλόν τινα τοῦτον τῷ βασιλεῖ ἐπιτελῶν, ἐπεὶ δὲ ἀφίκετο ἐς τὴν Λιβύην—

ΙΦ. Πῶς, ὦ Τρίτων; μόνος; ἢ καὶ ἄλλους συμμάχους ἤγειν; ἄλλως γὰρ δύσπορος ἢ ὁδός.

ΤΡΙΤ. Διὰ τοῦ ἀέρος· ὑπόπτερον γὰρ αὐτὸν ἢ Ἀθηνᾶ ἔθηκεν. ἐπεὶ δ' οὖν ἦκεν ὅπου διηγῶντο, αἱ μὲν ἐκάβευδον, οἶμαι, ὃ δὲ ἀποτεμῶν τῆς Μεδούσης τὴν κεφαλὴν ᾤχετο ἀποπτάμενος.

25 ΙΦ. Πῶς ἰδῶν; ἀθέατοι γάρ εἰσιν· ἢ ὃς ἂν ἴδῃ, οὐκ ἂν τι ἄλλο μετὰ ταύτας ἴδοι.

ΤΡΙΤ. Ἡ Ἀθηνᾶ τὴν ἀσπίδα προφαίνουσα— τοιαῦτα γὰρ ἤκουσα διηγουμένου αὐτοῦ πρὸς τὴν Ἀνδρομέδαν καὶ πρὸς τὸν Κηφέα ὕστερον— ἢ Ἀθηνᾶ δὴ ἐπὶ τῆς ἀσπίδος
30 ἀποστιλβούσης ὥσπερ ἐπὶ κατόπτρου παρέσχεν αὐτῷ ἰδεῖν τὴν εἰκόνα τῆς Μεδούσης· εἶτα λαβόμενος τῇ λαίᾳ τῆς κόμης, ἐνορῶν δ' ἐς τὴν εἰκόνα, τῇ δεξιᾷ τὴν ἄρπην ἔχων, ἀπέτεμε τὴν κεφαλὴν αὐτῆς, καὶ πρὶν ἀνεγρέσθαι τὰς ἀδελ-
3 φὰς ἀνέπτατο. ἐπεὶ δὲ κατὰ τὴν παράλιον ταύτην Αἰθιοπίαν
35 ἐγένετο, ἦδη πρόσγειος πετόμενος, ὄρᾳ τὴν Ἀνδρομέδαν προκειμένην ἐπὶ τινος πέτρας προβλήτος προσπεπαταλευμένην, καλλίστην, ὦ θεοί, καθειμένην τὰς κόμας, ἡμίγυμνον πολὺ ἔνερθεν τῶν μαστῶν· καὶ τὸ μὲν πρῶτον οἰκτίρας τὴν τύχην αὐτῆς ἀνηρώτα τὴν αἰτίαν τῆς καταδίκης, κατὰ μικρὸν
40 δὲ ἀλοὺς ἔρωτι— ἐχρῆν γὰρ σεσωσθαι τὴν παῖδα— βοηθεῖν διέγνω· καὶ ἐπειδὴ τὸ κῆτος ἐπήγει μάλα φοβερόν ὡς

2. τῷ βασιλεῖ: i.e. Polydectes, king of Seriphus. — ὑπόπτερον . . . ἔθηκεν: for this Homeric usage cf. *Od.* 6, 229 τὸν μὲν . . . ἔθηκεν μέγιστα, also 18, 195 and *Il.* 6, 139; 9, 483. — τῆς Μεδούσης τὴν κεφαλὴν: see Hartland, *op. cit.*, vol.

III, c. xix, xx, "The Medusa-Witch in Märchen" etc. — ἄρπη: *falchion*. See *Dict. Antiq.* s.v. "Falx." Heracles with this slays the Hydra, cf. *Eur. Ion* 191, 192 *Ἑρραῖον ὕδρα ἐναίρει | χρυσταῖς ἄρπαις ὁ Διὸς παῖς*.

καταπιόμενον τὴν Ἀνδρομέδαν, ὑπεραιωρηθεὶς ὁ νεανίσκος
 πρόκωπον ἔχων τὴν ἄρπην τῇ μὲν καθικνεῖται, τῇ δὲ προ-
 δεικνὺς τὴν Γοργόνα λίθον ἐποίει αὐτό, τὸ δὲ τέθηκεν 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 οὐσης,
 καὶ νῦν γαμῆ ἐν τοῦ Κηφέως καὶ ἀπάξει αὐτὴν ἐς Ἄργος,
 ὥστε ἀντὶ θανάτου γάμον οὐ τὸν τυχόντα εὔρετο.

46 ⁴ **ΙΦ.** Ἐγὼ μὲν οὐ πάνυ τῷ γεγονότι ἄχθομαι· τί γὰρ ἡ
 παῖς ἠδίκηκε ἡμᾶς, εἴ τι ἡ μήτηρ ἐμεγαλαυχεῖτο καὶ ἡξίου
 καλλίων εἶναι;

ΔΩΡ. Ὅτι οὕτως ἂν ἤλγησεν 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: *draawn*. Also *grasped by hill and hilt-grasping*. Cf. Aesch. *Agam.* 1651 and 1652, where the old men and Aegisthus make ready for combat:

XO. εἶα δὴ, ξίφος πρόκωπον πᾶς τις εὐ-
 τρεπισέτω.

AI. ἀλλὰ μὴν κἀγὼ 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 referred 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, ἥδη λίθος ἐστὶ, τὸ δ' ὄσον ἐμψυχον μένει, τῇ ἄρπῃ κόπτεται.—**λύσας τὰ δεσμὰ κτλ.:** almost all of the many antique monuments (except the vases) representing this scene give the details as here described by Lucian. See Blümner, *op. cit.*, pp. 77, 78, and the epigram from Antiphilus (*Anthol.* Lib. 4, Tit. 9, No. 20):

χά μὲν ἀπὸ σκοπέλιο χαλᾶ πόδα σηπάδι
 νάρκα

νωθρόν· ὁ δὲ μαστήρ νυμφοκομῆι τὸ
 γέρας.

—**ὑποσχὼν τὴν χεῖρα κτλ.:** so in *Char.* 5 Hermes helps Charon up the slippery ascent.—**ἐν τοῦ Κηφέως:** sc. *ὄκω*.

4. ὑπὲρ τὴν ἀξίαν: so Dem. 18, 23 ὁ μὲν γὰρ (i.e. Philip) ὑπὲρ τὴν ἀξίαν πεποίηκε τὴν αὐτοῦ, and cf. Dem. 16, 1 for παρὰ τὴν ἀξίαν.

15

ΖΕΦΤΡΟΤ ΚΑΙ ΝΟΤΟΤ

1 ΖΕΦ. Οὐ πάποτε πομπήν ἐγὼ μεγαλοπρεπεστέραν εἶδον
ἐν τῇ θαλάττῃ, ἀφ' οὗ γέ εἰμι καὶ πνέω. σὺ δὲ οὐκ εἶδες, ὦ
Νότε;

ΝΟΤ. Τίνα ταύτην λέγεις, ὦ Ζέφυρε, τὴν πομπήν; ἢ
5 τίνες οἱ πέμποντες ἦσαν;

ΖΕΦ. Ἐδίστου θεάματος ἀπελείφθης, οἶον οὐκ ἂν ἄλλο
ἴδοις ἔτι.

ΝΟΤ. 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 Ἀγῆνορα οἶδας;

ΝΟΤ. Ναί· τὸν τῆς Εὐρώπης πατέρα. τί μήν;

ΖΕΦ. Περὶ αὐτῆς ἐκείνης διηγήσομαί σοι.

ΝΟΤ. Μῶν ὅτι ὁ Ζεὺς ἐραστὴς 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 ἡίονα παί-
 ζουσα τὰς ἡλικιώτιδας παραλαβοῦσα, ὁ Ζεὺς δὲ ταύρῳ 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 ἡίονος καὶ ἐμυκάτο
 ἡδιστον, ὥστε τὴν Εὐρώπην τολμῆσαι καὶ ἀναβῆναι αὐτόν.
 ὡς δὲ τοῦτο ἐγένετο, δρομαῖος μὲν ὁ Ζεὺς ὠρμησεν ἐπὶ τὴν
 25 ἐκπλαγῆς τῷ πράγματι τῇ λαιᾷ μὲν εἶχετο τοῦ κέρατος, ὡς
 μὴ ἀπολισθάνοι, τῇ ἑτέρα δὲ ἠνεμωμένον τὸν πέπλον ξυν-
 εἶχεν.
- 3 NOT. Ἦδὸν τοῦτο θέαμα εἶδες, ὦ Ζέφυρε, καὶ ἐρωτικόν,
 ιηχόμενον τὸν Δία φέροντα τὴν ἀγαπωμένην.
- 30 ΖΕΦ. Καὶ μὴν τὰ μετὰ ταῦτα ἡδῖω παρὰ πολὺ, ὦ Νότε·
 ἡ τε γὰρ θάλαττα εὐθὺς ἀκύμων ἐγένετο καὶ τὴν γαλήνην
 ἐπισπασάμενη λείαν παρέιχεν ἑαυτήν, ἡμεῖς δὲ πάντες ἡσυ-
 χίαν ἄγοντες οὐδὲν ἄλλο ἢ θεαταὶ μόνον τῶν γιγνομένων
 παρηκολουθοῦμεν, Ἐρωτες δὲ παραπετόμενοι μικρὸν ἐκ τῆς
 35 θαλάττης, ὡς ἐνίστε ἄκροις τοῖς ποσὶν ἐπιμαύειν τοῦ ὕδατος,
 ἡμμένας τὰς δᾶδας φέροντες ἡῖδον ἅμα τὸν ὑμέναιον, αἱ
 Νηρηίδες δὲ ἀναδύσαι παρίπτειον 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' ἄλλῃ | εἶρνε πορφυρέην στολμοῦ πτύχα, ὄφρα κε μή μιν | δεύοι ἐφελκόμενον πολιτῆς ἀλὸς ἀσπετον ὕδωρ. | κολπῶθ' δ' ἀνέμοισι πέπλος βαθὺς Εὐρωπέης. So in Ovid *Fasti* 5, 607-609 illa iubam (not cornu) dextra, laeva retinebat amictus . . . aura sinus implet

(cf. κολπῶθ' of Moschus). In *Mel.* 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*. — παρίπτειον ἐπὶ τῶν δελφίνων: the blending of

εἶ τι ἄλλο μὴ φοβερὸν ἰδεῖν τῶν θαλαττιῶν ἅπαντα περιεχό-
 40 ρευε τὴν παῖδα· ὁ μὲν γὰρ Ποσειδῶν ἐπιβεβηκῶς ἄρματος
 παροχουμένην τὴν Ἀμφιτρίτην ἔχων προῆγε γεγηθῶς ὁδο-
 ποιῶν νηχομένῳ τῷ ἀδελφῷ· ἐπὶ πᾶσι δὲ τὴν Ἀφροδίτην
 δύο Τρίτωνες ἔφερον ἐπὶ κόγχῃς κατακέκλιμένην, ἄνθη παντοῖα
 4 ἐπιπάττουσαν τῇ νύμφῃ. ταῦτα ἐκ Φοινίκης ἄχρι τῆς Κρή-
 45 τῆς ἐγένετο· ἐπεὶ δὲ ἐπέβη τῇ νήσῳ, ὁ μὲν ταῦρος οὐκέτι
 ἐφαίνεται, ἐπιλαβόμενος δὲ τῆς χειρὸς ὁ Ζεὺς ἀπήγε τὴν
 Εὐρώπην ἐς τὸ Δικταῖον ἄντρον ἐρυθριῶσαν καὶ κάτω ὀρώ-
 σαν· ἠπίστατο γὰρ ἦδη ἐφ' ὄτῳ ἄγοιτο. ἡμεῖς δὲ ἐμπε-
 σόντες ἄλλο ἄλλος τοῦ πελάγους μέρος διεκυμαίνομεν.
 50 ΝΟΤ. Ὡ μακάριε Ζέφυρε τῆς θέας· ἐγὼ δὲ γρύπας καὶ
 ἐλέφαντας καὶ μέλανας ἀνθρώπους ἐώρων.

sea-horses and other mounts is well illustrated by a vase-painting (Inghirami, *Galleria Omerica* 2, Tav. CLXVI) where three Nereids ride along, one on a horse which, from behind the front legs, tapers off into a scaly tail; a second beast has the horse's upright neck and ears, but the nose and mouth are no longer equine, the scales begin at the jaw, the front legs have given place to fins, the body tapers off in a scaly tail; the third Nereid rides on a fully

naturalized dolphin. See notes on pp. 178 and 179 above.

4. ἐκ Φοινίκης ἄχρι τῆς Κρήτης: so the Orient was brought into Europe. Cf. Hdt. 1, 2. — Δικταῖον ἄντρον: Zeus brings back his bride to his own cradle; see Manatt, *Mycenaean Age*, p. 202 note and p. 309. — μέλανας ἀνθρώπους: blackamoors. Possibly *Hindus*, as Notus had been blowing on India, but the Schol. says: ὁ γὰρ Νότος ἀπὸ τῆς Λιβύης πνέει, ἔνθα οἰκοῦσιν οἱ Διόσκοι.

DIALOGI MORTUORUM

INTRODUCTION

The thirty *Dialogues of the Dead* have served, perhaps, more than any or even all of Lucian's other works, to keep alive his popularity. The procession of imitators is well-nigh unbroken.¹ The reasons are obvious. Death is for all men the terminus ad quem, and it piques the imagination. Over the swirling Styx on this pontoon-bridge of dialogues we pass, pausing, as on the painted bridge at Lucerne,² to inspect these grim and ghostly vignettes of the "Dance of Death,"³ while Menippus as *cicerone* explains his new *liberté et fraternité* that awaits us at the unfamiliar inn.

¹ See *Intro.* pp. xx, xxii, xxiv-xxix, and cf. especially the valuable monograph by Rentsch, *Das Totengespräch in der Litteratur*.

² Cf. Longfellow's *Golden Legend*, v :

Elsie. What are those paintings on the walls around us?

Prince Henry. The Dance Macaber!

Elsie. What?

Prince Henry. The Dance of Death.

All that go to and fro must look upon it,
Mindful of what they shall be —

³ See *Intro.* p. xx. Hans Holbein's name is conventionally identified with the Dance of Death. Many representations of it have been attributed to him, some correctly, some just as falsely as referring to him the invention of the motif itself. Controversy still exists about the paintings in Whitehall, and as lately as the year 1898 the woodcuts in the original Lyons edition of 1538 have been claimed as his designs. As to the latter, the original drawings, now again brought to light, show that they were not all by one hand and that the designer was not always the draughtsman for the wood-engraver. See *The Nation*, Nov. 19, 1903.

This subject was a favorite decoration for bridges (e.g. the Pont des Moulins at Lucerne); for churches and churchyards (e.g. the Dominican convent at Basel, St. Mary's church at Lübeck, the famous "Triumph of Death" in the Campo Santo at Pisa); or for houses (e.g. the one at Basel alleged to have been decorated by Holbein, or the frescos said to have been painted by him for Henry VIII in

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 σπουδαγέλοιος).

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 *Néκεια*, 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.*, 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.

ΝΕΚΡΙΚΟΙ ΔΙΑΛΟΓΟΙ

4

ΕΡΜΟΤ ΚΑΙ ΧΑΡΩΝΟΣ

1 ΕΡΜ. Λογισώμεθα, ὦ πορθμεῦ, εἰ δοκεῖ, ὅποσα μοι ὀφείλεις ἤδη, ὅπως μὴ αὐθις ἐρίζωμέν τι περὶ αὐτῶν.

ΧΑΡ. Λογισώμεθα, ὦ Ἑρμῆ· ἄμεινον γὰρ ὀρίσθαι καὶ ἀπραγμονέστερον.

5 ΕΡΜ. Ἄγκυραν ἐντειλαμένῳ ἐκόμισα πέντε δραχμῶν.

ΧΑΡ. Πολλοῦ λέγεις.

ΕΡΜ. Νῆ τὸν Ἀιδωνέα, τῶν πέντε ὠνησάμην, καὶ τροπωτῆρα δύο ὀβολῶν.

ΧΑΡ. Τίθει πέντε δραχμὰς καὶ ὀβολοὺς δύο.

10 ΕΡΜ. Καὶ ἀκέστραν ὑπὲρ τοῦ ἰστίου· πέντε ὀβολοὺς ἐγὼ κατέβαλον.

ΧΑΡ. Καὶ τούτους προστίθει.

ΕΡΜ. Καὶ κηρὸν ὡς ἐπιπλάσαι τοῦ σκαφιδίου τὰ ἀνεωγῶτα καὶ ἦλους δὲ καὶ καλώδιον, ἀφ' οὗ τὴν ὑπέραν ἐποίησας, δύο δραχμῶν ἅπαντα.

ΧΑΡ. Καὶ ἄξια ταῦτα ὠνήσω.

ΕΡΜ. Ταῦτά ἐστιν, εἰ μὴ τι ἄλλο ἡμᾶς διέλαθεν ἐν τῷ λογισμῷ. πότε δ' οὖν ταῦτα ἀποδώσειν φῆς;

4

1. τῶν πέντε: note article: *five, just as I say*. — ὠνησάμην: Att. is *ἐπριάμην*. See Introd. 19. — ὡς: cf. Introd. 26.

— ἀνεωγῶτα: Att. is *ἀνεωγμένα*. Cf. Schmid, I, 230. — καὶ ἄξια κτλ.: *well, you bought them cheap*. For double meaning of *ἄξιος* cf. Eng. 'reasonable.'

ΧΑΡ. Νῦν μὲν, ὦ Ἑρμῆ, ἀδύνατον, ἦν δὲ λοιμός τις ἡ
20 πόλεμος καταπέμψῃ ἀθρόους τινάς, ἐνέσται τότε ἀποκερδα-
ναι παραλογιζόμενον τὰ πορθμεῖα.

2 ΕΡΜ. Νῦν οὖν ἐγὼ καθεδοῦμαι τὰ κάκιστα εὐχόμενος
γενέσθαι, ὡς ἂν ἀπὸ τούτων ἀπολάβοιμι.

ΧΑΡ. Οὐκ ἔστιν ἄλλως, ὦ Ἑρμῆ. νῦν δὲ ὀλίγοι, ὡς
25 ὀρᾶς, ἀφικνούνται ἡμῖν· εἰρήνη γάρ.

ΕΡΜ. Ἄμεινον οὕτως, εἰ καὶ ἡμῖν παρατείνοιτο ὑπὸ σοῦ
τὸ ὄφλημα. πλὴν ἄλλ' οἱ μὲν παλαιοί, ὦ Χάρων, οἴσθα οἴοι
παρεγίγνοντο, ἀνδρείοι ἅπαντες, αἵματος ἀνάπλεω καὶ τραυ-
ματῖαι οἱ πολλοί· νῦν δὲ ἡ φαρμάκῃ τις ὑπὸ τοῦ παιδὸς
30 ἀποθανῶν 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 εἰόκασι.

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, ὃ παιδὲς μὲν οὐκ εἰσὶν, 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, 304-
400, with the copious citations from
Horace, Ovid, Seneca, Petronius, Pliny

5 ΠΛΟΥΤΤ. Ἐκείνον μὲν, ὦ Ἑρμῆ, ζῆν ἕασον ἐπὶ τοῖς ἐνενη-
κοντα ἔτεσιν 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 ΠΛΟΥΤΤ. Οὐ μὲν οὖν, ἀλλὰ δικαιοῦτατον· τί γὰρ ἐκείνοι
παθόντες εὐχονται ἀποθανεῖν ἐκείνον ἢ τῶν χρημάτων ἀντι-
ποιοῦνται οὐδὲν προσήκουτες; ὁ δὲ πάντων ἐστὶ μιαιώτατον,
ὅτι καὶ τὰ τοιαῦτα εὐχόμενοι ὁμως θεραπεύουσιν ἔν γε τῷ
φανερῷ, καὶ νοσοῦντος ἃ μὲν βουλευόνται πᾶσι πρόδηλα,
15 θύσειν δὲ ὁμως ὑπισχνούνται ἢν ραΐση, καὶ ὅλως ποικίλη
τις ἢ κολακεία τῶν ἀνδρῶν. διὰ ταῦτα ὁ μὲν ἔστω ἀθάνα-
τος, οἱ δὲ προαπίψασαν αὐτοῦ μάτην ἐπιχανόντες.

2 ΕΡΜ. Γελοῖα πείσονται, πανούργοι ὄντες . . . πολλὰ.
κάκεινος εὐ 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 μακα-
ρίαν πρὸς ἑαυτοὺς τιθέντες.

ΠΛΟΥΤΤ. 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, ὦ Πλούτων· μετελεύσομαι γάρ σοι ἤδη
αὐτοὺς καθ' ἓνα ἐξῆς· ἐπὶ δέ, οἶμαι, εἰσί.

ΠΛΟΥΤΤ. Κατάσπα, ὁ δὲ παραπέμψει ἕκαστον ἀντὶ γέ-
30 ροντος 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, 399). — **μετελεύσομαι**: for form see *Introd.* 19.

ΜΕΝΙΠΠΟΤ ΚΑΙ ΕΡΜΟΤ

1 ΜΕΝ. Πού δὲ οἱ καλοὶ εἰσιν ἢ αἱ καλαί, Ἐρμῆ; ξενάγη-
σόν με νέηλυν ὄντα.

ΕΡΜ. Οὐ σχολή μοι, ὦ Μένιππε· πλὴν κατ' ἐκείνο ἀπό-
βλεψον, ἐπὶ τὰ δεξιὰ, ἔνθα ὁ Ἷάκινθος τέ ἐστι καὶ Νάρκισ-
5 σος καὶ Νιρεὺς καὶ Ἀχιλλεὺς καὶ Τυρῶ καὶ Ἐλένη καὶ Λήδα
καὶ ὄλως τὰ ἀρχαῖα πάντα κάλλη.

ΜΕΝ. Ὅστα μόνα ὀρώ καὶ κρανία τῶν σαρκῶν γυμνά,
ὅμοια τὰ πολλά.

ΕΡΜ. Καὶ μὴν ἐκείνά ἐστιν ἅ πάντες οἱ ποιηταὶ θαυμά-
10 ζουσι τὰ ὄστα, ὧν σὺ ἕοικας καταφροεῖν.

ΜΕΝ. Ὅμως τὴν Ἐλένην μοι δεῖξον· οὐ γὰρ ἂν διαγνοίην
ἔγωγε.

ΕΡΜ. Τουτὶ τὸ κρανίον ἢ Ἐλένη ἐστίν.

2 ΜΕΝ. Εἶτα διὰ τοῦτο αἱ χίλιαι νῆες ἐπληρώθησαν ἐξ
15 ἀπάσης τῆς Ἑλλάδος καὶ τοσοῦτοι ἔπεσον Ἑλληνές τε καὶ
βάρβαροι καὶ τοσαῦται πόλεις ἀνάστατοι γεγόνασιν;

ΕΡΜ. Ἄλλ' οὐκ εἶδες, ὦ Μένιππε, ζῶσαν τὴν γυναῖκα·
ἔφης γὰρ ἂν καὶ σὺ ἀνεμέσσητον εἶναι

τοιγῆδ' ἀμφὶ γυναικὶ πολὺν χρόνον ἄλγεα πάσχειν·

20 ἐπεὶ καὶ τὰ ἄνθη ξηρὰ ὄντα εἴ τις βλέπει ἀποβεβληκότα τὴν

18

1. οἱ καλοὶ . . . αἱ καλαί: 'the beaux and belles.'—ξενάγησον: see *Char.* 1. —κατ' ἐκείνο: *in that quarter*, almost as if for *ἐκείσε*, but the attention is arrested at rather than directed towards.—Τυρῶ: see *V. II.* 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). —τοιγῆδ' ἀμφὶ κτλ.: *II.* 3, 157; with *ἀνεμέσσητον* cf. the Homeric *οὐ νέμεσις*.

βαφήν, ἄμορφα δῆλον ὅτι αὐτῷ δόξει, ὅτε μέντοι ἀνθεὶ καὶ ἔχει τὴν χροιάν, κάλλιστά ἐστιν.

MEN. Οὐκοῦν τοῦτο, ὦ Ἑρμῆ, θαυμάζω, εἰ μὴ συνίεσαν οἱ Ἀχαιοὶ περὶ πράγματος οὕτως ὀλιγοχρονίου καὶ ῥαδίως
25 ἀπανθούντος πονούντες.

ERM. Οὐ σχολή μοι, ὦ Μένιππε, συμφιλοσοφεῖν σοι. ὥστε σὺ μὲν ἐπιλεξάμενος τόπον, ἔνθα ἂν ἐθέλῃς, κείσο καταβαλὼν σεαυτόν, ἐγὼ δὲ τοὺς ἄλλους νεκροὺς ἤδη μετελεύσομαι.

21

MENIPPOT KAI KERBEROT

1 MEN. ὦ Κέρβερε — συγγενῆς γάρ εἰμί σοι κύων καὶ αὐτὸς ὦν — εἰπέ μοι πρὸς τῆς Στυγὸς οἶος ἦν ὁ Σωκράτης ὅποτε κατῆι παρ' ὑμᾶς· εἰκὸς δέ σε θεὸν ὄντα μὴ ὑλακτεῖν μόνον, ἀλλὰ καὶ ἀνθρωπίνως φθέγγεσθαι ὀπότ' ἐθέλεις.

6 KERB. Πόρρωθεν μὲν, ὦ Μένιππε, παντάπασιν ἐδόκει ἀτρέπτω τῷ προσώπῳ προσιέναι καὶ προσιέσθαι τὸν θάνατον ἐκῶν καὶ τοῦτο ἐμφῆναι τοῖς ἔξω τοῦ στομίου ἐστῶσιν ἐθέλων, ἐπεὶ δὲ κατέκλυεν εἴσω τοῦ χάσματος καὶ εἶδε τὸν ζόφον, καὶ γὰρ ἔτι διαμέλλοντα αὐτὸν δακῶν τῷ κωνείῳ κατέ-
10 σπασα τοῦ ποδός, ὥσπερ τὰ βρέφη ἐκώκυε καὶ τὰ ἑαυτοῦ παιδία ὠδύρετο καὶ παντοῖος ἐγίνετο.

2 MEN. Οὐκοῦν σοφιστῆς ὁ ἄνθρωπος ἦν καὶ οὐκ ἀληθῶς κατεφρόνει τοῦ πράγματος;

KERB. Οὐκ, ἀλλ' ἐπίπερ ἀναγκαῖον αὐτὸ ἑώρα, κατεθρα-
15 σύνετο ὡς δῆθεν οὐκ ἄκων πεισόμενος ὁ πάντως ἔδει παθεῖν,

21

1. μὴ ὑλακτεῖν: μὴ is quite normal here. Cf. Kühner-Blass³, II, § 514, 2. — ἰθὺοις: for mood see Introd. 35. — ἐκῶν:

see App. — τῷ κωνείῳ: with grim humor Lucian makes the last twinge of the poison anticipate the grip of Cerberus.

2. Οὐκ, ἀλλ': not that, but. — ἕως τοῦ

ὡς θαυμάσονται οἱ θεαταί. καὶ ὅλως περὶ πάντων γε τῶν τοιούτων εἰπεῖν ἂν ἔχοιμι, ἕως τοῦ στομίου τολμηροὶ καὶ ἀνδρείοι, τὰ δὲ ἔνδοθεν ἔλεγχος ἀκριβής.

MEN. Ἐγὼ δὲ πῶς σοι κατελληλυθέναί ἔδοξα;

- 20 ΚΕΡΒ. Μόνος, ὦ Μένιππε, ἀξίως τοῦ γένους, καὶ Διογένης πρὸ σοῦ, ὅτι μὴ ἀναγκαζόμενοι ἐσήειτε μηδ' ὠθούμενοι, ἀλλ' ἐθελούσιοι, γελῶντες, οἰμῶζειν παραγγείλαντες ἅπασιν.

22

ΧΑΡΩΝΟΣ ΚΑΙ ΜΕΝΙΠΠΟΥ

- 1 ΧΑΡ. Ἀπόδος, ὦ κατάρατε, τὰ πορθμεῖα.
 MEN. Βόα, εἰ τοῦτό σοι, ὦ Χάρων, ἦδιον.
 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, ἦν μὴ ἀποδῶς.
 MEN. Κἀγὼ τῷ ξύλῳ σου πατάξας διαλύσω τὸ κρανίον.
 10 ΧΑΡ. Μάτην οὖν ἔση πεπλευκῶς τοσοῦτον πλοῦν.
 MEN. Ὁ Ἐρμῆς 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 μὴ: 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.
 ΜΕΝ. Τούτου γε ἔνεκα καὶ νεωλκήσας τὸ πορθμῆιον πα-
 ράμενε· πλὴν ἀλλ' ὃ γε μὴ ἔχω, πῶς ἂν λάβοις;
 ΧΑΡ. Σὺ δ' οὐκ ἤδεις ὡς κομίζεσθαι δέον;
 ΜΕΝ. Ἦδειν μὲν, οὐκ εἶχον δέ. τί οὖν; ἐχρῆν διὰ τοῦτο
 20 μὴ ἀποθανεῖν;
 ΧΑΡ. Μόνος οὖν αὐχῆσεις προῖκα πεπλευκέναι;
 ΜΕΝ. Οὐ προῖκα, ὦ βέλτιστε· καὶ γὰρ ἤντηλθα καὶ τῆς
 κώπης συνεπελαβόμην καὶ οὐκ ἔκλαον μόνος τῶν ἄλλων ἐπι-
 βατῶν.
 25 ΧΑΡ. Οὐδὲν ταῦτα πρὸς τὰ πορθμῆια· τὸν ὀβολὸν ἀπο-
 δοῦναί σε δεῖ· οὐ θέμις ἄλλως γενέσθαι.
 3 ΜΕΝ. Οὐκοῦν ἀπαγέ με αὖθις ἐς τὸν βίον.
 ΧΑΡ. Χάριεν λέγεις, ἵνα καὶ πληγὰς ἐπὶ τούτῳ παρὰ τοῦ
 Αἰακοῦ προσλάβω.
 30 ΜΕΝ. Μὴ ἐνόχλει οὖν.
 ΧΑΡ. Δεῖξον τί ἐν τῇ πήρα ἔχεις.
 ΜΕΝ. Θέρμους, εἰ θέλεις, καὶ τῆς Ἐκάτης τὸ δεῖπνον.
 ΧΑΡ. Πόθεν τοῦτον ἡμῖν, ὦ Ἐρμῆ, τὸν κύνα ἤγαγες;
 οἷα δὲ καὶ ἐλάλει παρὰ τὸν πλοῦν τῶν ἐπιβατῶν ἀπάντων
 35 καταγελῶν καὶ ἐπισκώπτων καὶ μόνος ἄδων οἰμωζόντων
 ἐκεῖνων.
 ΕΡΜ. Ἄγνοεῖς, ὦ Χάρων, ὅποῖον ἄνδρα διεπόρθμευσας,
 ἐλεύθερον ἀκριβῶς; οὐδενὸς αὐτῷ μέλει. οὗτός ἐστιν ὁ
 Μένιππος.
 40 ΧΑΡ. Καὶ μὴν ἂν σε λάβω ποτέ—
 ΜΕΝ. Ἄν λάβῃς, ὦ βέλτιστε· δις δὲ οὐκ ἂν λάβοις.

future cf. Gildersleeve, *S. C. G.* 263, and
 GMT. 61. For *ὄναίμην* see App. —
 ἤδεις: see Introd. 14 (b). — μόνος τῶν
 ἄλλων: see on *D. Mar.* 3, 1.

3. ἀπαγε . . . βίον: cf. *Ar. Run.* 177

where the corpse rejects Dionysus's
 overtures, saying *I'll see myself resur-*
rected first! ἀναβίψην νυν πάλιν. — Χά-
 ριεν λέγεις: now you are joking! For
 accent see on *Vit. Aurt.* 3.

ΜΙΝΩΣ ΚΑΙ ΣΩΣΤΡΑΤΟΥ

1 MIN. Ὁ μὲν ληστής οὕτωσὶ Σώστρατος ἐς τὸν Πυριφλεγέθοντα ἐμβεβλήσθω, ὁ δὲ ἱερόσυλος ὑπὸ τῆς Χιμαίρας διασπασθήτω, ὁ δὲ τύραννος, ὃ Ἐρμῆ, παρὰ τὸν Τιτυὸν ἀποταθῆις ὑπὸ τῶν γυπῶν καὶ αὐτὸς κειρέσθω τὸ ἦπαρ,
5 ὡμῆις δὲ οἱ ἀγαθοὶ ἄπιτε κατὰ τάχος ἐς τὸ Ἥλύσιον πεδίον 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 ἐξελέγηξαι, ὦ Σώ-
10 στρατε, πονηρὸς ὧν καὶ τοσοῦτους ἀπεκτονῶς;

ΣΩΣΤ. Ἐλέγημαι 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 ἐκὼν ἔπραττον ἢ ἐπεκέκλωστό μοι ὑπὸ τῆς Μοίρας;

20 MIN. Ἐπὸ τῆς Μοίρας δηλαδῆ.

ΣΩΣΤ. Οὐκοῦν καὶ οἱ χρηστοὶ ἅπαντες καὶ οἱ πονηροὶ δοκοῦντες ἡμεῖς ἐκείνη ὑπηρετοῦντες ταῦτα ἐδρῶμεν;

30

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 *Catapultus* and *Jupp. Conf.*, esp. 15–18. — ἀνθ' ὧν: see on 22, 1. — οὐ γὰρ ἐξελέγηξαι: have you not been conclusively convicted?

2. δηλαδῆ: note the Platonic coloring throughout. — Κλωθοὶ, . . . γυννη-

MIN. Ναί, τῇ Κλωθοῖ, ἣ ἐκάστῳ ἐπέταξε γεννηθέντι τὰ πρακτέα.

25 ΣΩΣΤ. Εἰ τοῖνυν ἀναγκασθεῖς τις ὑπ' ἄλλου φονεύσειέ τινα οὐ δυνάμενος ἀντιλέγειν ἐκείνῳ βιαζομένῳ, οἷον δήμιος ἢ δορυφόρος, ὃ μὲν δικαστῇ πεισθεῖς, ὃ δὲ τυράννῳ, τίνα αἰτιάσῃ τοῦ φόνου;

MIN. Δῆλον ὡς τὸν δικαστὴν ἢ τὸν τύραννον, ἐπεὶ οὐδὲ 30 τὸ ξίφος αὐτό· ὑπηρετεῖ γὰρ ὄργανον ὃν τοῦτο πρὸς τὸν θυμὸν τῷ πρώτῳ παρασχόντι τὴν αἰτίαν.

ΣΩΣΤ. Εὖ γε, ὦ Μίνως, ὅτι καὶ ἐπιδαφιλεύει τῷ παραδείγματι. ἦν δέ τις ἀποστείλαντος τοῦ δεσπότου ἦκη αὐτὸς χρυσὸν ἢ ἄργυρον κομίζων, τίμη τὴν χάριν ἰστέον ἢ τίνα 35 εὐεργέτην ἀναγραφτέον;

MIN. Τὸν πέμψαντα, ὦ Σώστρατε· διάκονος γὰρ ὁ κομίσας ἦν.

3 ΣΩΣΤ. Οὐκοῦν ὀρᾶς ὅπως ἄδικα ποιεῖς κολάζων ἡμᾶς ὑπηρετάς γενομένους ὧν ἡ Κλωθὴ προσέταπτε, καὶ τούτους 40 τιμῶν τοὺς διακονησαμένους ἀλλοτρίοις ἀγαθοῖς; οὐ γὰρ δὴ ἐκείνῳ γε εἰπεῖν ἔχοι τις ἄν, ὡς τὸ ἀντιλέγειν δυνατὸν ἦν τοῖς μετὰ πάσης ἀνάγκης προστεταγμένοις.

MIN. ὦ Σώστρατε, πολλὰ ἴδοις ἂν καὶ ἄλλα οὐ κατὰ λόγον γιγνόμενα, εἰ ἀκριβῶς ἐξετάζοις. πλὴν ἀλλὰ σὺ 45 τοῦτο ἀπολαύσεις τῆς ἐρωτήσεως, διότι οὐ ληστής μόνον, ἀλλὰ καὶ σοφιστής τις εἶναι δοκεῖς. ἀπόλυσον αὐτόν, ὦ Ἑρμῆ, καὶ μηκέτι κολαζέσθω. ὄρα δὲ μὴ καὶ τοὺς ἄλλους νεκροὺς τὰ ὅμοια ἐρωτᾶν διδάξῃς.

θέντι: cf. Od. 7, 190 f. *ἄσσα οἱ αἶσα κατὰ Κλωθῆς τε βαρεῖαι | γιγνομένων νήσαντο λίθῳ, ὅτε μιν τέκε μήτηρ.* — τὸ ξίφος αὐτό: at the *Bouphonia* the priest fled after striking the ox, and the ax itself was tried and acquitted; see Paus. 1, 24, 4 and 1, 28, 10–11, where we hear

also of trials of “iron and other lifeless objects” for homicide, and how Cambyses was accidentally killed by his own sword with which he had killed Apis (Hdt. 3, 29 and 64). But cf. Daremberg et Saglio, s.v. “Dipolia.”

3. διότι: see App.

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 Çarabhaṅga'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 Hiranyakeçin's *Grhya-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 *νεπεροδρόμοι* 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 Περεγρίνου δὲ τοῦ Πρωτέως ἐπιτιμῶντος αὐτῷ ὅτι ἔγχελα τὰ πολλὰ καὶ τοῖς ἀνθρώποις προσέπαιζε, καὶ λέγοντος, Δημῶναξ, οὐ κυρῆς, ἀπεκρίνατο, Περεγρίνε, 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.): *ἐπικολούθει δὲ τῷ Ἡρώδῃ κακῶς ἀγορεύων αὐτὸν ἡμιβαρβάρῳ γλώττῃ· ἐπιστραφεὶς οὖν ὁ Ἡρώδης “ἔστω,” ἔφη, “κακῶς με ἀγορεύεις, πρὸς τί καὶ οὕτως;” ἐπικειμένου δὲ τοῦ Πρωτέως ταῖς λοιδορλαῖς, “γεγηράκαμεν,” ἔφη, “σὸ 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.*

does not seem to occur to him that man is after all a complex being and that "human life cannot be reduced to a mathematical demonstration."¹ This intolerant enthusiasm of prejudgment we must bear in mind in estimating all of Lucian's personal satires.

The fact of Peregrinus's suicide is well enough established. Athenagoras, his contemporary, refers, as to a well-known circumstance, to his having flung himself into the fire;² Tertullian also, among the Christian fathers, though probably a mere boy in the year 165 or 169, alludes³ to his suicide on the pyre as recent; Philostratus, who was probably about twenty at the close of the century, in his account⁴ of Herodes Atticus, speaks of "the dog Proteus" as being of so strenuous a philosophy as to fling himself into fire at Olympia; later, about the end of the third century, the historian Eusebius in his *Chronicon*⁵ refers to his self-immolation and fixes the date as the 236th Olympiad;⁶ later still, in the fourth century, Ammianus Marcellinus — who had a reputation for accuracy if not for stylistic charm — to illustrate his approval of the constancy of a contemporary philosopher Simonides, says (*Res Gestae*, bk. 29, p. 417, edit. of 1609) that he met with great firmness his execution by burning, "escaping from life as from a mad mistress," and adds: "Peregrinum illum imitatus Protea cognomine philosophum clarum: qui cum mundo digredi statuisset, Olympiae quinquennali certamine sub Graeciae conspectu totius, ascenso rogo quem ipse construxit,

¹ Croiset, op. cit., p. 90.

² Cf. *Supplicatio pro Christianis* 26 (131) τοῦτον δ' (i.e. Proteus) οὐκ ἀγροεῖτε βίβαντα ἑαυτὸν ἐς τὸ πῦρ περὶ τὴν Ὀλυμπίαν.

³ Cf. *ad Martyras*, c. 4: Minus fecerunt philosophi. Heraclitus qui se bubulo stercore oblitum exussit. Item Empedocles qui in ignes Aetnaei montis desiluit, et Peregrinus qui non olim se rogo immisit.

⁴ Cf. *Vit. Soph.* 2, 1, 33 (Didot edit.) ἦν μὲν γὰρ τῶν οὕτω θαρραλέως φιλοσοφούντων ὁ Πρωτεύς οὗτος, ὡς καὶ ἐς πῦρ ἑαυτὸν ἐν Ὀλυμπίᾳ βίβαι.

⁵ Preserved by Jerome in a Latin tr. Cf. fol. 91 of Stephanus edit., Parisiis 1518. The text is abbreviated (and spelled) thus: Oly. 236 | Apud Pisas pegrinus Phūs: rogo quē ex lignis cōposuerat incenso | semet superiecit.

⁶ See below, p. 206, for date.

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, ὃ μαρὲ, 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 (εἰ τις ἄθεος ἢ Χριστιανὸς ἢ Ἐπικούρειος ἤκει κατάσκοπος τῶν ὀργίων, φευγέτω), leads off with the formula “ξέω Χριστιανούς,” and the congregation makes response: “ξέω 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 *Philopatris* is undoubtedly spurious, being much later.

² The popular cry against the Christians was *απε τοὺς ἀθεοὺς*. See Gildersleeve on *Just. Mart. Apol.* A 4, 32.

³ See also Nissen, *Rh. M.* 43 (1888).

⁴ Pp. 17–20, and p. 73.

removal of his family from Syria and the trip recounted in *Alexander Pseudomantis* (Introd. p. xii) and his final voyage across the Aegean in the same vessel with Peregrinus (see *Peregr.* 43) took place in 164. This would seem to make possible the date 165. But Lucian refers to this voyage as something in the past (*πάλαι*), and what we know of his career will hardly allow us to believe that he could have been at Olympia more than twice before the year 165 A.D. Moreover, his animus against the Cynics in this piece would lead us to prefer the later date, allowing more time between it and the *Dialogues of the Deud*, for example, or the *Menippus*, in which the Cynics are treated with great respect. One additional point may perhaps be raised which confuses rather than helps to make clear. Lucian refers to the announcement of the intended suicide four years in advance as something of which he now learns for the first time on the eve of the cremation. If he had been present four years before in 165 he would have heard of it then. This, however, may best suit the incognito of the speaker in the scene at Elis. It is much more likely that Lucian made a special point of being present as a reporter.

Fugitivi. — As the *Piscator* is a sequel to the *Vitarum Auctio*, the *Vera Historia* to *Quomodo Historia Conscribenda sit*, so in the *Fugitivi*¹ we have a sequel to the *Peregrinus*, written probably in the following year. The success of the *Piscator* as a sequel may have suggested this series also. But there is a fundamental difference. The *Fugitivi* is again a personal attack upon a living Cynic under the pseudonym of Cantharus. It was doubtless written as a retort to maledictions that the *Peregrinus* had called forth, and takes the form of a pamphlet directed against an individual;² while the *Piscator* was an apology, and a general attack on all charlatan philosophers.

Lucian grew more and more bitter against shams. While we feel doubtful about the truth of all the accusations directly launched or made by innuendo against Peregrinus and the unfortunate Cantharus, we are also convinced that the pictures are fairly typical. The amiable praises of Aulus Gellius are too uncritical, and the white-wash of Wieland and Bernays will crack off in patches and leave

¹ See below on § 37.

² But see Hirzel, *Der Dialog*, II, 308.

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 *πολυμότης*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 ἐκείνο τὸ τοῦ Ὀμηρικοῦ Πρωτέως ἔπαθεν· ἅπαντα
γὰρ δόξης ἔνεκα γενόμενος καὶ μυρίας τροπὰς τραπόμενος
5 τὰ τελευταῖα ταῦτα καὶ πῦρ ἐγένετο· τοσοῦτῳ ἄρα τῷ ἔρωτι
τῆς δόξης εἶχετε. καὶ νῦν ἐκείνος ἀπνηθράκωται σοι ὁ βέλ-
τιστος κατὰ τὸν Ἐμπεδοκλέα, παρ' ὅσον ὁ μὲν κἂν διαλαθεῖν
ἐπειράθη ἐμβαλὼν ἑαυτὸν εἰς τοὺς κρατήρας, 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 *ὕγιαίνειν* 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, *V. II. B*

35 (q. v.), *χαίρειν* is used. The Cynic "greeting" was in the Scotch sense! *Διογένης ὁ κύων τοῖς καλουμένοις Ἑλλησι οἰμῶζειν*. Cf. Bernays, op. cit., p. 96. — **ἀπνηθράκωται**: has been carbonized. So used of Empedocles, *D. Morl.* 20, 4, *ἀπνηθράκωσεν 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' ἀπνηθράκωμαι ὅλος . . . καὶ ζέω. — **κατὰ τὸν Ἐμπεδοκλέα**: see note on *V. H. B* 21. — **παρ' ὅσον**: (only) with this slight difference that; i. e. nisi quod. Cf. *Hist. Consacr.* 18 ὁρᾶς, *δμοιος οὗτος ἐκείνῳ, παρ' ὅσον ὁ μὲν Θουκυδίδῃ, οὗτος δὲ Ἡροδότῳ εὖ*

- 2 Ἐλληνας οὐ πρὸ πολλῶν ἡμερῶν τοῦ τολμήματος. πολλὰ τοῖνυν δοκῶ μοι ὄραν σε γελῶντα ἐπὶ τῇ κορυΐζῃ τοῦ γέροντος, μᾶλλον δὲ καὶ ἀκούω βοῶντος οἰά σε εἰκὸς βοᾶν, ὧ τῆς ἀβελτερίας, ὧ τῆς δοξοκοπίας, ὧ τῶν ἄλλων ἃ λέγειν εἰώθαμεν περὶ αὐτῶν. σὺ μὲν οὖν πόρρω ταῦτα καὶ μακρῶ ἀσφαλέστερον, ἐγὼ δὲ παρὰ τὸ πῦρ αὐτό, καὶ ἔτι πρότερον ἐν πολλῶ πληθῆι 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 σοὶ διεσπᾶσθην ὥσπερ ὁ Ἀκταίων ὑπὸ τῶν κυνῶν ἢ ὁ
- 3 ἀνεπιδὸς αὐτοῦ ὁ Πενθεὺς ὑπὸ τῶν Μαινάδων. ἡ δὲ πᾶσα τοῦ πράγματος διασκευὴ τοιάδε ἦν· τὸν μὲν ποιητὴν οἶσθα οἰός τε ἦν καὶ ἡλίκα ἐτραγῶδει παρ' ὄλον τὸν βίον ὑπὲρ τὸν Σοφο-
- 25 κλέα καὶ τὸν Αἰσχύλον. ἐγὼ δ' ἐπεὶ τάχιστα εἰς τὴν Ἥλιον

μάλα ἐφκει: also *Scythia* 11, *Indoct.* 10, and *de Sall.* 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. κορυΐζῃ: drivelling stupidity. Lucian is fond of this unsavory metaphor. — ὧ τῆς ἀβελτερίας κτλ.: oh, what fatuity! oh, what hunger and thirst after novelty! 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 ἐλόττησεν. 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 κληρονομίος τοῦ αἰωνίου πυρός μετὰ Σαταροῦ γενήσεται.

3. πράγματος: edit. generally give δράματος. Cf. infra § 37. See App. — εἰς τὴν Ἥλιον: until the end of § 31 the

ἀφικόμην, διὰ τοῦ γυμνασίου ἀνιῶν ἐπήκουον ἅμα Κυνικοῦ
 τινος μεγάλη καὶ τραχεία τῇ φωνῇ τὰ συνήθη ταῦτα καὶ ἐκ
 τριόδου τὴν ἀρετὴν ἐπιβωμμένου καὶ ἅπασιν ἀπαξαπλῶς λοι-
 δορουμένου, εἶτα κατέληξεν αὐτῷ ἡ βοή ἐς τὸν Πρωτέα· καὶ
 30 ὡς ἂν οἶός τε ᾧ, πειράσομαί σοι αὐτὰ ἐκείνα ἀπομνημονεῦσαι
 ὡς ἐλέγετο. σὺ δὲ γνωριεῖς δηλαδὴ πολλάκις αὐτοῖς παρα-
 4 στὰς βοῶσι. Πρωτέα γάρ τις, ἔφη, κενόδοξον τολμᾷ λέγειν,
 ᾧ γῆ καὶ ἧλιε καὶ ποταμοὶ καὶ θάλαττα καὶ πατρῶε Ἡρά-
 κλεις, Πρωτέα τὸν ἐν Συρίᾳ δεθέντα, τὸν τῇ πατρίδι ἀνέντα
 35 πεντακισχίλια τάλαντα, τὸν ἀπὸ τῆς Ῥωμαίων πόλεως ἐκβλη-
 θέντα, τὸν τοῦ Ἡλίου ἐπισημότερον, τὸν αὐτῷ ἀνταγωνίσα-
 σθαι τῷ Ὀλυμπίῳ δυνάμενον; ἀλλ' ὅτι διὰ πυρὸς ἐξάγειν
 τοῦ βίου διέγνωκεν ἑαυτὸν, εἰς κενοδοξίαν τινὲς τοῦτο ἀνα-
 φέρουσιν. οὐ γὰρ Ἡρακλῆς οὕτως; οὐ γὰρ Ἀσκληπιὸς
 40 κεραυνῷ; οὐ γὰρ τὰ τελευταῖα Ἐμπεδοκλῆς εἰς τοὺς κρα-
 τήρας;
 5 Ὡς δὲ ταῦτα εἶπεν ὁ Θεαγένης — τοῦτο γὰρ ὁ κεκραγὼς
 ἐκεῖνος ἐκαλεῖτο — ἡρόμην τινὰ τῶν παρεστώτων τί βούλε-
 ται τὸ περὶ τοῦ πυρὸς ἢ τί Ἡρακλῆς καὶ Ἐμπεδοκλῆς πρὸς
 45 τὸν Πρωτέα. ὁ δέ, Οὐκ εἰς μακρὰν, ἔφη, καύσει ἑαυτὸν ὁ

scene is laid at Elis. — διὰ τοῦ γυμνα-
 σίου: see in Paus. 6, 23 a description of
 the gymnasium in Elis for the training
 of athletes preliminary to the Olympic
 games. — ἀνιῶν: see App. — τραχεία τῇ
 φωνῇ: see Introd. 23 (a). — ἀπαξαπλῶς:
 cf. *Vit. Auct.* 11. — αὐτὰ ἐκείνα ὡς ἐλέ-
 γετο: his remarks *verbatim*.

4. αὐτῷ . . . τῷ Ὀλυμπίῳ: the fa-
 mous statue by Phidias. Cf. § 6 and
 see representation on coins of Elis in
 Gardner's *Types of Greek Coins*, Pl. xv,
 18, 19. — Ἡρακλῆς: Heracles, frenzied
 with pain from the poisoned shirt of
 Nessus, immolated himself on Mount

Oeta and was received into immor-
 tality in Olympus amidst peals of thun-
 der. He was the patron saint of the
 Cynics, and one of them, *Symp.* 16,
 more pious than polite, drinks the
 bride's health in the name Ἡρακλέους
 ἀρχηγέτου. — Ἀσκληπιός: see above,
D. Deor. 13. The common text adds καὶ
 Διόνυσος, but Dionysus did not perish
 by a thunderbolt; his baptism of fire
 was prenatal. See App.

5. Θεαγένης: see Introd. to *Peregr.*
 p. 202. — τί βούλεται: what is the mean-
 ing of? (cf. Lat. quid sibi vult (haec
 res)? — Οὐκ εἰς μακρὰν: cf. *Somn.* 1.—

Πρωτεύς Ὀλυμπίασι. Πῶς, ἔφην, ἢ τίνος ἔνεκα; εἶτα ὁ μὲν ἐπειράτο λέγειν, ἐβόα δὲ ὁ Κυνικός, ὥστε ἀμήχανον ἦν ἄλλου ἀκούειν. ἐπήκουον οὖν τὰ λοιπὰ ἐπαντλούντος 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 ὄρφανοὺς ἡμᾶς καταλιπόν. ταῦτα ξὺν πολλῷ ἰδρωτί διεξεληθὼν ἐδάκρυε μάλα γελοίως καὶ τὰς τρίχας ἐτίλλετο ὑποφει-

60 δόμενος μὴ πάνυ ἔλκειν, καὶ τέλος ἀπήγον αὐτὸν λύζοντα

7 μεταξὺ τῶν Κυνικῶν τινες παραμυθούμενοι. μετὰ δὲ τοῦτον

Ὀλυμπίασι: at Olympia. As a matter of fact this took place out at Harpina (see § 35), and perhaps we should read and translate (see App.) Ὀλυμπίασι at the Olympic games.—τὸν Σινωπέα . . . Ἀντισθένην . . . Σωκράτην: the Cynic pedigree. Antisthenes founded and Diogenes developed the school; Crates, the next successor, is also introduced 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 wisdom of Socrates. See *Introduct. 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 ἐκπλήξσει τοῦτό γε τῶν ζῴων φύσις, εἰ δύναίτο προσιδεῖν μόνον. Cf. also Friedländer, *Sittengeschichte Roms*, III, 219.—ὀχούμενον ἐπὶ τοῦ πυρὸς: riding on the (chariot of) fire.—ὄρφανοὺς ἡμᾶς καταλιπόν: this would recall to a Greek audience Plato *Phaedo* 116 λ ἠγούμενοι ὥσπερ πατρὸς στερηθέντες διάξειν ὄρφατοὶ 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 μεταξέ: soothing 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 νεοό-
 85 θεν αὐτὸ δρῶν, εἶτα ἤρξατο ὡδέ πως· Ἐπεὶ ὁ κατάρτος Θεαγένης τέλος τῶν μιαιρωτάτων αὐτοῦ λόγων τὰ Ἡρακλείτου δάκρυα ἐποίησατο, 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, ὀρῶντα δὲ ἄνδρας γέροντας δοξαρίου καταπτύστου ἕνεκα μονονουχὶ κυβιστῶντας ἐν τῷ μέσῳ; ὡς δὲ εἰδείητε οἶόν τι τὸ ἀγαλμὰ ἐστὶ τὸ καυθησόμενον, ἀκούσατέ μου ἐξ ἀρχῆς παραφυλάξαντος τὴν γνώμην
 75 αὐτοῦ καὶ τὸν βίον ἐπιτηρήσαντος· ἔνια δὲ παρὰ τῶν πολιτῶν αὐτοῦ ἐπυυθανόμην 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.— νεοόθεν: again Homeric reminiscence, cf. *Il.* 10, 10 ἀρεστενάχιζε νεοόθεν 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 Blümler'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 ἑάσειν μοι δοκῶ· πηλὸς γὰρ ἔτι ἀπλαστος
 85 ἦν καὶ οὐδέπω ἐντελὲς ἄγαλμα ἡμῖν ἐδεδημιούργητο. ἃ δὲ
 τὸν πατέρα ἔδρασε καὶ πάνυ ἀκούσαι ἄξιον· καίτοι πάντες
 ἴστε καὶ ἀκηκόατε ὡς ἀπέπνιξε τὸν γέροντα οὐκ ἀνασχό-
 μενος αὐτὸν ὑπὲρ ἐξήκοντα ἔτη ἤδη γηρῶντα. εἶτα ἐπειδὴ
 11 τὸ πρᾶγμα διεβεβόητο, φυγὴν ἑαυτοῦ καταδικάσας ἐπλανᾶτο
 90 ἄλλοτε ἄλλην ἀμείβων. ὅτεπερ καὶ τὴν θαυμαστὴν σοφίαν
 τῶν Χριστιανῶν ἐξέμαθε περὶ τὴν Παλαιστίνην τοῖς ἱερεῦσι
 καὶ γραμματεῦσιν αὐτῶν ξυγγενόμενος. καὶ τί γάρ· ἐν βρα-
 χεὶ παῖδας 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. — ἱερεῖσι 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 μείνῃ 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

95 μὲν ἐξηγείτο καὶ διεσάφει, πολλὰς δὲ καὶ αὐτὸς ξυνέγραφε,
καὶ ὡς θεὸν αὐτὸν ἐκείνοι ἠγούντο καὶ νομοθέτῃ ἐχρῶντο καὶ
προστάτῃ ἐπεγράφοντο· τὸν μέγαν γοῦν ἐκείνον ἐτι σέβουσι
τὸν ἄνθρωπον τὸν ἐν τῇ Παλαιστίνῃ ἀνασκολοπισθέντα, ὅτι
12 καινὴν ταύτην τελετὴν εἰσήγεν εἰς τὸν βίον. τότε δὴ καὶ
100 συλληφθεὶς ἐπὶ τούτῳ ὁ Πρωτεὺς ἐνέπεσεν εἰς τὸ δεσμοτή-
ριον, ὅπερ καὶ αὐτὸ οὐ μικρὸν αὐτῷ ἀξίωμα περιεποίησε
πρὸς τὸν ἐξῆς βίον καὶ τὴν τερατείαν καὶ δοξοκοπίαν ὧν
ἐρῶν ἐτύχανεν. ἐπεὶ δ' οὖν ἐδέδετο, οἱ Χριστιανοὶ συμφώ-
ρὰν ποιούμενοι τὸ πρᾶγμα πάντα ἐκίνουν ἐξαρπάσαι πειρώ-
105 μενοι αὐτόν. εἰτ' ἐπεὶ τοῦτο ἦν ἀδύνατον, ἦ γε ἄλλη θεραπεία
πᾶσα οὐ παρέργως, ἀλλὰ σὺν σπουδῇ ἐγίγνετο· καὶ ἔωθεν
μὲν εὐθύς ἦν ὄρᾶν παρὰ τῷ δεσμοτηρίῳ περιμένοντα γράδια
word (cf. Lys. 12, 43), here transferred to the Jewish meaning. — ἐξηγείτο: he expounded. Primarily used of verbal interpretation; cf. ἐξηγητής. — διεσάφει: made clear; or, if written commentary is meant, annotated. — πολλὰς . . . ξυνέγραφε: many apocryphal writings did not become canonical, and this statement may not be wholly an invention of Lucian's. — νομοθέτῃ: lawgiver. Again a classic word with both a general and a technical meaning. — προστατήν: protector, patron. De Soul (see Reitz. ad loc.) says: Apud Cyrillum Cat. 6 Petrus et Paullus τῆς Ἐκκλησίας προστάται dicuntur. See Thayer's N.T. Lex. s.v. προστατίς. — ἐπεγράφοντο: see App., and, for mid. voice, cf. Scythia 10 ἐπιγραφόμενος προστατίας, and Fugit. 4 τούνομα τὸ ἡμέτερον ἐπιγράφονται, also Just. Mart. Apol. A 4, 28 φιλοσοφίας ὄνομα καὶ σχῆμα ἐπιγράφονται τινες. — τὸν μέγαν: there is much to be said for the emendation μάγον (see App.); the μάγοι not only

took themselves seriously but were quoted as authorities. Cf. Just. Mart. Apol. A 18, 9. — τὸν ἄνθρωπον κτλ.: the man, I mean, who was, etc. The clause is explanatory. — ἀνασκολοπισθέντα: crucified. The first meaning is *impale*, but see *Jud. Vocal.* 12 where it is used of the T cross; see also s.v. ἀσασταρῶ. — καινὴν τελετὴν: new-fangled religion; properly *mystic rite*. Cf. note on § 28. — εἰσήγεν: the imperfect refers to ἀνασκολοπισθέντα, see App.

12. πάντα ἐκίνουν: perhaps sc. κάλων (rope); cf. Alex. 57 πάντα κάλων ἐκίνουν ἀμύνασθαι βουλόμενος. So Scythia 11 πάντα μὲν κάλων κινεῖν, πάντα δὲ πράττειν καὶ λέγειν. The equivalent of the English proverb "Leave no stone unturned" — πάντα λίθον κινεῖν — occurs, but usually to indicate the precaution of turning up stones to look for scorpions, though sometimes in this same sense; cf. Fritzsche ad loc. — ἦν ὄρᾶν: tr. there were to be seen. Cf. Germ. es war zu sehen. — παρὰ τῷ δεσμοτηρίῳ:

χήρας τινὰς καὶ παιδία ὀρφανά, οἱ δὲ ἐν τέλει αὐτῶν καὶ
 συνεκάθειδον ἔνδον μετ' αὐτοῦ διαφθείραντες τοὺς δεσμο-
 110 φύλακας· εἶτα δέιπνα ποικίλα εἰσεκομίζετο καὶ λόγοι ἱεροὶ
 αὐτῶν ἐλέγοντο καὶ ὁ βέλτιστος Περειργίνος — ἔτι γὰρ τοῦτο
 13 ἐκαλεῖτο—καινὸς Σωκράτης ὑπ' αὐτῶν ὠνομάζετο. καὶ μὴν
 κάκ τῶν ἐν Ἀσίᾳ πόλεων ἔστιν ὧν ἡκόν τινες, τῶν Χριστια-
 νῶν στελλόντων ἀπὸ τοῦ κοινοῦ, βοηθήσοντες καὶ ξυναγορευ-
 115 στοντες καὶ παραμυθησόμενοι τὸν ἄνδρα. ἀμήχανον δέ τι τὸ
 τάχος ἐπιδείκνυνται, ἐπειδὴν τι τοιοῦτον γένηται δημόσιον·
 ἐν βραχεὶ γὰρ ἀφειδοῦσι πάντων. καὶ δὴ καὶ τῷ Περειργίνῳ
 πολλὰ τότε ἤκε χρήματα παρ' αὐτῶν ἐπὶ προφάσει τῶν δε-
 σμῶν καὶ πρόσδοον οὐ μικρὰν ταύτην ἐποίησατο· πεπέικασι
 120 γὰρ αὐτοὺς οἱ κακοδαίμονες τὸ μὲν ὄλον ἀθάνατοι ἔσεσθαι
 καὶ βιώσεσθαι τὸν αἰὲ χρόνον, παρ' ὃ καὶ καταφρονουσι 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. — *δέιπνα ποικίλα*: in antithesis to the plain prison fare (cf. the sauces, pastry, and blood-puddings, *παρεσκευάστο 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, κἂν ἄθει ἐνομισθησαν, ὄλον ἐν Ἑλλάσι μὲν Σωκράτης καὶ Ἡράκλειτος καὶ οἱ ὅμοιοι αὐτοῖς, ἐν βαρβάροις δὲ Ἀβραάμ καὶ Ἀναβίας (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 ἄχομεν εἰς κοινὸν φέροντες καὶ παντὶ δεομένῳ κοινωνοῦντες.—*ἐπὶ προφάσει*: *on the score of*. — *τὸ μὲν ὄλον*: *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 ἐκεῖνου νόμους*, make this clear, and *ἀδελφοὶ πάντες εἶεν* is

ἀλλήλων, ἐπειδὴν ἅπαξ παραβάντες θεοὺς μὲν τοὺς Ἑλληνι-
 125 κοὺς ἀπαρνήσονται, τὸν δὲ ἀνεσκολοπισμένον ἐκείνον σοφισ-
 τὴν αὐτὸν προσκυνῶσι καὶ κατὰ τοὺς ἐκείνου νόμους βιώσι.
 καταφρονοῦσιν οὖν ἀπάντων ἐξ ἴσης καὶ κοινὰ ἡγοῦνται ἄνε-
 τινὸς ἀκριβοῦς πίστεως τὰ τοιαῦτα παραδεξάμενοι. ἦν τοίνυν
 παρέλθη 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 Περειγρί-
 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 ἀπολίτοι, ἀφήκεν αὐτὸν
 135 οὐδὲ τῆς κολάσεως ὑπολαβὼν ἄξιον. ὁ δὲ εἰς τὴν οἰκειάν
 ἐπανελθὼν καταλαμβάνει τὸ περὶ τοῦ πατρώου φόνου ἔτι φλε-
 γμαῖνον καὶ πολλοὺς τοὺς ἐπανατεινομένους τὴν κατηγορίαν.
 διήρπαστο δὲ τὰ πλείεστα 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 παραβᾶς *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 σοφιστὴν 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. — κοινὰ: 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 . . . ἄλεγε:

Μεαγένης ἔλεγε πεντακισχιλίων· τοσοῦτου 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 ἔφκει οὐκ εἰς μακρὰν ἐπαναστήσεσθαι
 τις αὐτῶ, καὶ μάλιστα ὁ δῆμος αὐτὸς ἠγανάκτει χρηστόν,
 ὡς ἔφασαν οἱ ἰδόντες, γέροντα πευθύντες 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 παρήρητητο
 καὶ τὸ ξύλον ἐν τῇ χειρὶ ἦν καὶ ὄλος μάλα τραγικῶς ἐσκεύ-
 αστο—τοιούτος οὖν ἐπιφανεῖς αὐτοῖς ἀφείναι ἔφη τὴν οὐ-
 155 σίαν, ἣν ὁ μακαρίτης πατὴρ αὐτῶ κατέλιπε, δημοσίαν εἶναι
 πᾶσαν. τοῦτο ὡς ἤκουσεν ὁ δῆμος πένητες ἄνθρωποι καὶ
 πρὸς διανομὰς κεχηνότες, ἀνέκραγον εὐθύς ἓνα φιλόσοφον,
 ἓνα φιλόπατριν, ἓνα Διογένους καὶ Κράττητος ζηλωτὴν. οἱ
 δὲ ἔχθροὶ ἐπεφίμωντο, καὶ εἴ τις ἐπιχειρήσειε μεμνήσθαι τοῦ

see § 4. — τῶν Παριανῶν: Peregrinus was born at P'arium 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 κῆρα), the Heracles club, and the bead constantly recur. Cf. § 24. — πιναρὸν: 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 ἀπεξήσαμεν; 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 σιῶπα, πεφίμωσο, and note to *Vit. Auct.*

16 φόνου, λίθοις εὐθύς ἐβάλλετο. ἐξήκει οὖν τὸ δεύτερον πλανη-
 160 σόμενος, ἱκανὰ ἐφόδια τοὺς Χριστιανοὺς ἔχων, ὑφ' ὧν δορυ-
 φορούμενος ἐν ἅπασιν ἀφθόνοις ἦν. καὶ χρόνον μὲν τινα
 οὕτως ἐβόσκετο· εἶτα παρανομήσας τι καὶ ἐς ἐκείνους—
 ὦφθη γάρ τι, ὡς οἶμαι, ἐσθίων τῶν ἀπορρήτων αὐτοῖς—
 165 οὐκέτι προσιεμένων αὐτῶν ἀπορούμενος ἐκ παλινωδίας ἀπαι-
 τεῖν ᾤετο δεῖν παρὰ τῆς πόλεως τὰ κτήματα, καὶ γραμμα-
 τεῖον ἐπιδούς ἡξίου ταῦτα κομίσασθαι κελεύσαντος βασιλέως.
 εἶτα τῆς πόλεως ἀντιπρεσβευσαμένης οὐδὲν ἐπράχθη, ἀλλ'
 ἐμμένειν ἐκελεύσθη οἷς ἅπαξ διέγνω μηδενὸς καταναγκάσαν-
 17
 170 τος. Τρίτη ἐπὶ τούτοις ἀποδημία εἰς Αἴγυπτον παρὰ τὸν
 Ἀγαθόβουλον, ἵνα περ τὴν θαυμαστὴν ἄσκησιν διησκείτο,
 ξυρόμενος μὲν τῆς κεφαλῆς τὸ ἥμισυ, χριόμενος δὲ πηλῶ τὸ
 πρόσωπον, ἐν πολλῶ δὲ τῶν περιεστώτων δῆμῳ ἀναφλῶν τὸ
 αἰδοῖον καὶ τὸ ἀδιάφορον δὴ τοῦτο καλούμενον ἐπιδεικνύ-
 175 μενος, εἶτα παῖων καὶ παιόμενος νάρθηκι εἰς τὰς πυγὰς καὶ
 18 ἄλλα πολλὰ νεανικώτερα θαυματοποιῶν. ἐκείθεν δὲ οὕτω
 παρεσκευασμένος ἐπὶ Ἰταλίαν ἔπλευσε καὶ ἀποβὰς τῆς νεῶς
 εὐθύς ἐλοιδορεῖτο πᾶσι καὶ μάλιστα τῷ βασιλεῖ πρῶτατον

22. — λίθοις . . . ἐβάλλετο: cf. *Pisc.* 1
 βάλλε βάλλε τὸν κατάραν ἀφθόνοις τοῖς
 λίθοις.

16. ἐβόσκετο: *lived in clover*. — ἐσθί-
 ων τῶν ἀπορρήτων: perhaps “meat offer-
 ed to idols,” see Thayer, *N. T. Lex.*,
 s.v. *εἰδωλόθωτος*, and Smith & Cheetham,
Dict. Christian Antiq., s.v. “Idolatry”;
 perhaps a confusion of Christian with
 Jewish customs. — γραμματεῖον ἐπιδούς:
handing in a brief. — κελεύσαντος βασι-
 λέως: *with the Emperor's sanction*. βα-
 σιλεὺς is regularly used of the Roman
 emperors; cf. Gildersleeve on *Just.*
Mart. Apol. A 14, 25. — μηδενός: cf.
Introd. 39 (e).

17. Ἀγαθόβουλον: perhaps this same
 man is the one mentioned (*Demonax* 3),
 along with Demetrius and Epictetus,
 as a teacher of Demonax. — διησκείτο:
he went into train'ing in. See note on
Vit. Auct. 9, and see App. — ξυρόμενος
 . . . ἥμισυ: the fool and the philosopher
 go shares. — ἀδιάφορον: a stock term,
 see on *Vit. Auct.* 21; *Pisc.* 35, and cf.
 Gildersleeve, *op. cit.*, B 3, 26. — παῖων
 καὶ παιόμενος: used of the boxing match
 between the Cynic and the clown, *Symp.*
 19, φιλόσοφος ἀνὴρ γελωτοποιῶ ἀνταιρό-
 μενος καὶ παῖων καὶ παιόμενος ἐν τῷ μέρει.

18. τῷ βασιλεῖ: probably Antoninus
 Pius, whom Marcus Aurelius succeeded

αὐτὸν καὶ ἡμερώτατον εἰδώς, ὥστε ἀσφαλῶς ἐτόλμα· ἐκείνῳ
 180 γάρ, ὡς εἰκός, ὀλίγον ἔμελε τῶν βλασφημιῶν καὶ οὐκ ἤξιον
 τὴν φιλοσοφίαν ὑποδύμενόν τινα κολάζειν ἐπὶ ῥήμασι καὶ
 μάλιστα τέχνην τινὰ τὸ λοιδορεῖσθαι πεποιημένον. τούτῳ
 δὲ καὶ ἀπὸ τούτων τὰ τῆς δόξης ηὑξάνετο· παρὰ γοῦν τοῖς
 ιδιώταις καὶ περίβλεπτος ἦν ἐπὶ τῇ ἀπονοίᾳ, μέχρι δὴ ὁ τὴν
 185 πόλιν ἐπιτετραμμένος ἀνὴρ σοφὸς ἀπέπεμψεν αὐτὸν ἀμέτρως
 ἐντροφῶντα 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 προσήλανε κατὰ τοῦτο
 190 τῷ Μουσωνίῳ καὶ Δίῳ καὶ Ἐπικτήτῳ καὶ εἴ τις ἄλλος ἐν
 19 περιστάσει τοιαύτῃ ἐγένετο. οὕτῳ δὴ ἐπὶ τὴν Ἑλλάδα ἐλ-
 θὼν ἄρτι μὲν Ἡλείοις ἐλοιδορεῖτο, ἄρτι δὲ τοὺς Ἑλληνας
 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 *φήσιν 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 *Παρρησιόδης Ἀθηθίωνος*, 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 ἡγόρευεν ὡς
 καταθελύναντα τοὺς Ἕλληνας, 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-
 λυσαν αὐτὸν ἐπιδραμόντες ἅπαντες, τότε μὲν ἐπὶ τὸν Δία
 20 καταφυγῶν ὁ γενναῖος εὔρετο μὴ ἀποθανεῖν. ἐς δὲ τὴν ἐξῆς
 Ὀλυμπιάδα λόγον τινὰ διὰ τεττάρων ἐτῶν συνθεῖς τῶν διὰ
 205 μέσου ἐξήνεγκε πρὸς τοὺς Ἕλληνας 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 Ἕλληνας εὐθὺς

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 ἡγόρευεν: 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. *Catapl.* 26 τῶν

ἀπ' Ὀλυμπίων τῶν ἔμπροσθεν ὡς ἐς τοῦπιόν καύσων ἑαυτόν.
 21 καὶ νῦν αὐτὰ ταῦτα θαυματοποιεῖ, ὡς φασι, βόθρον ὀρύττων
 215 καὶ ξύλα συγκομιζῶν καὶ δεινὴν τινα τὴν καρτερίαν ὑπισ-
 χνούμενος. ἐχρῆν 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 τρώ-
 220 πον, μυρίων ὄντων, ἐλόμενον ἀπελθεῖν. εἰ δὲ καὶ τὸ πῦρ ὡς
 Ἑράκλειόν τι ἀσπάζεται, τί δὴ ποτε οὐχὶ κατὰ σιγὴν ἐλό-
 μενος ὄρος εὐδενδρον ἐν ἐκείνῳ ἑαυτὸν ἐνέπρησε μόνος ἕνα
 τινὰ οἶον Θεαγένη τούτου Φιλοκτήτην παραλαβών; ὁ δὲ ἐν
 Ὀλυμπίᾳ τῆς πανηγύρεως πληθούσης μόνον οὐκ ἐπὶ σκηνῆς
 225 ὀπητήσει ἑαυτόν, οὐκ ἀνάξιος ὦν μὰ τὸν Ἑρακλέα, εἴ γε χρῆ
 καὶ τοὺς πατραλοίας καὶ τοὺς ἀθέους δίκας διδόναι τῶν τολ-
 μημάτων· καὶ κατὰ τοῦτο πάνν ὄψε δρᾶν αὐτὸ εἰκεν, ὃν
 ἐχρῆν πάλαι ἐς τὸν τοῦ Φαλάριδος ταῦρον ἐμπεσόντα τὴν
 ἀξίαν ἀποτετικέσαι, ἀλλὰ μὴ ἀπαξ χανόντα πρὸς τὴν φλόγα
 230 ἐν ἀκαρεῖ τεθνάναι. καὶ γὰρ αὐτὸ καὶ τότε οἱ πολλοὶ μοι
 λέγουσιν, ὡς οὐδεὶς ὀξύτερος ἄλλος θανάτου τρόπος τοῦ διὰ
 πυρός· ἀνοιξαι γὰρ δεῖν μόνον τὸ στόμα καὶ αὐτίκα τεθνά-
 22 ναι. τὸ μέντοι θέαμα ἐπινοεῖται, οἶμαι, ὡς σεμνόν, ἐν ἱερῷ
 χωρίῳ καίόμενος ἄνθρωπος, ἔνθα μηδὲ θάπτειν ὄσιον τοὺς

κολάσεων τὸ πρὸς ὠμότητα καινουργόν. —
 ἐς τοῦπιόν: *at the subsequent (one)*.

21. δραπετεύειν ἐκ τοῦ βίου: run-
 away slaves were held in contempt.
 Cf. Plato *Crito* 52 D ἄπερ ἂν δοῦλος 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: *εἰ τις ἀθεος ἢ Χριστιανὸς ἢ Ἐπικούρειος ἤκει κατὰσκοπος 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). —

235 ἄλλους ἀποθνήσκοντας. ἀκούετε δέ, οἶμαι, ὡς καὶ πάλα
 θέλων τις ἔνδοξος γενέσθαι, ἐπεὶ κατ' ἄλλον τρόπον οὐκ εἶ-
 χων ἐπιτυχεῖν τούτου, ἐνέπρησε τῆς Ἐφεσίας Ἀρτέμιδος τὸν
 νεών. τοιοῦτόν τι καὶ αὐτὸς ἐπινοεῖ, τοσοῦτος ἔρως τῆς
 23 δόξης ἐντέτηκεν αὐτῷ. καίτοι φησὶν ὅτι ὑπὲρ τῶν ἀνθρώ-
 240 πων αὐτὸ δρᾶ, ὡς διδάξειεν αὐτοὺς θανάτου καταφρονεῖν καὶ
 ἐγκαρτερεῖν τοῖς δεινοῖς. ἐγὼ δὲ ἠδέως ἂν ἐροίμην οὐκ ἐκεῖ-
 νον ἀλλ' ὑμᾶς, εἰ καὶ τοὺς κακούργους βούλοισθε ἂν μαθη-
 τὰς αὐτοῦ γενέσθαι τῆς καρτερίας ταύτης καὶ καταφρονεῖν
 θανάτου καὶ καύσεως καὶ τῶν τοιούτων δειμάτων. ἀλλ' οὐκ
 245 ἂν εὖ οἶδ' ὅτι βουλευθείητε. πῶς οὖν ὁ Πρωτεύς τοῦτο δια-
 κρινεῖ καὶ τοὺς μὲν χρηστοὺς ὠφελήσει, τοὺς δὲ πονηροὺς
 24 οὐ φιλοκινδυνωτέρους καὶ τολμηροτέρους ἀποφανεῖ; καίτοι
 δυνατὸν ἔστω ἐς τοῦτο μόνους ἀπαντήσεσθαι τοὺς πρὸς τὸ
 ὠφέλιμον ὀφομένους τὸ πρᾶγμα. ὑμᾶς δ' οὖν αὖθις ἐρή-
 250 σομαι, δέξασθ' ἂν τοὺς παιδας ὑμῶν ζηλωτὰς τοῦ τοιοῦτου
 γενέσθαι; οὐκ ἂν εἴποιτε. καίτοι τί τοῦτο ἠρόμην, ὅπου
 μῆδ' αὐτῶν τις τῶν μαθητῶν αὐτὸν ζηλώσειεν ἂν; τὸν οὖν
 Θεαγένη τοῦτο μάλιστα αἰτιάσασαίτο ἂν τις, ὅτι τὰλλα ζηλῶν
 τὰνδρὸς οὐχ ἔπεται τῷ διδασκάλῳ καὶ συνοδεύει παρὰ τὸν
 255 Ἡρακλέα, ὡς φησιν, ἀπιόντι, δυνάμενος ἐν βραχεῖ πανευ-
 δαίμων γενέσθαι συνεμπесῶν ἐπὶ κεφαλὴν ἐς τὸ πῦρ· οὐ
 γὰρ ἐν πήρᾳ καὶ βάρτρῳ καὶ τρίβωνι ὁ ζῆλος, ἀλλὰ ταῦτα

θέλων τις: i.e. Herostratus. See Class. Dict. s.v. — ἐντέτηκεν αὐτῷ: has been welded to him. Cf. Soph. *Elect.* 1311 μῖσος ἐντέτηκέ μοι, and Luc. *Gall.* 30, of a miser, διαγράφει καὶ ὁμοῖος γίγνου τὸ χρῶμα τῷ χρυσῷ προστετηκῶς αὐτῷ.

23. φησὶν ὅτι: exceptions occur even in classic Greek to the use of the infinitive with φημί: e.g. for ὅτι Plato *Gorg.* 487 D; with ὡς Lys. 7, 19. Cf. Gildersleeve, *Just. Mart. Apol.* A 19, 18:

“φημί is the most ‘subjective’ of the common verbs of saying, and in model Greek seldom takes anything but the inf. In this stage it is freely combined with ὅτι.” Cf., per contra, § 18 for εἶπον with inf. — διδάξιεν: see *Introduct.* 35 (a).

24. καίτοι δυνατὸν ἔστω: and now, granted that it is possible. See App. — πρὸς τὸ ὠφέλιμον: in a salutary light. — ὅπου μῆδ': see *Introduct.* 39 (d). —

μὲν ἀσφαλῆ καὶ ῥάδια καὶ παντὸς ἀν εἴη, τὸ τέλος δὲ καὶ τὸ
 κεφάλαιον χρῆ ζηλοῦν καὶ πυρὰν συνθέντα κορμῶν συκίνων
 280 ὡς ἔνι μάλιστα χλωρῶν ἐναποπνιγῆναι τῷ καπνῷ· τὸ πᾶρ
 γὰρ αὐτὸ οὐ μόνον Ἡρακλέους καὶ Ἀσκληπιοῦ, ἀλλὰ καὶ
 τῶν ἱεροσύλων καὶ ἀνδροφόνων, οὓς ὄραν ἔστιν ἐκ καταδίκης
 αὐτὸ πάσχοντας. ὥστε ἄμεινον τὸ διὰ τοῦ καπνοῦ· ἴδιον
 25 γὰρ καὶ ὑμῶν ἀν μόνων γένοιτο. ἄλλως τε ὁ μὲν Ἡρακλῆς,
 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 ἡξίου Θεαγένης
 270 εἰκάζειν, ὥσπερ οὐκ ἐνὸν εἶναι τινὰς καὶ ἐν Ἰνδοῖς μωροῦς
 καὶ κενοδόξους ἀνθρώπους. ὁμως δ' οὖν κἂν ἐκείνους μιμεί-
 σθω· ἐκείνοι γὰρ οὐκ ἐμπηδῶσιν εἰς τὸ πῦρ, ὡς Ὀνησίκρι-
 τος ὁ Ἀλεξάνδρου κυβερνήτης ἰδὼν Κάλανον καόμενον φησιν,

τὸ τέλος δὲ καὶ τὸ κεφάλαιον: *the end that crowned it all.* — συκίνων: like *Ohrfeigen für die Feigen*; *σκοκφάντης, 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.* — Ἡρακλέους 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. ἰ οὗτος δὲ τί
 μέγα, εἰ ἐμπесῶν τεθνήξεται συναρπασθεὶς ὑπὸ τοῦ πυρός;
 οὐδ' ἀπ' ἐλπίδος μὴ ἀναπηδήσεσθαι αὐτὸν καὶ ἡμίφλεκτον,
 εἰ μὴ, ὅπερ φασί, μηχανήσεται βαθείαν γενέσθαι καὶ ἐν
 280 βόθρῳ τὴν πυράν. εἰσὶ δ' οἱ καὶ μεταβάλλεσθαί φασιν
 αὐτὸν καὶ τινα ὀνειράτα διηγείσθαι, ὡς τοῦ Διὸς οὐκ ἔωντος
 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 εἶ' ἀναδύναι· οἱ γὰρ συνόντες κύνες παρορμῶσι
 καὶ συνωθοῦσιν ἐς τὸ πῦρ καὶ ὑπεκκάουσι τὴν γνώμην οὐκ
 ἔωντες ἀποδειλιᾶν, ὧν εἰ δύο συγκατασπάσας ἐμπέσοι εἰς
 27 τὴν πυράν, τοῦτο μόνον χάριεν ἂν ἐργάσαιτο. ἤκουον δὲ ὡς
 οὐδὲ Πρωτεύς εἶτι καλείσθαι ἀξιοῖ, ἀλλὰ Φοῖνικα μετωνόμασεν
 290 ἑαυτόν, ὅτι καὶ Φοῖνιξ τὸ Ἴνδικὸν ὄρνεον ἐπιβαίνειν πυρᾶς

and Arrian *Anab.* 7, 3, who gives the details, adding: ὡς καρτερόν τε ἐστὶ καὶ ἀκίνητον γνώμη ἀνθρωπίνη ὁ τι περ ἐθέλει ἐξεργάσασθαι. — κατὰ σχῆμα . . . κατακλίσεως: cf. Plut. l.c. ἐν ᾧ κατεκλίθη σχήματι, and also *Fugit.* 7 τοὺς γυμνοσοφιστὰς λέγει· ἀκούω γοῦν . . . ὅτι ἐπὶ πυρᾶν μεγίστην ἀναβάντες ἀνέχονται καίμενοι οὐδὲν τοῦ σχήματος ἢ τῆς καθέδρας ἐκτρέποντες. — τεθνήξεται: see *Introd.* 18 (b). — οὐδ' ἀπ' ἐλπίδος μὴ κτλ.: then, too, it is not just all expectation (*apprehension*) that he will jump out, etc. For ἀπ' ἐλπίδος in this sense cf. (if we accept the reading ἀπ' ἔλπιδος μὴ rather than ἐξ), Aeschl. *Ag.* 998 ff. εὐχομαι δ' ἀπ' ἐμάς 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 Hauptler der Hunde*, Wieland). — οὐκ ἔωντες ἀποδειλιᾶν: won't let him show the white feather.

λέγεται πορρωτάτω γήρως προβεβηκώς. ἀλλὰ καὶ λογο-
 ποιεῖ καὶ χρυσοὺς τινὰς διέξεισι παλαιοὺς 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
 τινὰς τοὺς καὶ τεταρταίων ἀπηλλάχθαι δι' αὐτοῦ φήσοντας
 καὶ νύκτωρ ἐντετυχηκέαι τῷ δαίμονι τῷ νυκτοφύλακι. οἱ
 κατάραιοι δὲ οὗτοι μαθηταὶ αὐτοῦ καὶ χρηστήριον, οἶμαι, καὶ
 ἄδυτον ἐπὶ τῇ πυρᾷ μηχανήσονται, διότι καὶ Πρωτεύς ἐκείνος
 300 ὁ Διός, ὁ προπάτωρ τοῦ ὀνόματος, μαντικὸς ἦν. μαρτύρο-
 μαι δὲ ἡ 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 προειρηκέαι 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 Ἀθηναίων 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. — τελετήν . . . δαδουχίαν: cf. *Alex.* 38 τελετήν 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 *Ar. Pax* 1095 οὐ γὰρ ταῦτ' εἶπε Σίβυλλα. — ἀλλ' ὀπίσταν κτλ.: this and the following (§ 30) parody of the model

- ἀλλ' ὅπoταν Πρωτεὺς Κυνικῶν ὄχ' ἄριστος ἀπάντων
 Ζηνὸς ἐριγδοῦπου τέμενος κάτα πῦρ ἀνακαύσας
 ἐς φλόγα πηδήσας ἔλθη ἐς μακρὸν Ὀλυμπον,
 310 δὴ τότε πάντα ὁμῶς, οἱ ἀρούρης καρπὸν ἔδουσι,
 νυκτιπόλον τιμᾶν κέλομαι ἦρωα μέγιστον
 σύνθρονον Ἑφαιστῷ καὶ Ἑρακλῆϊ ἀνακτι.
- 30 ταῦτα μὲν Θεαγένης Σιβύλλης ἀκηκοέναι φησί. ἐγὼ δὲ
 Βάκιδος αὐτῷ χρησμὸν ὑπὲρ τούτων ἐρῶ· φησὶ δὲ ὁ Βάκις
 315 οὕτως σφόδρα εὖ ἐπειπῶν,
 ἀλλ' ὅπoταν Κυνικὸς πολυώνυμος ἐς φλόγα πολλήν
 πηδήσῃ δόξης ὑπ' ἐρινύι θυμὸν ὀρνυθείς,
 δὴ τότε τοὺς ἄλλους κυναλώπεκας, οἱ οἱ ἔπονται,
 μιμῆσθαι χρὴ πότμον ἀποικομένοιο λύκοιο.
 320 ὃς δέ κε δειλὸς ἐὼν φεύγῃ μένος Ἑφαιστοιο,
 λάεσσιν βαλέειν τοῦτον τάχα πάντα Ἀχαιοῦς,
 ὡς μὴ ψυχρὸς ἐὼν θερμηγορέειν ἐπιχειρή
 χρυσῷ σαξάμενος πῆρην μάλα πολλὰ δανειζων,
 ἐν καλαῖς Πάτραισιν ἔχων τρὶς πέντε τάλαντα.

oracle have the regulation Epic phrasing mixed with the Tragic, and are reminiscent also of *Ar. Eq.* 197 ff.; e.g. cf. the first verse with *Eq.* 197 and v. 4 with *Eq.* 199 etc. See also *Ar. Aves* 983 and 985. Lucian also mocks the pious Pausanias. For the orthodox belief in the Sibyls etc. cf. *Paus.* 10, 12, 1-5, and esp. 9, 17, 5 for an oracle of Bacis beginning ἀλλ' ὅπoταν Τίθορος Ἐμφιονί τε Ζήθῳ τε . . . and the similar injunction καὶ τότε δὴ πεφύλαξο.

30. Βάκιδος: Bacis and his doubles (personified from βάζω) rivalled in Boeotia even the Sibyls. They are often referred to, e.g. *Hdt.* 8, 20. For the ef-

fect of the oracle on the religious Nicias see the passage from *Ar. Eq.*, esp. 121 ff. See also the whole scene *Ar. Aves* 960 ff. The parody on the Sibyl parody is naturally most evident in the first part. — πολυώνυμος: with double meaning, i.e. *famous* and of many aliases. — κυναλώπεκας: i.e. foxiness crossed with Cynic squalor. — ψυχρός: *frigid*. To contrast with θερμηγορέειν translate the line:

That he may not, cold stiff that he is, try speeches inflaming.

— ἐν καλαῖς Πάτραισιν: from the time of its increased prosperity under Augustus, Patras may well have been so described. Cf. *Paus.* 7, 17, 2-6 with

- 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 περιστῶτες ἅπαντες· ἤδη
330 καίεσθωσαν ἄξιοι τοῦ πυρός. καὶ ὁ μὲν κατέβη γελῶν,
“Νέστορα δ' οὐκ ἔλαθεν ἰαχή,” τὸν Θεαγένη, ἀλλ' ὡς ἤκουσε
τῆς βοῆς, ἤκεν εὐθὺς καὶ ἀναβὰς ἐκεκράγει καὶ μυρία κακὰ
διεξήει περὶ τοῦ καταβεβηκότος· οὐ γὰρ οὔδα ὄστις ὁ βέλ-
τιστος ἐκείνος ἐκαλεῖτο. ἐγὼ δὲ ἀφείς αὐτὸν διαρρηγνύμε-
335 νον ἀπήειν ὀψόμενος τοὺς ἀθλητάς· ἤδη γὰρ οἱ Ἑλλανοδικαὶ
ἐλέγοντο εἶναι ἐν τῷ Πλεθρίῳ. ταῦτα μὲν σοι τὰ ἐν Ἥλιδι.
- 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 ἤλθον 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. — Ἑλλανοδικαί: cf. Paus. 6, 23, 2 ἔστι δὲ ἐν τῷ γυμνασίῳ καλούμενον Πλέθριον. ἐν δὲ αὐτῷ συμβάλλουσι οἱ Ἑλλανοδικαὶ αὐτούς. Also see Frazer on Paus. 5, 9, 4 and 5. — ἐν Ἥλιδι: 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 περιεστώτων. εἶτα φοβηθεῖς μὴ συντριβεῖν ἐν τῷ αὐτῷ 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 χρυσῷ βίῳ χρυσῆν κορώνην ἐπιθεῖναι· χρῆναι γὰρ τὸν Ἡρακλείως βεβιωκότα Ἡρακλείως ἀποθανεῖν καὶ ἀναμιχθῆναι τῷ αἰθέρι. καὶ ὠφελῆσαι, ἔφη, βούλομαι τοὺς ἀνθρώπους δείξας αὐτοῖς ὅν χρῆν τρόπον θανάτου καταφρονεῖν· πάντας οὖν δεῖ μοι τοὺς ἀνθρώπους Φιλοκτῆτας γενέ-
 355 σθαι. οἱ μὲν οὖν ἀνοητότεροι τῶν ἀνθρώπων ἐδάκρουν καὶ ἐβόων· Σῶζου τοῖς Ἑλλησιν, οἱ δὲ ἀνδρωδέστεροι ἐκεκράγεσαν· Τέλει τὰ δεδογμένα, ὑφ' ὧν ὁ πρεσβύτης οὐ μετρίως ἐθορυβήθη ἐλπίζων πάντα ἕξεσθαι αὐτοῦ καὶ μὴ προήσασθαι τῷ πυρὶ, ἀλλὰ ἄκοντα δὴ καθέξειν ἐν τῷ βίῳ. τὸ δὲ
 360 Τέλει τὰ δεδογμένα πάνυ ἀδόκητον αὐτῷ προσπεσὸν ὠχρῖαν

of the heralds. Cf. *Symp.* 20 where the physician arrives after the boxing-match, *ἐπεισῆλθεν ὁ ἰατρός οὐ πολὺ κατόπιον τοῦ ἀγῶνος*: and Plato *Gorg.* 447 *λ* uses *κατόπιον* in the same sense, *κατόπιον 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 *ὡσπερ γὰρ οἱ φαῦλοι τῶν ἐν τοῖς ἀγῶσι κηρύκων (like the inferior ones among the heralds in the contests) ἐπιτροχόν τι καὶ ἀσάφες*

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 δλα ῥαψωδῶν*. — θανατῶντι: see App.

33. χρυσῷ βίῳ χρυσῆν κορώνην: a golden tip on a golden span (i.e. βίῳ, span of life; βίῳ, 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, εἰκάξεις, οἶμαι, πῶς ἐγέλων· οὐδὲ γὰρ ἔλαεῖν ἄξιον ἦν
 οὕτω δυστέρωτα τῆς δόξης ἄνθρωπον ὑπὲρ ἅπαντας, ὅσοι τῆ
 365 αὐτῆ Ποιῆ ἔλαύνονται. παρεπέμπετο δὲ ὁμως ὑπὸ πολλῶν
 καὶ ἐνεφορεῖτο τῆς δόξης ἀποβλέπων ἐς τὸ πλῆθος τῶν θαν-
 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 αἰὲ ἀναβαλλόμενος νύκτα τὸ τε-
 λευταῖον προειρήκει ἐπιδείξασθαι τὴν καῦσιν· καὶ με τῶν
 ἐταίρων τινὸς παραλαβόντος περὶ μέσας νύκτας ἐξαναστὰς
 375 ἀπῆεν εὐθὺ τῆς Ἀρπίνης, ἔνθα ἦν ἡ πυρά. στάδιοι πάντες
 οὗτοι εἴκοσιν ἀπὸ τῆς Ὀλυμπίας κατὰ τὸν ἰππόδρομον 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-
 386 φθειή τάχιστα. καὶ ἐπειδὴ ἡ σελήνη ἀνέτελλεν—ἔδει γὰρ
 380 κάκεινθη θεάσασθαι τὸ κάλλιστον τοῦτο ἔργον—πρόεισιν

compares *Prom.* 2 τὸ κατελεῖσαστε. See App.—καίτοι: see *Introd.* 27.

34. *δυστέρωτα*: *desperately in love with*.—τῆ αὐτῆ Ποιῆ ἔλαύνονται: *are driven by this self-same Pest* (i.e. love of notoriety). For Ποιῆ 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.—ἰππόδρομον: 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

ἐκεῖνος ἐσκευασμένος ἐς τὸν αἰὶ τρόπον καὶ ξὺν αὐτῷ τὰ
 τέλη τῶν Κυνῶν, καὶ μάλιστα ὁ γεννάδας ὁ ἐκ Πατρῶν
 δᾶδα ἔχων, οὐ φαῦλος δευτεραγωνιστής· ἐδαδοφόρει δὲ καὶ
 385 ὁ Πρωτεύς· καὶ προσελθόντες ἄλλος ἀλλαχόθεν ἀνήψαν τὸ
 πῦρ μέγιστον ἄτε ἀπὸ δάδων καὶ φρυγάνων· ὁ δέ, καὶ μοι
 πάνν ἤδη πρόσεχε τὸν νοῦν, ἀποθέμενος τὴν πήραν καὶ τὸ
 τριβῶνιον καὶ τὸ Ἡράκλειον ἐκεῖνο ρόπαλον ἔστη ἐν ὀθόνῃ
 ῥυπώσῃ ἀκριβῶς. εἶτα ἦται λιβανωτόν, ὡς ἐπιβάλοι ἐπὶ τὸ
 390 πῦρ, καὶ ἀναδόντος τινὸς ἐπέβαλέ τε καὶ εἶπεν ἐς τὴν μεσημ-
 βρίαν ἀποβλέπων — καὶ γὰρ καὶ τοῦτο τῶν πρὸς τὴν τρα-
 γωδίαν ἦν ἡ μεσημβρία — Δαίμονες μητρῷοι καὶ πατρῷοι,
 δέξασθέ με εὐμενεῖς. ταῦτα εἰπὼν ἐπήδησεν ἐς τὸ πῦρ, οὐ
 μὴν ἐωρᾶτο γε, ἀλλὰ περιεσχέθη ὑπὸ τῆς φλογὸς πολλῆς
 395 ἡρμένης.

37 Αὖθις ὀρῶ γελῶντά σε, ᾧ καλὲ Κρόνιε, τὴν καταστροφὴν
 τοῦ δράματος. ἐγὼ δὲ τοὺς μητρώους μὲν δαίμονας ἐπι-
 βοώμενον μὰ τὸν Δί' οὐ σφόδρα ἠτιώμην, ὅτε δὲ καὶ τοὺς

αὐτῆ ἐωρακεῖναι καίμενον λέγουσα. — ἐς τὸν αἰὶ τρόπον: in his usual guise. See § 16. — τὰ τέλη τῶν Κυνῶν: the Dog-dignitaries (note the following καὶ μάλιστα); for τὰ τέλη, magistrates, authorities, const. with masc. partic., cf. Thuc. 4, 15 ἔδοξεν . . . τὰ τέλη καταβάνας ἐς τὸ στρατόπεδον βουλεύειν. — ὁ ἐκ Πατρῶν: i.e. Theagenes. See § 30. — οὐ φαῦλος δευτεραγωνιστής: no bad second fiddle. Peregrinus had the title rôle. — τὴν πήραν . . . ρόπαλον: these souvenirs of their cremated saint were carefully preserved by the Cynics and sold as high-priced relics, if we may believe Lucian *Indoct.* 14 where Peregrinus's staff fetches about \$1,000 as a precious relic, like a "piece of the true cross": ἄλλος τις τὴν Πρωτέως τοῦ

Κυνικοῦ βακτηρίαν, ἣν καταθέμενος ἤλατο ἐς τὸ πῦρ, τάλαντου κάκεινος ἐπρίατο, καὶ ἔχει μὲν τὸ κειμήλιον τοῦτο καὶ δέικνυσιν ὡς Τεγεᾶται τοῦ Καλυδωνίου τὸ δέρμα καὶ Θηβαῖοι τὰ ὄστα τοῦ Γηρυβου καὶ Μεμφίται τῆς Ἰσίδος τοὺς πλοκάμους. — ῥυπώσῃ ἀκριβῶς: consummately dirty. The Cynic in full dress had much in common with the Laconomaniacs; cf. *Ar. Aves* 1282 ἐκόμων, ἐπέλιων, ἐρρύπων, ἐσωκράτων, | ἐκκαταλιοφόρου. — ἡ μεσημβρία: for the South as region of the dead in Indian literature see *Introd. to Peregr.* p. 200, note 2. — ἐπήδησεν . . . ἐωρᾶτο . . . περιεσχέθη . . . ἡρμένης: note the picturesque shift in the tenses.

37. τὴν καταστροφὴν τοῦ δράματος: see on § 3, and cf. *Alex.* 60 τοιοῦτο τέλος τῆς Ἀλεξάνδρου τραγωδίας καὶ αὐτῆ τοῦ

πατρώους ἐπεκαλέσατο, ἀναμνησθεῖς τῶν περὶ τοῦ φόνου
 400 εἰρημένων οὐδὲ κατέχειν ἡδυνάμην τὸν γέλωτα. οἱ Κυνικοὶ
 δὲ περιστάntes τὴν πυρὰν οὐκ ἐδάκρουν μὲν, σιωπῇ δὲ ἐνε-
 δείκνυntο λύπην τιὰ εἰς τὸ πῦρ ὀρώntes, ἄχρη δὴ ἀποπνιγεῖς
 ἐπ' αὐτοῖς, Ἄπιώμεν, φημί, ὦ μάταιοι· οὐ γὰρ ἡδὺ τὸ θέαμα
 ὠπτημένον γέροντα ὀρᾶν κνίσσης ἀναπιμπλαμένους πονηρᾶς.
 405 ἡ περιμένετε ἔστ' ἂν γραφεὺς τις ἐπελθὼν ἀπεικάσῃ ὑμᾶς
 οἶους τοὺς ἐν τῷ δεσμοτηρίῳ ἐταίρους τῷ Σωκράτει παρα-
 γράφουσιν; ἐκεῖνοι μὲν οὖν ἡγανάκτουν καὶ ἐλοιδοροῦntό
 μοι, ἔνιοι δὲ καὶ ἐπὶ τὰς βακτηρίας ἤξαν. εἶτα ἐπειδὴ ἡπέ-
 λησα ξυναρπάσας τιὰς ἐμβαλεῖν εἰς τὸ πῦρ, ὡς ἂν ἔποιntο
 38 τῷ διδασκάλῳ, ἐπαύσαντο καὶ εἰρήνην ἤγον. ἐγὼ δὲ ἐπα-
 410 νιῶν ποικίλα, ὦ ἐταῖρε, πρὸς ἐμαντὸν ἐνεούnt, τὸ φιλόδοξον
 οἶόν τί ἐστίν ἀναλογιζόμενος, ὡς μόνος οὗτος ὁ ἔρωσ ἀφυκτος
 καὶ τοῖς πάνυ θαυμαστοῖς εἶναι δοκοῦσιν, οὐχ ὅπως ἐκείνῳ
 τάνδρῃ καὶ τᾶλλα ἐμπλήκτως καὶ ἀπουνεσημένως βεβιωκότι
 39 καὶ οὐκ ἀναξίως τοῦ πυρός. εἶτα ἐνετύχανον πολλοῖς ἀπιού-
 415 σιν ὡς θεάσαιntο καὶ αὐτοί· ὦντο γὰρ ἔτι καταλήψεσθαι
 ζῶntα αὐτόν· καὶ γὰρ καὶ τότε τῇ προτεραιᾷ διεδέδοτο, ὡς

παντὸς δράματος ἢ καταστροφῆ. — περὶ τοῦ φόνου: see § 10 ff. — ἀποπνιγεῖς: choked with indignation. — κνίσσης . . . πονηρᾶς: in *Fugit*. 1 Zeus complains of the odious smell from the roasting Peregrinus: πολλὴν τὴν ἀηδίαν 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 ὀλίγον δέω ναυτιᾶν ὑπομνησθεῖς αὐτῆς. — γραφεὺς: 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 Heracles 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 *Intro.* 35 (b).

38. οὐχ ἔρωσ: let alone. See GMT. 707.

39. ἀπιούσιν: i.e. leaving Olympia for Harpina. Cf. *ἐξίόντων*, § 35, used of the general exodus of spectators to their homes. See App. — διεδέδοτο:

πρὸς ἀνίσχοντα τὸν ἥλιον ἀσπασάμενος—ὥσπερ ἀμέλει καὶ
 τοὺς Βραχμᾶνάς φασι ποιεῖν—ἐπιβήσεται τῆς πυρᾶς. ἀπέ-
 420 στρεφον δ' οὖν τοὺς πολλοὺς αὐτῶν λέγων ἤδη τετελεῖσθαι 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 διηγουμέ-
 νος καὶ ἀνακρίνουσι καὶ ἀκριβῶς ἐκπυθνομένοις. εἰ μὲν
 425 οὖν ἴδοιμί τινα χαρίεντα, ψιλὰ ἂν ὥσπερ σοὶ, τὰπραχθέντα
 διηγουμένην, 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.” ἐκείνοι μὲν οὖν ἐτεθήπεσαν καὶ προσεκύνουν
 ὑποφρίπτοντες καὶ ἀνέκρινόν με πότερον 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 πάγωνι
 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 ἀνί-
 σχοντα 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 . . . τὰπραχθέντα: the
 bald facts. — ἐτραγώδουν τι παρ' ἑμαυ-
 τοῦ: I'd work in a little stage-setting
 of my own. — σεισμοῦ: not a very ab-
 normal occurrence in that locality. Cf.
V. H. B 43 πολλὰκις κτλ. — γύψ: as ap-
 propriate 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 ἀλεκτρύν.
 See *App.* — ἔλιπον γᾶν, βαίνω δ' ἐς Ὀλυμ-
 πον:

I've abandoned the earth, to Olympus I
 fare.

Scan as anapaests. See Crusius, *Bur-
 sian's Jahresber.* 1901, p. 249.

40. λευκῇ: contrast with *ρῥώση*

ἐσθῆτι μικρὸν ἔμπροσθεν καὶ νῦν ἀπολίποι περιπατοῦντα
 440 φαιδρὸν ἐν τῇ ἑπταφώνῳ στοᾷ κοτίνῳ τε ἐστεμμένον· εἶπ'
 ἐπὶ πᾶσι προσέθηκε τὸν γῦπα, διομνύμενος ἢ μὴν αὐτὸς
 ἑωρακέσαι ἀναπτάμενον ἐκ τῆς πυρᾶς, ὃν ἐγὼ μικρὸν ἔμπρο-
 σθεν ἀφήκα πέτεσθαι καταγελῶντα τῶν ἀνοήτων καὶ βλακι-
 41 κῶν τὸν τρόπον. ἐννοεῖ 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 ἐπεσταλκέσαι 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 πρῆβεντὰς
 τῶν ἐταίρων ἔχειροτόνησε νεκραγγέλους καὶ νερτεροδρόμους
 προσαγορεύσας.

§ 36. — φαιδρὸν: part of the same contrast. In life the Cynics were σκυθρωποί. Cf. *Vii. Auct.* 7. — ἐν τῇ ἑπταφώνῳ στοᾷ: the foundations, one hundred yards in length, of this beautiful "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 τὸ ἀρχαῖον. Possibly 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 Peregrinus-vulture could laugh as easily as the Pythagoras-rooster (see *Gall.* 14 τί μεταξὺ ἐγέλασας, ὃ ἀλεκτρῶν;) 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 καθέδουσι προσεπέτοντό τε καὶ ἔπασσον πρὸς τὰ χεῖλη τοῦ κηροῦ. — κορώνας: again Lucian makes merry over Pausanias and his courteous crow (see Paus. 9, 38, 3 and 4) that discovered to the Orchomenians the tomb of Hesiod. — ἔλεγεν: see App. — ἀναστησομένας: see § 27. — ἐπιστολὰς: a common device. Tooke, ad loc., compares those sent out by the martyr Saint Ignatius. — νεκραγγέλους: messengers from the dead. Cf. ἐξάγγελος. — νερτεροδρόμους: couriers of the underworld. Cf. ἡμεροδρόμος. For parallels from Indian literature see *Introd.* to

42 Τούτο τέλος τοῦ κακοδαίμονος Πρωτέως ἐγένετο, ἀνδρός,
 455 ὡς βραχεῖ λόγῳ περιλαβεῖν, πρὸς ἀλήθειαν μὲν οὐδεπώποτε
 ἀποβλέψαντος, ἐπὶ δόξῃ δὲ καὶ τῷ παρὰ τῶν πολλῶν ἐπαίνῳ
 ἅπαντα εἰπόντος αἰεὶ καὶ πράξαντος, ὡς καὶ εἰς πῦρ ἀλέσθαι,
 43 ὅτε μὴδ' ἀπολαύειν τῶν ἐπαίνων ἐμελλεν ἀναίσθητος αὐτῶν
 460 γενόμενος. ἐν ἔτι σοι προσδιηγησάμενος παύσομαι, ὡς
 ἔχῃς ἐπὶ πολὺ γελᾶν· ἐκεῖνα μὲν γὰρ πάλαι ἴσθθα εὐθύς
 ἀκούσας μου ὅτε ἦκων ἀπὸ Συρίας διηγουμένη ὡς ἀπὸ Τρωά-
 δος συμπλεύσαιμι αὐτῷ καὶ τὴν τε ἄλλην τὴν ἐν τῷ πλῶ
 τρυφήν καὶ τὸ μειράκιον τὸ ὠραῖον, ὃ ἔπεισε Κυνίξειν, ὡς
 465 ἔχοι τινὰ καὶ αὐτὸς Ἀλκιβιάδην, καὶ ὡς ἐπιταραχθεῖη μὲν
 τῆς νυκτὸς ἐν μέσῳ τῷ ἀγῶνι γνόφου καταβάντος καὶ κῦμα
 παμμέγεθες ἐγείραντος (.) δὲ κωκυτοὶ μετὰ τῶν γυναι-
 44 κῶν, ὃ θαυμαστὸς καὶ θανάτου κρείττων εἶναι δοκῶν. ἀλλὰ
 μικρὸν πρὸ τῆς τελευτῆς, πρὸ ἐννέα σχεδὸν πού ἡμερῶν,
 470 πλείον, οἶμαι, τοῦ ἱκανοῦ ἐμφαγῶν ἡμεσὲ τε τῆς νυκτὸς καὶ
 ἐάλω πυρετῷ μάλα σφοδρῷ. ταῦτα δέ μοι ὁ Ἀλέξανδρος
 ὁ ἰατρὸς διηγῆσατο μετακληθεὶς ὡς ἐπισκοπήσειεν αὐτόν·
 ἔφη οὖν καταλαβεῖν αὐτὸν χαμαὶ κυλιόμενον καὶ τὸν φλογμὸν

Peregr., p. 200, note 2. Lucian in this letter seems to have the Hindus much in mind, cf. §§ 25 and 36.

42. Τούτο τέλος . . . ἐγένετο: cf. Plato *Phaedo* ad fin. ἢ τελευτῇ . . . ἐγένετο.— ὡς . . . ἀλέσθαι: see *Intro.* 26.

43. Κυνίξειν: to turn *Cynic*; so Origen uses Ἐπικουρίῳ. Cf. Μηδίῳ and Ἑλληνίῳ.— ὡς . . . Ἀλκιβιάδην: that he too might have an Alcibiades, i.e. as well as Socrates, see § 12.— ἐπιταραχθεῖη μὲν . . . κωκυτοὶ: see App.— ἐν μέσῳ τῷ ἀγῶνι: see App.— γνόφου . . . ἐγείραντος: as the text stands γνόφου should, perhaps, be rendered "cloud-burst"; a black cloud could not kick

up a tremendous sea! To fill up the lacuna indicated we might read τοῦ πνεύματος, αὐτὸς δὲ). Cf. *Char.* § 3 and § 7 χειμῶν ἀφνω καὶ γνόφος ἐμπεσῶν . . . περιέτρεψεν, and see App.— (αὐτὸς δὲ) κωκυτοὶ μετὰ τῶν γυναικῶν: while he joined in their women's shrieking with the best of them; i.e. αὐτὸς in contrast to γυναῖκες. See App. for κωκυτοί.

44. ἀλλὰ: in contrast to ἐκεῖνα πάλαι, § 43.— ἐμφαγόν: the compound denotes greediness or haste like ἐμπίνω.— ἐάλω: so used in *Symp.* 20, where a man is seized with brain fever: φρενίτιδι ἐαλωκότα.— μετακληθεὶς ὡς ἐπισκοπήσειεν: called in to see him

- 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 ἐνδοξὸς ὁ τρόπος γένοιτ' ἂν πᾶσι κοινὸς ὢν.
 45 Ταῦτα μὲν ὁ Ἀλέξανδρος. ἐγὼ δὲ οὐδ' αὐτὸς πρὸ πολλῶν
 480 ἡμερῶν εἶδὼν αὐτὸν ἐγκεχρισμένον, ὡς ἀποδακρῦσειε τῷ δρι-
 μεῖ φαρμάκῳ. ὀρᾶς; οὐ πάνυ τοὺς ἀμβλυώπτοντας ὁ Αἰακὸς
 παραδέχεται. ὅμοιον ὡς εἶ τις ἐπὶ σταυρὸν ἀναβήσεσθαι
 μέλλον τὸ ἐν τῷ δακτύλῳ πρόσπταισμα θεραπευοί. τί σοι
 δοκεῖ ὁ Δημόκριτος, εἰ ταῦτα εἶδε; κατ' ἀξίαν γελάσαι ἂν
 485 ἐπὶ τῷ ἀνδρὶ; καίτοι πόθεν εἶχεν ἂν ἐκεῖνος τοσοῦτον
 γέλωτα; σὺ δ' οὔν, ὦ φιλότης, γέλα καὶ αὐτός, καὶ μάλιστα
 ὁπόταν τῶν ἄλλων ἀκούης θαυμαζόντων αὐτόν.

(professionally). — ψυχρὸν: sc. ποτόν or ὕδωρ. — ἐρωτικῶς: coazingly, lit. "like a lover." — αὐτὸν δέ: see App. — μὴ δοῦναι: see Introd. 39 (a); perhaps justify μὴ by the prohibition in the doctor's thought. — ἤκειν αὐτόν . . . 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 ποδοῦ, in his toe, as is shown by πρόσπταισμα. Cf. προσπταίσις 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. 341-350). 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.*, 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 (Vogt). 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. Θ . 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 *Necyomanthia* (see *Intro.*, p. xx, note 1), *Τιμαρίων ἢ περὶ τῶν κατ' αὐτὸν παθημάτων*.
 4. Γ . 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 Vogt 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.*

9. A. **CODEX GORLICENSIS.** The order of the pieces is nearly the same as in the Paris codex C, which this codex resembles so closely that we cannot claim for it an independent value. Schmid (*Bursians Jahresber.* 108, p. 238) calls it "worthless," but cf. Sorof *Vindiciae Luc.*, Halle 1898, for a partial defense. It contains all of our selections except *Peregr.* Sbdt. had formerly relied greatly upon A, but in Vol. III says it is partly good and partly mendosissimus.
10. **CODEX UPSALENSIS.** Of the twelfth century. It is much used by Sbdt. for *Somn.* and for those parts of *D. Deor.*, *D. Mar.*, and *D. Mort.* which it contains.
- 11, 12, 13. P, C, M. Of these three Paris Mss., P is very ancient but yields us only six dialogues of *D. Mort.*
 C (No. 3011) is of the twelfth century and is written in several hands. Almost complete, but *Peregr.*, as usual, is missing. *Somn.*, *V. H.*, *Vit. Auct.*, *Pisc.*, *D. Deor.*, *D. Mar.*, *D. Mort.*, are in the earlier hand.
 M (No. 2954) is in two parts, i.e. fol. 184–335 of the twelfth century; fol. 1–183 of the fourteenth century. It contains all, including *Peregr.* This latter and *V. H.* are in the younger part; the rest of our selections are in the older.
14. **URB. CODEX URBINAS 121,** at Rome. It was collated by Sbdt. in 1886 and used for *Char.* It is very similar to \mathfrak{A} .
15. **F. GUELFERBYTANUS PRIMUS.** This Wolfenbüttel Codex of the fourteenth century (Jacobitz, thirteenth century) contains all of our selections (including *Peregr.*) except *Char.*, *Vit. Auct.*, and *Pisc.*

For the *Peregrinus* (in addition to those above mentioned which contain it) the following are especially used by Levi.¹

- P₁. **PALATINUS 73** (not to be confused with P above = Paris 690). Of this Levi says: *Codex inter omnes opusculum de quo nunc agimus continentes praestantissimus videtur.*
- P₂. **PALATINUS 174.**
- V₃. **VATICANUS 89.** First collated by Levi. He designates Γ (Vatican 90) as V₁, and \mathfrak{A} (Vatican 87) as V₂.

¹ *Luciani Samosatensis libellus qui inscribitur περί τῆς Περεγρίνου τελευτῆς.* *Reconsuit Lionello Levi, quinque Vaticanae Bibliothecae codicibus unoque Marciano nunc primum inspecto.* Berolini apud Weidmannos 1892. See below, Crit. Notes to *Peregr.*

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 (= I, 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 Dindorfi graecè et latinè cum indicibus.* Paris 1840 (Didot).
- *Luciani Samosatensis Opera ed. Guil. Dindorf.* Leipzig 1850–1853. 3 vols. (Tauchnitz edit.)
- In the Didot edit. of *Herodotus*, pp. xlii–xlvi 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 Fritschius 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 περί τῆς Περειγίνου 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 spiritus 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

is, as Reitz calls it, "versio excellens." It contains a vignette of Lucian.

Lucian of Samosata from the Greek, with the comments of Wieland and others. William Tooke, London 1820. 4to, 2 vols. Quaint, often vigorous, but often exceedingly far from both the style and the meaning of the author. His serious defence of Lucian in his notes is often as amusing as is Lucian himself.

Among more modern translations :

Selections from Lucian. Translated by Emily James Smith. New York 1892. This racy translation contains, amongst others, three of Lucian's little read but good pieces : the *Cataplus*, *Asinus*, and *Toxaris*.

Translations from Lucian, by Augusta M. C. Davidson. London 1904. Includes the *Hermostimus*.

D — SUPPLEMENTARY WORKS

For convenience of reference some of the more important works bearing especially upon Lucian are here given.

For Lucian's Greek, see p. xxx.

1. Whole books and larger treatises specifically upon Lucian.

Croiset : *La Vie et les Œuvres de Lucien*, 1882, 396 pp.

Gildersleeve : *Lucian* (in *Essays and Studies*, 1890, pp. 299-351).

Schmid : *Der Atticismus*, 1887, I, pp. 216-432.

Sommerbrodt : *Allgemeine Einleitung*, in his *Ausgewählte Schriften des Lucian*, 1872, pp. xi-xlii. This includes a bibliography and a discussion of the genuine and spurious writings of Lucian.

Bolderman : *Studia Lucianea* (Leyden dissertation, 1893). Includes, pp. 136-139, a bibliography; and, pp. 132-135, a *Tabula Chronologica*. It is easier to disagree in certain details with this chronological arrangement than it is to offer a completely satisfactory substitute.

Christ : *Griechische Literaturgeschichte*,⁴ 1905, pp. 767-779.

Bernays : *Lucian und die Kyniker*, 1879.

Hirzel : *Der Dialog*, 1895, II, pp. 269-334.¹

Chabert : *L'Atticisme de Lucien*, 1897, 241 pp.

¹ Compare Hirzel, I, p. 327, with the reference to Cyrano de Bergerac, *supra*, p. xxiii.

Martha: *Les Moralistes sous l'empire romain*,¹ 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 Immortality”; 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 dissertations, 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 φιλομήμφη*, 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 Bolderman, 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 Lucianeae*, 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; Vahlen, *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 Jahrbuch.*, 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; Sbdt., Sommerbrodt; Fr., Fritzsche; Reitz., Reitz-Hemsterhuis edition; Cob., Cobet; Dind., Dindorf; Lehm., Lehmann; Bek., Bekker. *Harr. Stud.* XII, Allinson, "Lucianea" in *Harrard 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 Hermetimum*, pp. 1-16.

2. *διδασκε*: Sbdt. *διδάσκου* (from Ψ) on account of *διδάξομαι* § 10; he retains, however, *Vit. Auct.* 3, both *διδάξεις* and *διδάξομαι*. Fr. (and see Veitch *Gr. Verbs*)

confines the confusion to fut. and aor.: "Praesenti tempore Lucianus nusquam dixit διδάσκει pro διδάσκω, sed idem habet διδάξομαι pro διδάξω, raro ἐδίδαξάμην pro ἐδίδαξα." Lucian, moreover, would probably follow Ar. *Nub.* 877, ἀμέλει διδάσκει, which he certainly had in mind. — ἔχων δεξιῶς: Sbd. with Ψ Γ Ξ Φ Ups. for τυχῶν δεξιῶς. — ἀνέπλαττον: the simple verb ἐπλαττεν (cf. Ar. *Nub.* 879) suggests ἀνέπλαττον 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 εἰκότας in *adn. crit.* I, II, p. ix. Cf. *Pisc.* 38.

3. ἐπιτήδειος: Sbd. with six Mss. for ἐπιτηδεῖα. 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., ἀπολύζων Α Ω Γ Φ C, ἀναβλύζων Ψ, point to this; cf. *Peregr.* 6 ἀπῆγον αὐτὸν λύζοντα. Reitz. and Jac. ἀπολολύζων. — ἀγανακτησῶσης: for vulg. ἀγανακτησαμένης, which is perhaps due to λοιδορησαμένης in next line. Cf. ὁ δὲ ἀγανακτῆσας § 3. ἀνακτησαμένης in Α Γ Ups. Φ (having revived me or getting me back safe) is less suited to the meaning of λοιδορησαμένης. — τὴν σκυτάλην: Steigerthal for τὴν νύκτα δλην. Sbd. accepts and adds del before ἐνοῶν, cf. *Luciana*, 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 pédant Lexiphane (4), qui croit faire une atticisme. L'expression ταῖν χερσῶν 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 χερσῶν. — καὶ γὰρ καί: C Ω Ψ Ξ Φ (in rasura), cf. *Lexiph.* 13. Jac. καὶ γὰρ. For Lucian's combinations with καί cf. Chabert, p. 151. — καὶ ἀύχημῶς: Schwarz omits καί, which is tempting, as ἀύχημῶς would then head a list of two pairs arranged chiasmatically.

7. οἰκοθεν: Fr., on account of οἰκεῖα, reads μητρῶθεν citing *Tox.* 51.

8. σχήματος: vulg. σώματος, cf. Fr. In § 6, Φ has σώμα for σχῆμα. — δόξεις: Jac. γένοιω. Sbd. has ἔση in text, but δόξεις *adn. crit.* p. x. — πάμπολλα: Sbd. with Α Ω Ψ Γ C (πάμπολλα Ups. Φ) for Jac. πάντοθεν. — γὰρ ἤδη μου τὴν μήμηρην: Sbd. with six Mss. for Jac. γὰρ μου τὴν μήμηρην ἤδη.

9. εἰς, ἀεὶ τὸν προύχοντα ὑποπτήσσων: Sbd. εἰς del τὸν κτλ., cf. *Luciana*, p. 106. Fr. transposes, εἰς, τὸν ἀεὶ προύχοντα. With this cf. Plato *Apol.* 37 c δουλεύοντα τῇ δὲ καθισταμένη ἀρχῇ. Sbd. *Ausgew. Schrift. Luk.*, ad loc., cites many passages where εἰς ἀεὶ 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 κρατούντ' ἀεὶ (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 ὑποπτήσσων and θεραπεύων. For similar separation of the adverb see *Char.* 12 end, and Dem.

de Cor. 263 λαγὼ βίον ξίζης δεδιὼς καὶ τρέμων καὶ ἀεὶ πληγήσασθαι προσδοκῶν. If Lucian had this passage from Demosthenes in mind (as may be inferred from his quoting this proverb in the next line) he did *not* write *εἰς ἀεὶ*. Finally, there would thus be a rhetorical balance: ἐργάτης . . . εἰς, ὑποκλήσεων . . . θεραπεύων, ζῶν . . . ὦν. See *Harv. Stud.* XII, 181. — εἰ ἔχει: Sbd. with \mathfrak{A} for vulg. ἔχει.

10. ὅπερ σοι: with six of the best Mss.; Fr. and Sbd. σοι ὅπερ. Vulg. ὅπερ σου.

11. βουλευσάμενός τι: Sbd. ἀρτι for τι. — κἄν που: Cob. (Sbd.) ποί.

12. ἢ τοὺς φίλους: Sbd. for ἢ καὶ τοὺς φίλους. ἢ is retained from Γ and καὶ omitted with Ups. — εὐδαιμονίζοντες καὶ σέ: vulg. without καὶ. Sbd.'s chiasmic arrangement is tempting: θαυμάζοντες σε τῆς δυνάμεως τῶν λόγων καὶ τὸν πατέρα τῆς εὐπαιδίας εὐδαιμονίζοντες. Fr. transposes and reads εὐδαιμονίζοντες τὸν πατέρα κτλ. — εὐπαιδίας: Ψ and Hemsterhuis by conjecture for εὐποτίας. — γίγνονταί τινες: Sbd. with six Mss. for τινες γίγονται. — ἦν, ὅπως: Sbd. for ἦν; ἀλλ' ὁμοιως: ὅπως with seven Mss. For omission of ἀλλ' see Fr. ad loc.

13. σὺ τοὺς: Halm for αὐτοὺς. For the article cf. Dem. *de Cor.* 305 τῶν τοσοῦτων καὶ τοιοῦτων ἀγαθῶν.

14. πληγὰς εὐθὺς οὐκ ὀλίγας: Sbd. with Mss. for πληγὰς οὐκ ὀλίγας εὐθὺς. — ἐνέπριε: for συνέπριε. ἐ(γας.)πριεν Ω ; ἐνέπριε C and vulg.; ἐπριε Sbd.

15. [στυ . . . ἐδίκασας]: with Sbd. and Schwarz. — ὑπόπτερον: for ὑποπτέρον. See Sbd. *adn. crit.* I, 11, xi. Cf. also Aesch. *Prom.* 135 δχψ πτερωτῶ. To support vulg. cf. *Hist. Conscr.* 8: ἰππων ὑποπτέρων ἄρμα. — ἐκεῖνο: $\Omega \Psi \mathfrak{A} \Gamma \Phi$.

16. τὴν αὐτὴν ἐσθῆτα: for vulg. τὴν ἐσθῆτα. Cf. Sbd. — ἀλλά μοι: see Sbd. Vulg. ἀλλ' ἐμοί. — ἐδείκνεν αὐτῷ ἐκεῖνη: with \mathfrak{A} only, for ἐδείκνεν αὐτῷ ἐκεῖνη. The accusative seems to bring confusion into the passage, and may have slipped in from ἐσθῆτα ἐκεῖνη above. — ἐμοί δοκεῖν: Sbd. with Mss. for ἐμοί δοκεῖ.

17. καὶ γεγρακότων: Sbd. omits ἦδη with seven Mss. — καὶ τὰ ἐν τῇ πατρῷα οἰκίᾳ: Ψ . Jac. has καίεσθαι ἢ πατρῷα οἰκία. Sbd. reads πυρκαϊά. See *Harv. Stud.* XII, 182. — ἐν πολέμῳ καὶ μάχῃ: Sbd. with \mathfrak{A} ; Jac. ἐν πολέμῳ.

18. πρὸς τὰ ἦττω: for πρὸς τὴν ἦττω. Cf. Sbd., *adn. crit.*

CHARON

1. παρέχομι καὶ αὐτός: Sbd. with four Mss. for καὶ αὐτὸς παρέχομι. — ἄλλον: Brod. and Mss. ἄλλον. — ἀμβλυώττω: Sbd. ex codd.; Jac. ἀμβλυώττων.

2. ὡς: see Fr. To avoid inserting this ὡς, inferring δεήσει or ἀναγκάσει from κωλύσει, perhaps read σχολῆ or σχολαίως for κωλύσει. The Latin and Greek parallels usually cited are questionable: nego easily suggests the affirmative, and in Soph. *O. T.* 236-241 from ἀπαυδῶ we either understand (see Earle ad loc.) αὐδῶ with ὠθεῖν, or, better, tr. ἀπαυδῶ as in Ar. *Ran.* 369, *I forbid*.

3. ἢ ὑψηλότερος: for ὑψηλότερος ἢ, see Fr. — φαῦλον τι: Sbd. with \mathfrak{A} Urb. for φαῦλον δ.

4. ὀρᾶς ὅπως; Fr. Sbd. ex codd. for ὀρᾶς, πῶς; If vulg. is retained write ὀρᾶς; πῶς;

5. οἰκοδομικῆς: Sbd. with \mathfrak{X} Γ Urb. for οἰκοδομητικῆς. — ἀσφαλῶς γάρ: Mss.; Jac. with A omits γάρ.

6. ἔγωγε: for ἐγὼ οὖν, also ἦρον γε for ἦρον με and τί δέ; for τί δαί; Sbd. ex codd. — κληθείς τις: for Jac. κληθείς. Unless τινός, two lines above, is masc., τις seems necessary; and it could easily have been lost here. — ἔμπροσθα: A Ω \mathfrak{X} for ἐμπροσθα. — οὐκ οἶδ' ὅπως τοῦ οἰκῆματος: A Ω Γ C for οὐκ οἶδ' ὅτου κινήσαντος.

7. ὄξυδερκέστατόν σε: Sbd. adds σε. — γινώσκης: Mss. for γιγνώσκης in the Homeric citation. — παρακούσας: for ἀκούσας, see Fr.

8. τίς τ' ἔρ': Fr. restored from Homer for τίς γάρ.

9. ἄρχοι: with Ω Γ for ἀρχειν.

10. ΧΑΡ. Φησὶν οὗτος: \mathfrak{X} Urb. omit. — τὸ πορθμεῖον αὐτό: Ω \mathfrak{X} Urb. Γ for τὸ πορθμεῖον αὐτός.

11. ὡς ὄρῃς· καταγελά γάρ: Fr. Sbd. ex codd. for ὡς, ὡς ὄρῃς, καταγελά.

12. ἀποφαινεῖν: Dind. for ἀποφαίνειν. — ἐν τοῖς ἄλλοις: Fr. Sbd. ex codd. for σὺν τοῖς ἄλλοις. — ἦν . . . ἐπή: Fr. Sbd. for εἶ . . . ἐπήει. — μὴ τοῦτον: Fr. Sbd. ex codd. for τοῦτον μή. — κελύεις: with four of the best Mss. for θέλεις. — χρυσοποιῶν: with \mathfrak{X} 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 χρυσοχῶν. But χρυσοχοία 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 χρυσοργία.

14. παρφεδεῖς: omit ᾗδῃ with A Ω \mathfrak{X} Γ C. — Κλωθοῦς· γεννικῶς κατ': Cob. for Κλωθοῦς γεννικῆς καί, cf. Fr. ad loc.

15. διατρέβην: cf. *Icar.* 16; Sbd. with \mathfrak{X} Urb. τύρβην. — ἄγνοιαι and ἄγνοια: for ἀνοιαί etc. See Sbd. *adn. crit.* p. lix.

16. ἐκεῖνφ: Sbd. ex codd. for ἐκεῖνον. — τοῦτφ: Sbd. ex codd. for τοῦτον. — κείσεται: Sbd. emends to πεσεῖται, but see *Harv. Stud.* XII, 184.

17. εἰς: A Ω Γ C for ἐς. — ὁ ἕθλιος: A Ω \mathfrak{X} Urb. Γ omit ὁ. Sbd. retains ὁ here and in § 14. Fr. reads αὐτός δὲ οὐδὲ (from Mss.) δειπνήσει (by conjecture).

19. αἱ μὲν τινες: Fr. Sbd. ex codd. for τινὲς μὲν. — ἄλλων: omit αὐταί with B \mathfrak{X} Urb.

20. αὐτὸν μὲν: for τὸν μὲν. See Fr. and Sbd. *Lucianea* 159.

22. ἐστὶ: with \mathfrak{X} Γ for εἰσι. — ἔπασχες: Lehm. by conjecture for ἔπασχον of all Mss. Hermes, not Charon, is unmistakably referred to, as κατάγειν and ἀπάγειν (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 Ω \mathfrak{X} Urb. Γ have ὀνόματι. — εἰς: with Mss. for ἐς. — ὀνόμην: Sbd. with four Mss. omits δέ. — ἐπιτύμβια: for ἐκατόμβια. Editt. omit or bracket as a gloss βασιλεῖς . . . μάχαι (πράγματα being changed into περὶ by Sbd.); this ignores the climax of the dialogue. ἐκατόμβια is the only intrusive element, and if we may substitute ἐπιτύμβια or possibly (αἱ) ἐπιτύμβιοι (sc. χαῖαι), 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. Sbdt.'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. ἀπενεκερούτο: ἀπονεέκρωτο Mut.; ἀπονεκερούτο X (or ἀπενεκερούτο, see Sbdt. vol. II, p. 213 but cf. p. 317. Note: X has also in next line ἐνοήσαμεν for ἐνενοήσαμεν). Although the plpf. is suggested by τέλειον, the clause below, τῆ δ' . . . ἐπεθῆκει, suggests the imperfect here. The double compound ἀπενεκερώ is in accord with Lucian's style (e.g. προυπεξορῶ *D. Mort.* 27; cf. also Chabert's list, p. 123 ff.) and explains the divergent readings. Plutarch (2, 792 B) uses ἐνεκερούμαι.
2. νησομαχίας: Sbdt. by conjecture for ναυμαχίας, from *V. H.* A 42.
3. ἐνφοδόμητο: Gündel for ἀνφοδόμητο (*Philologisch-histor. Beiträge*, Leipzig, 1897).—ἡμῖν καὶ σιτίων ἢ γῆ: Ω X Γ for ἢ γῆ καὶ σιτίων.
4. αὐτῶν: Sbdt. for αὐτῶν.
5. ἐκιδόντων: Rohde and others by conjecture (see Sbdt.) for ἐκαινούστων. Perhaps πιόντων, cf. *D. Mar.* 5, 1, which passage, however, equally supports ἐκίδω.
6. προσαγορευομένων: X, Sbdt. for προσαγορευομένη.
10. οὗτος δέ: Mss. Jac. with X οὗτος δή.—πολὺν χρόνον: see Sbdt. *adn. crit.* Mss. have ἐπὶ πολὺν χρόνον.
11. αὐτῆ ἢ πόλις: Γ, Dind. for αὐτῆ ἢ πόλις.—ἐν αὐτοῖς: X. Mut. Ω Γ omit ἐν.
12. ἀναφεῖς: διαφανεῖς (Rohde's conjecture, accepted by Sbdt.) does not suit εἰ μὴ ἀψαίτο κτλ. below and ἀφα^σφεις of Γ¹ might point to ἀσαφεῖς. Cf. *Pisc.* 16 ἢ ἀμυδρὰ δὲ καὶ ἀσαφῆς τὸ χρῶμα ἢ ἀλήθειά ἐστιν. Plato's ἀναφῆς οὐσία (*Phaedr.* 247) lends support to text. rec.—μόνην: X Mut. omit ἔχουσι καὶ of other Mss.
13. δωδεκαφόροι εἰσι: for accent see Chandler, *Greek Accent* 525.
15. πᾶσα ἢ ἕλη: Ω Γ Mut.
17. Νομᾶν: Ω X Γ A for νομᾶν.—αὐτός: Sbdt. omits καί. Cf. καθ' αὐτόν of Γ.—ἐφ' 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.—ἔρα: Cob. and Sbdt. emend to ἔρων.
22. ὁ ἀγὼν ὁ παρ' αὐτοῖς τὰ Θανατόσια: Ω. Jac. ὁ ἀγὼν τὰ παρ' αὐτοῖς Θανατόσια.—οὐ τίθεται ἄλλα: Ω X Mut.

25. πολὺν χρόνον: Ω Ξ Mut. omit *ἐπι*, see § 10. — ἐπιμανῶς: Γ, Sbd. for ἐπι-
 ρῶς. — ἔρωτος καὶ ἀμηχανίας: various Mss. omit articles. — παρήμην: παρῆν Ξ
 corr. ex ἤμην Γ, so Sbd. But see Schmid I, 231.
26. οὐ πολὺ: Ω Γ A 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 τραχώσι: Sbd. ex codd. for πέτραις τραχέσι.
31. διὰ πάντων ἦν: Ω Γ A Mut. add ἦν.
32. ἔπασχε: Ξ Γ Mut.; εἶχεν A, Jac. — τοῖς ὀνείροις τι: Ξ 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 A ξενία, Mut. ξενία. — ἐπὶ ναῦν: Ξ Γ Mut. omit τῆν. Cf. § 47 ἐπὶ ναῦν κατελ-
 θόντες.
41. παραδοξότατον ὁ γάρ: Ω Mut. omit γάρ.
42. ἐπισκόπου: Sbd. ex codd. for ἀπισκόπου. — ἐπισήληθέ με: with Ω Γ.
 εἰσήληθέ με Mut. Sbd.; vulg. omits με.
43. καταθέντες: Cob. conjectures καθέντες. — οὐ ραδίως: Ω Ξ Γ A Mut. omit
 οὐ, but the comic gravity of the context seems to demand the negative.
44. ἰχθύες: Sbd. ex codd. for ἰχθύς. — συννεπιφύκεισαν: Ω Ξ Mut.; vulg. συν-
 πεφύκεισαν.
46. Καβαλοῦσα: with Ω Ξ A Mut. only one β. — τ' αὐτήν: Dind. Bek. Sbd.
 from τε αὐτήν.
47. μετὰ ταῦτα: Ξ Mut. (Γ in rasura), Reitz. Sbd.; vulg. μετ' αὐτά.

VITARUM AUCTIO

1. ἔχει: Ψ Ξ Γ for ἔχοι.
2. ΑΓΟΡΑΣΤΗΣ: cf. Menand. Φάνιον 2. Fr. has ὠνητής here and in ff.
3. φέρε δῆ: with Ω Ψ, and see Sbd. *addend.* vol. I, pt. II, p. 283.
4. τέσσαρα: Sbd. for τέσσαρα.
5. καὶ ἄλλον ὀρεόμενον καὶ ἄλλον: the Mss. omit one καὶ or the other; the
 context seems to require both. — ταῦτα: Sbd. vol. I, pt. II, p. 283; τὰδε Mss.
6. ποῖος: Dind.; ὁποῖος Mss. — ἐμψυχίον: Ψ Φ and Fr. — αἶμα: δέ omitted
 with Ω Ψ Ξ Γ.
9. εἶε δῆ, . . . ἦν: Fr. for εἶε, . . . ἦν δέ. — ἦν δὲ μαστιγοῖ σι: Sbd. Fr. for
 ἦν μαστιγοῖ δέ.
11. ἀν ἦς: with Ψ Ω Γ for εἰν ἦς. — σκυτοδέψης: Ω Ψ Ξ 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. πινθῶν: πενθεῖν Ω. ὁ δέ τιμῃ ἔοικε πενθοῦντι Ψ.

14. *λέγω δὴ*: Ψ X. — *περιχωρεύοντα*: see Fr. But *περιχωρεύοντα* (*rotate*) of three Mss. is favored by Anax. 6; and cf. *περιχώρησις*, *rotation*, used almost as a technical term. — *συνδιαφερόμενος*: combined from Ψ, *διαφερόμενος* with *συν-φερόμενος* written above. No the scholiast, who takes it, however, as meaning *συνδιαμαχόμενος*. Cf. *Harv. Stud.* XII, 186. Helm, *Neue Jahrb.* 1902, p. 195, *διαφερόμενος*, *συνφερόμενος*. — *τί δέ* (bis): ex codd. for *τί δαί*. — *μένουσιν*: ex codd.; *μεούσιν* Jac.

17. *διημέραντον*: Fr. and Sbd. here assume a lacuna. — *τούτο*: the *τί* preceding *τούτο* is omitted by Ω Ψ X C Γ Φ. — *ἀνηρήσθαι*: Sbd. *addend. et corrig.*, vol. I, pt. II, p. 283, reads *ἀναιρεθήσθαι*. — *τί δέ*: ex codd., see § 14.

18. *βαβαί*: see Chandler, *Greek Accent* 897.

19. *δυσσοβέστερος*: ex codd.; *ἀσεβέστερος* Jac.

20. *σκυτοδέψης*: Ω Γ Φ.

21. *ῥ τι*: Ω X Γ Φ. — *καί*: Sbd. (see *addend. et corrig.*) for *κδν*.

22. *τί δέ*: ex codd. — *ἄπότερον*: Ω Φ for ὁ *πρότερον*. Sbd. adds *δν*. — *πρός Διός*: omit *τοῦ* with Mss. — *ἔρωμαι*, *εἰ*: Cob. See Fr.

23. *τόκον λήψεται*, *λήψεται*: second *λήψεται* is omitted in Ω Ψ X C Γ Φ A.

24. *κατατοξέσω*: Cob.; *ἀποτοξέσω* Mss.

25. *πρός Διός*: see on § 22. — *τοῦ θερίζοντος*: six of the best Mss. add *λόγου*. Compare also *Synop.* 23 *θερίζοντα λόγον*, but here ὁ *θερίζων* is personified.

26. *πολλοῦ*: Reitz. for *πολύ*. — *τί δέ*: ex codd., cf. § 14. — *ἄνος δέ οὐ γαλαστῆ-κόν*: Fr. and Dind. assume a lacuna, and Fr. assumes another after *πλωιζόμενον*. This retards the paronomasia in *ἄνος . . ὀνησιφόρα*. — *τῶν εἰκοσίν*: Cob. for *εἰκοσιν*.

27. *ὑπέρρουσιν*: Sbd.'s emendation to *ὑπεκρέουσιν* (based on A, *ὑπερρουσιν*) is tempting. — *τί δέ*: Mss., see above.

PISCATOR

1. *ἡμῶν ὄντινα*: Fr. ex codd. for *ὄντινα ἡμῶν*.

2. *καθ' ἕκαστον γούν ἑπτάκις δίκαιος*: Bek. ex codd., but see Fr. The intervening *σε* and *αὐτόν* seem to exclude the neut. *δίκαιον* of several Mss. — *ἴνα καί*: Ω Ψ A. If the reading *ἴν' ἄν καί* is retained see GMT. 335. — *ἀπηλάττετο*: the *καί* following is omitted by five of the best Mss. and marked *καί* in A.

4. *Ἄιδην*: with five Mss. for *Αἰδωνέα*.

5. *ποιεῖτε*: Sbd. and Fr. change to subjv. with X Γ Urb.

6. *ἕκαστον*: some Mss. and Jac. have nom.

7. *ἑναντιώτατον δ' οὖν*: Fr.; *γούν* Mss.

9. *ἀπολογήσισθαι*: Sbd. with one Ms.; the others have aor.

10. *δικάζισθαι*: Fr., with Mss.; A B C and Jac. omit.

12. *δὲ ἦ*: Fr. adds ἦ. — *σκυθροπῶν*: Sbd. brackets; Ψ B C A omit. — *χρυσᾶ*: Γ Φ A. — *ἐπὶ πόδα*: Cob. for *ἐπὶ πόδας*.

13. *πλήν ἀλλ'*: five Mss. — *τούτο γάρ*: Fr. and six Mss. add *γάρ*. — *τήν κόσμον* *τήν ἀπὸ τοῦ σχήματος*: Mss.; Jac. inserts a comma after *κόσμον*, in

that case see *Intro.* 30; see *Fr.* for omission of second *τήν*. — *συννοίας*: *Sbdt.* ex *codd.*

15. *σοι δ' τι ἂν δοκῆ*: *Sbdt.* ex *codd.*; other *codd.* and *Jac.* *σοι ἂν δ'.*

16. *αὐταί*: *Sbdt.* ex *codd.*; *Jac.* *αὐταί*. — *γάρ μίαν*: six *Mss.* omit *γάρ*, four omit *μίαν*. *Sbdt.* reads *γάρ τινα*.

17. *ἄλλ'*: *Sbdt.* ex *codd.* — *ἔν 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, ἔὰν σῶσαι δυνηθῶμεν*.

19. *Ἰαπτον*: *Mss.*, *Sbdt.*; *Jac.* *ἐλάττων*.

20. *τὸ ποιουῶδες*: *vulg.* adds *εἶδος*, and three *Mss.* have *γένος*, a gloss in either case. — *φιῶ*: of the best *Mss.* two have *φίλου* and five *φιῶ*. 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*: *Sbdt.* from *Ω Γ*. *τῇ θεῷ* *Jac.* — *καί*: *Sbdt.* from *Ω Γ Φ* for *κάν*.

22. *κατηγορήσειν δοκεῖ*: from *Mss.*, see *Sbdt.* *κατηγορήσαι ἂν δοκῆ*, *Jac.* — *δικην*; *σύ, ὦ Πλάτων*: from six *Mss.* for *δικην σου, ὦ Πλάτων*; — *ἔστιν*: *Fr.* *Sbdt.* omit with five *Mss.*

23. *ὄρῳ*; *σὶ μόνον*: with *Ω* (though without interrogation), and inferred from (*ὄρῳ* or) *δρα σε μόνον* of *Γ Ψ Urb. Φ*. For *ὄρῳ*; as exclamatory question cf. *Gall.* 18; *Vit. Auct.* 4; *Pisc.* 40.

24. *ἔμεινον γάρ*: *Ω Γ Φ*. *ἄριστον γάρ* *Jac.* Five of best *Mss.* omit.

25. *τοῖς ἀποσκόπτουσι*: *Ω Γ*, and see *Fr.*

26. *ἀγορεύει*: four *Mss.* *διαγορεύει* *vulg.* For *κακῶς ἠγέροντο* cf. § 29 and § 37. — *ἐπιώσης*: *Ω Ψ Urb. Γ*. *ἐπιώσης* *vulg.* Perhaps *ἐπόσης*? — *ἔν τι*: with *Ψ Ψ Urb. C A*. *ἂν τινα* *vulg.* — *ὑπὸ τὸ σὸν ὄνομα*: *Sbdt.* [*ὑπό*]; cf. § 33 *τὸν Δία ὑποδεδυκώς*.

27. *ἄλλ'*: *Sbdt.* from *Mss.* — *ἰσχυατα*: *Cob.* and *Mss.*; *ἀσχυατα* *Jac.*

28. *καὶ ὅποσα*: *Sbdt.* (vol. I, pt. II, p. 283) from *Ψ Urb. Ω*. — *ἅπαντα*: *Sbdt.* and *Fr.* have [*ἅπαντα*].

29. *ἢ οὗτος*: with *Ψ Ψ Urb. B C A*. *ἢ αὐτὸς οὗτος* *vulg.*; *αἰτιάσαισθε*: *Dind.*; *αἰτιάσασθαι* *Jac.* and *Schmid.* — *καλά*: [*καλά*] *Jac.* and *Sbdt.* *B C A* omit.

31. *ἀλλὰ . . . πράγματος ἐπιμένους καί*: with *Fr.* *Ψ Ψ Urb. C A* omit *ἀλλὰ . . . πράγματος*. *Ω Γ Φ M* offer *ἐπιμένους καί*. *Jac.* omits *ἐπιμένους καί*.

32. *προσπεινίτο*: *Brod.* by conjecture. *μμεῖτο* *Jac.* Seven of the best *Mss.* have *ἐποιεῖτο*, cf. *infra* § 50 ὁ τὸν Ἀριστοτέλην προσποιούμενος.

33. *ὡς ἀισχρόν*: *Sbdt.* with four *Mss.* for *ὡς καὶ ἀισχρόν*.

34. *λαγῶν*: *Epic* form, cf. also *Aesop Fab.* 4. *λαγῶν* *Fr.* *Sbdt.* In *Hist. Conscr.* 56, however, *Sbdt.* retains *λαγωῖς* (sic) for *λαγῶεις*, cf. *Symp.* 38 *λαγῶα* (*λαγῶα* *Jac.*). — *καὶ τὸν ἔκρατον οὐ φέροντες*: *Sbdt.* 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 μὴ: Fr. by conjecture from καὶ μὴ of Ψ. Sbd. has σιωπὴ μὴ.

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 Πιπερωτήν: 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 ὑπέρηται: three Mss. omit οἱ. [οἱ] Sbd., but cf. ἡ Ἱέρεια § 21. — μύρον: with Ψ X Urb. B C A; see Fr. Vulg. adds καὶ μαχαίριδιον θυτικόν. — ΦΙΛ. Σὺ, ὦ Ἀλήθεια: six of best Mss. omit the δέ after σὺ.

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 τούτῳ or omit. Sbd. emends to ἰδοῦ. — πολλοῦ: X Urb.; πολὺ vulg.

51. μὴ ἀποπρίση: Ψ X B C A. ὡς μὴ ἀποπρίση, vulg. [ὡς] Sbd. *addend. et corrig.* vol. I, pt. II, p. 283. — ἔφωνοι γὰρ οὗτοί γε: from Mss., see Sbd.

52. τὰ παρηγγελμένα: X Urb. — Στοάν; ἢ ἀπό: Cob. and others. — ποιησάμεθα: Ω Ψ X Urb. Γ. Jac. assigns to Elenchus 'Ἀπὸ . . . ἀρχήν (Sbd. assigns to Elenchus Ποῖ δέ . . . 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 Καύκακος ἐπιτηδεῖος κτλ.; and then answers himself, and Fritzsche's apposite citation from *Hermot.* 48 (ΔΤΚ. *Elen.* ἐπὶ τίνα δὴ αὐτῶν πρώτον ἔλθοιμεν; ἢ τοῦτο μὲν οὐδὲν διοίσει; ἀρξάμενοι δέ κτλ.) seems conclusive against his own arrangement. — οἷδ': vulg. has οἰδά γε. Ψ X Urb. B C A omit γε.

DIALOGI DEORUM

7

4. καὶ ζυγώσας: Ψ A omit as if a mere repetition of ἐναρμύσας.

13

1. ἐπιθέσει: X Ω F etc., see Fr. *eis epithesin* Cob., Fr., and Sbd. *epithesein* Jac. and vulg.

2. ἰδασθαι: for ἰδασθαι Sbd. from Schwidop. *ιδασθαι* vulg.

19

1. ω: should we not read ἰω? Allinson.

25

1. ἴτι ἔμεινον: X, Fr. Sbd. for vulg. *ἐπέμεινον*. — ἀεὶ . . . ἀνάγκη: δεῖ . . . ἀνάγκη vulg. Jac. Fr. δὴ . . . ἀνάγκη X, Sbd.

DIALOGI MARINI

2

2. πίνοντι: see Fr. [πίνοντι] Jac. — ἦν: Fr. ex codd. for ἤμην.
 3. βαθύν ἕπνον: Herwerden adds ἕπνον with Δ M.
 4. ὅτι τὸ σφῆιν αὐτοῦς καὶ ἀπολλύναι ἀπ' ἐμοῦ πρόσσιτι: see Fr. for v. ll.
 and cf. Jebb ad Soph. *Anlig.* 720, also Sbd. *suppl. lect.* vol. I, pt. II, p. 275.

3

1. ὄποι: Fr. from ᾿ for ὄπου. — (ἡ δέ) σοὶ ποῦ τῆς γῆς: Sbd. ex codd. for ποῦ σοὶ γῆς.
 2. ἐκείνην οὖν: ᾿Ω A omit οὖν. Sbd. [οὖν].
 3. ξυναναμίγνυσο: on vulg. ξυναυλία μίγνυσο see Fr.

6

3. οὐδὲν δεινὸν μὴ πάθῃς: see Fr. C Ω F read οὐδὲν δεινὸν οὐ μὴ. — ποιήσω: Fr. Sbd. ex codd.; ἔδω Jac.

8

2. ἔπεισεν: Fr. conjectures ἐπήδησεν, citing Hdt. I, 24.

12

1. ΘΕΤ. ἀκριβῶς ἅπαντα. ὁ γὰρ Ἀκρισίος: from ᾿. Ω has ἀκριβῶς. ΘΕΤ. ἅπαντα. ὁ γὰρ. Vulg. and Jac. ἀκριβῶς ἅπαντα. ΘΕΤ. ὁ Ἀκρισίος. Sbd. has ἀκριβῶς. ΘΕΤ. ὁ γὰρ Ἀκρισίος.

14

2. ἐπὶ κατόπτρου: omit τοῦ with Ω.

15

1. οἶσθα: Schmid would read οἶδας as above.

DIALOGI MORTUORUM

4

2. ἀπολάβοιμι: Jac. and edit. add interrogation, see Fr. — πλὴν ἄλλ' κτλ.: Sbd. brackets all from πλὴν ἄλλ' to end. See vol. I, pt. II, p. xliii.

5

1. εἰ δὲ οἷόν τε: vulg. add ἦν with Ω ᾿ Γ Β Α Ψ. See Sbd. *adn. crit.*, vol. I, pt. II, p. xliiii.
 2. ὄντες . . . πολλὰ: ὄντες· πολλὰ κτλ. Jac. Sbd. reads ἀλλὰ for πολλὰ. — ἐπιπέζει: see Fr. ἐπιτίζει Jac. — ἀσθενοῦντι: ἀεὶ θανόντι Jac.; see Sbd. *adn. crit.*, vol. I, pt. II, p. xliiv.

18

2. χροιάν: ex codd. Fr. Sbd.

21

1. προσίσθαι . . . ἐκόν: ᾿ (except καὶ). See Fr. ad loc. οὐ πάντῃ δεδομένοι τὸν θάνατον δοκῶν Jac.

22

2. **ὠνάμην**: if *ὠνάμην* is retained from Ω Γ Α tr. *I hope I may prosper*. Perhaps read *ὠνάμην ἄν.* — **πρὸς τὰ πορθμεῖα**: Sbd. ex codd.; *πρὸς πορθμεῖα* Jac.

3. **ὅποιον**: Sbd. ex codd.; *ὅσον* Ξ; *ὅτινα* Γ Ψ Α Ω and Jac. — **οὐδενὸς αὐτῶ μάλι**: Ω Γ Α; *κοῦδενὸς κτλ.* Ρ; Ψ Φ omit.

30

3. **ἀπολαύσεις**: Fr. emends to *ἀπέλαυσας*. This is unnecessary; tr. the following *διότι* (Sbd. emends to *ὅτι*) *because*.

PEREGRINUS

Some of the Mss. in the critical edition of Levi are indicated differently from above, i.e.

F	Guelfybertanus primus	P ₁ I	Palat. 73 prima manus
V ₁	Vatic. 90 (Γ above)	P ₁ II	“ “ secunda manus
V ₁ I	“ “ prima manus	P ₁ III	“ “ tertia manus
V ₁ II	“ “ secunda manus	V ₂	Vatic. 87 (Ξ above)
V ₁ III	“ “ tertia manus	P ₂	Palat. 174
P ₁	Palat. 73 (not the same as P above)	V ₃	Vatic. 89
		Ω	Marc. 434
		Τ	Marc. 435

3. **πράγματος**: all Mss. *δράματος* Jac., see Levi, p. 14. — **ἀνιών**: Sbd. Mss. give *αὐτῶν*. Jac. has *ἀλῶν*, an inappropriate word. If Levi's objection (vide ad loc.) to *ἀνιών* is well taken, read *δῶν* and cf. Ar. *Ach.* 845, Allinson.

4. **τὸν αὐτῶ ἀνταγωνίσασθαι**: V₁ P₁ P₂ Ω Τ. *τὸν ἀνταγωνίσασθαι καὶ αὐτῶ* F and vulg. — **Ἀσκληπιὸς**: Mss. add *καὶ Διόνυσος*. See Levi, pp. 15 f.

5. **Ὀλυμπιασι**: cf. Paus. 5, 20, 2; 6, 1, 1; 6, 4, 5; and Hdt. 6, 103 uses the sing. dat. of *Ὀλυμπιάς*. — **Σωκράτην**: P₁. Vulg. *Σωκράτη*. “*Σωκράτην* accusativo tantum non semper usus est Lucianus,” Levi. — **κατέπαυε**: Levi with all Mss. Jac. and vulg. *κατέπαυσε*.

7. **ιερείοις**: Fr. reads *ιεροῖς*, cf. *Il.* 21, 775 *ιεροῖσι*. — **αὐτοῦ**: Bek. and Fr. for *αὐτοῦ*.

10. **ἄλλοτε ἄλλην**: V₁ P₁ V₂ P₂ Ω Τ. Transposed in F and edit. t.

11. **καὶ αὐτός**: V₂ P₂ and previously, by conjecture, Cob.; Jac. has *αὐτὸς καὶ*. — **ἐπιγράφοντο**: Fr. Cf. *Scylth* 10 *ἐπιγράφον* Mss. — **τὸν μέγαν . . βίον**: erased in V₂. — **τὸν μέγαν**: Gesner's *μάγον* is tempting, but seems to make *ἀνθρωπον* superfluous. See Reitz. — **ταύτην**: F Ω Τ and edit. t.; other Mss. *ταῦτα*. Perhaps *ταύτην in this way*, i.e. *by death on the cross*. Levi *ἐνταῦθα*, i.e. *in Palestine*. — **εἰσήγεν**: Levi “*cum libris fere omnibus scribendum*.” Vulg. *εἰσήγαγεν*.

12. **διαφθείραντες**: V₁ P₁ V₂ P₂ Ω Τ and, by conjecture, Lehm. Fr. *διαφθείροντες* F and edit. t.

13. **τὸ τάχος**: Mss., vulg. *πᾶθος* V₂ P₂ and Levi. — **ἀλλήλων, ἐπειδάν**: Levi, see pp. 16–17, assumes a lacuna after *ἀλλήλων*. — **ἐκείνον σοφιστήν αὐτόν**: Ω Τ

omit *ἐκείνον*. P₁Ω have *αὐτόν*. Other Mss. and edit. have *αὐτῶν*. Fr. conjectures *ἀπ' αὐτῶν*.

15. *ἐν τῇ χειρὶ ἦν*: F omits *ἦν*, see Levi, p. 15. — *δλος*: with Ω T for *δλος*.
 16. *ἀπαιτεῖν φέρο δειν*: V₁ V₂ P₁ P₂ T. In vulg. *ἀπαιτεῖν* has third place.
 17. *διησκειτο*: V₁ P₁ Ω M for vulg. *διήσκητο*.
 18. *τέχνην τινά*: Levi with all Mss. Fr. Jac. etc. omit *τινά*.
 19. *εὔρετο*: V₁ Ω T. Other Mss. and vulg. *εὔρε τό*.
 20. *πρὸς αὐτόν*: Fr. for *πρὸς αὐτόν*.
 21. *δειν*: Fr. by conjecture. Mss. *δεῖ*.
 24. *δυνατὸν ἔστω*: with most Mss. Levi with P₁ II reads *δυνατὸν ἔσται*, urging (see p. 11) that the impv. is redundant with *δυνατόν*. — *αὐτὸν ζηλώσειεν*: Fr. for *αὐτοῦ ζηλώσειεν*. — *ἂν μόνων*: Levi with V₁ V₂ P₁ P₂ Ω T. Vulg. has *ἂν* in second place.
 25. *οὐκ ἐνόν*: see Levi for the conjecture, from various readings, of *ὄν καιρόν*. — *κἂν ἐκείνους*: Sbd. t., following Fr., emends to *κἂν Ἰνδοῦς*. — *οὐδ' ἀπ' ἐπιδοσ*: Fr. conjectured *οὐδ'* for *οὐκ* of the Mss. *οὐκ* seems bald, but is, perhaps, reinforced by *οὐ κατ' ἐπιδοσ* 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. *χρεῶν*: with Levi for *χρεῶν εἶναι*. Bek. conjectures *χρεῶν εἶη*.
 28. *ἐν πολλοῖς*: V₁ V₂ P Ω T, Fr. by conjecture, for *ἐν τοῖς πολλοῖς*. — *συστήσασθαι*: V₁ V₂ Ω T, Cob. previously by conjecture, for *στήσασθαι*.
 32. *ἑαυτοῦ*: V₁ V₂ P Ω T for *αὐτοῦ*. — *θανατώντι*: Cobet's conjecture for *θανατιώντι*, now confirmed by P₂. — *τὸν ἐπιτάφιον τὸν ἑαυτοῦ*: Allinson conjectures second *τὸν*. FT have *τὸν ἐπιτάφιον αὐτοῦ*, other Mss. and edit. 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 *τελείν* of all Mss.
 34. *ἐχομένοις*: Herwerden makes the ingenious but unnecessary emendation *ἐλκομένοις*. The apparent Zeugma with the verb of motion, *ἐπονται*, is sufficiently accounted for by *ἀπαγομένοις*. The late-comers, moreover, are still arriving. One would like to add *ἤδη*. Cf. Plato *Rep.* 439 *ε* *νεκροὺς παρὰ τῷ θημῶν κειμένους*.
 35. *ἐπιδείξασθαι*: Fritzsche's preference for the future (accepted by Levi) and the change *ἐς νύκτα 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 τιὰ δρόξαντες*.
 36. *ἀντέλλεν*: 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 *γερόντων*, the more picturesque reading — adopted by edit.

39. ἀπιόσιν: Levi accepts the easier ἐπιόσιν from P₁ III. It is, perhaps, like the difference between *hin* and *her* in German. In § 35 ἀπείν and ἀπίων-των are more natural. — ἐπιβήσεται: with V₁ P₁ (Levi) and Ω (Sbdt., *Lucianea*, p. 125) for ἐπιβήσεται of other Mss. — ἀνθρωπίνως: Fr. for ἀνθρωπίτη 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. ἐπίσσεσθαι: conjectured by Wytttenbach for vulg. ἐπαγαγέσθαι. See Levi, p. 13. — ἔλεγεν: with all Mss. Editt. change to ἔλεγον.

42. ἀλέσθαι: V₁ P₁ P₂. ἀλέσθαι V₂. ἀλλεσθαι F and editt.

43. ἦκων . . . διηγούμεν: V₁ V₂ V₃ Ω T. διηγουμένου F. ἦκων . . . διηγουμένου P₁ and editt. — τινὰ καὶ αὐτός: V₁ P₁ V₂ V₃ Ω T P₂. τινὰ in third place F and editt. — ἐπιταραχθεῖν μὲν: F V₂ P₂ Ω T. ἐπιταραχθειμεν V₁ P₁ V₃, Bek. and Fr. by conjecture. ἐπιταραχθεῖς μὲν, other editt. — ἀγῶνι: F V₁ P₁ II V₃ Ω T V₂ P₂. ἀγῶνι P₁ I. ἀγῶνι with Διγαίω superscribed M. Διγαίω all editt. With Διγαίω the compound ἐκταράττω would have suited better than ἐπιταράττω. — ἐγείραντος . . . δὲ κωκίοι: 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 κωκίοι is suggested by the optative above. Perhaps read ἐγείραντος τοῦ πνεύματος, αὐτὸς δὲ κωκίοι. The letters from -ANTOΣ to ATTOΣ could drop out easily, and, δέ then seeming wrong, δεκωκιοι might have been changed to ἐκώκυε. See *Harv. Stud.* XII, 190.

44. αὐτὸν δὲ: V₂ P₂, Fr. by conjecture in *Quaest. Lucian.* Other Mss. and Jac. εἰαυτόν. Fr. editts αὐτὸς δέ.

45. ἀμβλυόττοντας: Levi with V₂ P₂: "ἀμβλυώττω quinques, ἀμβλυώττω numquam a Luciano usurpatum comperimus." Other Mss. and all editt. have ἀμβλυωπούντας. — ἐπὶ τῷ ἀνδρὶ: Fr. adds interrogation. From P₂ Levi also inserts οὐ at beginning of clause where P₁ II has οὐ. — ἔλεχεν 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 T. ἀκούσης F and editt.

GREEK INDEX

[References are made as follows: To the General Introduction, pp. i-xlvi, 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.]

- ἀγαθὴ τέχνη, 94 b.
 ἀγάπαι, 216 a.
 ἀδιάφορον, 113 b, 219 b.
 ἔδυτον, 226 a.
 ἀθάνατος, 216 b.
 ἄθεοι, 222 b.
 Ἱστορίας Ἱστορία, 53-87.
 Ἱλιούς, 123-158.
 ἄλλων, with μόνος or the superlative, 173 b.
 Ἀμμώνη, 176 D. Mar. 6.
 ἄν, irregular use of, xl.
 Ἄνακτιον, 150 l. 624.
 ἀνάμνησις, 96 a.
 ἀνασκοποῦμαι, 215b, 217a.
 ἀνασταυρά, 215 b.
 ἄξιος, double meaning, 191 b.
 Ἄπολλων, D. Deor. 7.
 Ἄρειος πάγος, 150 l. 622.
 Ἄριων, 66 a; see 178.
 ἀρμωστής, 214 a.
 Ἀσκληπείον, 150 l. 622.
 Ἀσκληπιός, 163, D. Deor. 13.
 Βάκις, 227.
 βασιλεύς, Emperor, 219 a, b.
 Βίων Πρῶσις, 88-122.
 Βραχυμάνες, 224 a, see 204.
 Γαλήνη, 175 D. Mar. 5.
 Γνίφων, 117 a.
 γραφεύς, painter, 232 a.
 γραφή, painting, 147 b.
 γραφὴ ὕβρεως, 70 a.
 δαίμονες, 200 note 2, 231 l. 392.
 δάκτυλος (τοῦ ποδός), 236 b.
 δεινός, τοῦ, 12 b.
 δεινότης, of Demosthenes, 140 a.
 δελφίνες, 178 D. Mar. 8; 186 l. 37.
 δευτεραγωνιστής, 231 a.
 Δικταίον ἄντρον, 187 a.
 Διογένηος Πρῶσις, 92.
 Δωρίς, 180 D. Mar. 12.
 ἐκπύρωσις, 107 a.
 Ἑλληνοδίκαι, 228 a.
 ἐν, with genitive, 172 a.
 Ἐνάλοιοι Διάλογοι, 169-187.
 Εὐνύπτιον, 1-17.
 ἐξηγητής, 215 a.
 Ἐπικούρειοι, 206.
 ἐπίσκοπος, 137 a.
 ἐπισκοποῦντες, 24 a.
 ἐπιστολαί, 79 l. 478, 234 b.
 ἐπιτύμβια, 52 b.
 Ἐρμής, 191 D. Mort. 4, 192 D. Mort. 5, 194 D. Mort. 18.
 Ἐρως, 165 D. Deor. 19. 258
 εὐ οἷδ' ἔστι, etc., xxxviii.
 εὐ πράττειν, 209 a.
 ἔφην ἔστι, 172 b.
 ἔφης, 99 b, 194 b.
 Ζήφυρος, 64 b, 185 D. Mar. 15.
 Ἥλιος, 166 D. Deor. 25.
 Ἡρακλῆς, 147 a, 155 l. 725, 211 a, 224 a.
 Ἡφαίστος, 161 D. Deor. 7.
 θαυματοποιός, 15 b.
 θεῖος, 8 b.
 θερίζων, ὁ, 115 b.
 Θέτις, 180 D. Mar. 12.
 Θεῶν Διάλογοι, 159-168.
 θιασάρχης, 214 b.
 Ἰδιότης, 29 a, 104 l. 171, 122 a, cf. 129 b.
 ἰκπύδρομος, 230 b.
 καίπερ, xxxvii.
 καίτοι, for καίπερ, xxxvii, 70 b, 166 a, 230 a.
 κατόπι ἀγῶνος, 228 b.
 κακός κακῶς, 225 b.
 Κεραμεικός, 131 a.
 κερατινής, ὁ, 115 b.
 Κίρβερος, 195 D. Mort. 21.
 κεφάλαιον, 224 a.
 κήτος, 57 l. 1, 182 a.

- κιβωτός, 180 *b*.
 Κλώθες, 190 *a*.
 Κλωθά, 40 *a* ff., 109 *l*.
 23 ff.
 κοινή, ἡ, xxx–xxxiv.
 κροκοδειλίτης, 115 *a*.
 κυκεών, 107 *a*.
 Κύκλωψ, 171 *D. Mar.* 2.
- λάρναξ, 180 *b*.
 λείψανον, *relic*, 233 *a*.
 λογική, ἡ, 114 *b*.
- μάγοι, 215 *a*.
 μακαρίτης, 218 *b*.
 Μακάρων, νῆσος, 61 *a*, 62
 1. 104, 80 *l*. 486.
 Μένιππος, 194–196 *D.*
 Mort. 18, 21, 22.
 μσημηβρία, 231 *b*.
 μή, *see Negatives*; causal,
 xli; for οὐ, xl; ὅτι μή,
 xlii; relative, xli; par-
 ticipial, xli; with infin.,
 225 *a*.
 Μίνως, 198 *D. Mort.* 30.
 Μοίρα, 42 *b*, 198 *l*. 19 ff.
- νεκράγγελος, 200 note 2,
 234 *b*.
 Νεκρικοί Διάλογοι, 188–
 199.
 νετροδρομός, 200 note 2,
 234 *b*.
 Νηρηίδες, 182 *D. Mar.* 14;
 186 *l*. 37.
 νομοθέτης, 215 *a*, 216 *b*.
 Νότος, 185 *D. Mar.* 15.
 νυκτοφύλαξ, 226 *a*.
- ξαναγῶ, 24 *b*, 194 *a*; *see*
 περιηγηταί.
 ξαναγωγός, 214 *b*.
- ὀπισθόδομος, 228 *b*.
 ὅτι μή, *except*, 11 *b*.
 οὐ for μή, xl.
 οὐκ οἶδ' ὅπως (ὄθεν, ὅποι,
 ὄπου, etc.), xxxviii, 32*b*.
 Οὔτις, 171 *a*.
 οὔτος, in direct address,
 95 *a*.
- παιδαγωγός, 109 *a*.
 Παλαιστίνη, 214 *a*.
 Πανόπη, 175 *D. Mar.* 5.
 πάνυ, with article, 116 *a*.
 παρασύμβαμα, 114 *b*.
 Παρρησιάδης, 102 *b*, 135
 1. 284, 158 *l*. 782, 220 *b*.
 παρρησία, 39 *l*. 297, 220 *a*.
 παρυφαί, 16 *a*.
 Πελασγικόν, τὸ, 150 *a*,
 154 *b*.
 Περεγρίνος, 200–236.
 περιηγηταί, 26 *a*, 77 *a*;
 . also *see* ξαναγῶ.
 περιωπή, 27 *a*, *b*, 133 *b*.
 πέτρα, 171 *b*.
 Πλούτων, 192 ff. *D. Mort.* 5.
 Ποικίλη, ἡ, 131 *l*. 191,
 134 *l*. 241; *cf.* 234 *a*.
 Ποσειδών, 171–174 *D.*
 Mar. 2 and 3; 178 *D.*
 Mar. 8.
 πρῶ, with gen. in time
 relations, 210 *a*.
 προαίρεσις, 94 *b*, 102 *a*,
 105 *b*, 138 *b*.
 προεδρία, 13 *a*.
 προσηγμένα, 114 *a*.
 πρόκοπος, 184 *a*.
 προλαλιαί, xvii, 1, 8*b*, 71*b*.
 πρόναος, 136 *a*.
 προστάτης, 215 *a*.
 προφήτης, 214 *b*.
 πυρριχίζειν, 146 *b*.
- Σίβυλλα, 226 *b*.
 σολοικισμός, 116 *b*.
 σοφιστής, 217 *a*.
 συγκροτά, 15 *a*.
 σύμβαμα, 114 *b*.
 Σύρος, 135 *a*, *see Syrian*.
 σωρείτης, 115 *b*.
 Σώστρατος, 198 *D. Mort.*
 30.
- τὰ τέλη, 231 *a*.
 τί Ποσειδών, 117 *b*.
 τὸ Τέλει, 229 *b*.
 Τρίτων, 176, 182 *D. Mar.*
 6 and 14; 186 *l*. 38, 187
 1. 43.
- ὑδροφορία, 101 *a*; *cf.*
 176 *b*.
 ὑπο-, in compounds, 8 *a*.
- φημί, with ὅτι, 223 *a*.
 φιλόπατρις, 218 *b*.
 Φοινίξ, 225 *l*. 290.
 -φορῶ, 139 *a*.
- χαίρειν, 79 *b*, 209 *a*, 229 *b*.
 χάριεν, 97 *a*, 197 *b*.
 Χάρων, 18–52; 191 and
 196 *D. Mort.* 4 and 22.
 Χαρόνιοι κλίμακες, 31 *a*,
 see 22.
 χρηστήριον, 226 *a*.
 Χριστιανοί, 206, 214 *a*;
 see English Index.
- ψυχή, 119 *l*. 463, 120 *a*.
 ψυχοσπομπός, 21.
- ᾤ, omission of, 9 *b*, 16 *b*,
 124 *a*; ᾤ, with gen.,
 210 *a*.
 ὡς, for ὥστε, xxxvii, 47 *a*.

ENGLISH INDEX

- Abednego, 216 *b*.
 Abonuteichos, xii.
 Academics, viii, xix
 note 1, 90, 91, 120 *b*.
 — confused with Scep-
 tics, 68 *b*, 91, 121 *a*,
 152 *a*.
 Academy, xiii, 152 *a*.
 Acheron, Lake of, 31 *b*.
 Acropolis, 150 *a*, 152
 l. 661.
 Active, for middle voice,
 xxxvi.
 Adjectives, as relative
 clauses, xxxvii.
 Aesop, cited or sug-
 gested, 128 *b*, 143 *b*,
 146 *a*.
 Alexander the False
 Prophet, ix, xii, xix,
 xxvi, 198 *a*, 200, 204,
 206, 218 *a*, 226 *b*.
 Alexander the Great,
 xxx, xxxi, 224 *b*.
 Altis, 208, 221.
 Amynone, 176, 178 *a*.
 Anaphora, 14 *b*.
 Anaxagoras, 91, 92, 98 *a*.
 Anaximander, 95 *b*.
 Anaximenes, 98 *b*.
 Andromeda, 181 *a*.
 Antimachus, cited by
 Lucian, 83 l. 571.
 Antioch, x, xii, 214 *a*.
 Antonines, Age of the,
 viii, 190.
- Aorist, dramatic, 126 *b*.
 —, ingressive, 32 *b*.
 — of liquid verbs, xxxv.
 Apis, 40 *b*.
 Aqueduct, 221 *a*.
Arabian Nights, 55, 82 *a*.
 Arethusa, 173, 174, 208.
 Arion, 81 *b*, 178 *a*, 179 *b*.
 Aristippus, 67 *b*, 91,
 104 *b*, 105 *a*, 112 *a*.
 Aristophanes, reminis-
 cence of, 10 *b*, 26 *b*,
 30 *b*, 42 ll. 340, 341,
 52 *b*, 92 *a*, 123 *a*, 125 *a*,
 146 *a*, 149 *a*, 158 *a*,
 171 *a b* ff., 227 *a b*.
 —, *Clouds* of, 88.
 — contrasted with Lu-
 cian, 159, 160.
 — referred to as a
 model, 140 l. 391.
 Aristotle, 119 *a b*, 128
 l. 112, 135 *b*, 156 *b*.
 Ark, of Danaë, of Deu-
 calion, of Moses, of
 Noah, 180 *b*.
 Art, attitude towards, 3.
 —, works of, imitated,
 4, 160, 164 *b*, 165 *b*,
 169, 181 *b*, 184 *a*,
 232 *a*.
 Article, with explanatory
 accusative, xxxviii,
 35 *a*, 40 *b*, 50 *a*.
 — used in quoting,
 177 *b*, 229 *b*.
- Article, neuter adjective
 and, xxxvi.
 Asyndeton, 81 *a*.
Atharvaveda, see *Vedic
 Literature*; 64 *a*, 200
 note 2.
 Atomic Theory, 106 *b*.
 Atticisms, 109 *a*.
 Atticists, xxiv, xxxiii,
 xxxv note 1.
 Atticizing and Atticism,
 xv, xxxiii, xxxiv, 127 *b*.
 Atticus, Herodes, viii, x,
 xxxiii, 202–3, 206,
 220 *b*.
 Augment, xxxv.
 Aurelius, Marcus, viii,
 ix, xii, xxiv, 219 *b*.
- Babbitt, *Grammar*, pas-
 sim.
 Bacis, 227 *a*.
 Ballot, 137 *b*.
Banjo, Song of the, 162 *b*,
 cf. vii.
 Banquets, 145 *a*, 149 *b*.
 —, places of honor,
 163 *b*.
 Barham, *Lay of St. Dun-
 stan (Ingoldsby Leg-
 ends)*, ix, xxviii, 82 *b*.
 Bees, 234 *b*.
Blas, Gil, xxvii.
 Boats, 27 *b*.
 Boileau, xxiv, 56, 71 *b*.
 Botticelli, xx.

- Bouphonia, 199 *a*.
 Brachylogy, 5 *a*, 37 *b*.
 Brahman, 204, 224 *a*.
Bucephala, 85 *a*.
- Celtic language, xi.
 Celtic literature, 56.
 Cerameicus, 131 *a b*.
 Cerberus, xiv, 89, 101 *b*,
 110 l. 269, 195 *b*.
 — identified with Ya-
 ma's dog, 106 *a*.
 Cervantes, xxiii, xxvii,
 56.
 Charon, vii, 18–52, 189,
 191 *f*., 196 *f*.
 Charon's stairs, 22, 31 *a*.
 Christianity, viii, 20.
 —, Lucian's attitude
 towards, xiv, xv, 55,
 99 *a*, 212 *b*.
 Christians, 201.
 — mentioned by Lu-
 cian, 205–206.
 Chrysippus, 90, 91 note 2,
 113 *a*–119, 116 *b*, 117 *b*,
 123 l. 4, 128 l. 112,
 135 *a*.
 Columbaria, 48 *b*.
 Common Dialect, xxix,
 xxx.
 Common Greek, xvi,
 xxix, xxx; see *Κοινή*.
 Cremation, 48 *b*, 230 *b*.
 Cronius, 200.
 Cross, the, 215*b*, 236 l. 482.
 Crucifixion, 215 *b*, 217 *a*.
 Cynicism, Lucian's atti-
 tude towards, xiii, 19,
 91, 212 *a*.
 Cynics, viii, xiii, xiv, xix
 note 1, 90, 91, 101 *b*,
 102 *a b*, 201–208.
 —, dress of the, 123 *a*.
- Cyrano de Bergerac,
 xxiii, xxix, 56.
 Cyrenaic, 90, 91.
- Danaë, 180 *a*.
 Danaides, 178 *a*.
 Dance of Death, 188.
 Democritus, 91, 106 *a*,
 112 *a*, 236 l. 484.
 Demosthenes, reminis-
 cence from, 14 ll. 138–
 139.
 Dialogue, the Satiric,
 xiii, xxix, 3.
 Dialogus, xi, 138 *a*, 140
 l. 405.
 Diogenes the Cynic, 92,
 100 *a b*, 101 *b*, 103 *a*,
 105 *a*, 123 l. 8, 135 *b*,
 139 *b*, 212 *a*.
 Dipylon, 48 *a*, 131 *b*.
 Discobolus, 11 *a*.
 Dolphins, 81 *a*, 178 *a*,
 186 *b*.
 Draughts, game of, 107 *b*.
 Dual, xxxv, 29 *a*.
 Dürer, Albrecht, xx.
- Echo Colonnade, 206,
 234 *a*.
 Editions, 240–241.
 Elis, 210 l. 25–228 l. 336.
 Empedocles, 70 *b*, 91,
 124 *b*, 209 *b*.
 —, four elements, 97 *b*.
 Empusa, 86 *b*.
Encomium Moriae, xxi.
 Epictetus, 220 *b*.
 Epicureanism, Lucian's
 attitude towards, xiii,
 xiv, 91, 212 *a*.
 Epicureans, viii, xix
 note 1, 91, 112 *a*, 206;
 and see *Pater*.
- Epicurus, 67 *b*, 91 note 2,
 105 *a*, 112 *a*.
 Epideictic speeches, xii,
 1 note 3.
 Erasmus, xx, xxi, xxv,
 xxvii, 242 ll. 3–4.
 Euripides, cited or paro-
 died by Lucian, 124
 l. 28, 125 l. 45, 126
 ll. 47 and 50, 148 l. 502.
 —, reminiscence of,
 127 *b*, 210 l. 22.
 Europa, 185 *a*, 186 *b*.
Everyman, 23.
- Fates, 40 *a*, 42 *b*, 198 *b*.
 Fénelon, xxv.
 Fontenelle, xxv.
 Free will, 198 *b*.
 Froude's *Erasmus*, xxix
 note 5.
- Genitive, use of, xxxviii.
 Gildersleeve, *Essays and
 Studies*, see notes to
 pp. xiii, xvii, xix, xxii,
 4, 159.
 —, final sentences,
 xxxix and notes.
 —, imperfect without
αυ, 25 *a*.
 —, *οὐ* and *μή*, xxx.
 —, use of *ᾶ*, 9 *b*, 124 *a*.
 —, perfect tense, 47 *b*.
 —, — intensive, 47 *b*,
 228 *a*.
- Goethe, *Faust*, xv note 3,
 xviii and note 3, xix,
 xxviii, 89 note 2.
 —, *Götter, Helden und
 Wieland*, xxviii.
 —, Modern Greek songs,
 23.
 —, Hercules, xxviii.

- Goethe, *Zauberlehrling*, xix, xxviii.
- Golden Legend*, Longfellow's, 188 note 2.
- Goodell, *Grammar*, passim.
- Goodwin, *Grammar, Greek Moods and Tenses*, passim.
- Greeting, 209 b.
- Hadley-Allen, *Grammar*, passim.
- Hadrian, 83 b.
- Harpina, xiv, 212 a, 230 b.
- Heine, 105 b.
- Heracleitus, 90, 92, 97 b, 106 a-107 b, 108 a b, 213 a.
- Heracles, Choice of*, 1, 9 a.
- , patron saint of Cynics, 211 b, 224 a.
- Heraeum, 35 b.
- Herodes Atticus, see *Atticus*.
- Herodotus, citations or reminiscences of, 35 a b, 36 a b, 39 b, 40 b, 46 b, 60 l. 81, 63 b, 97 a, 101 a, 178 a, 199 a b, 227 a.
- , Lucian's attitude towards, xxv, 53, 54, 68 b.
- Hesiod, cited, 7 b, 61 a, 66 b.
- , pseudo, 71 a.
- Hindu thought and customs, 200 note 2.
- Holbein, Ambrosius, xx.
- , Hans, xx, 188.
- Holy War, 39 a.
- Homer, Lucian's attitude towards, 53, 87 a.
- cited by Lucian, 8 l. 53, 28 l. 68, 29 l. 99, 32 l. 152, 33 ll. 167 and 175, 34 l. 194, 40 l. 424, 51 l. 511, 78 l. 443, 80 l. 491, 125 l. 33, 127 l. 72, 151 l. 627.
- parodied, 41 l. 321, 49 ll. 484-488, 72 l. 313, 74 b, 75 l. 383, 78 b, 123 l. 6, 124 l. 11, 125 ll. 36 and 40, 150 l. 618.
- , reminiscence of, 25 l. 16, 29 a b, 50 a, 73 l. 337, 78 l. 447, 150 l. 624, 171 a ff., 199 l. 23, 209 l. 3, 213 ll. 63 and 64, 229 l. 350.
- , recensions of, 69 b.
- sung in Elysium, 66 l. 186.
- , table of, 33 b.
- , transmigrations of, 69 b.
- Homeric Hymns*, 82 a, 161 a.
- Homeric Question, 69 a.
- Horace, 7 b, 61 b, 161 a, 178 a.
- Hypermnestra, 178 a, 180 a.
- Immortality, 61 a b, 96 a, 98 b, 205, 216 b.
- Imperative, forms of, xxxv.
- Imperfect indicative for optative, 7 b.
- Indian literature, 200 note 2, 231 b.
- , *Grhya-sūtra*, 200 note 2.
- Indian literature, *Kathā-sarīt-sāgara*, 170.
- , *Rāmāyana*, 200 note 2.
- , Vedas, see *Vedic literature*.
- Ingoldsby Legends*, see *Barham*.
- Interrogatives, double, 14 a.
- Ionic Dialect, use of, xli-xlii, 95 a, 96 a, 106 a, 175 b.
- Ionisms, xli-xlii.
- Island of the Blest, 61, 62 l. 104, 80 l. 486.
- Jewish, 65 b.
- Jews confused with Christians, 214-215, 217.
- Kalos, see *Talos*.
- Koppa, 154 a.
- Lanman, notes on Sanskrit parallels, 200 note 2.
- Latin, Lucian's knowledge of, xi.
- Legacy hunters, 192 b.
- Levelling of verb-forms, xxxv.
- Life-token, 181 b.
- Litotes, 5 b, 17 b, 26 b, 28 a.
- Logic, 114 b.
- Lucian's attitude towards Aristophanes, xiii, 140 l. 391.
- — Aristotle and Plato, xiii.
- — Christianity, xv, 205.
- — Herodotus, see *Herodotus*.

- Lucian's attitude towards
Homer, see *Homer*.
— — philosophy, xvii,
91, 202-208.
— birth, date of, ix.
— —, place of, ix; see
Syrian.
— death, date of, xiv.
— fairness as a narra-
tor, 202-207.
— Greek, xxx-xlii.
— imitators, xx-xxix,
188.
— life, 1-3, ix-xii, 74 a.
— place as an author,
xxix.
— style, 3-4, xv, xvi.
— times, vii-ix.
— writings, xvi-xix.
Luther, xxi.
Lyceum, xiii.
Lysicrates, monument,
179 b.
- Manuscripts, 237-240.
Marius, see *Pater*.
Martyr, Justin, 216 a.
Medusa, 165 b, 181 b,
183 a, 184 a.
Melanchthon, xxi.
Melicertes, 178 b.
Menippus, ix, 18 note,
51 b, 101 b, 141 a, 160,
188, 189, 194, 195, 196.
Meshach, 216 b
Michelangelo, xx (Sistine
Chapel), xxx.
Middle for active, xxxvi,
6 a, 34 a, 94 b.
Minyad, 21 and note 6.
Mithra, viii, 244 l. 18.
Modern Greek, xxxiii,
23.
Momus, 59.
- Moods, use of, xxxix.
More, Sir Thomas, xx,
xxi, 242.
Mormo, 166 a.
Munchausen, xxvii, 56.
Myron, 3, 10 b.
- Nauplia, 75 b.
Negatives, xl-xli, 41 b,
77 b, 94 b, 109 a, 145 b,
163 a, 175 a, 219 a,
223 b; see Greek Index
s.v. *μή*.
Nereids, 180 a, 182 a,
187 a b.
Neuter, used in counting,
97 a.
New Testament, xxxi,
xxxii, 55, 65 a, 205.
- Oaths, 155 b.
— of Socrates, 109 b.
Olympia, xii, 206-208,
228 a ff.
Onesicritus, 224 b.
Onomatopoeia, 45 b.
Optative, after historical
present, 9 b.
— after primary tense,
xxxix.
— irregular in protasis,
xxxix.
— with *ὡς δὲ*, xxxix.
- Palestine, 214 a.
Parataxis, xxxviii, 5 a,
7 a, 69 a, 81 a.
Parody, 41 l. 322, 49 a,
83 l. 573, 123, 124,
125, 127, 226 b-227 b,
233 b.
Parrhesiades, 39 b, and
see Greek Index s.v.
Parthenon, 136 a.
- Participle, with auxilia-
ries, xxxvi.
Particles, heaping up of,
xxxvii.
Pater, *Marius the Epi-
curean*, xviii note 2,
68 b, 92, 102 a, 112 a,
119 a.
Patras, 227 b.
Pausanias, 21 note 6, 31 a,
38 a, 39 a, 42 b, 50 a,
51 a.
Peregrinus, vii, ix, xii,
xv, xix, xxvi, xxviii,
200-236.
— life of, 201-204.
— relics of, 231 a.
Perfect, use of, xxxix,
15 a, 47 b, 167 b.
Perfect intensive, 47 b,
228 a.
Peripatetics, viii, xix.
Periphrastic forms, xxxvi
§ 20, 39 a, 48 a.
Perseus, 180 a, 181 a,
182 a, 184 a.
Personal endings, xxxv.
Personification, 44 l. 373,
see *Momus*, 59 a, 133 a,
134 and 135 notes, 230 a.
Phidias, 3, 4, 10 b, 212 a.
Philosophers, dress etc.
of, 100 b, 123 a, 143 b,
218 a, 231 b.
Philosophy, Lucian's at-
titude towards, xiii,
xvii, 90.
Piraeus, 131 b.
- Place, confusion in desig-
nation of, xxxviii.
Plato, xiii, xiv, xvii, xviii,
3, 4, 72 l. 301, 90, 137 b,
156 a.
— cited, *passim*.

- Plato fused with Socrates, 89, 108 *b*, 110 *a*, 111 *a b*.
- Plato's *Republic*, **xxi**, 67 *b*.
- Pluperfect, use of, **xxxix**, 15 *a*, 57 *b*, 76 *b*, 228 *a*.
- Plural of abstracts, **xxxvi**.
- Poecile Stoa, 131 *b*, 234 *a*.
- Polycarp, 205, 233 *b*.
- Polycleitus, 3, 10 *b*.
- Doryphorus of, 213*b*.
- Polygnotus, 21 note 6, 22.
- Praxiteles, Hermes of, 11 *a*, 52 *a*.
- Predicate adjective, **xxvii**, 5 *a*, 6 *a*, 28 *b*, 30 *b*, 123 *a*.
- Prepositions, use of, **xxxvii**, 150 *b*.
- Prodromus, Theodorus, imitator of Lucian, **xx** note 1, 93, 101 *b*.
- Proteus, 87 *a*, 209 *l*. 3; see *Peregrinus*.
- Proverb, cited, 7 *b*, 12 *a*, 147*a*, 148 *a*, 157*b*, 215 *b*.
- Pyrrho, 120 *b*.
- Pythagoras, 70 §21, 77 *b*, 89, 90, 92, 95 *a b*, 96 *b*, 97 *a*, 98 *a b*, 99 *a b*, 100 *a*, 111 *a*, 123 *b*.
- Quevedo, **xxiii**, 56.
- Rabelais, **xxii**, **xxvi** note, **xxvii**, **xxix**, 56.
- Raphael, **xx**.
- Red Sea, 84 *a*, 185 *b*.
- Reduplicated syllables, 110 *b*.
- Rembrandt, **xx**.
- Reminiscence, doctrine of, 96 *a*.
- Reuchlin, **xxi**.
- Rhetoric, **xi**, **xiii**, 4.
- Rigveda*, 98 *b*; see *Vedic literature*.
- Sachs, Hans, **xxii**, 22, 56, 65 *a*, 176 *a*.
- Samosata, birthplace of Lucian, **ix**, **xii**, 1.
- Sampi, 154 *a*.
- Scepticism, 120 *b*.
- , Lucian's attitude towards, 91.
- , Roman, 99 *a*.
- Sceptics, 90, 91, 121 *a*; see *Academics*.
- Schiller, **xxviii**, 36 *b*.
- Schlaraffenland*, **xxii**, 56.
- Sequels, 88, 207, 222 *a*.
- Seriphus, 181 *a*, 182 *a*, 183 *a*.
- Shadrach, 216 *b*.
- Shylock, 117 *a*.
- Sibyls, 227 *a*.
- Singular for English plural, 162 *a*.
- Skironian cliffs, 71 *b*.
- Slaves, 112 *b*.
- , value of, 111 *b*.
- Socrates, 90, 108 *b*, 109 *a b*, 212 *a*.
- and Plato confused, 89, 108 *b*, 110 *a*, 111 *a b*.
- as sculptor, 14 *a*.
- compared with Christ, 216 *a*.
- , Lucian's attitude towards, 68 *b*, 88, 89, 109 *a*.
- Sophist, **xi**, 137 *b*, 217 *a*.
- South, the, as region of the dead, 231 *b*.
- Spencer, Herbert, **xv** note 1.
- Spindle, 43 *a*.
- Stoicism, 107 *a*, 114 *b*, 119 *a*.
- , Lucian's attitude towards, **xiii**, **xviii**, 91.
- Stoics, **viii**, **xix** note 1, 91, 101 *b*, 113 *a b*, 157 *a*.
- Suidas, **x**, **xiv**, 205, 210.
- Swift, **xxvi**, **xxvii**, 56.
- Syllogism, 115 *a*, 149 *a*, 150 *a*.
- , indemonstrable, 118 *a*.
- Syrian, Lucian **a**, **vii**, **ix**, **xv**, **xxxii**, **xxxiii**, **xlii**, 1, 55, 135 *l*. 286, 214 *a*.
- Syrian Goddess*, **xvi** note 2, **xlii**, 53.
- Talos (Kalos), 8 *b*, 150 *b*.
- Telegonia*, 80 *a*.
- Tenses, use of, **xxxix**.
- Thales, 90, 95 *b*.
- Theagenes, 202, 211 *b*, 222 *a*.
- Theodorus Prodromus, see *Prodromus*.
- Thule, 64, 64 *b*.
- Timarion, **xx** note 1, 238.
- Timon, 76 *b*, 102 *b*, 103 *a*.
- Titles, 94, 161 *a*.
- , double, 24 *a*, 123 *a*, 154 *b*.
- Tombs, 48 *a*, 52 *b*.
- , Street of, 48 *a*.
- Translations of Lucian, 242–243.
- Transmigration, 99 *a*.
- Tripolitza, 178 *a*.
- Understatement, see *Litotes*.

- Vedic literature, 56, 64 *a*,
98 *b*, 200 note 2.
- Verne, Jules, xxviii, 56.
- Vettii, House of the, 176 *a*.
- Victory, the Winged,
148 *a*.
- Voice, confusion of,
xxxv, xxxvi.
- Voltaire, xxi note 2, xxii
- note 1, xxiii, xxvi,
xxvii.
- Water-carriers, 101 *a*,
176 *b*.
- Wieland, xxviii, 204, 207.
—, translation by, 242.
- Xenophon, 17 ll. 192 ff.
- Yama, 196 *a*, 200 note 2.
- Zephyrus, 64 *b*, 185.
- Zeus, Lucian's represen-
tation of, 159.
— of Olympian temple,
10 *b*, 211 *a*, 212 *a b*.

**THIS BOOK IS DUE ON THE LAST DATE
STAMPED BELOW**

**AN INITIAL FINE OF 25 CENTS
WILL BE ASSESSED FOR FAILURE TO RETURN
THIS BOOK ON THE DATE DUE. THE PENALTY
WILL INCREASE TO 50 CENTS ON THE FOURTH
DAY AND TO \$1.00 ON THE SEVENTH DAY
OVERDUE.**

JUN 17 1933

SEP 16 1933

OCT 5 1935

NOV 4 1937

NOV 4 1940

JUL 23 1941

APR 27 1943

JUL 8 1946

1 Sep '50 ED

16 Apr '51 LL

26 Nov 52 HD

NOV 17 1952

5 Jun '60 GM

REC'D LD

AUG 22 1960

4 May '61 LO

REC'D LD

MAY 29 1961

9 Oct '64 LM

REC'D LD

JAN 29 '65 -9 AM

LD 21-50m-1,'38

360203

Lucianus

UNIVERSITY OF CALIFORNIA LIBRARY

