Lucian

Lucian (of Samosata.)
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LUCIAN

SELECTED WRITINGS

EDITED BY

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PREFACE

The text used as a basis for these selections from Lucian is that of Jacobitz (Teubner, 1896); but many changes have been admitted, as noted in the Appendix. Fritzsch'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 ὀλικτίρω, and the iota subscript has been (perhaps arbitrarily) retained in ληπτήριον 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*
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INTRODUCTION

LIFE AND TIMES OF LUCIAN

1. Antiquity and the Present.—The setting for Lucian, who lived in the second century of our era, is the “Greek World under Roman Sway” or, rather, the Roman world under Greek sway; for the Greek language, religion, and philosophies were still\(^1\) 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:

\begin{quote}
Græcia capta ferum victorem cepit et artes
Intulit agresti Latio.
\end{quote}
2. The Age of the Antonines 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 professorships in the colonies; a littérateur might even be rewarded with a government post. 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; 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 Mithra—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. But in philosophy Marcus Aurelius brought sweetness, if not light; and as for religion, the reaction against the wide-spread atheism of the first century issued in vain though sincere attempts to galvanize into hectic life the ghosts of old creeds, or else degenerated into novel and grovelling superstitions; while beneath the surface Christianity with an ever increasing undertow was drawing here and there many a one, unobserved,

1 Cf. W. W. Capes, The Age of the Antonines, and Martha, Les Moralistes sous l'Empire romain; for Lucian see espec. the latter, pp. 333 ff.
2 Cf. Eun. 3. 3 Cf. Apol. 12. 4 Cf. Mer. Cond. 34.
5 For the duel between Mithraism and occidental ethics see The Mysteries of Mithra, by Franz Cumont (tr. by T. J. McCormack, 1903).
6 See Zeux. 2; Prom. in Verbis 3.
into the wide ocean of common brotherhood that Lucian sought in vain, or found only in the liberté, égalité, et fraternité of a Menippus in Hades.

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

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

¹ *Pisc. 52.*
² Earlier, if born under Trajan († 117) as Suidas asserts: γέγονε δὲ ἐκ τοῦ Καλαμοῦ Τραϊάνου καὶ ἐπέκεινα. Croiset (p. 52) argues that the *Hermotimus* was written in 165. This, with the allusion in *Hermot.* 13 to Lucian’s age, would put his birth in 125.
³ Cf. *infra* § 11.
century preceding Lucian’s birth, but the people remained Syrian and retained their native versatility.

Lucian’s Samosatan parents were poor. 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, ancient and modern, and began his Wanderjahre. We can only guess at his itinerary. 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, 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.

In it we learn that he made a lucky match with a rich lady.

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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, πομφὶ μητράκιον.

3 Cf. Bis Acc. 27.

4 Suidas s.v. ἦ σὺ οὗτος τὸ πρὶν δικηγορος ἐν Ἀγριάτει τῆς Συρίας. δυσπραγής δὲ ἐν τούτῳ ἐπὶ τὸ λογογραφεῖν ἕπτράτην, καὶ γέγραπται αὐτῷ ἀπειρα. Croiset (p. 18) would assign all this to so late a period as 103. Possibly he never formally abandoned the law; possibly the double meaning of λογογράφος may cause the confusion.


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 τὸν ἱμώς, 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 elocution, 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.”

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.” 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.” 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 there 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!”—points to a fluent, if superficial, knowledge of the language.

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1 Bis Acc. 33 ουτε περισ ειμι ουν επι των μετρων βεβηκα.
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 επι ρητορικη δημοσια... ὥπως κατά θεάν τοῦ ἑσπερίου Ὀλεανοῦ καὶ τὴν Κελτικὴν Ἀμα ἑπιών ἐνενυχος ἡμῖν τοῖς μεγαλομεθοῖς τῶν σοφιστῶν ἑναριμομενοῖς.”
3 Cf. Herc. 4 Κελτὸς δὲ τις... ἀκριβῶς Ἑλλάδα φωνὴν ἀφιεῖς, φιλόσοφος, οἷοι, τὰ ἐπικόρα.
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 et τι κάγῳ τῆς Ρωμαίων φωνῆς ἔτατω.
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, after which 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 archimpostor 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. 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, Lucian found himself possessed of no little fame. We may, indeed, be led to exaggerate this fame from what he says of himself. The Roman post-roads re-echoed the beat of many a fast-flying hoof, but reputations and news spread slowly, and Lucian must have been his own chief means of advertisement 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 orator 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." When he revisits his native Samosata, it is as a well-to-do and famous man to display, with pardonable and open vanity, his foreign laurels to his former townsfolk.

1 See Introd. to Somn. p. 1.
2 See Croiset (p. 18) for argument referring this to the year 164.
3 See Introd. to Peregr. p. 206. 4 Cf. Hermot. 13; Bis Acc. 32.
5 E.g. Somn. (q.v.). 6 E.g. the knowledge of Christianity.
7 Cf. the προλαλά Ἡροδ. 2.
9 See Somn. sub fin.
LIFE AND TIMES OF LUCIAN

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 try ⁵ to rise to the Platonic ideals and to give respectful tribute to Aristotle. His praise was genuine but nugatory. For the sake of Plato the artist he could put up with the vagaries of the philosopher, but when unworthy representatives infringed upon the recognized moral code, he had in reserve no loyalty to a speculative system. Some practical system of ethics, however, was a matter of course; and, constitutionally incapable as he was of appreciating the higher truths of Stoicism, it was but natural that he should turn from the unkempt coarseness of Cynicism to Epicureanism when fortune smiled and optimism saw pleasure as the summum bonum to be had for the asking.

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

¹ Cf. Bis Acc. 32 entire.
² See Gildersleeve, Essays and Studies, p. 308, on his Complete Rhetorician.
³ Cf. Hermot., esp. sub fin., and the autobiographical Icaromenippus.
⁴ See Introd. to Vit. Auct. p. 91. See also Helm's three articles Lucian und die Philosophenschulen, Neue Jahrb. 1902.
⁵ See Pisc. 22 and 6.
productions. And they are numerous. Rich and successful he wrote for many years. In his old age, however,—just when, we do not know—we find him again, either by reason of pecuniary reverses or from a restless desire for increasing his fame, turned into a circuit show-lecturer and in his earlier manner suing for public favor through declamations and readings. The curtain falls leaving him installed as a government official in Egypt with a large salary drawn from the imperial treasury. We infer 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 suggest 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 Harpina 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. 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 μαθής . . . πολυτάλαντος.

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


6 Cf. e.g. *Hermot.* and *Icar.*
practical sense which was ever in revolt against dogmatic formulae, Pyrrhonic scepticism included.¹

5. Attitude towards Christianity. — What Lucian has to say directly about the Christians may be read in his Life’s-End of Peregrinus.² Suidas’s words, just quoted, represent the complete, but not inexplicable, misunderstanding of Lucian’s attitude that had been handed down by some of the Christian fathers. As a matter of fact, his words contain nothing but incidental praise for the conduct of the early Christians, mixed with patronizing pity for their simplicity and credulity. He might appreciate their ethical purity, as revealed in concrete cases, but he understood the height and depth of the Christian creed as little as he could unlock Plato’s spirit-world and behold the beatific vision. On Lucian’s shield was writ large the device, ναφέ καὶ μέμναι ἀνιστέιν.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. II. 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 “των 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 κομψή—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 ungelenk, 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; Boldeman, 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 Epigrammata 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 προλαλώαι, 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 Serts, 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. 201–351, 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 sixty ²) 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 now ⁴ 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 η ἐν οὐρανῷ ἰσος παράδειγμα ἀνάκειται τῷ βουλομένῳ ὄρᾳ.
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. 86.
From the *Eunuchus* we learn that from each of the four officially recognized sects are selected incumbents for imperial professorships at equal salaries of ten thousand drachmae each—a truly princely sum for the times. The canvass of the two rival candidates for a Peripatetic living that has fallen vacant is, in spite of its outrageously naked allegations, perhaps a not entirely unfair exaggeration under the Lucianic microscope of the motes in the eyes of his colleagues. 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 "Gracculus" within doors, the private tutor.

*The Lie-Fancier* gives Lucian at his best in narrations that are permeated with the bitterest satire against superstitions, "faithcures" 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 frolicsome wanton romance, the *Asinus*.

*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*.

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1 I.e. Epicureans, Academicians, Stoics, and Peripatetics. The Cynics (cf. *Symp. 44*) were *τραπεζικοι* 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.


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, 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. 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. In the Palazzo Borghese a pupil of Raphael filled out the sketch by his master of the Marriage of Alexander and Roxana, 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 eloquence 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. Michelangelo drew from the Nigrinus the suggestion for a red-crayon drawing now in Windsor Castle. Two woodcuts of Ambrosius Holbein (i.e. Arminius 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 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 Τωράλων ἐπὶ 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 Hütten’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. More than that, he is redolent of Lucian in the *Encomium Moriae*, 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 complains 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. 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. Reuchlin, among others, translated from him, and found in him fresh impetus for his controversy with the Obscurantists. Ulrich von Hutten left the posthumous Lucianic dialogue *Arminius*, and in his *Phalarismus* he tipped with Lucian’s venom the darts shot at Duke Ulrich von Württemberg.

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

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

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

3 Cf. Ep. dcccxlili.

4 Rentsch in his admirable monograph already cited, *Das Totengespräch in der Literatur* (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 before 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, are nevertheless "Lucianic in outline."

The extravaganza in vol. II c. xxx of *Pantagruel* was borrowed, it is usually 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 musical. Like Er, Epistemon at the end can give no very clear account of his return route.

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

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

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 ietz Argus wer,
Welcher wol hundert augen het,
Das ich nur recht erkünden thet
Und ein wahr urtheil möchten verjehne!
Nun zeuch dich ab und laß dich sehen!

recall the distracted judge of Lucian's Θεῶν Κρίσις 11 (D. Deor. 20), οὐκ οἶδα πρὸς ὅ τι ἀποβλέψω πάντη τὰς ἄψεις περισσώμενος.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 Moon³ 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., 1890.
counsel of the Demon of Socrates remind us of the apparition of Empedocles; so, too, Cyrano's return to the Earth in the arms of the Demon is a fair compromise between Icaromenippus's flying-machine on the voyage out and his homeward trip under the convoy of Hermes. As we approach with Cyrano the outspread world, we are reminded of the panoramas that Lucian introduces so often, as in Icaromenippus, Bis Accusatus, Charon, and Fugitivi. Cyrano's close reproductions (cf. the Lychnobi 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 empe-reurs 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 *aïropía*, 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 Philosophy or Truth herself to show him the loyal among all the throng of the fanatics—cowled 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 Rentsch 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*.

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 vieljem Geschwätz oft auch die Klugen geplagt.

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

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

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

Lucian has had scores of less worthy imitators, the Dialogues of the Dead most often furnishing the model. To try to recognize these ghostly whispers on all the modern graphophones were an unremunerative task, but it is worth while to recall as a curiosity of literature the series of attempts made in the seventeenth and
eighteenth centuries to feed Lucianic dialogues into the hopper of periodic journalism. One example may illustrate. Beginning in 1718, David Fassmann actually published for twenty-two years in Leipzig a monthly¹ magazine made up of distinguished dead men's dialogues on current events. Unloading monthly his cargo of ghosts, he overstocked the long-suffering Fatherland, enriched Charon, and depleted Pluto's majority. But to charge up to Lucian the taxes on all these barren plots would be as unfair as to cloud the title of property held in fee-simple by a Rabelais or a Cyrano.

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

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

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

¹ Or nearly so; more than twenty thousand pages of this were issued. Cf. Rentsch, l.c. p. 33, for other journalistic attempts.
² See below, § 11.
³ Cf. Croiset, p. 394.
⁴ The *spirituel* in Lucian's nature and his almost unfailing good *taste* make him, as a rule, avoid the grossness which besets the pathway of the *kōmos*.
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 Greek**

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.

11. *The Common Dialect.*—The *Kouř*, 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. It is often spoken of as the written Greek of Polybius and his successors, but it is

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

Gildersleeve: *Encroachments of oū 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.


For the *Kouř* in particular:


Hatzidakis, *Neugriechische Grammatik* (1802).


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


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, which represent, even better than the books of the New Testament, the real language of the kouvý.

If Attica, as is commonly assumed, was the birthplace of the kouvý, it was nursed to maturity in Asia Minor and in Egypt, 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 kouvý 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; 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 kouvý 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.

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 Kouvý und das Neugriechische in Kleinasiien 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 schöpfte, 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 characterized 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.

The historian Polybius, who lived in the second century B.C., is the oldest 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 — Diódorus 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 κώνη 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 Atticism made itself felt among Greek literati generally. 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 mill-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 κώνη, 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. Lucian, when his real powers asserted themselves, became a literary artist. Hence he became inevitably an Atticist. 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 κουλή 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. 6.⁸

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 -μυ and -ω. Attic -μυ forms (chiefly those in -νημυ and -ημυ) are frequently found inflected as verbs in -ω. Late writers usually prefer forms in -νω to -ημυ. E.g. Somn. 4 and 16 ἔδειξσον, Vit. Auct. 16 ὀμνόω.

(b) Personal endings. E.g. ἰφηγε for ἰφηγοθα 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 κολάναντες (cf. Schmid, I, 229) and § 41 ἐπεσήμανεν.

17. Imperative.—Of the forms of the third pers. pl. -όντων and -έσωσαν, 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 Halicarnasos on." A.J.P. XIV, 521.

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

⁸ Cf. the article by F. 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. — ἀνίψῳ for ἀνίψῃς D. Mort. 4, 1; Gall. 6; 32. These perhaps came by analogy from forms like ἐπὶ ὁλωλα, γίγνονε, etc.

παίει for παίου 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. — ἤμηρ χρ. 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 παρήκεν.

On διδάσκον for διδάσκει see App. to Somn. 2.

On ἀγανακτησάμενη in active sense see App. to Somn. 4.

τεθηκόμαι is used repeatedly for τεθηκόω. 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 ἐπιτρέψαντοι).

19. Miscellaneous forms. — Future of ἐρχομαι. Lucian uses this repeatedly. E.g. D. Mort. 18, 2 μετελεύσομαι, Gall. 3 ἀνελευσόμενον. Attic prose uses e.g. εἰμι or πορεύομαι.

ἀνείομαι. Lucian frequently uses first aor. ἀνείοσάμην instead of the Attic ἐπράμην. 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 εἰχω instead of the finite forms, cf. Gildersleeve, S.C.G., §§ 285-296. 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 εὐτελείς = ἡ εὐτέλεω. So for simple concrete, i.e. τὸ πιμάλον = ὁ πίνος. This usage was favored by Thucydides.

22. Use of the plural of abstracts. — The literary κοινή affected this in pursuance of concord (ἀμονώ), Schmid, IV, 608. See the jumble of plurals in Char. 15 ἐπίδες — δείματα — ἀγνοια — ἦδοναί

1 Cf. also Alexander, A.J.P. IV, 308.
2 Cf. especially Schmid, I, 233.
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 ἐξεκομισάν 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 γυμνά τοῦ κάλλους, also 18, 1; and cf. V. H. B 26 κενή.

24. (a) Heaping up of particles. Lucian uses complicated periodic structures only occasionally. He strings together many clauses consecutively by a simple καί. Indeed, καί often connects nouns and sentences (e.g. Somn. 14 ἤ σκυπτόλη καί δεί ...). But he reinforces his conjunctions with others more than is usual in Attic; e.g. καί ἡμᾶν καί, τογαροῦν (fifty-six times); πλην ἄλλα is used seventy-four times as against fifty-four times for the simple conjunction πλῆν.

(b) Combination of prepositions. — Of combinations like ἐξερχόμενος, μέχρι πρός, ἵστε πρός, the first seems to be a specialty of Lucian. E.g. Somn. 15; Char. 10 (bis). Xenophon has ἐξερχέτε.


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

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

26. ὡς for ὡςτε. — 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 καίτερ. — Instead of the finite verb the participle is often found in Lucian with καίτοι instead of with καίτερ. 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 καίτω 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 ἀμα — e.g. Somn. 3; V.H. B 20; 39 — but sometimes loosely extended.

29. ἐὰν οὐδὲ στί etc. — Various short phrases, independent of the structure of the sentence, are frequently interjected. E.g. οὐκ οὐδὲ ὄπως Char. 6 (cf. nescio quo modo = aliquo modo); Gall. 29 οὐκ οὐδὲ ὕθεν (alicieude); Somn. 18 ἐὰν οὐδὲ στί and D. Mar. 3 οὐκ οὐδὲ ὄπωρ or οὐκ οὐδὲ ὄπου.

Plato was especially fond of these expressions.

30. Article with an explanatory accusative. — This bald accusative is far more picturesque than if ἐχων 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 Bernhardy, 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 οὖνοι this fellow here with the purple robe on and Char. 9; 14; 23. Also Gall. 14 ἵκενος ὁ τὰ ράκα τὰ πιναρά, Catapl. 4 ὁ τὸ ξύλον, Bis Acc. 9 ὁ τὴν ύψηκα, ὁ λάσιος ἐκ τῶν χελών.

In classic Greek, as possible parallels, might be cited from Aristophanes Pax 241 ὁ κατὰ τῶν χελών (difficult to supply ἵστως; Thesmoph. 394 τὰς σῶδην γυνές (probably sc. σῶσαι); in Eccles. 742 δὲ τὴν σκάφην λαβὼν προῖς, interpretations might vary.


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 ἐπό κόλπον ἑχων and Gall. 14 ὑπὸ μάλη (but see v.l. ad loc.).

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

¹ Cf. Penick, Herodotus in the Greek Renascence (Baltimore 1903).
34. **Tenses.** — (a) Perfect and pluperfect. The frequency of Lucian's use of the perfect stem is perhaps stylistically abnormal. 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, χρῆ, and δεῖ. E.g. Vit. Auct. 13 πεπρᾶσθαι βούλομαι. D. Mort. 4, 1 ἄλοιπον γὰρ γεγράφθαι. Pisc. 2 ἀνεκκαλοποιθαί 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... ἔρησομαι.

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

(b) ὅς (and δὴς) ἵνα. Lucian uses this both with subjunctive and with optative in final clauses (cf. GMT. 325–330 for limitations in classic Greek usage). 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... εἰροῦσι for ἵνα... εἰρήσει, but in Char. 12 ἵνα is omitted with ἀποφαίνει (if present

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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 δὴς with optative equivalent to δὴς with future indicative; ὅς (and δὴς twice) in pure final clauses with optative after primary tenses. On the other hand ὅς with the subjunctive is used almost exclusively in primary sequence (as exception to this may be cited Gall. 18 εἰλόμην... ὅς ἐκπλήκτηκεν σαί), but two thirds of the examples with final ὅς have the optative. In fact, ὅς 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 ἵνα erträgt, ist es bei ὅς (und δὴς) möglich, eine Absicht in dieser bedingten Weise zu modifizieren."
infinitive is retained) which represents an optative (cf. infra, potential optative without ἂν). Reading ἀποφασέων compare Gall. 16 ἔι ... ἐκ ἄτραγκομαι.


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

(c) Irregular subjunctive constructions without ἂν are—
   1. relative, no ἂν, subjunctive.
   2. ei, no ἂν, subjunctive.
   3. πρῶ and ἐως, no ἂν, subjunctive. E.g. V. H. B 18 πρῶ ἐλλε-βοίηγα (but see GMT. 648).

37. Negatives. — The confusion between μῆ 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 διὶ μῆ except — or justifiable on the principle of the adhersive οὐ.2

38. οὐ for μῆ. — This is relatively infrequent.3 E.g. Vit. Auct. 1 ei ... oὶκ χα. 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 adhersive οὐ. For a bold solecism of the later Greek cf. the famous syllogism “the horned,” αὐ τὶ οὐκ ἀπέβαλες, τοῦτο ἐξας.

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

1 Cf. A.J.P. XXIII, 138–140.
3 Cf. Gildersleeve l.c.: “It is μῆ that has encroached on οὐ, while οὐ has troubled μῆ 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 εἶπον (instead of δὲν oυ and finite verb) in Peregr. 18. Also in general oratio obliqua Somn. 1 μηκέτε οικόσιτος εἶναι, and, if λεγόντων is omitted, V. H. B 18.

(b) δέν (or δὲν) 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 δὲν 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. ἤδο
ξάς μοι) is explained (op. cit.) as 'quasi oratio obliqua' and Char. 1 μεμνήσθαι δὲν μηδεπώπορε as an imperative complex.

(c) Causal μή. In classic Greek oυ is used in causal sentences. Lucian uses μή with δὲν, δόστε, and ἔστε. 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 δένον μή and 22 ἴνθα 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 oυ 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 oτι = αὐτῷ are borrowed direct from Ionic. Note also, third plural endings in -αται and -ατο, forms like ὠδας, etc.; omission of the syllabic augment. Many of these had been used by Attic poets, or even in prose; but certain other forms and

1 See Schmid. III, 14, and for the "Ionic" forms of γινομαι 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).\footnote{On the whole subject of Ionic see Smyth's Greek Dialects (Ionic) and especially pp. 110 ff. for Pseudo-Ionian.}

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 \textit{Vit. Auct.}; and finally, to illustrate still further Lucian's conscious use of Ionic for stylistic purposes, may be mentioned his\footnote{This is commonly assumed to be spurious, but see above, p. xvi, note 2. Also see note to § 11.} \textit{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 \textit{inornata oratio}\footnote{Cf. Quintilian 8, 3, 59. Sunt inornata et haec... Σωμιωμένη (or σαρδική, see Schmid, III, p. 13, note) quaque appellatur quaedam mixta ex varia ratione linguarum oratio, ut si Atticis Dorica, Ionica, Aeolica etiam dicta confundas.} was not, to any appreciable extent, one of his failings.
THE DREAM OR LIFE OF LUCIAN

INTRODUCTION

The *Somnium* was probably written and delivered when Lucian was about forty years old. It not improbably belongs to the class of προλαλων or curtain-raisers. These rhetorical prologues were used, at least in some instances, 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." The trained writer Lucian afterwards makes it a neat enough theme, dresses it up, and, conversant now with Aristophanes, adds reminiscences of the contest

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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 ἐπιθετικα, 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 Prodicas 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 divergent\(^2\) 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 littérature, 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 undiscriminating 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 . . . πάτως ἐν καὶ τὸ αὐτὸ ἐπεσημαίνοντο, τὴν γνώμην τὸν συγγραμμάτων ξίνην ἐδοξαν καὶ πολὺν ἐν αὐτῷ τὸν νεωτερισμὸν. Cf. also *Pom.* in *Verbis* 1 ff.
THE DREAM

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 \textit{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 \textit{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 artist\(^3\) 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 \textit{Lie-Fancier}, the \textit{Amores}, the \textit{Imayines}, the \textit{De Domo}, the \textit{Zeuxis}, the \textit{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 (\textit{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, \textit{Shelley’s Centenary:}

\begin{quote}
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.
\end{quote}

\textit{Bis Acc. 33.}

\(^2\) See notes to \textit{Somn.} 2, 8. Cf. also Blümner, \textit{Archaeol. Stud. zu Lucian}, p. 88, who cites Plato \textit{Alc.} II 140 n; \textit{Prot.} 312 c, etc.
paintings in mind. Thus many of the word-pictures that form the nucleus and the raison d'être for his *Dialogi Marini* 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 flame Rhetoric to play the understudy in the bordered robe of Παθεία, the leading-lady elect of his re-organized dramatic cast.

1 Cf. Blümner, pp. 69–82.
3 *Bis Acc.* 27.
4 Cf. *Sonn.* 10 ευπάρμοστε τις.
ΠΕΡΙ ΤΟΤ ΕΝΤΙΠΝΙΟΤ

ΗΤΟΙ

ΒΙΟΣ ΛΟΤΚΙΑΝΟΤ

1 Ἀρτι μὲν ἐπεπαύμην εἰς τὰ διδασκαλεῖα φοιτῶν ἦδη τὴν ἡλικίαν πρόσηθος ὡν, ὦ δὲ πατήρ ἐσκόπεῖτο μετὰ τῶν φίλων ὅ τι καὶ διδάξατό με. τοῖς πλείστοις οὖν ἔδοξεν παιδεία μὲν καὶ πόνον πολλοῦ καὶ χρόνον μακροῦ καὶ δ' ἐπιπάνης οὐ μικρᾶς καὶ τύχης δείσθαι λαμπρᾶς, τὰ δ' ἡμέτερα μικρά τε εἴναι καὶ ταχείαν τινα τὴν ἐπικούριαν ἀπαιτεῖν· εἰ δὲ τινα τέχνην τῶν βαναύσων τούτων ἐκμάθησα, τὸ μὲν πρῶτον εὐθὺς ἄν αὐτὸς ἔχειν τὰ ἀρκοῦντα παρὰ τῆς τέχνης καὶ μηκέτ' οἰκόσιτος εἶναι τηλικοῦτος ὡν, 10 οὐκ ΕΙΣ μακράν δὲ καὶ τὸν πατέρα εὐφρανεῖν ἀποφέρων ἄει 2 τὸ γνωμόμενον. δευτέρας οὖν σκέψεως ἄρχῃ προύτεθη, τις ἀρίστη τῶν τεχνῶν καὶ βάστη ἐκμαθεῖν καὶ ἀνδρὶ ἐλευθέρῳ

Title: see L. & S. s. v. for attempted distinction between ἀπόκοινος vision and δεινός dream (dream-god) used as title of another dialogue ὁνειρος ἡ Ἀλεκτρωνῶν.

1. Ἁρτι μὲν . . . ὦ δὲ: parataxis, see Introd. 28. — πρόσηθος: not yet an ἐφισθος (18-20 years of age). In §16 he calls himself ἀντίταξ. Tr. freely in my teens. — παιδεία: an education, almost “a college education,” cf. §18. — ταχείαν τινα τ. ἡ ἀ.: brachylogy, ὃ τὴν ἐπικούριαν ἀπαιτεῖν ἡ ταχείδ 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 οἰκόσιτος. See Introd. 30 (a). — οἰκόσιτος: a deadhead, i.e. not a bread-winner. — τηλικοῦτος ὡν: such a great over-grown fellow as he is. He was a boîtau. — οὔ εἰς μακράν: at no distant day. Litotes. — τὸ γινωμένον: income; earnings.

2. δεύτερα . . . προύτεθη: tr. freely the next point to be settled was. — ἐλευθέρῳ: liberal; almost “a gentleman born.” Cf. Gulick, Life of the Ancient Greeks, p. 180. Lucian is
πρέπουσα καὶ πρόχειρον ἔχουσα τὴν χορηγίαν καὶ διαρκὴ τὸν πόρον. ἄλλου τούτων ἄλλην ἐπανούντος, ὡς ἕκαστος
16 γνώμης ἡ ἐμπειρίας εἶχεν, ὁ πατὴρ εἰς τὸν θείον ἀπιδῶν—
παρῆν γὰρ ὁ πρὸς μητρὸς θείος, ἄριστος ἐμογολύφος εἶναι
dοκῶν λιθοζόος ἐν τοῖς μάλιστα εὐδοκίμως—οὐ θέμις,
eἶπεν, ἄλλην τέχνην ἐπικρατεῖν σοῦ παρόντος, ἀλλὰ τούτον ἀγε—
δεῖξας ἐμὲ—καὶ διδασκεῖ παραλαβῶν λίθων ἐργάτην
20 ἀγαθῶν εἶναι καὶ συναρμοστήν καὶ ἐμογολυφεά. δύναται
gὰρ καὶ τούτο φύσεώς γε, ὡς οἶσθα, ἔχων δεξιῶς. ἐτεκμα-
ρετο δὲ ταῖς ἐκ τοῦ κηροῦ παιδιαῖς· ὅποτε γὰρ ἀφεθεῖν
ὑπὸ τῶν διδασκάλων, ἀποξέων ἄν τὸν κηρὸν ἡ βοας ἡ
ἵππους ἡ καὶ νὴ Δᾶ' ἀνθρώπους ἀνεπλαττὸν εἰκώτας, ὡς
25 ἐδόκουν τῷ πατρί· ἐφ' οἷς παρὰ μὲν τῶν διδασκάλων πλη-
γὰς ἐλάμβανον, τότε δὲ ἐπανος εἰς τὴν εὐφυιὰν καὶ ταῦτα
careful to insert this fact while almost
boasting that he was βέβαιος.
He was a self-made Greek. — πρόχειρον
. . . διαρκῆ: for pred. adj. see Introd.
23 (a). — χορηγίαν: outfit, i.e. for the
χορόλ. The transfer of meaning is
easy. — πόρον: income, revenue. Cf.
Eng. means for this transferred meaning.
. . . ἔχων: for the con-
struction cf. below φύσεως . . . ἔχων
dεξιῶς. Cf. Symp. 8 ὡς ἕκαστος ἐλίκας
eἶχε, each according to his respective
rank. For gen. G. 1002; H. 757 (a);
Gl. 507, d; B. 380. — ἐμογολύφος: see
Dict. Antiq. s.v. "Hermæa," and
Gulick, p. 262. To meet the demand
for public and private use a statuary
might specialize as a Hermæa-carver,
somewhat as Demetrius was an expert
maker of the little models of the Arte-
mis temple (Acts xix. 24). — λιθοζόος:
for the attitude towards art at this
time see Introd. to Somn. p. 3. This
combination of sculptor and stone-
cutter finds parallels in other profes-
sions; e.g., the μάγειρος was originally
both cook and butcher, and in Eng-
land apothecary and surgeon used to be
combined. — διδασκει: see App. The
common reading διδάκαν would find a
parallel in the Eng. prayer-book:
"Learn me thy ways." — δεξιῶς: see
above, and cf. D. Meretr. 6, 4 ὡς . . .
oὐ πάνω μορφής εὐφυῶς ἔχοντες.
With δεξιῶς dexterous, clever, cf. σκαῖρος = Fr.
gauche, Germ. linkisch.—τοῦ κηροῦ:
the wax, i.e. of his writing-tablets. To
a Greek schoolboy the transferred
meaning was as unambiguous as our
slate. See Dict. Antiq. s.v. "Tabu-
lae" 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. — βοας: for form see Introd.
40. — εἰκώτας: lifelike. See App.—
HEPI TOY ENYPINIOY

ἡν, καὶ χρηστὰς εἴχον ἐπ’ ἐμοὶ τὰς ἐλπίδας, ὡς ἐν βραχεί
3 μαθήσομαι τὴν τέχνην, ἀπ’ έκείνης γε τῆς πλαστικῆς. ἂμα
τε οὖν ἔπιτήδειος ἔδοκε ήμέρα τέχνης ἐνάρξεσθαι, κἀγὼ
30 παρεδομήν τῷ θείῳ μὰ τὸν Δί’ οὐ σφόδρα τῷ πρᾶγματι
ἀχθόμενος, ἀλλὰ μοι καὶ παιδιάν τινα οὐκ ἄτερπῇ ἔδοκε
ἐχειν καὶ πρὸς τοὺς ἥλικιωτας ἐπίδειξιν, εἰ φανοῦμην θεοὺς
τε γλύφων καὶ ἀγαλματία τινα μικρὰ κατασκευάζων ἐμαυτῷ
tε κάκεινοι οἷς προηρούμην. καὶ τὸ γε πρῶτον ἐκεῖνο καὶ
35 σύνθεις τοῖς ἀρχομένοις ἐγύγμενοι. ἐγκοπέα γάρ τινα μοι
δοῦν ὁ θείος ἐκέλευσε μοι ἠρέμα καθικέσσθαι πλακὸς ἐν
μέσῳ κειμένης, ἐπειπὼν τὸ κοινὸν "ἀρχῇ δὲ τοι ἡμισὺ παν-
tός." σκληρότερον δὲ κατενεγκόντος ὑπ’ ἀπειρίας κατεάγῃ
μὲν ἡ πλάξις, δὲ ἀγανακτήσας σκυτάλην τινὰ πλησίων κει-
40 μένην λαβὼν οὐ πράως οὐδὲ προτρεπτικῶς μου κατήρξατο.

πλαστικῆ: 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 θυμόσφυς ἐστιν φύσει,
eὐθὺς 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. ἀμα τε ... ἐδεικ ... κἀγὼ ...
παρεδομήν: cf. Latin simul ac. For
12 ἀμα δὲ ταύτα ὁ Κλέοδημος εἰρήκει καὶ
ἐπεισδεικνύει ὁ Κυνῆος. — ἐπίδειξιν: a
(chance to) show off. The Somnium is
itself an ἐπίδειξις of a different kind;
see Introd. to Somn. p. 1. — προηρο-
μῆν: 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. — ἐπι-
τοῦν τὸ κοινὸν: adding that hackneyed
proverb. So Symp. 12 ἐκεῖνο τὸ κοινὸν
ἐπιχαρακτησάμενος making that hack-
neyed old joke. — ἀρχῇ ... παντὸς:
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 τινὰ
gives a touch of technicality. — κατή-
ξατο: initiativ; began to consecrate
4 ώστε δάκρυα μοι τὰ προοίμα τῆς τέχνης. ἀποδρᾶς οὖν ἐκείθεν ἐπὶ τὴν οἰκίαν ἀφικνούμαι συνεχῶς ἀναλύζων καὶ δακρύων τοῦ ὄφθαλμος ὑπόπλεως, καὶ διηγοῦμαι τὴν σκυτάλην, καὶ τοὺς μώλωπας ἐδείκνυν· καὶ κατηγόρουν πολλὴν τινα ὀμότητα, προσθεῖς ὧτι ὑπὸ φθόνον ταῦτα ἔδρασε, μὴ αὐτὸν ὑπερβάλλωμαι κατὰ τὴν τέχνην. ἀγανακτησάσθη σὲ τῆς μητρὸς καὶ πολλὰ τῶ ἀδελφῶ λοιδορησαμένης, ἐπεὶ νῦς ἐπῆλθε, κατεδαρθοῦν ἐτὶ ἐνδακρυς καὶ τὴν σκυτάλην ἐννοῶν.

5 μέχρι μὲν δὴ τούτων γελάσιμα καὶ μειρακιώδη τὰ εἰρημένα· τὰ μετὰ ταῦτα δὲ οὐκέτι εὐκαταφρόνητα, ὡς ἀνδρεὶς, ἀκοῦσσεθε, ἀλλὰ καὶ πάνω φιληκών ἀκρατῶν δείμενα· ἦν γὰρ καθ᾽ ὶμηρον ἐπὶ τὸν θείος μοι ἐνύπνιον ἥλθεν ὄνειρος ἀμβροσίην διὰ νύκτα.

55 ἐναργῆς οὖτως, ώστε μηδὲν ἀπολείπεσθαι τῆς ἀληθείας· εἶτα γοῦν καὶ μετὰ τοσοῦτον χρόνων τὰ τε σχῆματα μοι τῶν φανέντων ἐν τοῖς ὄφθαλμοῖς παραμένει καὶ ἡ φωνὴ τῶν με. Cf. the Homeric formula νῶμησεν δ᾽ αρὰ πᾶσιν ἐπαρξάμενοι δεκάσσεν, Perrin on Od. 7, 183. — ψωτεί: some word like γενέσθαι may be supplied; εἰδία might easily have dropped out after μοι or προοίμα. One Ms. has υπάρχειν.

4. συνεχῶς ἀναλύζων: sobbing all the while. For this somewhat rare verb cf. Peregri. 6 and see App.—ἐδείκνυν: for form see Introd. 14 (a). — ὑπόπλεως: pretty well filled. ὑπό- in compounds often means somewhat, e.g. ὑπέρθρος reddish. Lucian, however, uses it with the effect of understatement, cf. Tim. 31 ὑπόλιθον γῆδον a pretty stony little strip of ground. In Icar. 29 the cumulative contempt for the new denizens of earth—ὑπόλιθον, ὑπόμωρον — leads up to ὑβρεῖς ἀνάπλεως full to overflowing. Cf. Plato Protag. (init.) πώγωρος ἴδῃ ὑποσπυφάλαμεν already with a pretty good crop on his chin. Also cf. D. Mar. 12, 2.—ὑπὸ φθόνον: so Daedalus, growing jealous, threw his nephew and pupil Talos (or Kalos, Paus. 1, 21, 6) from the Acropolis (see Class. Dict. s.v. "Perdix," and Pisc. 42).

5. ὡς ἀνδρεῖς: the piece belongs to the προσαλαί; see Introd. to Somn. p. 1. Cf. below § 17 μετὰ τὸ λέγοντος and § 18 sub fin. πρὸς ύμᾶς.—θείος μοι κτλ.: cf. Ili. 2, 56 f., Aganemnon’s dream. Possibly a pun on ‘uncle’ (cf. § 6 οὗτος ἤν ὡς θείος) is intended. In Gall. 8, however, the words are cited again with mention of the golden dream.
ΠΕΡΙ ΤΟΥ ΕΝΥΠΝΙΟΥ

6 ἀκονυθέντων ἐναυλοὶ· οὔτω σαφῆ πάντα ἤν. δύο γυναῖκες λαβόμεναι ταῖν χερῶν εἰλίκον μὲ πρὸς ἑαυτὴν ἐκατέρα μάλα
60 βιαίως καὶ καρτερῶς· μικρὸν γοῦν μὲ διεσπάσαντο πρὸς ἀλλήλας φιλοτιμούμεναι· καὶ γὰρ καὶ ἄρτι μὲν ἂν ἢ ἐτέρα ἐπεκράτει καὶ παρὰ μικρὸν ὅλον εἶχὲ μὲ, ἄρτι δὲ ἂν ἄθες ὑπὸ τῆς ἐτέρας εἰχόμην. ἐβόων δὲ πρὸς ἀλλήλας ἐκατέρα, ἢ μὲν, ὡς αὐτῆς ὄντα μὲ κεκτήσασθαι βουλότο, ἢ δὲ, ὡς μάθην
65 τῶν ἀλλοτρίων ἀντιποιοῦτο. ἢν δὲ ἢ μὲν ἐργατικὴ καὶ ἀνδρικὴ καὶ αὐχήματρα τὴν κόμην, τῷ χεῖρι τύλων ἀνά-
πλεως, διεξωσμένη τὴν ἐσθήτα, τιτάνου καταγέμουσα, οἶος ἢν ὁ θεῖος ὀπότε ξέα τοὺς λίθους· ἢ ἐτέρα δὲ μάλα ἐνπρό-
σωπος καὶ τὸ σχῆμα ἐνεπρήτης καὶ κόσμῳ τὴν ἀναβολὴν.
70 τέλος δ’ οὖν ἐφίασε μοι δικάζειν ὅποτέρα βουλόμην συνεῖ-
ναι αὐτῶν. προτέρα δὲ ἢ σκληρὰ ἐκείνη καὶ ἀνδρώδης ἔλε-
7 ξεν. ἐγώ, φίλε παῖ, Ἰρμογυλυφική τέχνη εἰμί, ἢν χθες ἤρξω

6. δύο γυναίκες: see Introd. to Somn. p. 2, and see Xen. Mem. 2, 1, 22 for the "Choice of Heracles": καὶ φανῄ-

ναι αὐτῷ δύο γυναίκας κτλ. Cf. throughout 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. 508. — ἢ μὲν ... ἢ δὲ: are in apposition with ἐκα-

tέρα. The words which they respectively bawled out would be in dir. disc.: τούτων βολήι κεκτήσα νῦνα τὸν ἤλωκον καὶ σὲ δὲ μάθην τῶν ἀλλοτρίων (οτ τῶν ἤλωκ ἀντιποιεῖ. — αὐχήματρα τὴν κόμην: with unkempt hair. — ἀνάπλεως: covered with. — διεξωσμένη: 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. Sbd. ad Hist. Conc. 3); διεξωσάμενος τὸ τριβόλον στουδή μάλα καὶ αὐτὸς ἐκύλη τὸν πίθον. — ὅποτε ξέα: the indef. temporal reflects the boy’s frequent observation of his uncle and not simply the experience of yester-

day. — κόσμῳ τὴν ἀναβολῆν: dressed like a gentlewoman. The set of the mantle (μάτον) was one of the outward and visible signs of breeding: cf. Tim. 64 κόσμος τὸ βάδισμα καὶ σωφρο-

νικότο τὴν ἀναβολῆν, also Rhel. Pracc. 18 ἐκμεληθήκατο χρῆ μάλιστα εὐμάρθμον τῆς ἀναβολῆς. — βουλολήμ: opt. here justified as used after ἐφίασε (hist. pres.). Cf. G. 1252 and 1268; H. 828; B. 517 (1).
7. φίλε παῖ: the omission of ὃ gives a touch of nervous hurry as contrasted
muathanein, oikeia te sou kai syngeneis oikotheni. o te gar pappos sou — eipousa touvoma tou muthropatoros — lidozous 75 hyn kai tw theia amfotero kai mala eidokimseton de hmas. ei d' ethelous lhoron men kai philanforon ton parata tauteis apexosthai — diezasa ton eteran — esosthai de kai sunoukein emoi, protea men threpsi gennikos kai tous omous exeis karterois, phonon de pantos allotrios eshi kai upote apei 80 epit tihn allodapthn, thn patrida kai tous oikeious katale 8 twn. oude epit logos esaiagnostai se pantes. mh munaskhthes de tou sikhmatos to euteles. mhde tis eshtos to pinarun. atop gar toiouson ormomenos kai Phediake ekinos edeixe ton Dia kai Polukleitos thn Hran eiragasto kai

with the calmer address of Culture § 9 w tikon, Gildersleeve, S.C.G. 20. — lhoron . . . philanforon . . . tauteis: her nonsensical chatter ("stuff and nonsense"). So used of philosophy in Pisc. 26 philanforon kai lhoron apokalwv ta sa. — omous exeis karterois: a reminiscence of Ar. Nub. 1000 ff., and the contest between Dikaios and "Adikos Logos:"  

ην ταῦτα ποιήσε, ἀγώ φράζω, kai πρὸς ταὐτοὺς προσέχεις τὸν νοῦν, exeis del sthmos lstrapnos, xroiadn leukhe, omous megalos, glyutban baian.

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

— otopos etei ktl.: 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 Sophists, etc. Cicero went abroad to Rhodes and Athens for his "German University" training. Socrates himself was a notorious exception. — osei etei logous . . . pantes: sense, "praises you shall have on every hand, but for no mere gift of gab" (cf. γλωτταν βαίν 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. to euteles: see Introd. 21. — Phediake ktl.: 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 Olympic Zeus (tov Delta) see Peregr. 6. The Hera (t' thn Hran) 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
Μύρων ἐπηνέθη καὶ Πραξιτέλης ἐθαναμάθη· προσκυνούνται γοῦν οὕτω μετὰ τῶν θεῶν. εἰ δὴ τούτων εἰς γένοιο, πῶς μὲν οὐ κλεινὸς αὐτὸς παρὰ πάσιν ἀνθρώπως δάξεις; ζηλωτὸν δὲ καὶ τὸν πατέρα ἀποδείξεις, περίβλεπτον δὲ ἀποφανεῖς καὶ τὴν πατρίδα. ταῦτα καὶ ἐτὶ τούτων πλείονα διαπαύοντα

90 καὶ βαρβαρίζουσα πάμπολλα ἐπεν ἡ Τέχνη, μάλα δὴ σπουδὴ συνείρουσα καὶ πεῖθεν με πειρωμένη· ἀλλ' οὐκέτι μέμνημαι· τὰ πλείστα γὰρ ἦδη μοι τὴν μνήμην διέφυγεν.

95 ἐπεὶ δ' οὖν ἐπαύσατο, ἄρχεται ἡ ἐτέρα ὤδε πως· ἐγώ δέ, ὦ τέκνον, Παυδεία εἰμὶ ἤδη συνήθης σοι καὶ γνωρίμη, εἰ καὶ μηδέπω εἰς τέλος μου πεπείρασαι. ἡλίκα μὲν οὖν τὰ ἀγαθὰ πορῆ λιθοζόος γενόμενος, αὐτὴ προείρηκεν· οὔδὲν γὰρ ὅτι μὴ ἐργάτης ἐσθη τῷ σῶματι ποιῶν κἂν τοῦτῳ τὴν ἀπασαν ἐλπίδα τοῦ βίου τεθειμένος, ἀφανῆς μὲν αὐτὸς οὖν, ὀλίγα καὶ ἀγενή λαμβάνων, ταπεινῶς τὴν γνώμην, εὐτελὴς δὲ τὴν πρόοδον, οὔτε φίλους ἐπιδικάζοντος οὔτε ἔχθροις φοβερῶς οὔτε τοῖς πολίτασι ζηλωτός, ἀλλ' αὐτῷ μόνον ἐργάτης καὶ τῶν ἐκ τοῦ πολλοῦ δήμου ἐς, αἰεὶ τὸν προῴχοντα ὑποπτήσων

Griech.-Röm. Plastik, pp. 101 ff.) of his bronze Discobolus which is described by Lucian himself (Philopa. 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 ἐμφυος. 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 Chidian Aphrodite, his most famous work in antiquity, is described at length by Lucian (Immag. 4 and Amores 11 ff.; and see Wolters, op.cit., No. 1215). Hawthorne's "Marble Faun" was only a copy. — βαρβαρίζουσα: Lucian likes to remind us of this. Cf. supra § 2. — σπουδὴ συνείρουσα: stringing (her words) together in great haste. Cf. Dem. 328, 12 λόγους συνάρπαστε . . . ἀναστέλλει. — ἀλλὰ πώς: about like this; words to this effect.

9. δὴ μὴ: except. Regular classic usage, see Introd. 30 (b). — τεθειμένος: the pf. tense denotes the hopelessly ingrained habit of life. See Introd. 34 (a). — αὐτὸ μόνον: merely this. Cf. Char. 6. — τὸν . . . ἐς: cf. § 8 ei δὴ τούτων εἰς γένοιο, Saturnalia 2 ἰδιώτης εὐθὺς εἶμι καὶ τοῦ πολλοῦ δήμου εἰς, and Apol. 15 ἀλλὰ τῷ ἐς τοῦ πολλοῦ δήμου. See App. Sblt. reads εἰς ἐς ἐν, for all time. — ἐν: always; on each occasion. It may be construed with both
καὶ τὸν λέγειν δυνάμενον θεραπεύων, λαγὼ βίον ἣν καὶ
tοῦ κρείττονος ἕρμαιον ὑν... εἰ δὲ καὶ Φειδίας ἡ Πολύκλε-
tος γένοιο καὶ πολλὰ θαυμαστὰ έξεργάσαιο, τὴν μὲν τέχνην
ἀπαντεῖ ἐπαινέσονται, οὐκ ἔστι δὲ ὡστὶς τῶν ἱδόντων, εἰ
νοὺν ἔχει, εὔξαιτ' ἂν ὁμοίος σοι γενεσθαι: οὗς γὰρ ἄν ἃς,
βάναυσος καὶ χειρώνας καὶ ἀποχειροβιότας νομισθήσῃ.

Ἡ δ' ἐμὸ πείθη, πρῶτον μὲν σοι πολλά ἐπιδείξω παλαιῶν
ἀνδρῶν ἔργα, καὶ πράξεις θαυμαστᾶς καὶ λόγους αὐτῶν
ἀπαγγέλλουσα καὶ πάντων ὡς εἰπεῖν ἐμπειρον ἀποφαίνουσα,
καὶ τὴν ψυχὴν, ὅπερ σοι κυρίωτατον ἐστὶ, κατακοσμήσω
πολλοῖς καὶ ἀγαθοῖς κοσμήμασι, σωφροσύνη, δικαιοσύνη,
εὔσεβεία, πραΰσει, ἐπιεικεία, συνέσει, καρτερία, τῷ τῶν
καλῶν ἐρωτεῖν, τῇ πρὸς τὰ σεμνότατα φάρμα: ταῦτα γὰρ ἔστων
ὁ τῆς ψυχῆς ἀκήρατος ὡς ἀληθῶς κόσμος. ἔλησε δὲ σε
οὐτε παλαιῶν οὐδὲν οὐτε νῦν γενέσθαι δέον, ἀλλὰ καὶ
tὰ μέλλοντα προφείτε μετ' ἐμοῦ, καὶ ὅλως ἀπαντά ὁπόσα ἐστὶ,
tὰ τε θεῖα τὰ τ' ἀνθρώπινα, οὐκ εἰς μακράν σε διδάξομαι.
καὶ ὁ νῦν πένης ὁ τοῦ δείνος, ὁ βουλευσάμενος τι περὶ ἄγεν-
νοὺς οὐτω τήχνης, μετ' ὅλιγον ἀπασι ζηλωτός καὶ ἐπιφόθο-
νος ἐστὶ, τιμώμενος καὶ ἐπανούμενος καὶ ἐπὶ τοῖς ἀρίστοις

participles: always ready to crouch down
before the man of prominence and to
fawn upon the clever spokesman. See
App. — λαγὼ βίον ἣν: proverbial; cf.
de Cor. 263 λαγὼ βίον ἣν: δεδωκὼς κτλ.,
also see Hdt. 3, 108 ὁ λαγὸς ὑπὸ πάν-
tων θηρεύεται καὶ θηρίου καὶ ἰριδοῦ καὶ
ἀνθρώπου. — ἕρμαιον: a godsend. Pos-
sibly a fling at her rival ἔρμωσιν θετική.
8 ὁ Ἡφαίστεος δὲ χυλὸς ἐστὶ καὶ βάναυσος
tis καὶ πυρός τὴν τήχνην.
10. παλαιῶν ἀνδρῶν: of (the) old
worthies. — ὠς εἰπεῖν: const. with πάν-
tων. — κυρίωτατον: supreme. Cf. Plato
Rep. 565 ὁ δὲ ἤ... κυρίωτατον ἐν
dημοκρατία. For the thought cf. the
prayer of Socrates, Plato Phaedr. 279B,
καὶ γενέσθαι τάπωσιν, whence Whitt-
tier (My Namesake):
I pray the prayer of Plato old,
God make thee beautiful within.

— σωφροσύνη κτλ.: the conventional
list of the philosopher's virtues. — διδά-
ξοια: mid. for act. See App. on § 2.
11. τοῦ δείνος: son of Mr. What-
d'y-call-him. — ξηλωτός καὶ ἐπιφόθο-
νος: exciting envy and jealousy. Less
suited to the context would be emulated
εὐδοκιμῶν καὶ ὑπὸ τῶν γενεὶ καὶ πλοῦτι προὐχόντων ἀποβλε-
πόμενος, ἐσθῆτα μὲν τοιαύτῃ ἀμπεχόμενος — δείξασα τὴν
125 ἐαυτῆς· πάνυ δὲ λαμβρὰν ἐφόρει — ἄρχης δὲ καὶ προεδρίας
ἀξιούμενος καὶ ποὺ ἀποδημήσῃ, οὐδ' ἐπὶ τῆς ἄλλοδαπῆς
ἀγνῶς καὶ ἀφαίης ἔση· τοιαύτα σοι περιθήσῃ τὰ γνωρί-
σματα, ὅστε τῶν ὀρῶν ἐκαστος τὸν πλησίον κινήσας
12 δείξει σε τῷ δακτύλῳ "ὀστος ἐκεῖνος" λέγων. ἂν δὲ τι
130 σπουδῆς ἀξιοῦν ἢ τοὺς φίλους ἢ καὶ τὴν πόλιν ὅλην κατα-
λαμβάνη, εἰς σε πάντες ἀποβλέψῃται· καὶ ποὺ τι λέγων
τύχῃς, κεχμνότες οἱ πολλοὶ ἀκούσωνται, θαυμάζοντες καὶ
εὐδαιμονίζοντες καὶ σε τῆς δυνάμεως τῶν λόγων καὶ τὸν
πατέρα τῆς εὐπαιδίας· ἡ δὲ λέγουσιν, ὁς ἁρα καὶ ἀθάνατοι
135 γίγνονται τινες ἐξ ἀνθρώπων, τοῦτο σοι περιποιήσω· καὶ
γὰρ ἂν αὐτὸς ἐκ τοῦ βίου ἀπέλθῃς, οὐπότε παύσῃ συνὼν
τοῖς πεπαιδευμένοις καὶ προσομιλῶν τοῖς ἄριστοις. ὅρας

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
Intro. 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
(ἀδέλεω) from civic burdens was
included: cf. Hicks, Gr. Inscr. 99
... δεδομαὶ δὲ αὐτῷ καὶ ἐξανάκτος προ-
eδρίαν καὶ ἀδέλεων πάντων. For a list
of the occupants of the marble θρόνοι in
the Dionysiac Theatre at Athens see
Harrison & Verrall, Mythol. and Monu-
ments of Anc. Athens 274. — τὸν πλη-
σιόν κινήσας: nudging his fellow.—
δείξει ... οὔτος ἐκεῖνος: in another προ-
λαλά, i.e. Herod. 2, Lucian thus indi-
cates the fame of the "Father of His-
tory": εἶ τοῦ γε φανείς μόνον, ἐδείκνυτο
ἀν τῷ δακτύλῳ. Οὕτως ἐκεῖνος Ἡρόδοτος
ἐστιν, ὅ τὰς μάχας τὰς Περσικὰς Ἰαστὶ
sυγγεγραφείς. Cf. Persius Sat. 1, 28 At
pulchrum est digito monstrari
et dicier "Hic est."

12. ἂν δὲ τι σπουδῆς ... καταλα-
μβάνῃ: if something serious shall befall.
Not necessarily a misfortune; an occa-
sion of rejoicing also would call for an
orator.—τοῦτο σοι περιποιήσω: this
I will make good in your case.—αὐτὸς
... ἀπέλθῃς: you, in contrast with
his writings. Heitland well compares
Pisc. κοῖ τοῖς λόγοις ὁι καταλαλοίκαται
ἀμιλῶν. The thought is not, as συνὼν
might suggest, the communion with
the "mighty dead," as it is in Plato
Apol. 41 ι. — τοῖς πεπαιδευμένοις: the
†ον Δημοσθένην ἐκείνον, τίνος υἱὸν ὀντα ἐγὼ ἥλικον ἐποίησα; ὥρας τον Αἰσχύλην, ὃς τυμπανιστριὰς υἱὸς ἦν, ὅπως αὐτὸν 140 δὲ ἐμὲ Φιλίππος ἐθεράπευσεν; ὃ δὲ Σωκράτης καὶ αὐτὸς υπὸ τῇ Ἑρμογλυφικῇ ταύτῃ τραφεῖς ἐπειδὴ τάχιστα συνήκε τοῦ κρείττονος καὶ δραπετεύσας παρ’ αὐτῆς ἀντιμόλους ὡς 13 ἐμὲ, ἀκούεις ὡς παρὰ πάντων ἥδεται. ἂν δὲ σὺ τοὺς τηλικούτους καὶ τοιούτους ἀνδρας καὶ πράξεις λαμπρᾶς καὶ 145 λόγους σεμνοὺς καὶ σχῆμα εὐπρεπὲς καὶ τιμῆν καὶ δόξαν καὶ ἔπαινον καὶ προσδρίας καὶ δυνάμεις καὶ ἀρχὰς καὶ τὸ ἐπὶ λόγων εὐδοκιμεῖν καὶ τὸ ἐπὶ συνέσει εὐδαιμονιζεῖν ἐκτῶν τὸ πιναρὸν ἐνδύσῃ καὶ σχῆμα δουλοτρεπὲς ἀναλήψῃ καὶ μοχλία καὶ γλυφεῖα καὶ κοπέας καὶ κολαπτήρας ἐν ταῖν χερῶν ἐξεῖς κατὸν νευκόκως εἰς τὸ ἔργον, χαμαιπτης καὶ χαμαίζηλος καὶ πάντα τρόπον ταπεινῶς, ἀνακύπτων δὲ οὐδέποτε οὐδὲ ἀνδρῶδες οὐδὲ ἑλεύθερον οὐδὲν ἐπινοῶν, ἀλλὰ τὰ μὲν ἔργα ὅπως εὐρύθμα καὶ εὐσχῆμον ἔσται σοι προ- νῶν, ὅπως δὲ αὐτὸς εὐρυθμὸς καὶ κόσμιος ἔστ, ἤκιστα well-educated. Note tense, Introd. 34 (a). — Δημοσθένην . . . τίνος υἱὸν: it suits Paideia to belittle Demosthenes's father as "in trade." — τίνος . . . ἥλι- κων: the double interv., so awkward in English, gives in itself a flavor of Demosthenes. Cf. the old aubit: A libel tells us, if we follow Hume, How, when, and where who did what wrong to whom.


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.
πεφροντικώς, ἀλλ' ἀτιμότερον ποιῶν σεαυτὸν λίθων. ταῦτα ἐτί λεγοῦσιν αὐτῆς οὐ περιμεῖνας ἐγὼ τὸ τέλος τῶν λόγων ἀναστάσις ἀπεφηνάμην, καὶ τὴν ἁμορφὸν ἐκείνην καὶ ἐργατικὴν ἀπολιπών μετέβαινον πρὸς τὴν Παιδείαν μάλα γεγονός, καὶ μάλιστα ἐπεὶ μοι εἰς νοῦν ἤλθεν ἡ σκυτάλη καὶ ὅτι πληγᾶς εὐθὺς οὐκ ὀλίγας ἀρχομένῳ μοι χθὲς ἐνετρύπατο. ἥ δὲ ἀπολειψθεὶς τὸ μὲν πρῶτον ἡγανάκτει καὶ τῷ χείρι συνεκρότει καὶ τοὺς ὁδόντας ἐνέπρευ· τέλος δὲ, ὥσπερ τὴν Νιόβην ἀκούομεν, ἐπέκτηε καὶ εἰς λίθον μετεβέβλητο. εἰ δὲ παράδοξα ἐπάθε, μὴ ἀπιστήσητε· θαυματοποιοὶ γὰρ οἱ ὁνειροὶ. ἡ ἐτέρα δὲ πρὸς με ἀπιδούσα, Τοιγαροῦν ἀμεύσομαι σε, ἐφθ, τῆς τῆς δικαιοσύνης, [ὅτι καλῶς τὴν δίκην ἐδικασα,] καὶ ἐλθὲ ἤδη, ἐπίβηθι τούτῳ τοῦ ὀχήματος — δείξασα τι ὁχήμα ὑπόπτερον ἱππῶν τινῶν τῷ Πηγάσῳ ἐοικότων — ὅπως εἰδῆς οία καὶ ἡλίκα μὴ ἀκολουθῆσας ἐμοί ἄγνοι—σειν ἐμελλές. ἐπεὶ δὲ ἀνήλθον, ἢ μὲν ἦλαικεν καὶ ὑφηνόχει, ἅρθεις δὲ εἰς ὕψος ἐγὼ ἐπεσκόπουν ἀπὸ τῆς ἑω ἀρξάμενος ἄχρι πρὸς τὰ ἐστέρια πόλεις καὶ ἔθνη καὶ δῆμοι, καθάπερ

—πεφροντικώς: note tense, making it a subject of meditation; cf. Char. 15 κεχροθάσ αὐτοῖς ἀπολιπώνσιν leaving them all agape; see Introd. 34 (a).

14. ἀπεφηνάμην: declared myself; used absolutely without γνωμήν or δίκην. — ἐνετρύπατο: sc. as subject ἡ ἁμορφής ἐκείνη καὶ ἔργ. rather than ἡ σκυτάλη. — ἡγανάκτει: was sulk. Cf. Symp. 42. — συνεκρότει: kept smiling her two hands together. In Xen. Cyr. 2, 2, 5, however, it is used in the Eng. sense clap: συνεκρότησε τῷ χείρι καὶ τῷ γέλωτι πόρφυραντο. — ἐπετήγα . . . μετεβέβλητο: note tense; and (before you knew it) was perfectly rigid and was metamorphosed into marble. See Introd. 34 (a). — θαυματοποιοῖ: const. as subst., jugglers.

15. δὴ . . . δικασα: an otiose expansion of δικαιοσύνης. See App. — δχήμα ὑπόπτερον: see App. Cf. Pisc. 22 ὑπηρόν ἀρμα winged chariot, a reminiscence of Plato Phaedr. 240 e where ἀρμα = chariot and horses; so δχήμα here, like the use in United States of team = carriage and horses. — ἦλαικεν καὶ ὑφηνόχει: a conventional expression; cf. V. II. B 45 ἦλαικεν τε καὶ ἴνωχουν. — ἅρθεις δὲ εἰς ὕψος: Lucian is fond of these aerial excursions; cf. V. II. A 9; Icar. 11; His Acc. 8; Fugit. 25; and the compound verb ἱεσκόπου(his emended, however, to the simple
verb by Sbd.) recalls the cyclorama of Χάρων ἡ Ἑσικοστούντες. — Ἑπτάλεμος: 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’ οὖς: over against whom. L. & S. s.v., B, I, 3; cf. Xen. Anab. 4, 3, 17 ἐπικράτει δὲ ἦσαν κατὰ (opposite) τὴν διάβασιν and V. H. B 1 διορύξας κατὰ (all) τὸν δεξιὸν τοῦχον.


17. μεταξύ: adv.; cf. Icar. 24 μεταξύ τε προῶν ἀνέκρινε, while going forward he kept asking. With λέγοντος sc. ἐμοῦ. — Ηράκλεις: for omission of ὁ see note on § 7. — δικανικόν: lawyer-like; circumstantial; tiresome. Lucian had been a lawyer. — δέ . . . νόκτες: tr. freely “a winter’s dream — yes, a midwinter-night’s dream.” Sbd. would omit these apparently redundant words, but they may be justified as a specific reference to the bruma, i.e. the longest of midwinter nights. — πρῶσπερος: for the allusion see D.
πρὸς ἡμᾶς καὶ μνησθῆναι παιδικῆς νυκτὸς καὶ ὀνείρων
παλαιῶν καὶ γεγηρακότων; ἔως γὰρ ἡ ψυχρολογία. μὴ ὀνείρων υποκριτάς τινας ἡμᾶς υπείληφεν; Οὐκ, ὦγαθέ· οὐδὲ γὰρ ὁ Ἑνοφῶν ποτὲ διηγούμενος τὸ ἐνύπνιον, ὡς ἐδόκει αὐτῷ καὶ τὰ ἐν πατρῴᾳ οἰκίᾳ καὶ τὰ ἅλλα—ιστε γὰρ—οὐχ ὑπόκρισιν τὴν ὀμιν οὐδ' ὡς φλυαρεῖν ἐγνωκάς αὐτὰ διεξῆγει,
καὶ ταῦτα ἐν πολέμῳ καὶ μάχῃ καὶ ἀπογνώσει πραγμάτων,
περιστώτων πολεμίων, ἀλλὰ τι καὶ χρήσιμον εἶχεν ἡ διή-
γησις. καὶ τοῖς κἀγὼ τούτοις τὸν ὀνείρον ὑμῖν διηγησά-
μεν ἐκείνου ἔνεκα, ὡς οἱ νέοι πρὸς τὰ βελτίων τρέπονται
καὶ παιδείας ἔχονται, καὶ μάλιστα, εἰ τις αὐτῶν ὑπὸ πενίας
ἐθελοκακεῖ καὶ πρὸς τὰ ἴττω ἀποκλίνει φύσιν οὐκ ἀγενής
διαφθείρων· ἐπιρρωσθήσεται εἰ οἶδ' ὅτι κάκεινος ἄκουσας
τοῦ μῦθου, ἵκανον ἑαυτῷ παράδειγμα ἐμὲ προσπισάμενος,
ἐννοῶν οἶος μὲν ὡς πρὸς τὰ κάλλιστα ὑμησά καὶ παιδείας
ἐπεθύμησα μηδὲν ἀποδειλάσας πρὸς τὴν πενίαν τὴν τότε,
οἶος δὲ πρὸς ἡμᾶς ἐπανελήλυθα, εἰ καὶ μηδὲν ἄλλο, οὐδενὸς
γοῦν τῶν λιθογλύφων ἀδοξότερος.

Deor. 10. — γεγηρακότων: superannuated. — ἔως: left over till the mor-
row; stale. — ψυχρολογία: tr. "such
frigid wit." — ὁ Ἑνοφῶν ποτὲ διηγο-
μενος . . . . : cf. Xen. Anab. 3, 1, 11 ff.,
elden d'ar. ἔδεξαν αὐτῷ βρωτῆς γενο-
μένης σκηπτὸς πειν ἐς τὴν πατρῳά
οίκια, καὶ ἐκ τούτου λάμπεσθαι πάσα. Λυκιανος audience could be depended
upon to supply the well-known story —
tὰ ἅλλα — without the specific details.
See App. Xenophon, however, as a
matter of fact did not mention his
dream ἐν πολέμῳ . . . περιστώτων
πολεμίων, but wrote it down at his
leisure subsequently. — ὑπόκρισιν: the
words above, ὑπόκριτας, suggest
the tr., as matter for interpretation,
otherwise the usual meaning, declama-
tion, might be retained. — οὖθ' ὡς . . .
ἐγνωκάς: nor yet as resolved to jest.
Cf. Thuc. 1, 43 γνώστες τούτοις ἐκεῖνον
ἐίναι τὸν καιρὸν.

18. καὶ τοῖς 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
ἀποδειλάσας: for οὖθ' ἀποδειλάσας.
See Introd. 39 (e). — πρὸς: see § 16.
— οὐδενὸς γοῦν . . . ἀδοξότερος: at any
rate, no less famous than any stone-
carver of them all. Confident under-
statement.
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 lether 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 new 1 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 agit finxit, sed quia documenta absunt, litem dirimere non audeo.
a man who is prevented by sudden death, 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." Thus extremes meet—Cynicism 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 fuculum excitat et sonat uctis
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.
3 Cf. Boldeman'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
'Tis 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:

ω βρότεια πράγματ': εὐτυχόντα μὲν
σκιά τις ἀν πρέφεις: εἰ δὲ δυστυχῶ,
βολαῖς ὑγρώσαν ἀπόθεγος ὤλεσεν γραφήν.

² Cf. Croiset, pp. 169 ff.: "on n'y (i.e. in Epictetus or Marcus Aurelius) trouvera rien en ce genre qui fasse plus d'impression que certains passages des écrits de Lucien."
χωμίς leaving the right shoulder bare for plying his pole. He is never the figure of terror of the Italian types. Representations in art are not infrequent; as on the λευκθος which were buried with the dead.

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, but seems to have been de rigueur in various parts of Greece itself. 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.

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 ψυχομπτός, makes Charon the messenger of Death or identifies him with Death himself.

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

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

2 Cf. Ar. Eccles. 906 ά τοῖς πεκροῖς χωμίας τὰς ληκύθους.

3 See Diod. Sicul. 1, 92 and 96.

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

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

6 Cf. Paus. 10, 28, 2, and Frazer's note ad loc., and the restoration of Polygnatus'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: "ὦ ὅρ! bring her alongside!" and his orders to Dionysus, treads his quarter-deck undisputed, and in Euripides we find him imperious, urgent, unrelied 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? Ha! 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 *Cataplu* 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: ὀ Χάρων σε καλεῖ,

σὺ δὲ κυλίεις ἀνάγεσθαι.

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

³ E.g. here is Lucian resurgent:

Da sagt zu im Caron: "Du solt
Nit tretten in das Schiff zu mir,
Bis du gelegen hast von dir
All umart, sünd und untugent."
modern Greek, while occasionally Charon is "still to be met with as the ferryman of the classic type," it is the other conception that usually prevails. In Goethe's *Neugriechisch-Epiorotische 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 Reihe gehängt am Sattel.

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

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ΧΑΡΩΝ Ἡ ἙΠΙΣΚΟΠΟΤΥΝΤΕΣ

ΕΡΜΗΣ ΚΑΙ ΧΑΡΩΝ

1 ΕΡΜ. Τί γελᾶς, ὦ Χάρων; ἢ τί τὸ πορθμεῖον ἀπολιπτῶν δεῦρο ἀνελήλυθας ἐς τὴν ἁμετέραν οὐ πάνυ εἰσθώς ἐπιχωριάζειν τοῖς ἄνω πράγμασιν;
ΧΑΡ. Ἐπεθύμησα, ὦ Ἐρμῆ, ἵδεῖν ὅποιά ἐστι τὰ ἐν τῷ ὄβῳ καὶ ὅ πράττοντι οἱ ἀνθρώποι ἐν αὐτῷ ἢ τίνων στερόμενοι πάντες οἰμώζουσι κατιόντες παρ' ἡμᾶς οἴδεις γὰρ αὐτῶν ἀδακρυτὶ διέπλευσεν. αἰτησάμενος οὖν παρὰ τοῦ Αἰδών καὶ αὐτὸς ὕστερον ὁ Θεταλὸς ἐκεῖνος νεανίσκος μιᾶν ἡμέραν λειπόνεσσι γενέσθαι, ἀνελήλυθα ἐς τὸ φῶς, καὶ μοι ὁδὸν ἐς δέον ἐντετυχήκειν σοι. ξεναγήσεις γὰρ εὗ ὀδῷ ὅτι μὲ εὐμπερινοστῶν καὶ δείξεις ἕκαστα ὡς ἄν εἰδῶς ἄπαντα.

Title: the second part of the title is justified by the first sections of the piece, cf. especially § 5 οὗ δὲ ἐπισκόπει ἄπαντα. Tr. ἐπισκόποντες as Inspectors; the Lat. tr. (Reitz.) con templantes is inadequate. For the thought cf. Hermot. 5, where the philosopher's outlook on his fellowman is described ὁδὲ μόρφης ἀπὸ τοῦ ὄφου ἐπισκοποῦσι τινα τούς ἄλλους.
ΕΡΜ. Οὐ σχολή μοι, ὥσ τοι διακονησόμενος τῷ ἀνω Διὶ τῶν ἀνθρωπικῶν. ὁ δὲ ὄξυθυμός ἐστι καὶ δέδικα μὴ βραδύναται μείῳ ὑμέτερον ἐάσῃ εἶναι 15 παραδοὺς τῷ ζόφῳ, ἡ ὑπὲρ τὸν Ἡφαιστόν πρόφην ἐποίησε, ῥύη κἂμε τεταγών τοῦ ποδός ἀπὸ τοῦ θεσπεσίου βηλοῦ, ὡς ὑποσκάζων γέλωτα παρέχομι καὶ αὐτὸς οἴνοχοι.

ΧΑΡ. Περιόψει οὖν μὲ ἄλλως πλανώμενον ὑπὲρ γῆς καὶ ταῦτα ἑταῖρος καὶ σύμπλους καὶ ξυνιάκτορος ὡς; καὶ μὴν 20 καλῶς ἐίχεν, ὁ Μαῖας παῖ, ἐκείνων γοὺς σε μεμνησθάι, ὥσις μηδεπώποτε σε ἡ ἀντλειν ἐκέλευσα ἡ πρόσκωπον εἶναι· ἀλλὰ σὺ μὲν ἰέγκεις ἐπὶ τοῦ καταστρόφατος ἐκταθεῖς ὁμοῦς οὔτω καρπετοὺς ἔχων, ἢ εἰ τινὰ λάλοι κεκρόν εὐροῖς, ἐκεῖνως παρ' ὅλων τὸν πλοῦν διαλέγη· ἐγὼ δὲ πρεσβύτης ὃν τὴν 25 δικώπιαν ἑρέττω μονός. ἀλλὰ πρὸς τοῦ πατρός, ὥς φίλτατον

γάρ ἀρ.; cf. G. 1308; H. 987; Gl. 595; B. 662. — τῷ ἀνω Διὶ: to distinguish from Ζεὺς καταχθόνως, i.e. Pluto; cf. ἡμέτερρ Ζεὺς D. Mort. 23, 1, and cf. Reitz, ad loc.— διόν: for good and all.— βίβη κτλ.: from ll. 1, 591.— παρέχωμαι: for mood see Introd. 35 (a). — καὶ αὐτῶς: i.e. as well as Hephaestus; as if Zeus’s chief thought was to keep up the supply of lume cup-bearers.— οἴνοχοι: perhaps παρὰ προσδόξαιν for ψυχαγωγῶν.— ξυνιάκτωρος: this compound is found only here (cf. Chabert, L’Atticisme de Lucien, p. 126).— καλῶς ἐίχεν: 't were well. In such phrases, as after ἐδέ, ἔχρη etc., without ἀρ., the dependent infinitive becomes unreal (Gildersleeve, S. C. G. 364). Cf. GMT. 431. Cf. Pisc. 2 δραστὸν ἤ... εὑρήσατα. — ὁ Μαῖας παῖ: Charon began with plain "Hermes" and now tries everything that may appeal to his affection or pride of pedigree.— μηδεπώποτε: for neg. see Introd. 37.— προσκώπον: in D. Mort. 22, 2, Menippus urges his claim to passage as a "deadhead" because τῆς κώπης συνεπτα-βομην.— ἰέγκεις: so the exasperated Strepsiades (Ar. Nub. 5) must listen to his slaves:

οἶ δ’ ἵκεται ἰέγκουσιν· ἀλλ’ οὖν ἀν πρὸ

τοῦ.

— εἰ... εὐροῖς: for syntax cf. Introd. 35 (c).— λάλοι: such a talkative corpse is Menippus D. Mort. 22, 3 (γ. ν.). Cf., too, Lucian Epigr. No. 26:

eἰτὲ μοι εἰρομένῳ, Κυλλήνη, πώς κατέ-βαινει.

Δολλιανῷ ψυχῆ δῶμα τὸ φερεσθόνη; θαῦμα μὲν, εἰ σιγώσα· τυχῶν δὲ τί καὶ σὲ διδάσκειν

ἡθελε· φεῦ, κείνου καὶ τέκνου ἀντισάδαι.

— δικωπίαν: cf. the two-oared skiff, δίκωπον σκάφος Eur. Alc. 252 and ἔλατρα.
2 ERM. Τούτο τὸ πράγμα πληγῶν αὐτῶν καταστήσεται μοι: ὅρω γοῦν ἡδῆ τὸν μισθὸν τῆς περιηγήσεως οὐκ ἀκόντιστον παντάπασιν ἡμῖν ἐσόμενον. ὕποντευοι δὲ ὅμως τῇ γὰρ ἀν καὶ πάθους τις, ὅποτε φίλος τις ὁ βιάζοντο; πάντα μὲν οὖν σε ἰδείς καθ’ ἐκαστὸν ἀκριβῶς ἀμήχανον ἑστίν, ὃ πορθμεὺς πολλῶν γὰρ ἀν ἐτῶν ἡ διατριβὴ γένοιτο. εἶτα ἐμε μὲν κηρύττεσθαι δεήσει καθάπερ ἀποδράντα ὑπὸ τοῦ Διός, σε δὲ καὶ αὐτὸν κωλύσει ἑνεργεῖν τὰ τοῦ Θανάτου ἔργα ἃς καὶ τὴν Πλούτωνος ἀρχὴν ζημιῶν μὴ νεκραγωγοῦντα πολλοῦ τοῦ χρόνου. καὶ ὁ τελῶνης Αἰακὸς ἀκόντιστον (as here) is used of a tipsy tongue.

2. οὐκ ἀκόντιστον: litotes. Cf. the "knuckle sauce" served with the pudding, Ar. Pax 123, κολλάρων μεγάλην καὶ κόνδυλον βιον ἐκ αὐτῆς, as a supplementary piece de résistance. — τὸ πάθος: "what is (note καὶ) a fellow to do?" a favorite expression; cf. Men. 3; D. Mort. 10, 6; Tim. 39.—κηρύττεσθαι...ἀποδράντα: as Hermes was himself Zeus’s town crier, this would be an anomalous situation. In Fugit. 27 Hermes makes proclamation for a lost slave. — ἡς: = ὅστε. We must insert this, or supply δεῖχσαι again, or infer from κωλύσει = compel not to the positive compel. See App.—ὁ τελῶνης Αἰακὸς: Aeacus is usually judge in the underworld. It is part of
ΧΑΡΩΝ

ἀγανακτήσει μηδ’ ὃβολον ἐμπολῶν. ὡς δὲ τὰ κεφάλαια
tῶν γιγνομένων ὅδοις, τούτο ἦδη σκεπτέον.

ΧΑΡ. Αὐτός, ὦ Ἑρμῆ, ἐπινοεῖ τὸ βέλτιστον. ἐγώ δὲ
οὐδὲν οἶδα τῶν ὑπὲρ γῆς ξένοις ὅν.

ΕΡΜ. Τὸ μὲν ὄλον, ὦ Χάρων, ὑψηλοῦ τινος ἦμιν δὲ
χωρίου, ὡς ἀπ’ ἐκείνου πάντα κατίδοις. σοὶ δὲ εἶ μὲν ἐς τὸν
οὐρανὸν ἀνελθεῖν δυνατὸν ἦν, οὐκ ἂν ἐκάμνομεν. ἐκ περιω-
πῆς γὰρ ἂν ἀκριβῶς ἀπαντᾶ καθεῶρας. ἐπεὶ δὲ οὐ θέμισ
εἰδολοίς ἂν ἔστων ἐπιβάτευεν τῶν βασιλείων τοῦ Διὸς,
ὅρα ἦμιν ὑψηλῶν τὶ ὀρὸς περισκοπεῖν.

3 ΧΑΡ. Οἶσθα, ὦ Ἑρμῆ, ἀπερ εἰσθα λέγειν ἐγὼ πρὸς
ὑμᾶς ὑπεδαν πλέωμεν; ὅποταν γὰρ τὸ πνεῦμα καταγίζοιαν
πλαγία τῇ ὄθωνῃ ἐμπέσῃ καὶ τὸ κύμα ὑψηλὸν ἄρθῃ, τότε
ὑμεῖς μὲν ὑπ’ ἀγνοίας κελεύετε τὴν ὀθόνην στείλαι ἥ
ἐνδοῦναι ὀλίγον τοῦ ποδῶς ἡ συνεκδραμεῖν τῷ πνεόντι, ἐγὼ
dὲ τὴν ἡσυχίαν ἂγειν παρακελεύομαι ὑμῖν· αὐτὸς γὰρ
eιδέων τὸ βέλτιον. κατὰ ταύτα δὴ καὶ σοὶ πράττε ὀπόσα
καλῶς ἔχειν νομίζεις κυβερνήτης τὸν γε ὅν. ἐγὼ δὲ, ὦσπερ

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 Aeac-
cus must, as custom officer, cross the
ferry and proceed to the actual fron-
tier of Hades, at the tunnel's mouth
(κατ' αὐτὸ τὸ στόμων), where he receives
the invoiced corpses from Hermes
and checks them off on the way-bill:
ἐμοὶ τῶν περιστοί, ὡς ἔθος, ἀπαραβιδωμένος
tῷ Λάκω κάκεινον λογιζομένον αὐτοῦ πρὸς
tὸ παρὰ τῆς σῆς (Hermes is telling this
to Clotho) ἀδελφὴς πεμφθεὶν αὐτῷ σύμβα-
λον. — ὡς... ἵδοι: for ὅσως and fut.
indic. See Introd. 35(a). — ἐκ περιω-
πῆς: a favorite word; Germ. Rund-
blick. Cf. Pisc. 15, Cronosol. 18, and
Syrp. 11.

3. καταγίζοιαν: with a sudden squall.
— πλαγία: so that it sets aslant; the
boats, it will be remembered (see Dict.
Antiq. s.v. "Navis"), were square-
rigged. For pred. use see Introd. 23(a).
— ἐνδοῦναι ... ποδῶς: to let out the sheet
a little. — συνεκδραμεῖν τῷ πνεόντι: 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, insuffi-
ciently ballasted by his light-weight
passengers, has heeled over so far as to
scare them. — ἐγὼ δὲ ... ἡσυχίαν: in
60 ἐπιβάταις νόμος, σιωπῆ καθεδοθμαὶ πάντα πειθόμενος κελεύοντι σοι.

ΕΡΜ. Ὀρθῶς λέγεις: αὐτὸς γὰρ εἰσομαι τί ποιητέων καὶ ἐξευρήσω τὴν ἰκανὴν σκοπήν. ἄρ’ οὖν ὁ Καύκασος ἐπιτήδειος ἢ ὁ Παρνασσὸς ἢ ψηλότερος ἄμφοτέρον ὁ Ὁλυμπὸς ἐκεῖνος; καὶ τοιοῦτοι τὰ ἀνεμνήσθην ἐς τὸν Ὁλυμπὸν ἀπειδών· συγκαμείν δὲ τι καὶ ὑπουργῆσαι καὶ σε δεῖ.

ΧΑΡ. Πρόστατε· ὑπουργῆσω γὰρ ὁσα δυνάτα.

ΕΡΜ. Ὑμηρος ὁ ποιητής φησί τούς Ἀλωέως υἱέας, δύο καὶ αὐτοὺς ὄντας, ἐπὶ παίδας ἐθελησαί ποτε τὴν Ὄσσαν ἐκ 70 βάθρων ἀνασπάσαντας ἐπιθεῖναι τῷ Ὁλυμπῷ, εἰτα τὸ Πήλιον ἐπ’ αὐτῇ, ἰκανὴν ταύτην κλίμακα ἐξειν οἰομένους καὶ πρόσβασιν ἐπὶ τῶν ὑστίων. ἔκεινω μὲν οὖν τῷ μειρακίῳ, ἀπασθάλω γὰρ ἡσθην, δίκας ἐτυσάτην· νῦ δὲ—οὐ γὰρ ἐπὶ κακῷ τῶν θεῶν ταύτα βουλεύομεν—τί οὐχὶ οἴκο-75 δομοῦμεν καὶ αὐτοῖ κατὰ τὰ αὐτὰ ἑπικυλινδοῦντες ἐπάλληλα τὰ ὁρη, ὡς ἔχομεν ἀφ’ ὑψηλοτέρον ἀκριβεστέραν τὴν σκοπήν;

4 ΧΑΡ. Καὶ δυνησόμεθα, ὡ ‘Ερμῆ, δυ’ ὄντες ἀναθέσθαι ἀράμενοι τὸ Πήλιον ἢ τὴν Ὅσσαν;

D. Mort. 10, 10, however, Hermes usurps command and gives the necessary orders: λῦ τὰ ἄστυεα, τὴν ἀποβάθραν ἀπελώμεθα, τὸ ἄγκυρον ἀνεσπάσαθος, πέτασον τὸ ιστιόν, εἴθυνε, ὡς πορθμεῖ, τὸ ποδάλιον. — 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. Sonn. 15; Icar. 16; Bis Acc. 8; Fugit. 25. — οὗ φαίλον τι: not a bad idea. Litotes. — 'Αλωέως: the Aloeidae were named from their stepfather Aloenus, but received their mountain-moving propensities from their real father Poseidon, the earth-shaker. For their history see Od. 11, 306 ff. — Ὅσσα: 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. — ἔχο-μεν: see Introd. 35 (a). — ἀκριβεστέ-ραν: for pred. use see Introd. 23 (a).

4. ἀναθέσθαι: sc. ἐπὶ τὸν Ὁλυμπὸν. Cf. Xen. Anab. 2, 2, 4. Charon uses the word almost professionally as of his daily cargo. Hermes had used ἐπιθείναι
ΕΡΜ. Διὰ τί δ’ οὐκ ἂν, ὦ Χάρων; ἡ ἀξιοῖς ἡμᾶς ἁγενεστέρους εἶναι τοῖς βρεφυλλίων ἐκεῖνοι, καὶ ταῦτα θεοὺς ὑπάρχοντας;

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

ΕΡΜ. Εἰκότως: ἰδιώτης γὰρ εἰ, ὦ Χάρων, καὶ ἱκιστα ποιητικός: ὃ δὲ γεννάδας Ὀμηρος ἀπὸ δυὸν στίχοιν αὐτίκα ἡμῖν ἀμβατὼν ἐποίησε τοῦ οὐρανοῦ, οὕτω ράδιως συνθεῖς τὰ ὅρη. καὶ θαυμάζω εἰ σοὶ. ταῦτα τεράστια εἶναι δοκεῖ τὸν Ἀτλαντα δηλαδὴ εἰδότι, ὃς τὸν πόλον αὐτὸν εἰς ὃν φέρει ἀνέχως ἡμᾶς ἀπαντάς. ἀκούεις δὲ γε ἵσως καὶ τοῦ ἀδελφοῦ τοῦ ἐμῶν πέρι τοῦ Ἡρακλέους, ὡς διαδεξαίτο ποτὲ αὐτὸν ἐκεῖνον τὸν Ἀτλαντα καὶ ἀναπάυσειε πρὸς ὀλίγον τοῦ ἄχθους ὑποθεῖς ἑαυτὸν τῷ φορτίῳ.

ΧΑΡ. Ἀκοῦω καὶ ταῦτα· εἰ δὲ ἀληθῆ, σὺ ἂν, ὦ Ἐρμῆ, καὶ οἱ ποιηταὶ εἰδείητε.

ΕΡΜ. Ἀληθεστάτα, ὦ Χάρων. ἡ τίνος γὰρ ἐνεκα σοφοί ἄνδρες ἐφεύδοντο ἂν; ὡστε ἀναμοχλεύωμεν τὴν Ὀσσαν πρῶτον, ὅσπερ ἡμῖν υἱῆς γείτονα τὸ ἔπος καὶ ὁ ἀρχιτέκτων,

αὐτὰρ ἐπ’ Ὀσσῆ

Πηλίον εἰνοσίφυλλον.

c. dat. — τοῖν βρεφυλλίων: that brace of little brats.—ἀπίθανόν τινα: see on Somn. 1. — ἰδιώτης: a layman, i.e. not a professional. ἰδιώτης is contrasted with various words, e.g. Plato Phaedr. 258 δ τοιὴς ἢ ἰδιώτης a poet or a prose-writer; so Thuc. 2. 48 ἑαυτὸς ἢ ἰδιώτης; cf. Peregr. 13; Vit. Auct. 11 and 27; Pisc. 10 and 34. — ἀτὸ δυὸν στίχοιν: the dual almost gives the force of with a distich. The two verses are Od. 11, 315–316. — ἀμβατῶν: 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 ἑαυτῶν: i.e. the eleventh labor of Hercules. — αὐτάρ ...: see Od. 11, 315–316:

"Ὀσσαν ἐπ’ Ὀλύμπιῳ μέμασαν θέμαν, αὐτάρ ἐπ’ Ὀσσῆ
Πηλίον εἰνοσίφυλλον, ἦ δ’ οὐρανὸς ἀμβατῶν ἔλη."
5. papa... uporeia: 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 en tη uporeia kato eti, and adds that the road is slippery (αλισθηρη) and one that calls for a helping hand (δε χειρα δρηγοντος), which repeats the δρεθον... tην χειρα and του αλισθηρου of our passage below.—απη των ιεων: cf. App. to Somn. 15. It is just as well not to apply an accurate scale of miles to this περιποη; but although (cf. Chabert, op. cit., p. 39) it is the Greek word 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.

—'Iwnia: i.e. the coast of Asia Minor between Caria and Aeolis.—κακιθεν: i.e. απο (της) μεσημβριας. For designations of points of the compass cf. Hdt. 1, 142.—ουτω κτλ.: Charon tries to live up to the naval discipline outlined in § 3.—λεπτοτερον: compare this legitimate use of the predicate and the somewhat more strained πικρας (just below) with the usage cited in Introd. 23 (a).—περα του πιθανου: at the outset (§ 4) the scheme had seemed απιθανου.—των κρανων: for both the catastrophe and the case of the noun, cf. Ar. Pax 60–71:

εκεινα λεπτα κλιμακια ποιομενοι,
προς ταυτ ενερριχατ αν εις των ουρανων,
εις ξυνερησι της κεφαλης καταρρυψι.

The gen. is so used with καταγενε Ach. 1180, Vesp. 1428. Schmid, I, 236, classifies this and Tim. 48 καταγενε του κρανου as a special form of the partitive genitive.—ισον δη: there now!
ΧΑΡΩΝ

ΧΑΡ. ὦ Ὠρέξω, ὦ Ἕρμη, τὴν χείρα· οὐ γὰρ ἐπὶ μικρὰν με ταύτην μηχανήν ἀναβιβάζεις.

ΕΡΜ. Εἰ γε καὶ θείων θεόλεις, ὦ Χάρων, ἀπαντᾷ· οὕκ ἐν δὲ ἀμφω καὶ ἀσφαλῇ καὶ φιλοθεάμονα εἶναι. ἄλλ' ἔχου μου τῆς δεξιᾶς καὶ φείδου μὴ κατὰ τοῦ ὀλισθηροῦ πατέων. εὐ γε, ἀνελήμυθας καὶ σὺ· ἐπείπερ δὲ δικόρυμβος ὁ Παρνασσός ἔστι, μίαν ἐκάτερος ἄκραν ἀπολαβόμενος· καθεξῶ-μεθά· σὺ δὲ μοι ἣδη ἐν κύκλῳ περιβλέπων ἑπισκόπη ἀπαντά.

6 125 ΧΑΡ. Ὢρῳ γὴν πολλὴν καὶ λίμνην τινα μεγάλην περι-

ρέουσαν καὶ ὅρη καὶ ποταμοὺς τοῦ Κωκτοῦ καὶ Πυρφλε-

gένοντος μείζονας καὶ ἀνθρώπους πάντω σμικροὺς καὶ τινας

φωλεοὺς αὐτῶν.

ΕΡΜ. Πόλεις ἐκεῖναι εἰσίν, οὗς φωλεοὺς εἶναι νομίζεις.

130 ΧΑΡ. Οὐσθαούν, ὦ Ἕρμη, ὡς οὐδὲν ἥμιν πέτρακαι,

ἀλλὰ μάτην τὸν Παρνασσόν αὐτῇ Κασταλίᾳ καὶ τὴν Οἴην

καὶ τὰ ἄλλα ὅρη μετεκινήσαμεν;

ΕΡΜ. Ὄτι τί;

ΧΑΡ. Οὐδὲν ἀκριβές ἐγώγε ἀπὸ τοῦ ὑψηλοῦ ὅρῳ· ἐδεό-

135 μὴν οὐ πόλεις καὶ ὅρη αὐτὸ μόνον ὥσπερ ἐν γραφαῖς ὅραν,

ἀλλὰ τοὺς ἀνθρώπους αὐτοὺς καὶ ἅ πράττοντι καὶ οἷα

λέγουσιν, ὥσπερ ὅτε με τὸ πρῶτον ἐντυχῶν εἴδος γελῶντα

μηχανή· the Χαρώνου κλίμακες in the theatre gave Charon his exits and his entrances, hence he might well be par-
doned for his reluctance to become a θέσις ἀντὶ μηχανής. — Εἴη εκλ.: 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. — Κωκτοῦ κτλ.: for the potamography of Hades the locus class-
καὶ ἦρου γε ὦ τι γελάφην· ἀκούσας γάρ τινος ἥσθην ἐς ὑπερβολήν.

140 ΕΡΜ. Τί δὲ τοῦτο ἦν;
ΧΑΡ. 'Επὶ δείπνου, οἶμαι, κληθεὶς τις ὑπὸ τινος τῶν φίλων ἐς τὴν ὑστεραίαν, Μάλιστα ἡξω, ἐφη, καὶ μεταξὺ λέγοντος ἀπὸ τοῦ τέγους κεραμίς ἐμπεσοῦσα οὐκ οἶδ᾽ ὅπως τοῦ οἰκήματος ἀπέκτεινεν αὐτὸν. ἐγέλασα οὖν, οὐκ ἐπιτελέσαντος τὴν ὑπόσχεσιν. ἔξωκα δὲ καὶ νῦν ἦποκαταβήσεσθαι, οὐς μᾶλλον βλέπομαι καὶ ἀκούομι.

7 ΕΡΜ. Ἐξα ἀτρέμας· καὶ τοῦτο γάρ ἐγώ ἱάσομαι σοι καὶ ὀξυδερκεστάτον σε ἐν βραχεί ἀποφανῷ παρ᾽ Ὄμηρον τινὰ καὶ πρὸς τοῦτο ἐπφαδήν λαβὼν, καπεδαὶ εἶπω τὰ ἐπη, μέμνησο μηκέτι ἀμβλυώττειν, ἀλλὰ σαφῶς πάντα ὄραν.
ΧΑΡ. δὲ γε μοῦν.

ΕΡΜ. Ἀχλών δ᾽ αὖ τοῦ ἀπ᾽ ὀφθαλμῶν ἔλον, ἡ πρὶν ἐπῆν, ὄφρ᾽ εἰ γνώσκης ἥμεν θεον ἣδε καὶ ἄνδρα.
ti ἔστιν; ἣδη ὀρᾶς;

155 ΧΑΡ. Ἐπερφυνός γε· τυφλὸς ὁ Δυνκεύς ἐκείνος ὅσ ἐπὶ σάραν, ὀφθαλμῶν ἐπὶ ὅπως τὸ ἐμέ· ὦστε σὺ τὸ ἐπὶ τοῦτῳ προσδίδασκε με καὶ ἀποκρίνου ἐρωτῶντι. ἀλλὰ βούλει κἀγὼ κατὰ τὸν Ὄμηρον

in pictures.—ὅ τι γελάφην: Hermes's words. § 1, were ὥ τι γελάτ. —κλήθεις: hidden. In Gall. 9, a poor shoemaker receives a contingent invitation to dinner; the host says, ὅ ἀντ᾽ ἐκείνου ἂν καὶ λογοκλησὼ, ἄν ἦ δ γε κλήθεις ἄθα: εἰπή ἄφιμες, ὅσ νῦν γε ἄφιμολός ἐστι. —μεταξὺ: cf. note to Somn. 17. —ἀπὸ τοῦ τεγοῦς κεραμίς: 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 οἴκηματος: note the article; i.e. the house (before which you saw me standing). See App.—οὐκ οἶδ᾽ ὅπως: see Introd. 29.—γελάσα: I burst into a laugh. Ingressive aor. Gildersleeve, S.C.G. 239.—ὑποκαταβίβουσα: note force of ὑπο-, "I'll be going a little further down." Cf. on Somn. 4.—βλέπομαι: see Introd. 35 (a).

7. ἀποφανέω: reddam. So used parallel with ἀποδείκνυμι, Somn. 8 (q.v.).—μέμησο μηκέτι: a faith-cure.—Ἀχλών 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.—Δυνκεύς:
ἐρήσομαι σε, ως μάθης ουδ' αυτον ἀμελέτητον ὄντα με τῶν Ὀμήρου;

160 ἘΡΜ. Καί πόθεν σὺ ἐχεις τι τῶν ἐκείνου εἰδέναι ναυτῆς
dei kai πρόσκωπος ὦν;

ΧΑΡ. Ὀρὰς; οὐνειδιστικὸν τοῦτο ἐστὶ τὴν τέχνην. ἐγὼ δὲ
ὅποτε διεπόρθμενον αὐτὸν ἀποθανόντα, πολλὰ ραψῳδοῦντος
παρακούσας ἐνών ἐτι μέμνημαι· καίτοι χείμων ἡμᾶς οὐ
165 μικρὸς τότε κατελάμβανεν. ἔπει γὰρ ἡρξατο ἄδειν οὐ πάνω
αἰσιόν τινα φόθην τοῖς πλέουσιν, ὡς ὁ Ποσειδῶν συνήγαγε
τὰς νεφέλας καὶ ἑταράξε τὸν πόντον ὦσπερ τόρυκνυ τινὰ
ἐμβαλὼν τὴν τρίαμαν καὶ πάσας τὰς θύελλας ὀφόθυνε καὶ
ἀλλα πολλὰ κυκών τὴν θάλατταν ὑπὸ τῶν ἐπῶν, χείμων
170 ἀφώ καὶ γνώφος ἐμπεσὼν ὀλύγου δεῖν περιέτρεψε ἡμῖν τὴν
ναῦν· ὅτε πέρ καὶ ναυτίασας ἐκείνος ἀπῆμετε τῶν ραψῳδῶν
tὰς πολλὰς αὐτῇ Σκύλη καὶ Χαρύβδει καὶ Κύκλωπι. οὐ
χαλεπῶν οὖν ἢν ἐκ τοσοῦτον ἐμέτου ὀλύγα γούν διαφυλάτ-
8τειν. εἰπὲ γὰρ μοι.

175 τὸς τ᾽ ἄρ’ ὅδ’ ἐστὶ πάχιστος ἀνὴρ ἥνς τε μέγας τε,
ἐξοχος ἀνθρώπων κεφαλῆς καὶ εὐρέας ὄμους;

one of the Argonauts, the stock example (ἐκεῖνος) of far-sightedness, cf. Icar. 12. — τῶν Ὀμήρου (sc. ἕκτων): (that not even I have neglected) my Homer. — Ὀρᾶς: see note on Vitr. Auct. 4 and on Peregr. 45. — οὐ πάνω αἰσιόν: boding no great luck — ὄσπερ τόρυκνυ τινὰ: like one of your soup-ladies. Note Lucian’s patchwork of Od. 5, 291 f.:

ἀλλά πλὴν σύναγεν νεφελᾶς, ἑταράξε δὲ πόνον
χεραλ τρίαμαν ἐλών: πάσας δ' ὀφόθυνεν
dέλλας.

— ἀπέχμειο... ἠλέτου: Galato, in the time (probably) of the early Ptolemies, made a picture of Homer sharing, in this wise, his good cheer with the starving poets. Cf. the scholiast ad loc., δι' ὁ Γαλάτων ὁ ἴωγραφος ἑγραψε τὸν μὲν Ὀμῆρον ἐμοῦντα, τοὺς δὲ ἄλλους ποιητὰς τὰ ἐμμεσμένα ἀρωμένους. See Blümner, op. cit., p. 82, who cites this among other instances where Lucian had actual works of art in mind. Aeschylus used to describe his works as “scraps from Homer’s table”; see Ath. 347 e.

8. εἰπὲ γὰρ: resuming the thought interrupted at ἐρωτώστι § 7. — τὸς τ᾽ ἄρ’ ὅδ’ ὅδ’: Lucian changes II. 3, 226–227 by substituting ἄστι πάχιστος for ἄλλος Ἀχαϊος and ἀνθρώποιν for Ἀργεῖοι.
EPM. Μίλων οὖτος ὁ ἐκ Κρότωνος ἀθλητής. ἐπικρότοισι δ’ αὐτῷ οἱ Ἑλληνες, ὅτι τὸν ταύρον ἄραμενος ἤφει διὰ τοῦ σταδίου μέσου.

180 XAP. Καὶ πόσῳ δικαιότερον ἂν ἔμε, ὁ Ἑρμῆ, ἐπαυνοῦεν, ὡς αὐτὸν σοι τὸν Μίλωνα μετ’ ὀλίγων ξυλαβῶν εὐθῆσομαι ἐς τὸ σκαφίδιον, ὅποταν ἡκι πρὸς ἡμᾶς ὑπὸ τοῦ ἀναλωτάτου τῶν ἀνταγωνιστῶν καταπαλαιοθείς τοῦ Θανάτου, μηδὲ ἐξεῖσι ὅπως αὐτὸν ὑποσκελίζει; κατὰ οἰμῶξεται ἡμῖν δηλαδὴ μεμνημένος τῶν στεφάνων τούτων καὶ τοῦ κρότους νῦν δὲ μέγα φρονεῖ θαυμαζόμενος ἐπὶ τῇ τοῦ ταύρου φορᾷ. τί δ’ οὖν οἰηθῶμεν; ἄρα ἐλπίζειν αὐτὸν καὶ τεθνηξεθαί ποτε;

EPM. Πόθεν ἐκείνος θανάτου νῦν μνημονεύσειεν ἢν ἐν ἀκμῇ τοσαύτη;

190 XAP. Ἡκα τοῦτον οὖν εἰς μακρὰν γέλωτα ἡμῖν παρέξομα, ὅποταν πλέγη μηδ’ ἐμπίδα ἡμῖν οὖχ ὅπως ταύρον ἔτι ἄρασθαι δυνάμενος. σοῦ δὲ μοι ἐκείνο εἰπέ,

τὸς τ’ ἄρ’ ὅδ’ ἄλλος ὁ σεμνὸς ἀνήρ;

195 οὖχ Ἑλλην, ὡς ἕοικεν ἀπὸ γοῦν τῆς στολῆς.

EPM. Κύρος, ὁ Χάρων, ὁ Καμβύσου, ὁς τὴν ἀρχὴν πάλαι Μήδων ἐχόντων νῦν Περσῶν ἡδὴ 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.— ἐπικρότοισι: Sbdt. sees in this a pun on Κρότων.— τὸν ταύρον: the (well-known) bull. — καταπαλαιοθείς: 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. — τεθνηξεθαί: mid. for act. See Schmid, I, 242. — ἡμῖν: in Aesop’s fable (No. 235) it is a κώνωπ 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 κώνῳ, but now — !” — οὖχ ὅπως: let alone. See L. & S. s.v. δωρος II, 2.

9. Ἑλλην... στολῆς: in V.II. A 11 Endymion concludes that his prisoners are Greeks, making a guess from their garb (ἀπὸ τῆς στολῆς). — Κύρος: i.e. Cyrus the Great, who died 529 n.c.—
ΧΑΡΩΝ

'Ασυνήπτων δ' ἔναγχος οὔτος ἐκράτησε καὶ Βαβυλώνα παρεστήσατο καὶ νῦν ἐλασεῖοντι ἐπὶ Λυδίαν ἔοικεν, ὡς καθελὼν 200 τὸν Κροῖσον ἄρχοι ἄπαντων.

ΧΑΡ. Ὅ Κροῖσος δὲ ποῦ ποτε κάκεινὸς ἔστιν;
ΕΡΜ. Ἐκεῖσε ἀπόβλεψιν ἔσ τὴν μεγάλην ἀκρόπολιν τὴν τὸ τριπλοῦν τείχος. Σάρδες ἐκεῖνα, καὶ τὸν Κροῖσον αὐτὸν ὅρας ἡδη ἐπὶ κλίνης χρυσῆς καθήμενον Σόλωνι τῷ Ἀθηναίῳ 205 διαλεγόμενον. βούλει ἀκούσωμεν αὐτῶν ὡ τι καὶ λέγοισι;
ΧΑΡ. Πάντως μὲν όντω.

10 ΚΡΟΙΣ. Ὡ ξένη Ἀθηναίες, εἶδες γὰρ μου τὸν πλοῦτον καὶ τοὺς θησαυροὺς καὶ όσος ἄσημος χρυσός ἔστιν ἡμῖν καὶ τὴν ἄλλην πολυτέλειαν, εἰπέ μοι, τίνα ἤγγι τῶν ἄπαντων 210 ἀνθρώπων εὐδαιμονεστάτων εἶναι.
ΧΑΡ. Τί ἄρα οὐ Σόλων ἔρει;
ΕΡΜ. Θάρρει· οὐδὲν ἀγεννές, ὦ Χάρων.
ΣΟΛ. Ὡ Κροῖσε, ὀλίγοι μὲν οἱ εὐδαιμονεῖς· εἰγὼ δὲ ὅν εἴδα Κλέοβιν καὶ Βίτωνα ἠγούμαι εὐδαιμονεστάτους γενε-215 σθαί, τοὺς τῆς ἱερείας παιδὰς τῆς Ἀργόθεν.

tὴν τὸ τριπλοῦν τείχος: see Introd. 30.
— Κροῖσον ... Σόλων ... 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. εἴδες γὰρ: the γὰρ, as often, anticipates the leading sentence; here eἰτε μοι. — ἄσημος χρυσός: bullion, as distinguished from χρυσοῦς coin, plate, etc. But we also find χρυσοῦς δασμοὺς in Thuc. 2, 13 of the ἀναθήματα, etc. —
tὴν 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, drew 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
ΧΑΡ. Φησὶν οὖσας τοὺς ἁμα πρῶην ἀποδανόντας, ἐπεὶ τὴν μητέρα ύποδύντες εἰλκυσαν ἐπὶ τῆς ἀπήνης ἄχρι πρὸς τὸ ἱερόν.

ΚΡΟΙΣ. Ἑστω· ἐχέτωςαν ἐκεῖνοι τὰ πρῶτα τῆς εὐδαι-μονίας. ὁ δεύτερος δὲ τίς ἂν εἴη;

ΣΟΛ. Τέλλος ὁ Ἀθηναῖος, ὁς εὗ τε ἐβίω καὶ ἀπέθανεν ὑπὲρ τῆς πατρίδος.

ΚΡΟΙΣ. Ἐγὼ δὲ, ὁ κάθαρμα, οὐ σοι δοκῶ εὐδαιμονίων εἶναι;

ΣΟΛ. Οὐδὲπω σίδα, ὁ Κροῖσε, ἣν ἡμὴ πρὸς τὸ τέλος ἀφίκη τοῦ βίου· ὁ γὰρ θάνατος ἀκριβῆς ἐλεγχόμεν τῶν του-πουτών καὶ τὸ ἄχρι πρὸς τὸ τέρμα εὐδαιμονίως διαβιώναι.

ΧΑΡ. Κάλλιστα, ὁ Σόλων, σοὶ ἠμῶν οὐκ ἐπιλέλησαι, ἀλλὰ παρὰ τὸ πορθμεῖον αὐτὸ ἀξιός γίνεσθαι τὴν περὶ τῶν τουπουτών κρίσιν. ἀλλὰ τίνας ἐκεῖνος ὁ Κροῖσος ἐκπέμπει ἣ τί ἐπὶ τῶν ὑμῶν φέροις;

ΕΡΜ. Πλίνθους τῷ Πυθώρ χρυσᾶς ἀνατίθησι μισθὸν τῶν χρησμῶν, ὑφ' ὃν καὶ ἀπολεῖται μικρῶν ύστερον· φιλόμαν-τις δὲ ὁ ἀνήρ ἐκτόπως.

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Heraeum, by Charles Waldstein.—ὑπο-δύντες: Hdt. adds ὑπὸ τὸν γεώνην: Plu- tarch (I.c.) ὑποδύντες τῷ γυναῖ (the Attic word). —τίς ἂν εἴη: who (in that case) might the second one be? —Τόλως: 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 διαβιώναι: a fa- vorite idea. Solon's words (Hdt. 1, 32) are, σκοτεινὰ δὲ χρῆ ταῦτας ἀριστάς τὴν τελευτὴν, καὶ ἀποβῆσαι. The gloomy finale of Soph. O. T. (1529-1530) is,

. . . μηδὲν ἀλβίθεαι, πρὶν ἀν τέρμα τοῦ βίου περάσῃ μηδὲν ἀλγεῖν παθῶν.

And in Aesch. Agam. 928:

ἀλβίθαι δὲ χρῆ· 

βίον τελευτῆσαι ἐν εὐσεβείᾳ φίλῃ.

So Schiller, Wall. Tod, v, 4: "Man soll den Tag nicht vor dem Abend loben."

—ἀκριβῆς ἐλεγχός: so, in D. Mort. 21, 2, Cerberus asserts that even Socrates was bold up to the entrance only, τὰ δ' ἐσοδοθέν ἐλεγχο χριβής. —γίνεσθαι: for form, see Introd. 40.

11. Πλίνθους: in Hdt. they are ἡμι- 

πλίνθα. —φιλόμαντις: daft on divina-
XAP. Ἐκεῖνο γάρ ἦστιν ὁ χρυσός, τὸ λαμπρὸν ὁ ἀπωστίλβει, τὸ ὑπωχρὸν μετ' ἐρυθήματος; ὅν γὰρ πρῶτον εἶδον ἀκούν ἄει.

ΕΡΜ. Ἐκεῖνο, ὁ Χάρων, τὸ ἀοίδιμον ὄνομα καὶ περιμάχητον.

ΧΑΡ. Καὶ μὴν οὐχ ὅρω ὃ τι ἁγαθὸν αὐτῷ πρόσεστιν, εἰ μὴ ἄρα ἐν τὶ μόνον, ὅτι βαρύνονται οἱ φέροντες αὐτὸ.

ΕΡΜ. Οὐ γὰρ οἶσθα ὅσοι πόλεμοι διὰ τοῦτο καὶ ἐπιβουλαί καὶ λῃστήρια καὶ ἐπιορκία καὶ φόνοι καὶ δεσμὰ καὶ πλοῦς μακρὸς καὶ ἐμπορία καὶ δουλεῖαι;

ΧΑΡ. Διὰ τούτο, ὁ Ἑρμῆς, τὸ μὴ πολὺ τοῦ χαλκοῦ διαφέρον; οἶδα γὰρ τὸν χαλκόν, ὁβολὸν, ὡς οἴσθα, παρὰ τῶν καταπλεοῦντων ἑκάστου ἐκλέγων.

ΕΡΜ. Ναὶ· ἀλλὰ ὁ χαλκὸς μὲν πολὺς, ὡστε οὐ πάνω σπουδάζεται ὑπναυτῶν· τοῦτον δὲ ὄλυγον ἐκ πολλοῦ τοῦ ἐκβάθους οἱ μεταλλεύοντες ἀνορύττουσιν. πλὴν ἀλλὰ ἐκ γῆς καὶ οὗτος ὡσπερ ὁ μόλυβδος καὶ τὰ ἄλλα.

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

ΕΡΜ. Ἀλλὰ οὐ Σόλων γε ἐκεῖνος, ὁ Χάρων, ἔραν αὐτοῦ 255 φαίνεται, ὡς ὀράσι καταγελᾶ γὰρ τοῦ Κροίσου καὶ τῆς μεγαλαχίας τοῦ βαρβάρου, καὶ μοι δοκεῖν ἑρέσθαι τι βούλεται αὐτῶν· ἐπακούσωμεν οὖν.

12 ΣΟΛ. Εἰπὲ μοι, ὡς Κροῖσε, οἰεί γὰρ τὶ δεῖσθαι τῶν πλίνθων τοῦτων τῶν Πύθιων;

tion. — ὑπωχρόν: polish yellow. In Fugit. 27, of a slave, somewhat sallow. — ἀοίδιμον: storied. — πλοῦς μακρὸς: long voyaging. In this list of plurals the singular (in all Mss.) seems like an interloper. — ὁβολὸν: for Charon's see cf. D. Mort. 22 et passim. For survival of this, cf. the pennies put by old crones on the eyes of a corpse. — πλῆν: plentiful. See L. & S. s.v., 1, 2, c. — ἀβελτερίαν: fatuity. For brachylogy see on Somn. 1. — τοσοῦτον ἑρωτα ἐρωσίν: have such a passionate love for.
ΚΡΟΙΣ. Νη Δία. οὐ γὰρ ἔστων αὐτῷ ἐν Δελφοῖς ἀνάθημα οὐδὲν τοιούτων.
ΣΟΛ. Οὐκοῦν μακάριον οἰεὶ τῶν θεῶν ἀποφανέων εἰ κτήσαιτο ἐν τοῖς ἄλλοις καὶ πλύσους χρυσᾶς;
ΚΡΟΙΣ. Πῶς γὰρ οὗ;
ΣΟΛ. Πολλὴν μοι λέγεις, ὁ Κροίσε, πενίαν ἐν τῷ οὐρανῷ, εἰ ἐκ Λυδίας μεταστέλλεσθαι τὸ χρυσῖον δεήσει αὐτούς, ἥν ἐπιθυμήσωσι.
ΚΡΟΙΣ. Ποῦ γὰρ τοσοῦτος ἄν γένοιτο χρυσὸς ὅσος πάρῃ ἡμῖν;
ΣΟΛ. Εἰπέ μοι, σίδηρος δὲ φύεται ἐν Λυδίᾳ;
ΚΡΟΙΣ. Οὐ πάντως τί.
ΣΟΛ. Τοῦ βελτίωνος ἃρα ἐνδεεῖς ἔστε.
ΚΡΟΙΣ. Πῶς ἀμείων ὁ σίδηρος χρυσίου;
ΣΟΛ. Ἡν ἀποκρίνη μηδὲν ἄγανακτῶν, μάθοις ἄν.
ΣΟΛ. Ἐρώτα, ὁ Σόλων.
ΚΡΟΙΣ. Πότεροι ἀμείωνοι οἱ σφιχτοῦσες τινας ἢ οἱ σφιχτομενοι πρὸς αὐτῶν;
ΣΟΛ. Οἱ σφιχτοῦσες δηλαδή.
ΣΟΛ. Ἀρ' οὖν, ἤν Κύροις, ὡς λογοποιοῦσκε τινας, ἐπίθηκος Λυδίος, χρυσάς μαχαίρας σφιχτὰς τῷ ποιήσῃ τῷ στρατῷ ἢ οἱ σίδηρος ἄναγκαιος τάτος;
ΚΡΟΙΣ. Ο σίδηρος δὴλον ὅτι.

12. ἀνάθημα: for these Delphic anathemata see Frazer on Paus. 10, 9, 2 ff.
—ἀποφανίων: see Intro. 35 (c). —Πῶς γὰρ οὖ; 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 μνημέει εἰμί. —σίδηρος δὲ: if εἰπέ μοι is construed parenthetically, the δὲ marks a natural contrast to the χρυσὸς in the preceding question. —φύεται: is produced. φῶς thus used of inanimate things reverts to the meaning of the Skt. stem bhū 'become'; 'arise.' —μηδὲν ἄγανακτῶν: perhaps a reminiscence of Thrasymachus charging under Socrates's questions, Plato Rep. 338 ν ff., and especially 354 ἕτειδη μοι πρῶος ἄγεσθαι καὶ χαλεπάκως ἐπάθω. —μάθους ἄν: see GMT. 505. —Ἐρώτα: go on with your inquisition.
ΧΑΡΩΝ

ΣΟΛ. Καὶ εἰ γε μὴ τοῦτον παρασκεύασαι, οἴχοιτο ἂν σοι ὁ χρυσός ἐς Πέρσας αἰχμάλωτος.

286 ΚΡΟΙΣ. Εὐφήμει, ἀνθρωπε.

ΣΟΛ. Μὴ γένοιτο μὲν οὖτω ταῦτα· φαίνῃ δ' οὖν ἀμεῖνο τοῦ χρυσοῦ τὸν σίδηρον ὁμολογῶν.

ΚΡΟΙΣ. Οὐκοῦν καὶ τῷ θεῷ σιδηρᾶς πλίνθους κελεύεις ἀνατίθεναι με, τὸν δὲ χρυσὸν ὁπίσω αὖθις ἀνακαλεῖν;

290 ΣΟΛ. Οὐδὲ σιδηρῶν ἐκεῖνός γε δεῖσθαι, ἀλλ’ ἂν τε χαλκὸν ἢν τε χρυσὸν ἀναθήσῃς, ἀλλοις μὲν ποτε κτῆμα καὶ ἐρμαίοις ἐσθί ἀνατεθεικός ἡ Φωκεύων ἡ Βοιωτίς ἡ Δελφοῖς ἄρτοις ἡ τῶν τυράννων ἡ ληστή, τῷ δὲ θεῷ ὀλίγον μὲλεί τῶν σῶν χρυσοποιῶν.

295 ΚΡΟΙΣ. 'Αλεί σύ μοι τῷ πλούτῳ προσπολεμεῖς καὶ φθονεῖς.

13 ΕΡΜ. Οὐ φέρει οὐ Λυδός, ὡς Χάρων, τὴν παρρησίαν καὶ τὴν ἀλήθειαν τῶν λόγων, ἀλλὰ ξένον αὐτῷ δοκεῖ τὸ πράγμα, πένθες ἀνθρωπός οὐχ ὑποπτήσων, τὸ δὲ παριστήμενων ἐλευθέρως λέγων. μεμνησταί δὲ οὖν μικρὰν ὑστερον τοῦ Σόλωνος, ὅταν αὐτὸν δέχῃ ἀλόντα ἐπὶ τὴν πυρὰν ὑπὸ τοῦ


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 different 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
the gifts sent to Delphi, bears them away to dwell among the Hyperboreans. — ἡκουσα: often, as here, ἀναγινωσκω is used of reading aloud, but in Philops. 26 we find Pluto ἐπειδηγάμενος τῶν τεθησμομένων τὰ ὀνόματα. — τῆς Κλωθοῦ: the respective functions of the Spinsters Three are given by Plato in Rep. 617 c. Lachesis sings τὰ γεγονότα, Clotho τὰ δότα, and Atropos τὰ μέλλοντα, but Clotho is apt to assume the roles of all three. See especially the account in Catapl. 1-10. — τὰ... ἐπικλώσματα: what has been spun out for each. Note tense here and in ἐγγραπτο: each man's fate is “sealed and signed” even if not yet “delivered.”

— Τόμυρος: cf. Hdt. 1, 205-214. — μυρια σφαλις: after meeting with no end of disasters, e.g. the loss of his army sent to reduce the Ethiopians. Hdt. 8, 25. — Απίν: 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. — Ω πολλοθ γελωτος: oh, what lots of fun! For gen. cf. note to Vit. Auct. 13. — προσβλήσεων: Reitz. tr. At nunc quis eos aspicere sustineat?

14. ο τὸ διάδημα: see Introd. 30. — ο μάγειρος: the chef. The functions of cook and butcher were combined even in Polycrates's establishment.
320 τὸν ἰχθύν ἀνατεμών,
νήσῳ ἐν ἀμφιρύτη; βασιλεὺς δὲ τις εὐχεταί εἶναι.

ΕΡΜ. Ἐν γε παρφείες, ὁ Χάρων. ἀλλὰ Πολυκράτην
ὁρᾶς τὸν Σαμίων τύραννον πανευδαιμόνα ἠγούμενον εἶναι·
ἀτὰρ καὶ οὖτος αὐτὸς ὑπὸ τοῦ παρεστῶτος οἰκέτου Μαιαν-
325 δρίου προδοθεὶς Ὦροτῇ τῷ σατράτῃ ἀνασκολοπηθήσεται
ἀθλίως ἐκπεσὼν τῆς εὐδαιμονίας ἐν ἀκαρεί τοῦ χρόνου. καὶ
ταῦτα γὰρ τῆς Κλωθοῦς ἐπήκουσα.

ΧΑΡ. Ἀγαμεῖ Κλωθοῦς, γεννυκῆς καὶ αὐτοῦς, ὁ Βελτί-
σθη, καὶ τὰς κεφαλὰς ἀπότεμε καὶ ἀνασκολότιζε, ὡς εἰδὼν
330 ἄνθρωποι οὖντες· ἐν τοσοῦτῳ δὲ ἐπαιρεσθὼν ὡς ἄν ἄρ' ὑψηλο-
τέρου ἀλγεινότερον καταπεσούμενοι. ἐγὼ δὲ γελάσομαι τότε
γνωρίσας αὐτῶν ἕκαστον γυμνὸν ἐν τῷ σκαφιδίῳ μὴτε τὴν
πορφυρίδα μὴτε πιάραν ἣ κλίνην χρυσῆν κομίζοντας,

15 ΕΡΜ. Καὶ τὰ μὲν τούτων ὠδε ξεῖ. τὴν δὲ πληθὺν ὀρᾶς,
335 ὁ Χάρων, τοὺς πλέοντας αὐτῶν, τοὺς πολεμοῦντας, τοὺς

δωτοί: restores. See IIdt. 3, 41 ff., for
story of Polycrates.—νήσῳ κτλ.: the
parody is a combination of Od. 1, 50
and 5, 450. — ἀνασκολοπηθήσεται: a
favorite Oriental punishment. That
this word means also crucify is best
seen in Jud. Vocal. 12 μυρσαμένους αὐ-
τοῦ (i.e. the letter Τ) τὸ πλάσμα ἔπειτα
σχῆμα τοιοῦτο εἴλα τεχνήνας ἀνθρώ-
πος ἀνασκολοπεῖεν ἐν αὐτῇ. Cf. also
the references to the Crucifixion in
Peregr. 11 and 13.—ἐκπεσῶν τῆς εὐδαι-
μονίας: Oedipus is a stock illustration.
Cf. Soph. O. T. 1189 ff.:

τίς γάρ, τίς ἄνθρο πλέον
τάς εὐδαιμονίας φέρει
ἡ τοσοῦτον δοῖν δοκεῖν
καὶ δέξατ' ἀποκλίναι;

Cf. Aesch. Agam. 1327 ff., supra, p. 20,
note 1. — καὶ ταῦτα γὰρ: (don't be sur-
prised at my knowing so much,) for
this also, etc.—Ἀγαμεῖ Κλωθοῦς: Clo-
tho's the one for me! Give them, my
dear lady, a royal scorching. For de-
defence of ἀγαμεῖ etc. see Fritzschne ad
loc., who compares a mábo te, I en-
treat you; but his best illustration is
from Aristophanes Ach. 485–488: ὃ
τάλαινα καρδία... τόλμησον... ἄγαμα
καρδίας.—καὶ αὐτοῦ... ἀπότεμεν...
ἀνασκολόπις refer respectively to Croes-
sus on the pyre, the death of Cyrus, and
that of Polycrates.—γυμνὸν: cf. D.
Mort. 10, where the embarking pas-
sengers are stripped of their fortunes
and their fat, their pride of pedigree,
their beards and baggage.—μῆτε... 
μῆτε: for οὖντε: see Introd. 39 (e).
δικαζομένους, τοὺς γεωργοῦντας, τοὺς δανείζοντας, τοὺς προσαυτοῦντας;

ΧΑΡ. 'Όρω ποικίλην τινά τήν διατριβήν καὶ μεστὸν ταραχῆς τὸν βίον καὶ τὰς πόλεις γε αὐτῶν ἐοικυῖα τοῖς σμήνεσιν, ἐν 340 οἷς ἄθροι μὲν ἱδίον τι κέντρον ἔχει καὶ τὸν πλησίον κειτε, ὄλγοι δὲ τινες ὀσπέρ σφήκες ἄγουσι καὶ φέρουσι τὸ ὑποδεέστερον. ο δὲ περιπετέμονος αὐτοὺς ἐκ τάφανος ἄνως ὃχλος τίνες εἰσών;

ΕΡΜ. 'Ελπίδες, ὦ Χάρων, καὶ δείματα καὶ ἄγνοιαι καὶ ἠδοναὶ καὶ φιλαργυρίαι καὶ ὄργαι καὶ μίση καὶ τὰ τοιάτα. 345 τούτων δὲ ἡ ἄγνοια μὲν κάτω ξυναναμέμικται αὐτοῖς καὶ ξυμπολιτεύεται γε νὴ Δία καὶ τὸ μύσος καὶ ἡ ὁργὴ καὶ ζηλοτυπία καὶ ἀμαθία καὶ ἀπορία καὶ φιλαργυρία, ὁ φόβος δὲ καὶ αἱ ἐλπίδες ὑπερὰνω πετομέναι ὃ μὲν ἐμπιπτών ἐκπλήττει, ἐνὸστα καὶ υποτήσσειν ποιεῖ, ἀι δ᾽ ἐλπίδες ὑπὲρ κεφαλῆς 350 αἰωροῦμεναι, ὅπωστε μάλιστα οἶνται τῷ ἐπιλήψεσθαι αὐτῶν, ἀναπτάμεναι οἶχονται κεχνύοτας αὐτοὺς ἀπολιποῦσαι, ὅπερ καὶ τὸν Τάνταλον κάτω πάσχοντα ὀρᾶς ὑπὸ τοῦ ὑδατος. 16 ἦν δὲ ἀτενύσης, κατοψεὶ καὶ τὰς Μοῖρας ἀνώ ἐπικλῳθοῦσας

15. δικαζομένους: this was a usual hit at the Athenians. So Strepsiades (Ar. Nub. 208) cannot believe that he sees Athens on the map ἐπεὶ δικαστὰς ὃς ὀρῶ καθημένους. In Ic. 16 the kingdoms of men and their manners are seen from above: τοὺς Ἀγαπτούς γεωργοῦντας ἐσέβλεπον, καὶ ὁ Φοίνιξ δὲ ἐπεροῦσκε καὶ ὁ Κῖλες ὑγίστευε καὶ ὁ Λάκων ἐμαστηγοῦσκε 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 τῶν χιτῶνα τῶν ποικίλων), to the subtelty of Prometheus (Aesch. Prom. 308 καίπερ ὃτι ποικίλῳ). — κέντρον... σφήκες: the Wasp of Aristophanes ridicules the abuses in the Athenian law-courts. — ἄγουσι καὶ φιλρουσι: cf. Lat. agere et ferre.—'Ελπίδες: the one solitary blessing is named first — that one saved in Pandora's jar. For the plurals see Introd. 22. — κεχνύντας: 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 Μοῖρας ἀνω ἐπικλῳθοῦσας: 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


355 ἐκ λεπτῶν νημάτων. ὥρας καθάπερ ἀράχνια τινα κατα-
βαίνουτα ἐφ’ ἐκαστον ἀπὸ τῶν ἄτρακτων;

ΧΑΡΩΝ. Ὁρῶ πάνω λεπτῶν ἐκαστῳ νήμα ἐπιπεπλεγμένον
γε τὰ πολλά, τούτο μὲν ἐκεῖνῳ, ἐκεῖνο δὲ ἄλλω.

ΕΡΜΗ. Εἰκότως, ὦ πορθμεῦ: εἴμαρται γαρ ἐκεῖνῳ μὲν ὑπὸ
360 τούτοις φωνεύναι, τούτῳ δὲ ὑπ’ ἄλλου, καὶ κληρονομήσαι
γε τούτῳ μὲν ἐκεῖνῳ, ὅτου ἂν ἤ μικρότερον τὸ νήμα, ἐκεῖ-
νον δὲ αὐτοῦ τοίοντες γὰρ τι ἡ ἐπιπλοκὴ δηλοῖ. ὥρας
δ’ οὖν ἀπὸ λεπτῶν κρεμαμένους ἀπαντᾶσαι; καὶ οὗτος μὲν
ἀναπτασθεὶς ἄνω μετέωρος ἐστὶ καὶ μετὰ μικρὸν κατα-
365 σών, ἀπορραγέντος τοῦ λίνου, ἐπειδὰν μηκέτι ἀντέχῃ πρὸς
τὸ βάρος, μέγαν τὸν ψόφον ἐργάσεται, οὗτος δὲ ὄλγων ἀπὸ
γῆς αἰωροῦμενος, ἡν καὶ πέσῃ, ἰψοφητί κεῖσθαι, μόλις καὶ
τὸς γείτονον ἐξακουσθέντος τοῦ πτώματος.

ΧΑΡΩΝ. Παγγέλοια ταῦτα, ὦ Ἐρμῆ.

ΕΡΜΗ. Καὶ μὴν οὔδε εἰπεῖν ἔχουσιν ἂν κατὰ τὴν ἀξίαν,
οπως ἐστὶ καταγελάστα, ὦ Χάρων, καὶ μάλιστα αἱ ἀγαν
σπουδαῖ αὐτῶν καὶ τὸ μεταξὺ τῶν ἐλπίδων οἰκεσθαι

above the statue of Zeus Maiaigότης
in the temple at Megara is careful
to explain δῆλα δὲ τάσι την Πετρω-
μένην μὸνον οἱ (Zeus) πείθεσθαι: — τοῦ
ἄτρακτον κτλ.: (spinning) their spindle
from which (are suspended) by threads.
Hence ἄτρακτοι does not here mean
thread (as Schmid, I, 391, takes it) but,
as the Eng. spindle may mean a given
length (e.g., a spindle of cotton is 18
hanks or 15,120 yards), so we find in
Catapl. 1 σχέδων γάρ διόν μοι τὸν ἄτρα-
κτον ἐπέκλωσας θοῦ ἀπὸ τοῦ μερικῶς
κλώθων ἄτρακτον τοσοῦτον πραγμάτων
The association of the Skt. tarkū 'spindle'
with Lat. torqueo and τρέχω
suggests the probable derivation (alpha
copulativum) for the Spinster Atropos.
— τὰ πολλά: the article is unusual (cf.
Schmid, I, 234, for examples). — ἰψο-
φητί κείσθαι: κείσθαι is used in a
pregnant sense, will fall and lie there
(and never a sound will have been
heard). It would be more logical to
have πεσεῖται (see App.), but it is hardly
necessary; cf. too, in Jud. Vocal. 2
(where Sigma fears that he will turn
into a mere ψόφος), the expression ἐν
τῷ ὕψῳ δὲ κεῖσθαι τοῦ ψόφου.
₁₇. τοῦ βελτίστου Θανάτου: my excellent (colleague) Sir Death. — κόνια: e.g. the execution of Socrates. And cf. Iys. 12, 17 παρέχειναν οἱ τρίακοντα τὸ ἐκείνων εἰσήμενον παραγγέλω, πίνων κώνεον. — πολὺ τὸ . . . οἶμοι: thick and fast come the woes! woes'! and the oh! oh's! and the ah me's! — ὁλίγον . . . ἐπιδημησάντες τῷ βίῳ: after this brief sojourn in life: contrast with Plato's Apol. 40 κ. ei δ' αὐτὸν ἀποδημήσατο ἦστιν ὁ θάνατος ἐνθέδε εἰς ἄλλον τόπον. — ἐπιστάτας ὁ υπηρέτης: so comes to Socra-
tes the executioner, Phaedo 116 n. ἤκεν ὁ τῶν ἐνδέκα υπηρέτης καὶ στὰς παρ' αὐτῶν. Here it is one of the υπηρέται — πολλοὶ just mentioned. — ἀποσπασθήσεται αὐτῶν: from them, i.e. τῶν παρόν-
tων. — μηδὲ: for οὐδὲ: see Introd. 39 (e). — ἐπιθυμήσας: 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
τεθνηξεται, άρα άν σοι δοκει χαίρειν ἐπ' αὐτῷ γεννωμένων; 395 ἄλλα τό αἳτων, ὅτι τόν μὲν εὔτυχοντα ἐπὶ τῷ παιδί ἐκεῖνον ὧρᾷ τόν τοῦ ἄλητου πατέρα τοῦ Ὀλύμπια νενυκηκότος, τόν γείτονα δὲ τόν ἐκκομιζοντα τό παιδίον οὐχ ὦρᾷ οὐδὲ οἴδεν ἀφ' οίας αὐτῷ κρόκης ἐκρέματο. τοὺς μὲν γὰρ περὶ τῶν ὄρων διαφερουμένων ὄρας ὅσοι εἰσί, καὶ τοὺς συναγείρον-400 τας τὰ χρήματα, εἶτα, πρὶν ἀπολαύσαι αὐτῶν, καλομένους ὑφ' ὃν εἴπον τῶν ἀγγέλων τε καὶ τῶν ὑπηρετῶν.

18 ΧΑΡ. Ὅρω ταῦτα πάντα καὶ πρὸς ἐμαυτόν γε ἐννοῶ ὅ τι τὸ ἵδυ αὐτοῖς παρὰ τόν βίου ἢ τί ἐκεῖνό ἐστιν, οὐ στερόμενοι ἀγανακτοῦσιν. ἦν γοῦν τοὺς βασιλείας ὅτι τις αὐτῶν, οἴπερ 405 εὐδαιμονέστατοι εἶναι δοκοῦσιν, ἐξω τοῦ ἀβεβαίου καὶ ὡς φης ἀμφιβολοῦ τῆς τύχης, πλεῖο τῶν ἦδεων τὰ ἀνιπαρὰ εὑρήσει προσώπα αὐτῶν, φόβους καὶ ταραχὰς καὶ μέτη καὶ ἐπιβουλὰς καὶ ὀργὰς καὶ κολακείας: τούτως γὰρ ἀπαντεῖς ἐξευςίαν. ἐώς πένθη καὶ νόσους καὶ πάθη ἐξ ἱστομίας 410 δηλαδὴ ἀρχοντα αὐτῶν; ὅπου δὲ τα τούτων πονηρά; λογί-19 γεζοθαί καιρὸς οἶα τα τῶν ἰδιωτῶν ἄν εἰη. ἐθέλω δ' οὖν σοι, ὡς Ἑρμην., εἰπεῖν φτινι ἐοικέναι μοι ἐδοξαν οἱ ἀνθρωποὶ καὶ ὁ βίος ἄτας αὐτῶν. ἦδη ποτὲ πομφόλυγας· εν ὑδατι ἐθέασω ὑπὸ κρούνῳ των καταρράττοι δειασταμένας; τὰς φυσιδίας 415 λέγω, ἀφ' ὃν ξυναγείρεται ἀπὸ αἴροσ· ἐκεῖνων τοῦν αἱ μὲν

Δημοσθένειος. For the christening festival celebrated on the tenth day see Gulick, p. 73. — νευκηκότος: famed as victor; note tense. For the fame accruing to family and to native place as well, see the sereade to Lachon, Bacchyl. 6, 26, 30. — ἐκκομιζοντα: i.e. to his burial. The classical word is ἐκφέρω, and this is retained in Acts 5, 6-10.

18. παρὰ τῶν βιῶν: in (the course of) their life. This use of παρὰ is favored by Lucian. Cf. Pisc. 20 οἷοι... ἐγεν-μεθα παρὰ τῶν βιῶν and 32 παρὰ τῶν βιῶν... ὑμᾶς ἡ ἡττασις... ἐγένετο. — ἐξω: aside from. — φόβους κτλ.: for plural of abstract nouns used concretely cf. Gildersleeve, S. C. G. 44 and 45. — ἐξ ἱστο-μίας: on the common level. — τα τούτων: i.e. βασιλείων. — καιρὸς: it's high time.

19. πομφόλυγας: onomatopoeic re- dupl. Around Charon's boat the Frogs' choral had burst in a triumphant blare of bubbles, πομφόλυγοσαφαλά-σμασιν. Ar. Ran. 249. — ἀπὸβησαν
tines mikrai eisai kai autika ekragaisai aparebhsan, ait D' epi plenon diarkousi kai prosgwrououn autais tonallon uper-


420 toutro estin o anthropou bios. apantes upo pneuma tos empe-


425 deis fyllous ton genos auton omoiou.

20 XAP. Kai toiontou ontes, o Ermi, oras oia poiouni kai


430 epeiper ef' upholov esmev, anaboseas paramegthes para-


435 av apagoi tis auton ti eini autow apodanov, all anagky

... ekkragnsai: note the gnomic aorists combined with the presents. Cf. GMT. 157. — o anthropou bios: cf. the song:

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

— oti de ama... D' oin: and others are
no sooner formed than they cease to be;
anyhow all... — fyllous to genos: cf. Il. 6, 146 ff.:

oii per fyllous genei, tois de kai andrwn.

20. Iva obolov: Charon's prescribed fee. In Aristophanes's Frogs 270, however, Dionysus gives two obols—

exe de twbol — 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

c et habet quem porrigit ore trientem. See p. 10. — thanaton pro

phaxalmon: the Egyptians provided for
this by bringing in at their feasts a

wooden corpse (Hdt. 2, 78). — oie av

apagoi tis auton ti: cf. Job 1, 21

"Naked came I out of my mother's
womb, and naked shall I return
αὐτὸν μὲν γυμνὸν οἰχεσθαί, τὴν οἰκίαν δὲ καὶ τὸν ἄγρον καὶ τὸ χρυσίον ἀεὶ ἄλλων εἶναι καὶ μεταβάλλειν τοὺς δεσπότας. εἰ ταῦτα καὶ τὰ τοιαῦτα ἐξ ἐπηκόου ἐμβοηθάμει αὑτῶν, οὐκ ἄν οἰεὶ μεγάλα ὠφεληθήναι τὸν βιον καὶ σωφρονεστέρος ἂν γενέσθαι παρὰ πολὺ;

21 ἙΡΜ. Οὐ μακάρε, οὐκ οἶσθα ὅπως αὕτως ἡ ἄγνοια καὶ ἡ ἀπάτη διατηθείκασιν, ὡς μηδὲ ἀν τρυπάω ἐπὶ διανοιχθῆναι αὐτοῖς τὰ ὁτα: τοσοῦτος κηρῷ ἐβύσσαν αὐτὰ οἶνον περ ὁ Ὄδυσσεύς τους ἔταιρους ἔδρασε δεῖ τής Σειρήνων ἀκροάσεως. πόθεν οὖν ἂν ἐκεῖνοι ἄκουσαι δυνηθεῖν, ἂν καὶ σὺ κεκραγὼς διαρραγῆς; ὅπερ γὰρ παρ᾽ υἱῶν ἡ Δῆθη δύναται, τοῦτο ἐνταῦθα ἡ ἄγνοια ἐρχαίται. πλὴν ἂλλ᾽ εἰσὶν αὐτῶν ὅλγοι οὐ παραδεδηγεμένοι τὸν κηρὸν ἐς τὰ ὁτα πρὸς τῇν ἀλήθειαν ἀποκλίνοντες, ὡς δεδορκότες ἐς τὰ πράγματα καὶ κατεγνωκότες οἶδε ἑστιν.

ΧΑΡ. οὐκοῦν ἐκεῖνοι γοῦν ἐμβοηθῶμεν;

ἙΡΜ. Περιττόν καὶ τοῦτο, λέγειν πρὸς αὐτοὺς ἁ ἵσασιν. ὄρας ὅπως ἀποσπάσαντες τῶν πολλῶν καταγελῶσι τῶν γιγνομένων καὶ οὐδαμη οὐδαμώς ἀρέσκονται αὐτοῖς, ἀλλὰ δῆλοι εἰς δρασμὸν ἡδῆ βουλεύοντες παρ᾽ ὑμᾶς ἀπὸ τοῦ βίου; καὶ γὰρ καὶ μισοῦνται ἐλέγχοντες αὐτῶν τὰς ἀμαθίας.

thither."—μεταβάλλειν τοὺς δεσπότας: 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 ἐπηκώματα τοῦ ὀφραντοῦ, i.e. where the vaulted sounding-board gave the best results.

21. Οὐ μακάρε: you blessed simpleton!—ὅς: = ὡστε. See Introd. 26.—Σειρήνων: Od. 12, 158.—τὴν... κεκραγὼς 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: κεκραγός and δεδορκότες are "intensive" perfects; κατεγνωκότες having come to know ("maintenance of result"); παραδεδηγεμένοι... στὰ their ears filled full of the wax, 226.—ἡ Δῆθη: for Lethe and also ὁ Ἀμέλας τοταμῷ cf. Plato Rep. 621 a and c.—Περιττόν: superfluous.—δρασμὸν βουλεύοντες: Socrates had condemned suicide as cowardly desecration (λησταεία).—μισοῦνται ἐλέγχοντες
ΧΑΡ. Εὖ γε, ὃ γεννάδαι. πλὴν πάνυ ὀλύγοι εἰσίν, ὃ Ἕρμη.

ΕΡΜ. Ἰκανοὶ καὶ οὗτοι. ἀλλὰ κατίωμεν ἡδή.

22. ΧΑΡ. Ἐν ἑτὶ ἐπόθονοι, ὃ Ἕρμη, εἰδέναι, καὶ μοι δεῖξας αὑτὸ ἑντελῇ ἐστὶν τὴν περιήγησιν πεποιημένοι — τὰς ἀποθήκες καὶ τῶν σωμάτων, ἵνα κατορύπτωσιν, θεάσασθαι.

ΕΡΜ. Ἡρία, ὃ Χάρων, καὶ τύμβους καὶ τάφους καλοῦσι τὰ τοιαῦτα. πλὴν τὰ πρὸ τῶν πόλεων ἐκεῖνα τὰ χώματα ὅρας καὶ τὰς στῆλας καὶ πυραμίδας; ἐκεῖνα πάντα νεκροδοχεία καὶ σωματοφυλακικά ἔστι.

ΧΑΡ. Τί οὖν ἐκεῖνοι στεφανοῦσι τοὺς λίθους καὶ χρῆσαι μόρφω, ο城际 καὶ πυρᾶν νήσαντες πρὸ τῶν χωμάτων καὶ βόθρον τυνά ὑμεῖς αὐτοῖς τε ταυτὶ τὰ πολυτελῆ δεῖπνα κτλ.: this was the experience of Socrates (Apol. 21 κ.), καὶ ἑπάθαι κάκειν καὶ ἄλλοις πολλοῖς ἀπερχόμεν, and it was Lucian's also (cf. Pisc.).

22. Ἐν ἑτὶ ἐπόθονοι εἰδέναι: I did want to know still one thing more. — ἡπὶ . . . πεποιημένοι: for periphrastic form see Introd. 20. — ἀποθήκες: dépôs. Charon, as an expert, would inspect the terminal facilities. — Ἡρία: where. — θεάσασθαι: in appos. with εἰδέναι (if the text is correct). — Ἡρία . . . τάφου: 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; Gullick, pp. 9 and 206). Thinking of later times Lucian might let Charon see also the tombs along the Appian Way. — χώματα . . . πυραμίδας: mounds, memorial slabs, and pyramids. For the steleae see Gullick, pp. 208 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 σωματοφυλακία: "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 ἔστησεν ξενοδοχεῖον. Cf. the compound νεκρακαθημένα. V. II. B 23. σωματοφυλάκιον is as good for the purpose as χρηματοφυλάκιον treasury. — στεφανοῦσι: cf. de Lectu 19 where the corpse indignantly exclaims τι δὲ (sc. με ἀνέπη) ὁ υπὲρ τοῦ τάφου λίθος ἐστεφανωμένος; — καὶ πυρᾶν: for the choice between burial and cremation see Gullick, p. 296. In de Lectu 18 the corpse balances the probabilities τῶν ὀφθαλμῶν διασατιστῶν καὶ τῆς Δίας κατεύθυνες μετὰ δίλλοντοι, εἰ γε (supposing, as is not impossible) καίσαλ με διεγνωκατε (you have decided to cremate me). — καλοῦν: in Philops. 27 the ghost of Demænētē returns to insist upon the cremation of
καὶ ἐς τὰ ὀργύματα οἶνον καὶ μελίκρατον, ὡς γόνις εἰκάσαι, ἐκχέουσιν;

ΕΡΜ. Ὑπὸ οἴδα, ὥρονθεῖν, τί ταῦτα πρὸς τὸς ἔν Ἀιδοῦν. πεποιθώκασι γοῦν τὰς ὕφλοις ἀναπεμπομένας κατώθεν δειπνεῖν μὲν ὡς οἶνον τε πεπετομένας τὴν κνίσαν καὶ τὸν καπνόν, πῦνειν δὲ ἀπὸ τοῦ βόθρου τὸ μελίκρατον.

ΧΑΡ. 'Εκεῖνος ἔτι πῦνειν ἢ ἐσθίειν, ὡς τὰ κρανία ξηρότατα; καίτοι γελοῦσέ εἰμι σοὶ λέγων ταῦτα ὁσμέραι κατάγοντι αὐτούς, οίσβα οὐν εἰ δύναντ' ἄν ἔτι ἀνελθεῖν ἀπαξ ὑποχθόνου γενόμενοι. ἔπει τοι καὶ παγγέλοι ἄν, ὦ Ἐρμῆ, ἐπασχές, οὐκ ὅλιγα πράγματα ἔχων, εἰ ἐδει μὴ κατὰγεν μονὸν αὐτούς, ἀλλὰ καὶ αὐθιν ἀνάγειν πιομένους. ὦ μάταιοι, τῆς ἀνοίας, οὐκ εἰδότες ἥλικοις ὀροὺς διακέρτισα τὰ νεκρῶν καὶ τὰ ἱώτων πράγματα καὶ οἶα τὰ παρ' ἡμῖν ἐστὶ καὶ ὑπὸ κάθαν' ὦμὼς ὅ τ' ἀτυμβος ἀνήρ ὃς τ' ἐλλαχε τύμβου,

ἐν δὲ ἵπ πή Ἰρος κρείων τ' Ἀγαμέμνων. Θερσῖτη δ' Ἰρος Θέτιδος παῖς ἥκομοιο. πάντες δ' εἰσίν ὦμὼς νεκύων ἀμενὴν κάρηνα, γυμνὸι τε ἔτηρὰ τε κατ' ἀσφοδέλαν λεμόνα.

her other golden sandal.— τὶ 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 Lucta 19 the corpse exclaims: τι ὅριν δύναται τοῖν ἄκρατον ἐπίσειν;— ἐπασχές: all Mss. have ἐπασχον. See App. Note tense of πιομένους. — διακέρτισα: note tense; "there is a great gulf fixed."— κάθαν' κτλ.: a potpourri of Homeric parodies; Il. 9, 319-320 will illustrate Charon's method:

ἐν δὲ ἵπ πή ἡμὲν κακὸς ἡδὲ καὶ ἔσθλος· κάθαν' ὦμὼς ὅ τ' ἀφγός ἀνήρ ὃ τε πολλὰ ἐοργώς.

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, ὥς πολὺν τὸν Ὀμηρον ἐπαντλεῖς.
ἀλλʼ ἐπείπερ ἀνέμυσας με, ἔθελω σοι δεῖξαι τὸν τοῦ Ἀχιλλέως τάφου. ὅρας τὸν ἐπὶ τῇ θαλάττῃ; Σίγειον μὲν ἐκεῖνο ἐστὶ τὸ Τρωικὸν. ἀντικρὺ δὲ ὁ Αἰας τέθαπται ἐν τῷ
Ῥοιτεῖῳ.
ΧΑΡ. Ὡν μεγάλοι, ὁ Ἐρμῆ, οἱ τάφοι. τὰς πόλεις δὲ
τὰς ἐπισῆμους δειξὼν μου ἦδη, ἂς κάτω ἀκοῦμεν, τὴν Νίνον
tὴν Σαρδαναπάλλου καὶ Βαβυλώνα καὶ Μυκῆνας καὶ
Κλεωνᾶς καὶ τὴν Ἰλιόν αὐτὴν. πολλοὺς γούν μὲν ἡμῖν
διαπορθμένας ἐκεῖθεν, ὡς δέκα ὀλων ἔτων μὴ νεωλκῆσαι
μηδὲ διαψήφαι τὸ σκαφίδιον.
500 EPM. Ἡ Νίνος μὲν, ὁ πορθμεὺ, ἀπόλωλεν ἦδη καὶ οὐδὲ
ἰχνὸς ἐτὶ λοιπὸν αὐτῆς, οὐδὲ ἀν εἶποις ὅπου ποτε ἦν. Ἡ
Βαβυλών δὲ σοι ἐκεῖνη ἐστὶν ἡ εὐπυργος, ἡ τὸν μέγαν περί-
βολον, οὐ μετὰ πολὺ καὶ αὐτῇ ἰησυχασμένη ὡσπερ ἡ
Νίνος. Μυκῆνας δὲ καὶ Κλεωνᾶς αἰσχύνομαι δειξάς σοι,
καὶ μάλιστα τὸ Ἰλιόν. ἀποπνίξεις γὰρ εὗ οἶδ᾽ ὅτι τὸν
Ὀμηρον κατελθὼν ἐπὶ τῇ μεγαληγῷρᾳ τῶν ἔπων. πλὴν
ἀλλὰ πάλαι μὲν ἤσαν εὐδαίμονες, νῦν δὲ τεθνάσι καὶ αὐταί·
ἀποθνῄσκουσι γὰρ, ὁ πορθμεῦ, καὶ πόλεις ὡσπερ ἄνθρωποι,
καὶ τὸ παραδοξότατον, καὶ ποταμοὶ ὅλοι. Ἰνάχου γοῦν οὐδὲ
510 τάφρος ἐτι ἐν Ἀργεῖ καταλείπεται.

ΧΑΡ. Παπαῖ τῶν ἐπαίνων, Ὠμηρε, καὶ τῶν ὄνομάτων,
24 Ἰλιος ῥή καὶ εὐρύγυια καὶ ἐνκτίμεναι Κλεωναί. ἀλλὰ
μεταξὺ λόγων τίνες ἐκείνοι εἰσιν οἱ πολεμοῦντες ἢ υπὲρ τίνος
ἀλλήλους φονεύοντιν;

ΕΡΜ. Ἀργείους ὅρας, ὁ Χάρων, καὶ Λακεδαίμονίους καὶ
τὸν ἡμιβνῆτα ἐκείνον στρατηγὸν Ὀθρυνάδαν τὸν ἐπιγρά-
φοντα τὸ τρόπαιον τὸ αὐτοῦ αἴματι.

ΧΑΡ. 'rvine τίνος δ' αὐτοῖς, ὁ Ἑρμῆ, ὁ πόλεμος;
ΕΡΜ. 'ίπερ τοῦ πεδίου αὐτοῦ ἐν ὦ μάχονται.

ΧΑΡ. 'Ω τῆς ἀνοίας, οἱ γε οὐκ ἱσασθν ὅτι, κἂν ὄλην τὴν
Πελοπόννησον ἐκαστὸς αὐτῶν κτήσωνται, μόνης ἀν ποδαῖον
λάβων τότον παρὰ τοῦ Λιακοῦ· τὸ δὲ πεδίον τοῦτο ἀλλοτέ
ἀλλοι γεωργῆσουσι πολλάκις ἐκ βάθρων τὸ τρόπαιον
ἀνασάσαντες τῷ ἀρότρῳ.

ΕΡΜ. Οὔτω μὲν ταῦτα ἐσται· ἡμεῖς δὲ καταβάντες ἧδη
καὶ κατὰ χώραν εὐθετῆσαντες αὕθες τὰ ὀργ ἀπαλλαττώμεθα,

proiecta iacent?"—Ἰνάχου: the modern Panitza when swollen by winter
rains, uniting with the Charadros (mod. Xerias) between Argos and Ti-
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 Rhetor-
ician" must have these stock allu-
sions always at hand; cf. Rhet. Præc.
18 καὶ ἐδὶ τὸ Ἀθῖν πλεῖσθω . . . καὶ ὁ
ἡλιός ὑπὸ τῶν Μηθικῶν βελῶν σκέπασθω
. . . καὶ τὸ Ὀθρυνάδου γράμματα ἀναγι-
νωσκέσθω.—πεδίου: i.e. Cynuria, the
small, but important, frontier coast-
strip between Argolis and Laconia.
Menippus (Icar. 18), looking down
from the sky, says contemptuously
that it is no wider than ϕακοῦ Αἰγυ-
πτιον.—ποδαῖον: 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 colo-
nies. Yet full-sized femora could not
lie flat in this space. Cf. also Men.
17, where Aeacus requires each new-
comer to pull himself together, lie down,
and be content with his quarters: ἀγα-
πώντα κατακείσθαι πρὸς τὸ μέτρον συν-
στασιμόν . . . δίδωσι δὲ τὸ μέγιστον οὐ
πλέον τοῦ—ἐκ βάθρων . . . τῷ ἀρότρῳ:
εγὼ μὲν καθ' ἀ ἑστάλην, σὺ δὲ ἐπὶ τὸ πορθμείον. ἦξο δὲ σοι καὶ αὐτὸς μετ' ὀλγον νεκροστολῶν.

ΧΑΡ. Ἐν γε ἐποίησας, ὡ Ἐρμῆ. εὐεργετὴς εἰς ἀεὶ ἀναγεγρáψῃ. ὅνᾶμην τι διὰ σὲ τῆς ἀποδημίας.—οἶα ἐστὶ τὰ τῶν κακοδαμόμον τὰν ἀνθρόπων πράγματα. βασιλεῖς, πλίνθοι χρυσάι, ἐπιτύμβια, μάχαι. Χάρωνος δὲ οὐδέις λόγος.

cf. Southey’s *Battle of Blenheim.* — καθ' ἀ ἑστάλην: cf. supra § 1 ἄφροκομαι τι διακονησμένος τῷ ἀνω Διο. 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. a.v. wrongly refer to Charon, and trans. ferrying the dead. A similar confusion is to be assumed in the Mss. above, giving rise to ἔσαρχον instead of the second person.— εὐεργετὴς ... ἀναγεγράψῃ: Charon (of all persons) promises Hermes one of the conventional votive slabs! Cf. Pisc. 38 εὐεργετὴς ἀναγεγράφθαι. — οἶα ... ἀνθρόπων: Charon exclaims (with Puck) “Lord, what foole 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 χρυσάι § 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' οὖνεις λόγος. Lucian uses the formula in two other passages, omitting the περὶ: i.e. Catapl. 14, where the poor shoemaker exclaims εἰπὲ μοι, ὃ Κλωθοῖ, ἐμοὶ δὲ οὖνεις ὑμῖν λόγος; and Fugil. 28 ἐμῶν δὲ οὖνεις λόγος. The words βασιλεῖς to μάχαι inclusive, often left out by cld., 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 A\(^3\) 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 Ctesias\(^4\) and Iambulus\(^5\) and others who, he says, will be recognized unnamed. He adds in substance (§ 4): "I did not blame

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\(^1\) 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.


\(^5\) 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 whirl'd aloft into the heavenly hemi-
sphere 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 recur-
rent 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, He-
rodotus, Pindar, Plato (e.g. the Gorgias and the pseudo-Platonic
Ariochus), as well as Horace. Photius, too, in his Μυροβιβλιαν η
Βιβλιοθήκη, gives extracts from the Wonders of the Island Thule
(Incredibilium de Thule Insula libri xvin), by Antonius Diogenes,

1 See Luc. Herod. 7.
2 V. H. 11. 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 levitathan 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 kindliness 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 Alcinous (*Od. 7*, 112 ff.).

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1. \(\text{καὶ γὰρ τοῦ περὶ ἀληθῶν διηγήματων Λουκιανοῦ καὶ τοῦ περὶ μεταμορφώσεων Λουκίου πυγῆ καὶ ρίζα. See fragm. of Ant. Diog. in *Erodici Scriptores*, p. 511, c. 13, ed. Hirschig (Paris, 1856).}

2. Lane’s edit. vol. III, c. 20.  

3. Ibid., note 96 on c. 20.


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 *tradi* 

adores. He adds: (Lucianus) *nullo modo persuadere sibi potuit tantam fore lectoribus suis cum his libris familiaritatem, ut inter legendum tectam s quam rerum Christianarum sugillationem per-

cipere 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 (*Atharva-veda* 4, 34, 6) "ponds filled with clarified butter, honey, milk, and curds."¹

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

The *Vera Historia* has in turn served as a model, directly or indirectly, for a godly 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:

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Von Malvasier so sind die brunnen,
Kommen eym selb ins Maul gerunnen —
  . . . . . . . .
Und flüget umb (müget ir glauben)
Gebraten hüner, genß und tauben.
  . . . . . . .
So wachsen bawern auf den bawmen
Gleich wie in unserm land die pfawmen.
Wens zeitig sind, so fallens ab
Yeder in ein paar Stifel rab.
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⁴ For his own acknowledgement of his debt to Lucian see Introd. p. xxii.
ΑΛΗΘΟΣ ΙΣΤΟΡΙΑΣ

ΛΟΓΟΣ ΔΕΤΕΡΟΣ

1. Τὸ δ' ἀπὸ τοῦτον μηκέτι φέρων ἐγὼ τὴν ἐν τῷ κήτει δίαιταν ἀρχόμενος τε τῇ μονῇ μηχανήν των ἐξήτουν δὲ ἦς ἄν ἐξελθεῖν γένοιτο: καὶ τὸ μὲν πρῶτον ἔδοξεν ἡμῖν διορύξασι κατὰ τὸν δεξίον τοῖχον ἀποδράναι, καὶ ἄρξαμεν οἴκοπτομεν ἐπειδὴ δὲ προελθόντες ὅσον πέντε σταδίους οὐδὲν ἦμομεν, τοῦ μὲν ὁρύγματος ἐπαυσάμεθα, τὴν δὲ ἔλθῃν καῦσαι διέγνωμεν. οὖν γὰρ ἂν τὸ κήτος ἀποθανεῖν· εἰ δὲ τοῦτο γένοιτο, ῥαδία ἔμελλεν ἡμῖν ἐχεσθαι ἡ ἔξοδος. ἄρξαμενοι οὖν ἀπὸ τῶν οὐραίων ἐκαίωμεν, καὶ ἡμέρας μὲν ἐπτὰ καὶ ἱσας νῦκτας ἀνασθήτως εἰχε τοῦ καύματος, ὅγδος δὲ καὶ ἕνατη συνίεμεν αὐτοῦ νοσοῦντος· ἀργότερον γοῦν ἀνέχασκε, καὶ εἰ ποτε ἀναχάνοι, ταχὺ συνεμεν. δεκάτη δὲ καὶ ἑνδεκάτη τέλεον ἀπενεκροῦτο καὶ δυσώδες 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. v., B, 3. — δικόπτομεν: we chopped away (conative). — τὴν ἕλπιν: from the incoming flotsam and detritus the monster (see A 31) had gradually accumulated large holdings of real estate, including a well-wooded tract of land thirty miles in circumference. — ἤμελλεν ἔχεσθαι: “future of the past,” Gildersleeve, S. C. G. 272, and cf. Soph. O. T. 907. — ἡμέρας... ἱσας νῦκτας: for seven days and nights to match. A set phrase, cf. § 35 and A 10. — ἄνεκασκε: in A 40 the periodic yawning of the monster marks the passing hours: τῷ δ' ἐνατῳ μηνὶ πέμπτῃ λεπτὸνα πεῖρα τὴν δεύτεραν τοῦ στόματος ἀνοίξειν—ἀπαξ γὰρ δὴ τοῦτο κατὰ τὴν ὄραν ἑκάστην ἑκολεῖ τὸ κήτος, ὡστε ἡμᾶς πρὸς τὰς ἀνοίξεις τεκμαίρεσθαι τὰς ὄρας—... ἀφ' ὅνθ'... ἡκούσατο,—ἀπενεκροῦτο: he lay mortifying. For the compound ἀπενεκροῦω see App. The plpf. ἑτερήκει below means was dead. τέλεον must then
mean throughout, not completely. Cf.

2. ἁραωμάτων: sc. τῶν ὀδόντων. Cf. A 30. — ἐκ τῶν ὀδόντων ἔξαιραντες: 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. — προσωκέλλομαι: sc. τὴν ναῦν: we reached our boat. The dead bodies (cf. A 40) were δοσὺν ἠμισταιδέως τὰς ἡλικιας. — ὠστε . . . κρυστάλλω: Lucian takes for granted a public unused to safe ice, as did


επέλυπε τὰ ἐπιτήδεια, προελθόντες καὶ τὴν ναῦν πεπηγυῶν ἀνασπάσαντες καὶ πετάσαντες τὴν ὅθονην ἐσυρόμεθα ὥσπερ πλέοντες λείως καὶ προσηνῶς ἐπὶ τοῦ πάγου διολισθαίνοντες. ἡμέρα δὲ πεμπτη ἀλέα τε ἦδη ἦν καὶ ὁ πάγος ἐλύετο καὶ ὁ ὡδρ πάντα αὖθις ἐγίνετο. πλεύσαντες οὖν ὅσον τριακοσίους σταδίους νῆσοι μικρὰ καὶ ἐρήμη προσηνέχθημεν, ἀφ' ἢς ὡδρ λαβόντες—ἐπελεύσαμε γὰρ ἦδη—καὶ δύο ταῦρους ἀγρίους κατατοξεύαντες ἀπεπλεύσαμεν. οἱ δὲ ταῦροι οὐτοὶ τὰ κέρατα οὐκ ἦπι τῆς κεφαλῆς εἰχον, ἀλλ' ὅπο τοῖς ὀφθαλμοῖς, ὥσπερ ὁ Μῶμος ἤξιον. μετ' οὗ πολὺ δὲ εἰς πέλαγος ἐνεβαίνομεν, οὗ ὡδας, ἀλλ' γάλακτος καὶ νῆσος ἐν αὐτῷ ἐφαίνετο λευκή πλῆρης ἀμπέλων. ἦν δὲ ἡ νῆσος τυρὸς μέγιστος, πάνω συμπεπηγώς, ως ύστερον ἐμφαγόντες ἐμάθομεν, πέντε καὶ εἴκοσι σταδίων τὸ περίμετρον· αἱ δὲ ἀμπέλου βοτρύων πλήρεις, οὐ μέντοι οἶνον ἀλλ' γάλα, εἴς αὐτῶν ἀποθλίβοντες ἐπίνομεν. ἰερὸν δὲ ἐν μέσῃ τῇ νῆσῳ ἐνώκοδόμητο Γαλατείας τῆς Νηρήδος, ὡς ἔδηλον τὸ ἐπίγραμμα. ὅσον δ' οὖν χρόνον ἐκεῖ ἐμείναμεν, ὅφει μὲν ἡμῖν καὶ στιτόν ἡ γῆ ὑπήρχε, ποτὸν δὲ τὸ γάλα τὸ ἐκ τῶν βοτρύων. βασιλεύειν δὲ τῶν χωρίων τούτων ἔλεγετο Τυρώ 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, κρύσταλλος τε γὰρ ἐπέτηγεν οὐ βεβαιος.—λειώσαντες: technical coloring. Cf. de Domo 12 τὴν δὲ ναῦν... λειῶσέ ἀκρων ἡρέμα διολισθάνουσιν τῶν κυμάτων. 3. ἐπελεύσαμεν: note tense, not a drop was left.—Μῶμος ἤξιον: cf. Nigr. 32 ἐκεῖνος (σκ. ὁ Μῶμος) ἐμεμφετο τοῦ ταῦρου τῶν δημιουργῶν θεῶν οὐ προβέντα τῶν ὀφθαλμῶν τὰ κέρατα. In Hermol. 20 Momus also criticizes Hephaestus, as architect, for not making windows in the human breast to facilitate observation as to ἄ βουλται καὶ ἐπινοεῖ καὶ εἰ ψεύδοται ἡ ἀληθεία. —Γαλατείας: for the sake of the pun on “milk-white.” In D. Mar. 1, 3 Doris thus taunts Galatea: ἐπικύψασα ἐς τὸ ὡδρ ἱδι σεαυτὴν οὐδὲν ἄλλο ἡ χρόνῳ λευκήν ἀκριβῶς. —Τυρώ: there is a pun on τυρός. 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.
τοῦ Ποσειδώνος λαβοῦσα τὴν τιμὴν. μείναντες δὲ ἡμέρας
ἐν τῇ νῆσῳ πέντε τῇ ἐκτῇ ἐξωρμήσαμεν, αὖρας μὲν τίνος
παραπεμπούσης, λειοκόμονος δὲ οὔσης τῆς θαλάττης. τῇ
ογδόῃ δὲ ἡμέρᾳ πλέοντες οὐκέτι διὰ τοῦ γάλακτος, ἀλλ’ ἦδη
ἐν ἀλμυρῷ καὶ κναυφίῳ ὑδαί, καθορῶμεν ἀνθρώπους πολλοὺς
ἐπὶ τοῦ πελάγους διαθέοντας, ἀπαντά ἡμῖν προσευκότας καὶ
τὰ σῶματα καὶ τὰ μεγέθη, πλὴν τῶν ποδῶν μόνων. ταῦτα
γὰρ φελλώνα εἰχον ἅφ’ οὗ δὴ οἶμαι καὶ ἐκαλοῦντο Φελ-
lόποδες. ἐθαυμάζομεν οὖν ἰδόντες οὐ βαπτιζόμενος ἀλλ’
ὑπερέχοντας τῶν κυμάτων καὶ ἀδέως ὀδοιποροῦντας. οἱ δὲ
καὶ προσήχεσαν καὶ ἱσταλόντο ἡμᾶς Ἐλληνικὴ φωνὴν ἐλεγόν
τε εἰς Φελλώ τὴν αὐτῶν πατρίδα ἐπείγονται. μέχρι μὲν οὖν
τίνως συνωδούσαν ἡμῖν παραθέοντες, εἰτὰ ἀποτραπόμενοι
τῆς ὀδοῦ ἐβάδιζον εὐπλοιοῦ ἡμῖν ἐπενεκόμενοι. μετ’ ὅλι-
γον δὲ πολλαὶ νῆσοι ἐφαίνοντο, πλησίον μὲν εἰς ἀριστερῶν
ἡ Φελλώ, εἰς ἦν ἐκεῖνον ἐσπευδον, πόλις ἐπὶ μεγάλου καὶ
στρογγύλου φελλοῦ κατοικοῦμεν. πόρρωθεν δὲ καὶ μᾶλ-
lον ἐν δεξιᾷ πέντε μέγιστα καὶ υψηλότατα, καὶ πύρ πολὺ
ἀπ’ αὐτῶν ἀνεκαίετο, κατὰ δὲ τὴν πρώραν μία πλατεία καὶ
tαπεινή, σταδίους ἔπεχουσά οὐκ ἐλάττους πεντακοσίων.
ἡδη δὲ πλησίον τε ἦμεν καὶ θαυμαστή τις αὐρα περιέπευ-
σεν ἡμᾶς, ἤδεια καὶ εὐώδης, οἴαν φησίν ὁ συγγραφεὺς
Ἦρόδοτος ἀπόζεως τῆς εὐδαιμονος Ἀραβίας. οἶον γὰρ ἀπὸ
ῥόδων καὶ ναρκίσσων καὶ νακίνθων καὶ κρίνων καὶ ἱών, ἐπὶ
dὲ μυρρίνης καὶ δάφνης καὶ ἀμπελάνθης, τοιοῦτον ἡμῖν τὸ

4. Φελλόποδες: cork-trotters. Cf. Irish ‘‘bog-trotters.’’ Φελλίων, Cork-
oak Ridge, was a name in Italy and may help float the pun, but the cur-
rent meaning was ‘‘a stony tract.’’ — eis Φελλᾷ τὴν αὐτῶν πατρίδα: to the old
country, to Cork. — ἰβάδιζον . . . ἐπενεκό-
μενοι: off they walked, praying Heaven
to vouchsafe us a good voyage. ἐπεύ-
χομαι: suggests their distrust of other
5. κατὰ τὴν πρώραν: dead ahead; cf. Thuc. 2, 97 κατὰ πρόμαχον . . . τὸ
πτείμα, with the wind astern. — φησίν:
cf. Hdt. 3, 113 ἀπόζει δὲ τῆς χώρης τῆς
ΑΛΙΩΘΕΣ ΙΣΤΟΡΙΑ

61

ηδυ προσέβαλλεν. ησθεντες δε τη οσμη και χρηστα εκ μακρων πονων έλπισαντες κατ ολυγον ηδη πλησιον της νησου εγγυνομεθα. ένθα δη και καθεωρομεν λιμενας τε πολλοις περι πασαν ακλυστους και μεγαλους, ποταμους τε διανυεις έξιντας χρεμα ες την θαλατταν, ετι δε λειμωνας και υλας και ορνεα μονσικα, τα μεν επι των ημων ροδων, κατα των κλαδων τοια άρη τε κοιφος και ενπους περιεκχυτο την χωραν και αυραι δε τινες ηδεια διαπνεουσαι χρεμα την υλην διεσαλευν, ώστε και απο των κλαδων κινουμενων τερπνα και συνεχη μελη άπεσυριζετο έοικότα τοις ετε έρημιας αυλήμασι των πλαγιων αυλών. 

και μην και βοη σύμμεικτος ήκουετο αθρους, ου θορυβωθης, αλλ οια γενοτ' αν εν συμποσιω, των μεν αυλοντων, των δε επαδ无人 των, ενυων δε κροσοντων προς αυλων η κιβαραν. 

6 τούτοις απασι κηλούμενοι κατηχθημεν, ορμισαντες δε την ναουν απεβαινομεν τον Σκυθαρον εν αυτη και δυο των

'Αραβης τρεξειων ου ηδον και 3, 23 δην δε άντ' αυτης ου ει λων. — της νησου: 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, 503 ff.), with the Elysium for mortals. Ps.-Dem., 60, 34, places the dead heroes, as παρεκτου of the gods, εν μακαρων νησοις. 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 ο; Rep. 6, 519 e and 540 b; more particularly in Gorg. 524 a. But the locus classicus is Pindar Ol. 2, 100 ff. . . . ένθα μακάρων νασος (= νησουι) ωκεανιδες αθαρα περιπλοοιν. Here there is the unlaborious life, with wreaths of flowers unfading, plucked on water and on land, while Ocean's breezes fail not, and crowning all is the company of the great and noble dead (cf. Plato Apol. 40 e). Pindar's Fragm. (10, 1 Boeckh) tr. by Symonds has also the sensuous beauty without the noble climax. Cf. also Horace Epod. 16, 41 ff. See p. 54. — έν τρημαν: ιν δεσετο λοκο; i.e. hung up by shepherds as votive offerings. Jerram cites Virg. Ecl. 7, 24: Hic arguta sacra pendebit fistula pinu. 

— πλαγιων: see Howard, H.S.C.P. IV, 14.
100 ἐταίρων ἀπολιπόντες. προϊόντες δὲ διὰ λειμῶνος εὐανθοῦς ἐνυγχάνομεν τοῖς φρουροῖς καὶ περιπόλοις, οἳ δὲ δῆσαντες ήμᾶς ὑδώνοις στεφάνοις — οὗτος γὰρ μέγιστος παρ' αὐτοῖς δεσμὸς ἔστιν — ἀνήγου ὃς τὸν ἄρχοντα, παρ' ᾧν δὴ καθ' ὅδὸν ἥκοψαμεν ὃς ἡ μὲν νήσος εἰς τῶν Μακάρων προσα-105 γορευομένων, ἀρχὸς δὲ ὁ Κρῆς Ὁδάμανθος. καὶ δὴ ἀνα-χέντες ὃς αὐτοῦ ἐν τάξει τῶν δικαζομένων ἐστημεν τέταρτοι.

7 ἢν δὲ ἡ μὲν πρώτη δίκη περὶ Λιαντοῦ τοῦ Τελαμώνου, εἰτε χρή αὐτῶν συνεῖναι τοῖς ἡρώιν εἰτε καὶ μή· κατηγορεῖτο δὲ αὐτοῦ ὃτι μεμήνου καὶ ἑαυτῶν ἀποκτάνου. τελος δὲ πολ-
110 λῶν ῥηθέντων ἔγινο ὁ Ὁδάμανθος, νῦν μὲν αὐτῶν πίομεν τοῦ ἐλεβόρου παραδόθηναι Ἰπποκράτει τῷ Κώφ ιάτρῷ,
8 ύστερον δὲ σωφρονήσαντα μετέχειν τοῦ συμποσίου. δευ-
tέρα δὲ ἢν κρύσις ἐρωτική, Θησέως καὶ Μενελάου περὶ τῆς Ἑλένης διαγωνιζομένων, ποτέρῳ χρή αὐτὴν συνοικέων. καὶ
115 ὁ Ὁδάμανθος ἐδίκασε Μενελάῳ συνεῖναι αὐτὴν ἅτε καὶ
tοσακότα πονήσαντι καὶ κινδυνεύσαντι τοῦ γάμου ἐνεκα-
καὶ γὰρ αὖ τῷ Θησεὶ καὶ ἄλλας εἶναι γυναίκας τὴν τε Ἀμα-
9 γώνα καὶ τὰς τοῦ Μίνωου θυγατέρας. τρίτη δ' ἐδικάσθη
pερὶ προεδρίας Ἀλεξάνδρῳ τε τῷ Φιλίππου καὶ Ἀννίβᾳ τῷ
120 Καρχηδονίῳ, καὶ ἐδοξεῖ προεῖχεν ὁ Ἀλεξάνδρος, καὶ θρόνο
10 αὐτῷ ἐτέθη παρὰ Κύρου τὸν Πέρσην τὸν πρότερον. τέτα-
τοι δὲ ἡμεῖς προσήχθημεν· καὶ δὲ μὲν ἥρετο τι παθόντες

6. λειμῶνος εὐανθοῦς: so in Ar. Ran. 373 the Mystae are to advance εἰς τοὺς εὐανθεῖς ἔκλοκτοι λειμῶνων. — τοῖς φρο- 

7. μιμήνοι: note tense and the shift
to aorist. — ἀποκτάνοι: 2d aor. is poetic. 

8. τή τε Ἀμαζόνα: Antiope or Hip-
polyte. — τάς . . . θυγατέρας: i.e. the 

9. Ἀλεξάνδρῳ . . . Ἀννίβᾳ: in D. 

Mort. 12 Lucian hits Alexander hard, 

but gives him a first place with Selphio a
ἐτι ζώντες ιερού χωρίου ἐπιβαίνειν. ἥμεῖς δὲ πάντα ἐξῆς διηγησάμεθα. οὗτος δὲ μεταστησάμενος ἡμᾶς πολύν χρόνον ἐσκέπτετο καὶ τοῖς συνέδροις ἑκοιοῦτο περὶ ἤμων. συνήδρευον δὲ ἄλλοι τε πολλοὶ καὶ Ἀριστείδης ὁ δίκαιος ὁ Ἀθηναῖος. ὡς δὲ ἔδοξεν αὐτῷ, ἀπεφήνατο τῆς μὲν φιλοπραγμοσύνης καὶ τῆς ἀποδημίας, ἐπειδὰν ἄποθάνωμεν, δουλεύει τᾶς εὐθύνας, τὸ δὲ νῦν ῥήτων χρόνον μείναντας ἐν τῇ νήσῳ καὶ συνδιαίρητεντας τοῖς ἤρωσιν ἀπελθεῖν. ἔταξε δὲ καὶ τὴν προθεσμίαν τῆς ἐπιδημίας μὴ πλέον μηνῶν ἐπτά.

10 τούτωϋς ἡμῖν αὐτομάτων τῶν στεφάνων περιρρήστων ἐλελύμεθα καὶ εἰς τὴν πόλιν ἡγόμεθα καὶ εἰς τὸ τῶν Μακάρων συμπόσιον. αὐτὴ μὲν οὖν ἡ πόλις πάσα χρυσῆ, τὸ δὲ τείχος περίκειται σμαράγδινῳ πάλαι δὲ εἰσὸν ἐπτά, πᾶσαι μονόξυλοι κινναμόμοινοι. τὸ μέντοι ἔδαφος τῆς πόλεως καὶ ἡ ἔντος τοῦ τείχους γῆ ἐλεφαντίην. ναοὶ δὲ πάντων θεῶν βηρύλλου λίθον ὄκδομημένοι, καὶ βωμοὶ ἐν αὐτοῖς μέγιστοι μονόλιθοι ἀμφιστήρων, ἐφ’ ὧν ποιοῦσι τὰς ἐκατόμβας. ἑτέρας μὲν τοῦ πολέω τοῦ καλλίστου τὸ πλάτος πήχεων ἐκατὸν βασιλικῶν, βάθος δὲ πεντήκοντα, ὡστε νεῖν εὔμαρον. λονυτρὰ δὲ ἔστιν αὐτοῖς οἰκοὶ μεγάλοι ὑάλινοι, τῷ κινναμώμῳ ἐγκαίρομενοι. αὐτῷ μὲν οὖν ἴδατος ἐν τῷ ταῖς πυέλοις δρόσοις θερμῆ ἐστιν. ἐσθήτι δὲ χρώνιαι ἀραχνίαι λεπτοῖς, πορφυροῖς. αὐτῷ δὲ σώματα μὲν οὐκ

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

10. ἀπεφήνατο: sc. γυρωμη. — τοῖς ἤρωσι: the Heroes (technical term like “the Saints and Martyrs”). With these the guests are least déclassés.

11. ἡ πόλις: see p. 55. — μονόξυλοι κινναμόμοινοι: single planks sawn out of the cinnamon tree. This is an improvement on the rolls of cinnamon bark brought (IIlt. 3, 111) by the birds in their beaks from quarters unknown. — μονόλιθοι: cf. the οἰκήμα μονόλιθον in IIlt. 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 ἑκατὸς τῶν πυλῶν ἦν ἐξ ἐνὸς μαργαρίτου. See p. 55, note 4. — οἶκοι: apartments.
ἐχουσιν, ἀλλ’ ἀναφέες καὶ ἀσαρκοὶ εἰσὶ, μορφήν δὲ καὶ ιδέαν μόνην ἐμφαίνουσι, καὶ ἁσώματοι ὑντες ὅμοι συνεστάσι καὶ κινοῦνται καὶ φρονοῦσι καὶ φωνήν ἁφιᾶσι, καὶ ὅλως ἔοικε γυμνή τις ἡ ψυχή αὐτῶν περιπολεῖν τὴν τοῦ σώματος ὁμοίότητα περικεμένην· εἰ γοῦν μὴ ἁψαῖτό τις, οὐκ ἄν ἐλέγχειε μὴ εἶναι σῶμα τὸ ὀρώμενον· εἰσὶ γὰρ ὅσπερ σκιαὶ ὑρθαί, οὐ μέλαιναι. γηράσκει δὲ οὔδες, ἀλλ’ ἐφ’ ἃς ἄν ἡλικίας ἔλθῃ παραμένει. οὐ μὴν οὔδε νεξί παρ’ αὐτοῖς γίνεται, οὔδε ἱμέρα πάντα λαμπρά· καθάπερ γὰρ τὸ λυκανήγες ἦδη πρὸς ἐω μηδέποτε ἀνατείλαντος ἡλίου, τοιοῦτο πώς ἐπέχει τὴν γῆν. καὶ μέντοι καὶ ὥραν μίαν ἵσασι τοῦ ἑτοῦς· αεί γὰρ παρ’ αὐτοῖς ἐστὶ καὶ εἰς ἀνέμους παρ’ αὐτοῖς 13 πνεῖ ὁ ζέφυρος. ἢ δὲ χώρα πᾶσι μὲν ἄνθεσι, πᾶσι δὲ φυτοῖς ἴμεροις τε καὶ σκιεροῖς τέθηλεν· αἱ μὲν γὰρ ἀμπελοί

12. ἀναφέες: intangible, see App. — ἀσαρκοὶ: have no flesh and blood. In the Atharvaveda 4, 34, 2: "Boneless, pure, cleansed by the wind, shining, to a shining realm they go."

— μορφήν δὲ καὶ ιδέαν: contour and form. For the connexion between μορφή and κίνησι in the jargon of the schools, see Vit. Auct. 4. — συνεστάσι... ἀφιάσι: have consistency and powers of locomotion, of thought, and of articulate speech. Cf. Plato Soph. 248–250. — ἄψαρτο: grasp at. Not inconsistent with ἀναφέες. — μη ἑναι: see GMT. 685. — ὅσπερ... μέλαιναι: like shadows, (but) bolt upright and not black (like mere silhouettes). Sbdt. reads ὅρασι for ὅραλι. But shadows have their vagaries; in Mark Twain's Following the Equator they are frozen to the deck, i.e. οὐκ ὅραλι! — γηράσκει... παραμένει: cf. Od. 11, 38–43. In Icar. 28 Lucian makes capital of this idea: ἀνελογιζόμεν... πῶς ἐν τοσοῦτον χρόνῳ ὁ Ἀττάλλων οὐ φοίει τὰ γόνατα. — οὔδε νεξί: 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. — λυκανήγες: cf. Gall. 33. — ἀεί... ἄψαρτο: for whole description cf. Pseudo-Plato Λαχοκρόους 13 οὗτος γὰρ χείμα σφοδρῶν οὐτὲ ἁλῶν ἐγγύεται. — ζέφυρος: due W. or N.W. wind, and in Homer thought of for the Troad as blowing raw and stormy from the snows of Thrace; but in the Elysian fields (Od. 4, 567–568) and in Alcinous's garden in the west (see Perrin on Od. 7, 119) it blows, as in Italy, grata vice veris et Favoni (Horace Carm. 1, 4, 1, and 4, 7, 9). In Athens, too, Lucian would have seen on the Tower of the Winds Zephyrus floating gently and showering flowers.
Δωδεκαφόροι εἰσί καὶ κατὰ μήνα ἐκαστὸν καρποφοροῦσι· τὰς δὲ ροιὰς καὶ τὰς μηλέας καὶ τὴν ἄλλην ὑπώραν ἔλεγον μὲν εἶναι τρισκαδεκαφόρον· ἐνὸς γὰρ μηνὸς τοῦ παρ᾽ αὐτῶις Μινώοι δὲς καρποφορεῖ. ἀντὶ δὲ πυρῶν οἱ στάχυνες ἄρτον ἔτοιμον ἐπ᾿ ἀκρῶν φύουσιν ὡσπερ μύκητας. πηγαὶ δὲ περὶ τὴν πόλιν ὑδάτως μὲν πέντε καὶ ἐξήκοντα καὶ τριακόσιαι, μέλιτος δὲ ἀλλὰ τοσαῦτα, μύρων δὲ πεντακόσιαι, μικρότεραι μὲνοι αὐτοὶ καὶ ποταμοὶ γάλακτος ἐπὶ καὶ ὀῖνον ὀκτώ. τὸ δὲ συμπόσιον ἔξω τῆς πόλεως πεποίηται ἐν τῷ Ἰλυσίῳ καλουμένῳ πεδίῳ· λεμῶν δὲ ἐστὶ κάλλιστος καὶ περὶ αὐτῶν ὑλὴ παντοία, πυκνή, ἐπισκάζουσα τοὺς κατακεμένους· καὶ στρωμὴ μὲν ἐκ τῶν ἀνθέων ὑποβεβλητεῖ, διακονοῦται δὲ καὶ διαφέρουσιν ἐκαστὰ οἱ ἀνεμοί πλὴν γε τοῦ οἰνοχοείν· τούτων γὰρ οὐ δέονται, περὶ δὲ τὸ συμπόσιον ὑάλινα ἐστὶ μεγάλα δένδρα τῆς διανυστάτης ἔναν καὶ καρπός ἐστι τῶν δένδρων τούτων ποτήρια παντοία καὶ τὰς κατασκευὰς καὶ τὰ μεγέθη. ἐπειδὰν οὖν παρίῃ τις ἐς τὸ συμπόσιον, τρυγήσας ἐν ἡ καὶ δύο τῶν ἐκπαμάτων παρατίθεται, τὰ δὲ αὐτίκα οἶνον πλῆρη γίγνεται. οὕτω μὲν πύλων. ἀντὶ δὲ τῶν στεφάνων αἱ ἀγάδονες καὶ τὰ ἄλλα μονοκτικὰ ὄρνεα ἐκ τῶν πλησίον λεμώνων τοὺς στόμασιν ἀνθολογοῦντα κατανυφεῖ αὐτοὺς μετ᾿ φῶς ύπερπετόμενα· καὶ μὴν καὶ μυρίζονται ὥστε νεφέλαι πυκναὶ ἀνασπάσασαι.
μίρων ἐκ τῶν πηγῶν καὶ τοῦ ποταμοῦ καὶ ἐπιστᾶσαι ὑπὲρ τὸ συμπόσιον ἥρεμα τῶν ἀνέμων ὑποθλιβόντων ύουσι λεπτὸν ὄψιν ψαρὸν δρόσουν. ἐπὶ δὲ τῷ δείπνῳ μουσικὴ τε καὶ φόδαις σχολάζουσιν. ἀδεταὶ δὲ αὐτοὶς τὰ τῶν Ὄμηρον ἐπη μάλιστα. καὶ αὐτὸς γὰρ πάρεστι καὶ συνενωχεῖται αὐτοῖς ὑπὲρ τὸν Ὅδυσσεα κατακείμενος. οἱ μὲν οὖν χοροὶ ἐκ παιδῶν εἰσὶ καὶ παρθένων. ἐξάρχουσι δὲ καὶ συνάδουσιν Ἐυνομὸς τοῖς Ἀρίων τοῖς Δέσβιοι καὶ Ἀνακρέων καὶ Στηρίχορος. καὶ γὰρ τοῦτον παρ’ αὐτοῖς ἑθεασάμην, ἦδη τῆς Ἑλένης αὐτῷ δηλαμψίης. ἐπειδὰν δὲ οὖντι παύσωμαι ἄροις, δεύτερας χοροὺς παρέχεται ἐκ κύκλων καὶ χελιδόνων καὶ ἁγηδόνων. ἐπειδὰν δὲ καὶ οὖντι ἄσωσι, τότε ἦδη πάσα πρὸς ἡ ὑλή ἐπαυλεῖ τῶν ἀνέμων καταρχῶντων. μέγιστον δὲ δὴ πρὸς εὐφροσύνην ἐκείνον ἐχώσιν. πηγαί εἰσὶ δύο πάρα τὸ συμπόσιον, ἢ μὲν γέλοιος, ἢ δὲ ἡδονής. ἐκ τούτων ἐκατέρας πάντας ἐν ἀρχῇ τῆς εὐχαρίας πίνουσι καὶ τὸ λυτὸν ἠδόμενοι καὶ γελώντες διάγοναυσι.

Βούλομαι δὲ εἰπεῖν καὶ τῶν ἐπισημών οὐσινας παρ’ αὐτοῖς ἑθεασάμην πάντας μὲν τοὺς ἡμιθέους καὶ τοὺς ἐπὶ Ἰλιον στρατεύσαντας πλὴν γε τοῦ Δοκροῦ Ἀιαντος. ἐκείνου δὲ μόνον ἐφασκον ἐν τῷ τῶν ἁσβών χώρῳ κολαζεσθαι.

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

15. ἐπὶ δὲ... σχολάζουσιν: cf. Pindar Fragm. 106 (Bergk).—Ἐὐνομὸς: 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 κεφάραν καθήμενον ἔχειν. —᾿Αρίων: see D. Mar. 8 and Hdt. 1, 24. —δηλαμψίης: i.e. thanks to his palinode, cf. Plato Phaedr. 243 a quoting Fragm. 32:

οὔκ ἐστὶ ἐτύμος λόγος οὗτος, οὐδ’ ἵμασ καὶ μησὸν εὐτέλιος, οὐδ’ ἱκεο Πέργαμα Τρολας.

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

17. τῶν ἐπισημών: the notables. — τοὺς ἡμιθέους: cf. Plato Apol. 28 c τῶν ἡμιθέων δοῦν οἰς ἐν Τρολῇ τετελευτήκασιν and Hes. W. & D. 158 ἀδρῶν ἡρώων θείον γένος, οί καλύστα τῇ ἡμιθεί. — ἢκινον μόνον: as having violated the rights of sanctuary. He was one of the "incurables" (ἀνάτως ἔχειν), cf. Plato
βαρβάρων δὲ Κύρους τε ἀμφότερος καὶ τοῦ Σκύθην Ἀνά-
χαρον καὶ τὸν Θράκηα Ζάμολξιν καὶ Νομάν τὸν Ἰταλιώτην,
καὶ μὴν καὶ Λύκουργον τὸν Λακεδαιμόνιον καὶ Φωκίωνα καὶ
Τέλλου τοὺς Ἀθηναίους, καὶ τοὺς σοφοὺς ἀνευ Περιάνδρου.
εἴδον δὲ καὶ Σωκράτην τὸν Σωφρονίσκου ἀδολασχοῦντα μετὰ
Νέστορος καὶ Παλαμήδους. περὶ δὲ αὐτὸν ἦσαν Ὅκινθος
210 τε ὁ Λακεδαιμόνιος καὶ ὁ Θεσπίεως Νάρκισσος καὶ Ἀλας καὶ
ἀλλοι πολλοὶ καὶ καλοί. καὶ μιᾷ εἰδόκει ἐρᾶν τοῦ Ὅκινθου;
tὰ πολλὰ γοῦν ἐκεῖνον διήλεγεν. ἔλεγετο δὲ χαλεπαῖ-
νεων αὐτῷ ὁ Ῥαδάμανθος καὶ Ἡπειροκέναι πολλάκις ἐκβα-
λεῖν αὐτὸν ἐκ τῆς νόσου, ἢν φυλαρῆ καὶ μὴ ἐθέλῃ ἀφίς
215 τὴν εἰρωνείαν εὐσχείσθαι. Πλάτων δὲ μόνος ὑπὸ παρῆν,
ἀλλ᾽ ἔλεγετο αὐτὸς εἰς τῇ ἀναπλασθείσῃ ύπὶ αὐτοῦ πόλει
οἰκεῖν χρόμενος τῇ πολιτείᾳ καὶ τοῖς νόμοις οἷς συνεγραμμεν.
18 οἱ μέντοι ἀμφὶ Ἀριστιππὸν τε καὶ Ἐπίκουρον τὰ πρῶτα
παρ᾽ αὐτοῖς ἐφέροντο ἑδεῖς τε ὄντες καὶ κεχαρισμένοι καὶ
220 συμποτικῶταί τουρν. παρῆν δὲ καὶ Αἰσχωπὸς ὁ Φρύξ· τούτῳ δὲ
όσα καὶ γελωτοποιῷ χρώνται. Διογένης μὲν γε ὁ Σιωπεῖς

Phaedo 113 ε. — Ἀνάχαρον: in Lucian's dialogue Anacharsis and Solon represent barbarian and Greek training respectively. — Ζάμολξιν: the Thracians were tricked into defying him (Hdt. 4, 95). — Νομάν: i.e. Numa Pompilius; see App. — Φωκίωνα: though an anti-jingo, Phocion is admitted to heaven! — Τέλλων: see Char. 10. — Ἀνευ Περιάνδρου: a mock concession to conventional opinion. Periander is often left out of the canonical list of the Seven Sages. — Παλαμήδους: cf. Plato Apol. 41 u. — Ὅκινθος κτλ.: cf. D. Mort. 18, 1. — τὴν εἰρωνείαν: cf. Plato Rep. 337 ι 'Τράκλεις, αὕτη ἐκεῖνη ἡ εἰρωνεία εἰρωνεῖα Δοκράτως. — αὐτὸς: alone (see L. & S. s.v., I, 3). — εἰς τῇ ἀναπλασθείσῃ
cτλ.: i.e. Plato's Republic; cf. the noble passage (πόλει) τῇ ἐν λόγοις
κειμένῃ. ἔρχεται γῆς γε σοφῶν οἷον αὐτὴν
elvē 591 a b. In Philos. 24 the liar claims that through the pro tempore
crevasse he saw Socrates in Elysium, but "Plato he failed to distinguish."

18. οἱ ἀμφὶ Ἀριστιππὸν: originally the school of Aristippus, then Aristip-
pus and his school, then simply Aris-
tippus. So both ἀμφὶ and περὶ often in
Lucian; cf. § 23, and Symp. 29; 36; 37; 42; and especially 43. — Ἀριστιππὸν:
see Vit. Auct. 12; for Epicurus, Vit.
Auct. 19. — γελωτοποιῇ: a fixture in the
convivial programme; cf. Xen. Symp.
toσούτων μετέβαλε τοῦ τρόπον, ὡστε γῆμαι μὲν Λαῖδα τὴν ἑταίραν, ὅρχεισθαί δὲ πολλάκις ὑπὸ μέθης ἀνυστάμενον καὶ παροινεῖν. τῶν δὲ Σταυκῶν οὐδεὶς παρῆν· ἐτί γὰρ ἐλέγοντο 225 ἀναβαίνειν τὸν τῆς ἀρετῆς ὅρθιον λόφον. ἦκούμεν δὲ καὶ περὶ Χρυσίττου ὅτι οὐ πρότερον αὐτῷ ἐπιβημαῖ τῆς νῆσου θέμις πρὶν τὸ τέταρτον ἑαυτῶν ἐλλεβορίση. τοὺς δὲ 'Ακαδημαίκους ἐλεγον ἐθέλειν μὲν ἔλθειν, ἐπέχειν δὲ ἐτί καὶ διασκέπτεσθαι. μὴδὲ γὰρ αὐτὸ τοῦτο πω καταλαμβάνειν, εἰ καὶ 230 νῆσος τις τοιαῦτη ἐστίν. ἀλλὰς τε καὶ τὴν ἐπὶ τοῦ 'Ραδαμάνθυνος, οἷμαι, κρίσιν ἐδεδοίκεσαν, ἄτε καὶ τὸ κριτήριον αὐτοῖς ἀνγηρκότες. πολλοὺς δὲ αὐτῶν ἐφασκὸν ὁρμηθέντας ἀκολουθεῖν τοῖς ἀφικνομένοις, ὑπὸ νωθείας δὲ ἀπολείπεσθαι μὴ καταλαμβάνοντας καὶ ἀναστρέφειν ἐκ μέσης τῆς ὀδοῦ. οὕτως μὲν οὖν ἦσαν οἱ ἄξιολογῶτα τῶν παρόντων. τιμῶσι δὲ μᾶλλον τὸν Ἀχιλλέα καὶ μετὰ τούτου Θησέα. περὶ δὲ συνουσίας καὶ αφροδισίων οὕτω φρονοῦσι, μύσγονται μὲν ἀναφανῶν πάντων ὀρώντων καὶ γυναιξὶ καὶ ἄρρεσι, καὶ οὐδαμῶς τοῦτο αἰσχρὸν αὐτοίς δοκεῖ. μόνος δὲ Σωκράτης

1, 11; also Lucian Symp. 18, where the jester is brought in between courses and commanded εἰσείν τι ἡ πράξιν γε- λοίον, ὡς ἦτο μᾶλλον οἱ συμμαχοῦν διαχυ- θείσεν.—Διογένης: see Vit. Auct. 7. — τοσούτων μετέβαλε . . . ἄτε θυμάτω: 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.; Pereg. passim; Pisc. 46, 48, etc.—τὸν τῆς ἀρετῆς ὅρθιον λόφον: cf. the "Hill Difficulty" in Hermot. 2 ή 8. Ἀρετῆς πάντων πόρρω κατὰ τὸν Ἡσιόδον οἰκεῖ καὶ ἐστίν ὁ ὅλος ἐκ αὐτῆς μακρὸς τε καὶ ὅρθιος καὶ τρηχός. 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."


19. Σωκράτης: the repetition of this stock story (see Plato’s Symposium 210 n) means just as little serious malice as the classification of Herodotus and Ctesias with other liars in § 31.—
240 διώμυντο ἢ μὴν καθαρῶς πλησιάζειν τοῖς νέοις: καὶ μέντοι πάντες αὐτοῦ ἐπισκόπεται κατεγώνωσκοι: πολλάκις γοῦν ὁ μὲν 'Τάκινθος ἢ ὁ Νάρκισσος ὤμολογος, ἐκεῖνος δὲ ἡρ- νεῖτο. αἱ δὲ γυναῖκες εἰσὶ πᾶσι κοιναὶ καὶ οὐδεὶς φθονεῖ τῷ πλησίον, ἀλλ' εἰσὶ περὶ τοῦτο μάλιστα Πλατωνικάτατον. 245 καὶ οἱ παίδες δὲ παρέχουσι τοῖς βουλομένοις οὐδέν ἀντι- λέγοντες.

20 Οὐπω δὲ διὸ ἡ τρεῖς ἡμέραι διεληλύθεσαν, καὶ προσελθὼν ἐγὼ Ὄμηρῳ τῷ ποιητῇ, σχολῆς οὐσίς ἁμφοῖν, τά τε ἄλλα ἐπινυθαμβόμην καὶ θεῖν εἰς, λέγων τοῦτο μάλιστα παρ' ἡμῖν εἰσεῖτι νῦν ἥττεισθαί. ὃ δὲ οὐδ' αὐτὸς μὲν ἀγνοεῖ ἐφασκεν ὡς οὗ μὲν Χίνοι, οὗ δὲ Σμύρναίοι, πολλοὶ δὲ καὶ Κολοφώνων αὐτόν νομίζουσιν. εἶναι μέντοι γε ἔλεγε Βαβυλώνιος, καὶ παρὰ γε τοῖς πολίταις οὐχ Ὄμηρος, ἀλλὰ Τιγράνης καλεῖ- σθαι: ὅστερον δὲ ὁμηρεύοντας παρὰ τοῖς Ἑλλησσον ἀλλάξαι 255 τὴν προσηγορίαν. ἔτι δὲ καὶ περὶ τῶν ἀθετομένων στίχων ἐπηράτων, εἰ ύπ' ἐκεῖνων εἰσων ἐγγεγραμμένοι. καὶ οὗ ἐφασκε πάντας αὐτοῦ εἰναι. κατεγώνωσκον οὖν τῶν ἁμβρ'[τὸν Ζηνόδοτον καὶ Ἀρίσταρχον γραμματικῶν πολλήν τὴν ψυχρολογίαν. ἔπει δὲ ταῦτα ἰκανῶς ἀπεκρίνατο, πάλιν αὐτὸν 260 ἡρώτων τι δὴ ποτε ἀπὸ τῆς Μήνιδος τὴν ἀρχήν ἐποιήσατο.

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

20. Οὔπω... διεληλύθεσαν, καὶ...: parataxis. Cf. Introd. 28 and Somn. 1 and 3. — τά τε ἄλλα... εἰσεῖ: νῦν: the "Homerian Question" was already an old story by Lucian's time. — οὗ μὲν Χίνοι κτλ.: Lucian apparently follows the epigram of Antipater of Sidon (see Jebb's Homer, p. 87): οὗ μὲν σει Κολοφώνα τιθηνήτειν, "Ομηρε, οὗ δὲ καλάν Σμύρναν, οὗ δ' ἐνέκουσιν Χίνον.

He mentions more of the conventional names, Encom. Demosth. 9. — Βαβυλώ- νιος: in Gall. 17 we learn from the cock (Pythagoras) that Homer was a Bactrian camel at the time of the Trojan war. — ἀθετομένων: rejected as spurious: see Jebb's Homer, p. 94, note 2. — ἁμβρ'[τὸν Ζηνόδοτον καὶ Ἀρίσταρ- χον: for the Alexandrine recensions (διαρθέσει) 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 ὁς εἶπεν οὕτως. ἔπελθείν αὐτῷ μηδέν ἐπιτηδεύσατο. καὶ μὴν κάκεινον ἐπεθύμουν εἰδέναι, εἰ προτέραν ἔγραψε τὴν Ὄδυσσειαν τῆς Ἡλιάδος, ὥς οἱ πολλοὶ φασίν· ὅ δὲ ἠρνεῖτο. ὅτι μὲν γὰρ οὐδὲ τυφλὸς ἦν, ὁ καὶ αὐτὸ περὶ αὐτοῦ λέγουσιν, 205 αὐτικὰ ἡπιστάμεν. ἕωρα γὰρ, ὡστε οὐδὲ πυνθάνεσθαι ἐδεόμην. πολλάκις δὲ καὶ ἄλλοτε τοῦτο ἐποίουν, εἰ ποτε αὐτὸν σχολὴν ἀγοντα ἐώρων· προσιῶν γὰρ τι ἐπυθανόμην αὐτοῦ, καὶ ὁς προθύμως πάλιν ἀπεκρίνατο, καὶ μάλιστα μετὰ τὴν δίκην, ἐπειδὴ ἐκράτησεν· ἤν γὰρ τις γραφῇ κατ' αὐτοῦ ἐπεννέμενεν ὑβρεῖς ὑπὸ Θερσίτον ἐφ' οἷς αὐτὸν ἐν τῇ πονησε ἐσκωψε, καὶ ἐνίκησεν Ὀμηρος Ὀδυσσέως συναγο- 21 ρεύοντος. κατὰ δὲ τοὺς αὐτοὺς χρόνους ἀφίκετο καὶ Πυθαγώρας ὁ Σάμιος ἐπτάκις ἀλλαγεῖς καὶ ἐν τοσοῦτοι ζῷοις βιοτεύσας καὶ ἐκτελέσας τῆς ψυχῆς τὰς περιόδους. ἢν δὲ 275 χρυσοὺς ὠλον τὸ δεξιόν ἡμῖτομον. καὶ ἐκρίθη μὲν συμπο- λεύσασθαι αὐτοῖς, ἐνδοιάζετο δὲ ἐτὶ πότερον Πυθαγόραν ἢ Ἑὐφορβοῖς χρὴ αὐτῶν ὄνομάζειν. ὁ μέντοι Ἐμπεδοκλῆς ἦλθε μὲν καὶ οὕτως, περίεφθος καὶ τὸ σώμα ὠλον ὄπτημένοις· οὐ μὴν παρεδεχθῇ καίτοι πολλὰ ἰκετεύων.

Homer, 92, 93. — μηδέν ἐπιτηδεύσατο: cf. Introd. 39 (e). — προτέραν: Lucian ignores the Chorizontes (Jebb p. 103). — ἕωρα: he was using his eyes; cf. ἐρα Λ. 25. For the emendation to ἕωρον see App.—καλὸς: L. & S. s.v. Cf. § 20, line 250.—δίκην... γραφῇ ὑβρεῖς: cf. Dem. 624, 22 γραφὴν ὑβρίσεως (criminal prosecution for assault) καὶ δίκην κακηγορίας (action for defamation) ἠδικαὶ ὕβρεις. — Οδυσσέας: the slyly (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' ἐλ- ναὶ κατὰ ἐκατονταετηρίδα ἐκάστην, ὡς βλέπω τοσοῦτον τοῦ ἀνθρώπου. In Gall. 17 ff. the chronology of his transmi- grations is not reckoned so carefully: after six human incarnations he be- comes a horse, a jackdaw, a frog, then ἄλλα μυρία, and finally time and again a cock.—δὶον τὸ δεξιόν ἡμῖτο- μον: his golden thigh (cf. Vitr. Auct. 6) and accrued interest.— ἐνδοιάζετο: in Gall. 20 he prefers the "rooster" avatar. — Ἐμπεδοκλῆς... ὄπτημένοις: cf. D. Mort. 20, 4; Peregr. 1; Pisc. 2. — καίτοι: for καίτερ. Introd. 27.
22 Προϊόντος δὲ τοῦ χρόνου ἑνέστη ὁ ἄγων ὁ παρ’ αὐτοῖς τὰ Θανατούσια. ἦγγωνθέτει δὲ Ἁχιλλεύς τὸ πέμπτον καὶ Θησεύς τὸ ἐβδομον. τὰ μὲν οὖν ἄλλα μακρὸν ἀν εἰ ἱερόν· τὰ δὲ κεφάλαια τῶν πραξάντων διηγήσομαι. πάλην μὲν ἐνίκησε Κάρος ὁ ἄφ’ Ἡρακλέους Ὀδυσσέα περὶ τοῦ στεφάνου καταγωνισάμενος· πυγμὴ δὲ ἵση ἐγένετο Ἀρείου τε τοῦ Ἀιγυπτίου, ὅς ἐν Κορίνθῳ τέθαπται, καὶ Ἐπειοῦ ἀλλήλους συνελθόντων. παγκρατίου δὲ οὐ τίθεται ἄθλα παρ’ αὐτοὺς. τὸν μέντοι δρόμον οὐκέτι μέμνημαι ὁστίς ἐνίκησε. ποιητῶν δὲ τῷ μὲν ἀληθείᾳ παρὰ πολὺ ἐκράτει Ὀμηρος, 200 ἐνίκησε δὲ ὅμως Ἡσιόδος. τὰ δὲ ἄθλα ἦν ἀπασί στεφάνοις πλακεῖς ἐκ πτερών ταυτείων.

23 Ἀρτι δὲ τοῦ ἄγωνος συντετελεσμένου ἡγγέλλοντο οἱ ἐν τῷ χῶρῳ τῶν ἁσβῶν κολαζόμενοι ἀπορρήξαντες τὰ δεσμά καὶ τῆς φρουρᾶς ἐπικρατήσαντες ἐλαύνειν ἐπὶ τὴν νῆσον· 295 ἡγείσθαι δὲ αὐτῶν Φάλαρίν τε τὸν Ἀκραγαντῖνον καὶ Βουσιρίν τὸν Ἀιγύπτιον καὶ Δυσμῆν τὸν Θράκα καὶ τοὺς περὶ Σκηρόνα καὶ Πυτυκάμπτην. ὡς δὲ ταύτα ἦκουσεν ὁ Ἀδαμαμνύς, ἐκτάνει τοὺς ἡρωᾶς ἐπὶ τῆς ἡμῶν ἢγειτὸ δὲ

22. τὰ Θανατούσια: Mortalia, cf. Κρόνια Saturnalia. — Κάρος: unknown unless it be the Roman poet in Ovid Epist. ex Ponto 4, 16. The juxtaposition of incongruous pairs is apparently the motive. — Ἡσιόδος: this was comparatively modern. Plutarch had told of Heiad winning a prize unfairly from Homer, and the Certamen Homer et Hesioidi was written just before Lucian's time. — ταυτείων: for the conventional metaphor cf. Aesop Fab. 397 b where the peacock boasts to the crane: ἐγὼ μὲν χρυσὸν καὶ πορφῦραν ἐσὲνδόμαι, σοὶ δὲ οἴδατε καὶ πόρφυρα τὸς ἐν πτεροῖς. The same suggestion seems obvious in Strat-
Θησεύς τε καὶ Ἀχιλλεύς καὶ Αἰας ὁ Τελαμώνιος ἦδη σωφρο-

νόν· καί συμμίξαντες ἐμάχοντο καὶ ἐνίκησαν οἱ ἡρωὲς

᾿Αχιλλεύς τὰ πλείστα κατορθώσαντος. ἦρειτες δὲ καὶ

Σωκράτης ἐπὶ τῷ δεξιῷ ταχθεὶς πολὺ μᾶλλον ἦ ὦτε ξῦν ἐπὶ

Δηλίῳ ἐμάχετο. προσιόντων γὰρ τῶν πολεμίων οὐκ ἔφυγε

καὶ τὸ πρὸσωπον ἄπρεπτος ἦν· ἐφ’ οἷς καὶ ύστερον ἐξή-

ρέθη αὐτῷ ἄριστείου, καλὸς τε καὶ μέγιστος παράδεισος ἐν

τῷ προστείῳ, ἐνδαὶ καὶ συγκαλῶν τοὺς ἑταῖρους διελέγετο

24 Νεκρακαδήμιαν τὸν τόπον προσάγορεύσας. συλλαβόντες

οὖν τοὺς νεκρημένους καὶ δήσαντες αὐθίς ἀπέσηψαν ἐτὶ

μᾶλλον κολασθησομένους. ἔγραψε δὲ καὶ ταύτην τὴν μά-

χην Ὀμήρου καὶ ἀπιόντι μοι ἔδωκε τὰ βιβλία κομίζειν τοῖς

παρ’ ἠμῖν ἀνθρώποις· ἀλλ’ ὑστερον καὶ ταύτα μετὰ τῶν

ἀλλων ἀπωλεσαμεν. ἦν δὲ ἡ ἀρχὴ τοῦ ποιήματος αὕτη,

νῦν δὲ μοι ἐνεπε, Μοῦσα, μάχην νεκύων ἁρώων.

tότε δ’ οὖν κνάμους ἐψήσαντες, ὁσπερ παρ’ αὐτοῖς νόμος

315 ἐπειδὰν τὸν πόλεμον κατορθώσωσιν, εἰστιῶντο τὰ ἐπινίκια

καὶ ἐστὶν μεγάλην ἡγοῦν· μόνος δὲ ταύτης ὑπὸ μετειχε

Πυθαγόρας, ἀλλ’ ἀσίτως πῶρρῳ ἐκαθέζετο μυστατόμενος τὴν

κναμοφαγίαν.

25 Ἡδὴ δὲ μηνῶν ἔξ διεληλυθότων περὶ μεσοῦντα τὸν ἔβδο-

320 μον νεώτερα συνύστατο πράγματα. ὁ Κινύρας ὁ τοῦ Σκινθά-

ρου παῖς μέγας τε ὦν καὶ καλὸς ἤρα πολὺν χρόνον ἠδὴ τῆς

Ἐλενίς, καὶ αὕτη δὲ οὐκ ἀφαινὴς ἦν ἐπιμανῶς ἀγαπᾶσα τὸν

hound sphenon: see § 7.—τὰ πλείον κατορθώσαντος: cf. Il. 1, 165–166 ἀλλὰ τὸ μὲν πλείον πολύτικον πολέμωσοι, χεῖρας ἐματ dìptou. —ηροτείνως: cf. Plato Symp. 221 ν. Lucian, as usual, outdoes his original. —Νεκρακαδήμιαν: Socrates (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.—ἀπωλεσαμεν: see § 47.

νῦν δὲ μοι κτλ.: parody on Od. 1, 1: Sing to me, Muse, now sing of the combat of corpses heroic.

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

25. νεώτερα πράγματα: novae res,
νεανίσκον· πολλάκις γοῦν καὶ διένευον ἀλλήλοις ἐν τῷ συμ-
ποσίῳ καὶ προοπιων καὶ μόνοι ἐξαιστάμενοι ἐπιλαύντο
325 περὶ τὴν ύλην. καὶ δὴ ποτὲ ὕπο ἔρωτος καὶ ἀμηχανίας
ἔβουλεύσατο ὁ Κινύρας ἀρτάσας τὴν Ἐλένην φυγεῖν.
ἐδόκει δὲ κάκεινη ταῦτα, οὐχεσθαί ἀπιόντας ἐς τινά τῶν
ἐπικειμένων νῆσων, ἦτοι ἐς τὴν Φελλὼν ἢ ἐς τὴν Τυρόεσσαν.
συνωμότας δὲ πάλαι προσελήφθεσαν τρεῖς τῶν ἑταίρων τῶν
330 ἐμῶν τοὺς θρασυτάτους. τὼ μέντοι πατρί ταῦτα οὐκ ἐμὴ-
νυσθεν· ἦπιστατο γὰρ ὑπ’ αὐτοῦ κωλυθησόμενος. ὡς δὲ
ἐδόκει αὐτοῖς, ἔτελον τὴν ἐπιβουλήν. καὶ ἐπείδη νῦς
ἐγένετο—ἐγὼ μὲν οὖ παρῆμην· ἐτύγχανον γὰρ ἐν τῷ συμ-
ποσίῳ κοιμώμενοι—οἱ δὲ λαβόντες τοὺς ἀλλούς ἀναλα-
βόντες τὴν Ἐλένην ὑπὸ σπουδῆς ἀνήχθησαν. περὶ δὲ τὸ
μεσονύκτιον ἀνεγρόμενος ὁ Μενέλαως ἔπει ἔμαθε τὴν εὐνὴν
κενὴν τῆς γυναικὸς, βοήν τε ἵστη καὶ τὸν ἀδελφὸν παρα-
λαβὼν ἦν πρὸς τὸν βασιλέα τὸν Ῥαδάμανθυν. ἧμερας δὲ
ὑποθανοῦσις ἔλεγον οἱ σκοποὶ καθορᾶν τὴν ναῦν οὐ πολὺ
340 ἀπέχουσαν· οὐτὶ δὴ ἐμβιβάσασα Ῥαδάμανθυν πεντήκοντα
tῶν ἡρῶων εἰς ναῦν μονόξυλου ἀσφοδελίνην παρηγειλε
dιώκειν· οἱ δὲ ὑπὸ προσθυμίας ἐλαύνοντες περὶ μεσημβρίαν
καταλαμβάνοντον αὐτοῖς ἄρτου ἐν τὸν γαλακτώδη ὥκεανὸν
ἐμβαίνοντες πλησιόν τῆς Τυροέσσης· παρὰ τοσοῦτον ἤθον
345 διαδράναι· καὶ ἀναδησάμενοι τὴν ναῦν ἄλυτε ῥοδίνη κατε-
πλεον. ἢ μὲν οὖν Ἐλένη ἐδάκρυε τε καὶ ἕσχυνε καὶ ἐνε-
καλύπτετο, τοὺς δὲ ἀμφί τὸν Κινύραν ἀνακρίνας πρότερον

The Isle of Cork in § 5 was described
as πάρρυθεν and the Isle of Cheesena (§ 3)
was more distant. —παρῆμην: see In-
26. κενήν: see Introd. 23 (b). —
βοήν λόγῳ: Menelaus (βοήν ἀγαθῷ) had
not yet acquired the Hades hoarse-
ness. — ἀδελφὸν: Agamemnon returns
his brother's devotion (II. 2, 409). —
—μονόξυλον ἀσφοδελίνην: a dug-out
(cf. Xen. Anth. 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
ο Ῥαδάμανθυς, εἰ τινὲς καὶ ἄλλοι αὐτῶς συνύστασιν, ὡς ὁυδένα εἶπον, ἐκ τῶν αἰδοῖων δήσας ἀπέπεμφεν ἐς τὸν τῶν ἁσεβῶν χῶρον μαλάχη πρότερον μαστυγωθέντας. ἐψηφισάμεν οὐκέ καὶ ἦμας ἐμπροθέσμους ἐκπέμπειν ἐκ τῆς νῆσου τῆν ἐπιούσαν ἴμηραν μόνην ἐπιμείναντας. ἐνταῦθα δὴ ἐγὼ ἐποτυώμην τε καὶ ἐδάκρυνον οἶα ἐμελλὼν ἀγαθὰ καταλιπὼν αἰθίς πλανηθήσεσθαι. αὐτοὶ μεντοι παρεμμυθοῦντο λέγοντες οὐ πολλῶν ἑτῶν ἁφίξεσθαι πάλιν ὡς αὐτοὺς, καὶ καὶ ἦδη θρόνον τε καὶ κλίσιαν εἶπον ὑπεδείκνυσαν πλησίων τῶν ἀρίστων. ἐγὼ δὲ προσελθὼν τῷ Ῥαδαμάνθυν πολλὰ ἱκέτευον εἰπεῖν τὰ μέλλοντα καὶ ὑποδείξαξι μοι τὸν πλοῦν. δὲ ἐφάσκεν ἁφίξεσθαι μὲν ἐς τὴν πατρίδα πολλὰ πρότερον πλανηθέντα καὶ κωδωνεύσαντα, τὸν δὲ χρόνον οὐκέτι τῆς ἐπανόδου προσθέειναι ἕθελησεν. ἀλλὰ δὴ καὶ δεικνύς τὰς πλησίων νῆσους—ἐφαίνοντο δὲ πέντε τὸν ἀριθμὸν, ἀλλὰ δὲ ἐκτῇ πάρρωθεν—ταύτας μὲν εἰναι ἐφάσκε τὰς τῶν ἁσεβῶν, τὰς πλησίων. Ἀφ᾽ ὑπὲρ ἐφή, ἦθη τὸ πολὺ πῦρ ὅρας καλόμενου, ἐκτῇ δὲ ἐκείνῃ τῶν ὀνείρων ἡ πόλις· μετὰ ταύτην δὲ ἡ τῆς Καλυψοῦς νῆσος, ἀλλ᾽ οὐδέπω σοι φαίνεται. ἐπειδὰν δὲ ταύτας παραπλεύσης, τότε δὴ ἁφίξῃ ἐς τὴν μεγάλην ἦπειρον τὴν ἐναντίαν τῇ υφ᾽ ὑμῶν κατοικομένη. ἐνταῦθα δὴ πολλὰ παθῶν καὶ ποικίλα ἐδύθη διελθῶν καὶ ἀνθρώπως ἁμίκτως.

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

ΑΛΗΘΗΣ ΙΣΤΟΡΙΑ 75

370 ἐπιδημήσας χρόνω ποτε ἦξεις εἰς τὴν ἑτέραν ἡπειρον. το-28 σαῦτα ἐπε. καὶ ἀνασπάσας ἀπὸ τῆς γῆς μαλάχης ρίζαν ὃρεξεῖ μοι, ταύτῃ κελεύσας ἐν τοῖς μεγίστοις κινδύνωις προσ- εὐχέσθαι. παρῆνεσε δὲ καὶ εἰ ποτὲ ἀφικόμην ἐς τὴν γῆν, μήτε πῦρ μαχαίρα σκαλέειν μήτε θέρμους ἐσθίειν μήτε
375 παυῦ ὑπὲρ τὰ ὀκτωκαίδεκα ἐτη πλησίαζεν. τούτων γὰρ ἂν
μεμνημένον ἔλπιδας ἔχεις τῆς εἰς τὴν νῆσον ἀφίξεως. τότε μὲν οὖν τὰ περὶ τὸν πλοῦν παρεσκευαζόμην, καὶ ἐπεὶ καιρὸς ἦν, συνειστικόν αὐτοῦ. τῇ δὲ ἐπιούσῃ προσελθὼν πρὸς Ὀμηρον τὸν ποιητὴν ἐδείξθην αὐτοῦ ποιήσαι μοι δίστιχον
380 ἐπίγραμμα· καὶ ἐπειδὴ ἐποίησε, στήλην βηρύλλου λιθοῦ
ἀναστήσας ἐπέγραψε πρὸς τῶν λυμένι. τὸ δὲ ἐπίγραμμα ἦν
τοιόνδε·

Λουκιανὸς τάδε πάντα φίλος μακάρεσοι θεοῖσιν
εἰδε τε καὶ πάλιν ἦλθεν ἐν ἐς πατρίδα γαλαν.

29 385 μεῖνας δὲ κακείνην τὴν ἡμέραν τῆς ἐπιούσῃς ἀνηγόμην τῶν
ηρῶν παραπεμπόντων. ἐνθα μοι καὶ Ἄδωσσεν προσελ-
θὼν λάθρᾳ τῆς Πηνελόπης διδόσων ἐπιστολὴν εἰς Ὀμηρίαν
tὴν νῆσον Καλυψοίς κομίζειν. συνέπεμψε δέ μοι ὁ Ῥαδά-
μανθος τὸν πορθμέα Ναῦπλιον, ἵν' εἰ κατακθείμεν ἐς τὰς
390 νῆσους, μηδεὶς ἡμᾶς συλλαβῇ ἄτε κατ' ἄλλην ἐμπορίαν
καταπλέοντας. ἐπεὶ δὲ τὸν εὐώδη αέρα προϊόντες παρεληλυ-
θείμεν, αὐτίκα ἡμᾶς ὀσμή τε δεινῇ διεδέχετο οἰον ἀσφάλτων
καὶ θείου καὶ πίττης ἀμα καιομένων, καὶ κύστα δὲ πονηρᾶ
cαὶ ἀφόρητος ὡσπερ ἀπ' ἄνθρωπων ὀπτωμένων, καὶ ὁ ἄνὴρ

28. Δουκιανὸς (scan γὰ) κτλ.:
Lucian, the friend of the gods that are
blessed for ever and ever,
All this behold and return'd to his coun-
try, the land of his fathers.

29. Ὄμηρος: this lay next beyond
(§ 27) the Islands of the Damned.—
Ναῦπλιον: for his legendary connec-
tion with modern Nauplia see Rae-
deker's Greece. — κνῆσα ... ὀπτωμέ-
νων: so Zeus (Fugit. 1) complains as
he recalls the perfume of Peregrinus
roasting: πολλὴν ἑν ἄδιαν μέμημαι
ἀνασχέμοσι τὸτε ὑπὸ κνῆσας τοιηρᾶς, οἷαν
εἰκὸς ἀποφέρεσθαι ὀπτωμένων ἀνθρωπίνων
σωμάτων.
395 ξοφερὸς καὶ ὀμιχλώδης, καὶ κατέστατον εξ αὐτοῦ δρόσος πυτίνη· ἥκούμεν δὲ καὶ μαστίγων ψόφων καὶ οἰμωγῆν
30 ἀνθρώπων πολλῶν. ταῖς μὲν οὖν ἄλλαις οὐ προσέχομεν, ἢ δὲ ἐπέβημεν, τοιάδε ἦν· κύκλῳ μὲν πᾶσα κρησμώνης καὶ ἀπόξυρος, πέτραις καὶ τραχῶσι κατεσκληκῶν, δένδρον δὲ
400 οὐδὲν οὐδὲ ύδωρ ἐνήν· ἀνερπύςαντες δὲ ὡμῶς κατὰ τοὺς κρησμοὺς προχείμεν διά τινος ἄκανθῶν καὶ σκολόπων μεστῆς ἀτρατοῦ, πολλὴν ἀμορφίαν τῆς χώρας ἔχουσας. ἐλθόντες δὲ ἐπὶ τὴν εἰρκτὴν καὶ τὸ Κολαστήριον πρώτα μὲν τὴν φύσιν τοῦ τόπου ἐθαυμάζομεν· τὸ μὲν γὰρ ἔδαφος αὐτὸ
405 μαχαίρας καὶ σκόλοψι πάντη ἐξηνθήκει, κύκλῳ δὲ ποταμοί περιέρρεον, ὦ μὲν βορβόρου, ὦ δὲ δεύτερος αἰματος, ὦ δὲ ἔδον πυρός, πάνυ μέγας οὕτως καὶ ἀπέρατος, καὶ ἔρρει ὦσπερ ύδωρ καὶ ἐκματούτο ὦσπερ θάλαττα, καὶ ἰχθὺς δὲ ἐξε πολλοῖς, τοὺς μὲν δαλοῖς προσευκότας, τοὺς δὲ μικροὺς
410 ἀνθραξί πεπυρωμένοις, ἐκάλουν δὲ αὐτοὺς λυχνίσκοις.
31 εἰσόδος δὲ μία στενὴ διὰ πάντων ἦν, καὶ πυλώρος ἐφευστήριος Τίμων ο �uations δὲ παρελθόντες δὲ ὡμῶς τοῦ Ναυπλίου καθηγομένου ἐωρώμεν κολαζομένους πολλοὺς μὲν βασιλέας, πολλοὺς δὲ καὶ ἰδιώτας, ὡν ἔνιοι καὶ ἐγνωρίσομεν· εἴδομεν

30. ἢ δὲ: sc. νῦν — τραχῖος: stony tracts. Cf. Τοξ. 39 μέχρι τοῦ τραχῆν ἔτειμι. — κατὰ τοὺς κρησμοὺς: of the crags. — ἄκανθῶν . . . ἀτρατοῦ: cf. Plato Rep. 616 λ, where the fiery demons card Ardiaeus and the other sinners on the thorn-bushes by the wayside: ἐλλοξ παρὰ τὴν ὠδήν ἐκτὸς ἐν' ἀσπαλάθων κλάστοις. Cf. the context in the Republic I.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. 34, μαστίγων τε γὰρ ὡμοῦ ψόφως ἥκοντο καὶ οἰμωγῆς τῶν εἰς τοῦ πυρός ὀπτωμένων καὶ στρέβλαι καὶ κύρωτες καὶ τρόχου, καὶ ἡ Χιμαρα ἐσπάρατε καὶ ὁ Κέρβερος ἐβάρβατεν κτλ. — ἐκατέρθηκε: 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. 8 the verb is constr. with cogn. acc. — ὡμῶς βορβόρου: cf. Plato Phaedo c. 60. — λυχνίσκοι: lampkins.
31. Τίμων: see Lucian's dialogue Timon for the previous career of this human Cerberus. — ὡμοῖς: i.e. even with a gatekeeper like that! — ἐγνωρίζομεν:
415 δὲ καὶ τὸν Κινύραν καταφυγόντα υποτυφόμενον ἐκ τῶν αἰδών ἀπηρτημένον. προσεύθεσαν δὲ οἱ περιηγηταὶ καὶ τοὺς ἐκάστων βίους καὶ τὰς αἰτίας ἐφ' αἷς κολάζονται· καὶ μεγίστας ἀπασῶν τιμωρίας υπέμενον οἱ ψευδάμενοι τι παρὰ τὸν βίον καὶ οἱ μὴ τάληθη συγγεγραφότες, ἐν οἷς καὶ Κτησίας ὁ Κνίδιος ἢ καὶ Ἱρόδωτος καὶ ἄλλοι πολλοὶ. τούτους οὖν ὅρῶν ἔγὼ χρηστάς εἴχον εἰς τούπιον τὰς ἐλπίδας· οὐδὲν γὰρ 32 ἐμαυτῷ ψεύδοντες εἰπόντες συνηπιστάμην. ταχέως δ' οὖν ἀναστρέψας ἐπὶ τὴν ναῦν—οufactely γὰρ ἡδυνάμην φέρειν τὴν ὤψιν—ἀσπασάμενος τὸν Ναύπλιον ἀπέπλευσα· καὶ μετ' ὀλίγον 425 ἐφαίνετο πλησίον ἡ τῶν ὄνειρων νήσος, ἀμυδρὰ καὶ ἀσαφῆς ἱδεῖν· ἐπασχε δὲ καὶ αὐτὴ τοῖς ὄνειροις τι παραπλήσιον· ὑπεχώρει γὰρ προσιστῶν ἡμῶν καὶ ὑπέθεγγε καὶ πορρωτήρω ὑπέβαλε. καταλαβόντες δὲ ποτε αὐτὴν καὶ ἐσπλέυσαντες ἐς τὸν Ἱππον Δυμένα προσαγορεύμονον πλησίον 430 τῶν πυλῶν τῶν ἐλεφαντίων, ἂ τὸ τοῦ Ἀλεκτρυώνος ἱερὸν ἄστι, περὶ δείλην ὄψιν ἀπεβαίνομεν, παρελθόντες δὲ ἐς τὴν πόλιν πολλοὺς ὄνειρους καὶ ποικίλους εὐρώμεν. πρῶτον δὲ βουλομαί περὶ τῆς πόλεως εἰπέοι, ἐπεὶ μηδὲ ἄλλῳ τινὶ γέγραπται περὶ αὐτῆς, ὁς δὲ καὶ μόνος ἐπεμνήσθη Ὅμηρος, οὐ πάνυ ἄκριβῶς συνέγραψε. κύκλῳ μὲν περὶ πᾶσαν αὐτὴν

see details in Men. l.c. and cf. the account of the tyrant Arleiaes recognized by Er (Plato Rep. 615 c); so Dante, (Inferno, passim), pays off many an old score. —οἱ περιηγηταῖ: for these local ciceroni see Char. 22 and 1 (note) and Philops. 4. —τὰς αἰτίας κτλ.: so the demons, Rep. 616 λ, announced ἧν ἐν χαῖς τε καὶ εἷς δ' ἐμπεσόμενοι ἄγοντο. —οἱ ψευδάμενοι: in A2-4 Lucian gives his views on lying historians, citing Odysseus as the very father and teacher of lies.

32. Ἱππον Δυμένα: Sleephaven. —

τῶν ἐλεφαντίων: note the particularizing order. Lucian wishes to be perfectly fair, i.e. not the gates of horn (Od. 19, 562). — τὸ τοῦ Ἀλεκτρυώνος ἱερόν: St. Rooster's. The cock, as we learn from Lucian's Ἀλεκτρυών (20), was no mean bird. He was the favorite avatar of Pythagoras, and Socrates (Phaedo sub fin.), passing to the bright dawn—or the dreamless sleep—of eternity, bids offer a cock to Asklepius. —ἐπεὶ μηδὲ: for οὐδὲ. See Introd. 39 (c).
_uri ἀνέστηκε, τά δένδρα δέ ἐστι μῆκωνες ύψηλαι καὶ μαν-
δραγόραι καὶ ἐπ' αὐτῶν πολύ τι πλήθος νυκτερίδων· τοῦτο
γάρ μόνον ἐν τῇ νήσῳ γίνεται ὄρνεον. ποταμὸς δὲ πα-
ραρρεῖ πλησίον ὃ ὑπ' αὐτῶν καλούμενος Νυκτίπωρος, καὶ
πηγαὶ δύο παρὰ τὰς πύλας· ὄνοματα καὶ ταύτας, τῇ μὲν
Νήγρετος, τῇ δὲ Παννυχία. ὁ περίβολος δὲ τῆς πόλεως
ὑψηλὸς τε καὶ ποικίλος, ἑρίδι τὴν χρόνον ὄμοιότατος.
πύλαι μέντοι ἐπεισιν ὃ δύο, καθάπερ Ὄμηρος εἰρηκέν, ἀλλὰ τέ-
tαρες, δύο μὲν πρὸς τὸ τῆς Βλακείας πεδίον ἀποβλέπουσαι,
ἡ μὲν σιδηρᾶ, ἡ δὲ ἐκ κεράμου πεποιημένη, καθ' ἂς ἐλέγοντο
ἀποθημεῖν αὐτῶν οἳ τε φοβεροὶ καὶ φονικοὶ καὶ ἀπηνεῖς,
δύο δὲ πρὸς τὸν λιμένα καὶ τὴν θάλατταν, ἡ μὲν κερατύνη,
καθ' ἢν ἴμεις παρακλῆσαι, ἡ δὲ ἐλεφαντίνη. εἰσίντοι δὲ ἐς
τὴν πόλιν ἐν δεξιᾷ μὲν ἐστὶ τὸ Νυκτίφων· σέβοναι γὰρ 
θεῶν ταύτην μάλιστα καὶ τὸν Ἀλεκτρυόνα. ἐκείνω δὲ πλησίον τοῦ
λιμένος τὸ ἱερὸν πεποιηταί. ἐν ἀριστερὰ δὲ τὰ τοῦ Ἡπείρου
βασίλεια. οὗτος γὰρ δὴ ἄρχει παρ' αὐτοῖς σατράπας δύο
καὶ ὑπάρχουσι πεποιημένους, Ταραξίωνα τε τὸν Ματαιογένους
καὶ Πλουτοκλέα τὸν Φαντασάρους. ἐν μέση δὲ τῇ ἀγορᾷ
πηγή τῆς ἐστὶν, ἢν καλοῦσι Καρεώτιν· καὶ πλησίον ναοὶ
δύο, Ἀπάτης καὶ Ἀληθείας· ἕνθα καὶ τὸ ἀδυτὸν ἐστὶν αὐτῶι

33. μῆκωνες: (μῆκωνες) δποιον is ori-
um. For this and ὅνδραγόρα cf. Shak-
spere, Othello, iii, 3 (cited by Jerram):
"Not poppy, nor mandragora . . . shall
ever medicine thee to that sweet sleep."
— ὄρνεον: the reversible hat—now
mouse, now bird—was a time-honored
zoological illustration.—Νυκτίπωρος:
Nocxford. For accent cf. Βόσπορος
(Oxford) and μαντίπωρος.—Νήγρετος:
Never-stir.—Παννυχία: Make-a-night-
of-it.—Βλακείας: Sloth-shire.—ἡ μὲν
σιδηρᾶ: the "golden gates" (Gall. 6)
are not provided for here.—καθ' ἢ
ἡμεῖς: to reiterate the veracity of his
tales. Cf. the Homeric (Od. 10, 562 ff.)
play upon κέρας — κράινο$ and ἐλέφας —
ἐλεφαῖρομαι,
οἱ δὲ διὰ ἠστῶν κεράων ἔλθον ἄδραξε,
οἱ δ' ημεῖς κραίνοντες, βρότων δὲ καὶ τις
τῶν τίθηται.
—Νυκτίφων: Nocteum, vid. supra on § 22.
—Ταραξίωνα: these thinly disguised
derivatives are like the tags in Pil-
grim's Progress ("Mr. Ready-to-halt")
καὶ τὸ μαντεῖον, οὗ προειστήκει προφητεύων Ἀντιφῶν ὁ τῶν ὀνείρων ὑποκριτής, ταύτης παρὰ τοῦ Ἱπποδομοῦ λαχῶν τῆς τις τιμῆς. αὐτῶν μὲν τῶν ὀνείρων οὔτε φύσει οὔτε ἑδέα ἤ αὐτή. ἀλλ' οἱ μὲν μακρὸι τε ἦσαν καὶ μαλακοὶ καὶ καλοὶ καὶ εὐειδεῖς, οἱ δὲ σκληροὶ καὶ μικροὶ καὶ ἁμορφοί, καὶ οἱ μὲν χρύσεοι, ὡς ἐδόκουν, οἱ δὲ ταπεινοὶ τε καὶ εὐτελεῖς. ἦσαν δ' ἐν αὐτοῖς καὶ πτερωτοὶ τινες καὶ τερατώδεις, καὶ ἄλλοι καθάπερ ἐστι πομπῆς διεσκευασμένοι, οἱ μὲν ἐς βασιλεῖς, οἱ δὲ ἐς θεοὺς, οἱ δὲ εἰς ἄλλα τουαίτα κεκοσμημένοι. πολλοὺς δὲ αὐτῶν καὶ ἑγνωρίσαμεν πάλαι παρ' ἡμῖν ἑωρακότες, οἱ δὴ καὶ προσῆσαν καὶ ἡσπάζοντο ὥς ἀν καὶ συνήθεις ὑπάρχουσες, καὶ παραλαβόντες ἡμᾶς καὶ κατακομβίσαντες πάνω λαμπρῶς καὶ δεξιῶς ἐξενιζοῦν, τὰς τε ἅλλην ὑποδοχὴν μεγαλοπρεπῆ κατασκευάσαντες καὶ ὑποσχυούμενοι βασιλέας τε ποιήσειν καὶ σατράπασι. ἐνοι δὲ καὶ ἀπῆγον ἡμᾶς εἰς τὰς πατρίδας καὶ τοὺς οἰκείους ἐπεδείκνυον καὶ 35 αὐθημεροῦν ἐπανήγον. ἠμέρας μὲν οὖν τριάκοντα καὶ ἵσας νύκτας παρ' αὐτοῖς ἐμείναμεν καθεύδοντες καὶ εὐωχοῦμενοι. 475 ἐπείτα ἄφων βροντῆς μεγάλης καταρραγείσης ἀνεγρόμενοι καὶ ἀναθορόντες ἀνήχθημεν ἐπισυνισάμενοι. τριταιοί δ' ἐκείθεν τῇ Ὀγνυώ νήσῳ προσσχόντες ἐπιβαϊνομεν. πρότερον δ' ἐγὼ λύσας τὴν ἐπιστολὴν ἀνεγίνωσκον τὰ γεγραμμένα. ἢν δὲ τουάδε. ὡς ὁ Ὁδυσσέας Καλυφὸι χαίρειν. Ἡσι
480 με, ὡς τὰ πρῶτα ἐξεπλευσα παρὰ σοῦ τὴν σχεδίαν κατα-
σκευασάμενος, ναυαγία χρησάμενον μόλις ὑπὸ Δευκόθεας
dιασωθῆναι εἰς τὴν τῶν Φαιάκων χώραν, ὡς ὁ ἵν ἐς τὴν
οἰκείαν ἀποπεμφθεῖς κατέλαβον πολλοὺς τῆς γυναικὸς μνη-
στήρας ἐν τοῖς ἡμετέροις τρυφῶντας· ἀποκτείνας δὲ ἀπαν-
tας ὑπὸ Τηλεγόνου ὑστερον τοῦ ἐκ Κίρκης μοι γενομένου
ἀνηρέθην, καὶ νῦν εἰμι ἐν τῇ Μακάρων νῆσῳ πάνυ μετανοῶν
ἐπὶ τῷ καταλιπέω τὴν παρὰ σοὶ δίαιταν καὶ τὴν ὑπὸ σοῦ
προτευομένην ἀθανασίαν. ἦν οὖν καιρὸν λάβωμαι, ἀπο-
δράς ἀφίξομαι πρὸς σέ." ταῦτα μὲν ἐδήλου ἡ ἐπιστολή,
καὶ περὶ ἡμῶν, ὅπως ἔσκινοθώμεν. ἔγω δὲ προελθὼν ὅλιγον
ἀπὸ τῆς θαλάττης εὗρον τὸ στῆλαιον τοιοῦτον οἷον Ὀμηρος
εἶπε, καὶ αὐτὴν ταλασσιοργοῦσαν. ὡς δὲ τὴν ἐπιστολὴν
ἐλαβε καὶ ἐπελεξατο, πρῶτα μὲν ἐπὶ πολὺ ἑδάκρυνεν, ἐπειτα
δὲ παρεκάλει ἡμᾶς ἐπὶ ἕξεια καὶ εἰστία λαμπρῶς καὶ περὶ
tου Ὀδυσσέως ἐπινιθάνετο καὶ περὶ τῆς Πηνελόπης, ὅποια
τε εἰς τὴν ὄμοι καὶ εἰ σώφρων, καθάπερ Ὀδυσσέως πάλαι
περὶ αὐτῆς ἐκόμπαζε· καὶ ἡμεῖς τοιαῦτα ἀπεκρινάμεθα ἐξ
ὅν εἰκάζομεν εὐφρανεῖσθαι αὐτὴν. τότε μὲν οὖν ἀπελθόντες
ἐπὶ ναῖν πλησίων ἐπὶ τῆς ἡμῶν ἐκομμῆθημεν. ἐωθὲν δὲ
500 ἀνηγόμεθα σφοδρότερον κατάνοτος τοῦ πνεῦματος· καὶ δὴ
χειμασθέντες ἡμέρας δῦο τῇ τρίτῃ περιτίπτομεν τοῖς Κολο-
κνυθοπεραταις. ἄνθρωποι δὲ εἰς ὄντο αὔριο ἐκ τῶν
πλησίων νῆσων ληστεύοντες τοὺς παραπλέουσαν· τὰ πλοῖα
δὲ ἐξουσὶ μεγάλα κολοκύνθια τὸ μῆκος πῆχεων ἐξήκυντα.
ἐπειδὰν γὰρ ἔπρανωσι τὴν κολόκυνθαν, κολάναντες αὐτὴν

and to Cronius (see Peregr. 1) begin
with εἷς πράττειν.—τὴν σχεδίαν: see
Od. 5. — ἀποκομπήθης: escorted home.
—Τηλεγόνον: the Telegenia by Eu-
gammon of Cyrene (ca. 508 b.c.) con-
tinued the story of the Odyssey and
told how Telegonus slew his father in
Ithaca. — ἐπιστολή: cf. Penelope's let-
ter to Odysseus, Ovid Her. 1.
—ἐπελέξατο: see note to D. Mar. 5, 2.
37. κολάναντες: see Introd. 16.—
καὶ ἔξελόντες τὴν ἐντεριώνην ἐμπλέουσιν, ἵστοις μὲν χρώμενοι καλαμίνοις, ἀντὶ δὲ τῆς ὀθόνης τὸ φύλλῳ τῆς κολοκύνθης. προσβαλόντες οὖν ἢμιν ἀπὸ δύο πληρωμάτων ἐμάχοντο καὶ πολλοίς κατετραμμάτιζον βάλλοντες τῷ σπέρματι τῶν κολοκυνθῶν. ἀγχωμάλως δὲ ἐπὶ πολύ ναυμαχοῦντες περὶ μεσημβρίαν εἰδόμεν κατόπιν τῶν Κολοκυνθοπειρατῶν προσπλέοντας τοὺς Καρυοναύτας. πολέμῳ δὲ ἦσαν ἀλλήλοις, ὡς ἀδείχαν. ἐπεὶ γὰρ ἐκεῖνοι ἤσόντοι αὐτοὺς ἐπίνοντας, ἢμιν μὲν ὠλυγάρησαν, τραπόμενοι δὲ ἐπὶ ἐκείνους ἐναυμᾶσχουν. ἢμεῖς δὲ ἐν τοσοῦτῳ ἐπάραντες τὴν ὀθόνην ἐφεύγομεν ἀπολιπόντες αὐτοὺς μαχομένους. καὶ δὴ ηλιαί ἦσαν κρατήσουσαν οἱ Καρυοναύται ἀτε καὶ πλείους—πέντε γὰρ εἶχον πληρώματα—καὶ ἀπὸ ἵσχυροτέρων νεών μαχόμενοι: τὰ γὰρ πλοία ἦν αὐτοῖς κελύφη, καρὺς ἡμῖνοι, κεκενωμένα, μέγεθος δὲ ἐκάστου ἡμιτομίου ἐς μῆκος ἤργων πεντεκαίδεκα. ἐπεὶ δὲ ἀπεκρύψαμεν αὐτοὺς, ἵνα μεθά τε τοὺς τραυματίσας καὶ τὸ λοιπὸν ἐν τοῖς ὀπλοῖς ἤμεν ὡς ἐπίπαν ἀεὶ των ἐπιβουλᾶς προσδεχόμενοι: οὐ μάτην ὀψίω γοὺς ἔδειξεν ὁ ἦλιος, καὶ ἀπὸ τυφών ἐρήμου νῆσου προσήλαυνον ἡμῖν ὡς τοὺς ηρήμους ἦσαν, καὶ ἀναπηδώνῶ ξυρεμέτιζον ὀπίων ἐπὶ τοὺς, ἐπεὶ δὲ πλησίον ἤσαν, διαστάντες οἱ μὲν ἔβηκαν, οἱ δὲ ἔθηκαν ἐβάλλον ἡμᾶς σητίαις ἥραῖσ καὶ ὀθωμοῖς καρκίνων. τοξευόμενων δὲ καὶ ἡμῶν καὶ ἀκοντιζόντων οὐκέτι ὑπέμειναν, ἀλλὰ τρωθέντες

ἐντεριώνην: pulg.—ἀγχωμάλως: a Thucydidean reminiscence, see L. & S. s.v.
—Καρυοναύτας: the Shellbarkers.
38. οὗ μάτην: note the tragic solemnity of the asyndeton.

40. ἀλκυόνος καλιὰ: 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. — ἐστίν: was floating along on it. The nest itself floated. — ἄδροτον: bulky.

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 A. Pom. 7, 38–41:

αὐτικὰ δ' ἀκρότατον παρὰ ἰστόν ἐξετασμένος
ἐμπελος ἐνθα καὶ ἐνθα, κατεκρημωνότοι δὲ πολλοὶ

βότρυνες: ἀμφ' ἰστόν δὲ μέλας εἰλίσσετο κισσός,
ἀνθεὶς τυλθάων, χαρλεῖς δ' ἐπὶ καρπὸς ὀρφέει.

So here: ὁ ἰστὸς ἐβλάστησε and ἐκατα
έξεβλάστησε καὶ κλάδους ἀνέφυσε καὶ ἐπὶ τῷ ἀκρῷ ἐκαρπο-
550 ρήσεν, ὁ δὲ καρπὸς ἦν σύκα καὶ σταφυλὴ μέλαινα, οὕτω
πέπειρος. ταῦτα ἰδόντες ὡς τὸ εἰκὸς ἐταράχθημεν καὶ
ηὐχόμεθα τοῖς θεοῖς ἀποτρέψαι τὸ ἀλλόκοτον τοῦ φαντά-
42 σματος. οὕτω δὲ πεντακοσίους σταδίους διελθόντες εἰδομεν
ὑλὴν μεγίστην καὶ λάσιον πιτῶν καὶ κυπαρίττων. καὶ
555 ἡμεῖς μὲν εἰκάσαμεν ἤπειρον εἶναι· τὸ δὲ ἦν πέλαγος ἀβυσ-
σον ἀρρίζοις δένδροις καταπετυμέμον· εἰστήκει δὲ τὰ
dένδρα ὁμώς ἀκύιτα, ὡρὰ καθάπερ ἐπιπλέοντα. πλησιά-
σαντες γοῦν καὶ τὸ πᾶν κατανοήσαντες ἐν ἀπόρῳ εἰχόμεθα
tὶ χρὴ δρᾶν· οὕτε γὰρ διὰ τῶν δένδρων πλεῖν δυνατόν ἦν—
560 πυκνὰ γὰρ καὶ προσεχῇ ὑπήρχεν — οὕτε ἀναστρέφειν εἴδοκει
ῥάδιον. ἐγὼ δὲ ἄνελθὼν ἐπὶ τὸ μέγιστον δένδρον ἐπεσκό-
pων τὰ ἐπέκεινα ὡς ἔχοι, καὶ ἑώρων ἐπὶ σταδίους μὲν
πεντήκοντα ὡς ὀλύγω πλεῖους τὴν ὕλην ὄσον, ἐπεῖτα δὲ αὐθὶς
ἐπερον ὁκεανόν ἐκδεχόμενον. καὶ δὴ ἐδόκει ἡμῖν ἀναθε-
565 μένους τὴν ναῦν ἐπὶ τὴν κόμην τῶν δένδρων — πυκνή δὲ ἦν—
ὑπερβιβάσαι, εἰ δυναίμεθα, ἐς τὴν θάλασσαν τὴν ἑτέραν·
καὶ οὕτως ἐποιοῦμεν. ἐκδήσαντες γὰρ αὐτὴν κάλῳ μεγάλῳ
καὶ ἀνελθόντες ἐπὶ τὰ δένδρα μόλις ἄνιμησάμεθα, καὶ δέντες
ἐπὶ τῶν κλάδων, πετάσαντες τὰ ἱστία καθάπερ ἐν θαλάττῃ
570 ἐπέλευμον τοῦ ἀνέμου πρωθοῦντος ἐπισυνόμενοι· ἔνθα δὴ
cαι τὸ Ἀντιμάχου τοῦ ποιητοῦ ἔπος ἐπεισῆλθέ με. φησί
γὰρ ποι κάκεινος·

Τοῖσιν δ’ ὑλῆνται διὰ πλόον ἐρχομένουισι.

42. ἀβυσσὸν ἀρρίζοις κτλ.: like the seaweed in the Sargasso Sea, cf. Jan-
vier’s romance. — ἐκδεχόμενον: so Hdt.,
and cf. Lat. excipere, e.g. Pliny Ep. 2,
17, 2, utrimque excipit iter ali-
qua ex parte harenosum. — κάλῳ
μεγάλῳ: the ship was suspended by, or
from, a cable. — ἄνιμησάμεθα: properly
used of the rope (ἰμονά) in a well, but
variously transferred; e.g. in Alex. 14
the embryonic god is drawn from the
mud (ἀνιμάται) in a φάλη, so in Xen.
Anab. 4, 2, 8 the soldiers draw their fel-
low up by their spears. — Ἀντιμάχου:
of Colophon, flor. ca. 405 B.C. The Em-
peror Hadrian’s reported preference
43. **Biaσάμενοι**: with acc. has a military flavor like Thuc. 7, 72 βίασάθαι τὸν ἕπλουν, to force the exit. — Εἰκονίζεται ἐπ' οὗ τὸν ἕπλουν διεστῶτας καταθέντες τὴν ναῦν ἐπλέομεν διὰ καθαροῦ καὶ διαγγοὺς ὕδατος, ἀχρὶ δὴ ἐπέστημεν χάσματι μεγάλῳ ἐκ τοῦ ὕδατος διεστῶτος γεγενημένῳ, καθάπερ ἐν τῇ γῇ πολλάκις ὰρώμεν ὑπὸ σεισμῶν γενόμενα διαχωρίσματα. ἦ μὲν ὃν ναῦς καθελόντων ἰμῶν τὰ ἱστία οὐ βρᾶσυς ἔστη ἡμεῖς ἑωρὼμεν βάθος ὅσον σταδίων χιλίων μάλα φοβερῶν καὶ παράδοξον εἰστήκη αἵ ὁ ὕδωρ ὀσπερ μεμεριζόμενον. περιβλέποντες δὲ ὰρώμεν κατὰ δεξιὰ οὐ πάνυ πόρρωθεν γέφυραν ἐπεξενθεμένη ὕδατος συνάπτοντος τὰ πελάγη κατὰ τὴν ἐπιφάνειαν, ἐκ τῆς ἐτέρας θαλάττης ἐσ τὴν ἐτέραν διαρρέοντος. προσελάσαντες οὖν χῶρας κατ' ἐκεῖνο παρεδράμομεν καὶ μετὰ πολλῆς ἀγωνίας ἐπεράσαμεν ὅποτε προσδοκῆσαν. ἐντεῦθεν ἦμᾶς ὑπεδέχετο πέλαγος τε προσηνές καὶ νῆσος οὐ μεγάλη, εὐπρόσιτος, συνοικομένη.

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44. **Βουκέφαλοι**: a burlesque on Ctesias's dog-headed men (κυνοκέφαλοι), Ctesiae Fragn. de rebus Indicis 20, cf. Hdt. 4, 191. Possibly also a suggestion of the Minotaur and of Io. Perhaps
εταίρων λαμβάνουσιν, οί δὲ λοιποὶ πρὸς τὴν θάλατταν κατε- 
φεύγομεν. εἰτὰ μέντοι πάντες ὑπεσάμενοι—οὐ γὰρ ἐδοκεί 
ήμιν ἀτμωρήτους περιδεῖν τοὺς φίλους—ἐμπίπτομεν τοῖς 
Βουκεφάλοις τὰ κρέα τῶν ἀνθρημένων διαρρομένως. βοή-
σαντες δὲ πάντες ἐδιάκομεν, καὶ κτείνομεν τε ὅσον πεντή-
κοντα καὶ ζώντας αὐτῶν δύο λαμβάνομεν, καὶ αὕθις ὑπί-
σῳ ἀνεστρέψαμεν τοὺς αἰχμαλώτους ἔχοντες. σιτίον μέντοι 
οὐδὲν εὗρομεν. οἱ μὲν οὖν ἄλλοι παρῆκαν ἀποσφάττειν 
τοὺς εἰλημμένους, ἐγὼ δὲ οὐκ ἔδοκιμαζον, ἀλλὰ δήσας ἐφύ-
λαττον αὐτοὺς, ἀχρὶ δὴ ἀφίκοντο παρὰ τῶν Βουκεφάλων 
πρέσβεις αἰτοῦντες ἐπὶ λύτροι τοὺς συνειλημμένους. συνε-
μεν γὰρ αὐτῶν διανεύοντων καὶ γοερὸν τι μυκωμένων ὁστέρ 
ικετεύοντων. τὰ λύτρα δὲ ἦν τυροῦ πολλοὶ καὶ ἱχθύες ξη-
ροῖ καὶ κρόμμικα καὶ ἑλαφοὶ τέτταρες, τρεῖς ἕκαστῃ πόδας 
ἔχουσα, δύο μὲν τοὺς ὀπισθεν, οἱ δὲ πρόσω εἰς ἕνα συνεπε-
φύκεσαν. ἐπὶ τούτους ἀποδόντες τοὺς συνειλημμένους καὶ 
45 μίαν ἕμεραν ἐπιμεύναις ἀνήχθημεν. ἦδη δὲ ἱχθύες τε 
610 ἦμιν ἐφαίνοντο καὶ ὄρνεα παρεπέτετο καὶ ἀλλ' ὁπόσα γῆς 
πλησίον οὐσὶς σμηνία προφαίνετο. μετ' ὀλίγον δὲ καὶ 
ἄνδρας εἴδομεν καὶ ρόπη ναυτιλίας χρωμένους· αὐτοὶ 
γὰρ καὶ ναυτίς καὶ νῆσις ἤσαν. λέξω δὲ τοῦ πλοῦ τοῦ τρό-
πον. ὑπποί κείμενοι ἐπὶ τοῦ ὑδατος ὀρθώσαντες τὰ αἰδοῖα 
620—μεγάλα δὲ φέρουσιν—ἐξ αὐτῶν θόδον πετάσαντες καὶ 
ταῖς χερσὶ τοὺς ποδεῶς κατέχοντες ἐμπίπτοντος τοῦ ἀνέ-
μου ἑπλεόν. ἀλλοί δὲ μετὰ τούτους ἐπὶ φελλῶν καθήμενοι 
ζεῦζαντες δύο δελφίνας ἥλαυνόν τε καὶ ἠμόχουν· οἱ δὲ
προϊόντες ἐπεφέροντο τοὺς φέλλους. οὐτοὶ ἡμᾶς οὔτε ἦδι
κοιν οὔτε ἔφευγον, ἀλλ’ ἡλαυνον ἄδεως τε καὶ εἰρηνικῶς τὸ
eidos τοῦ ἡμετέρου πλοίου θαυμάζοντες καὶ πάντοθεν περι-
σκοποῦντες. ἐσπέρας δὲ ἦδη προσήχθημεν νήσῳ οὐ με-
γάλη. κατοίκητο δὲ αὐτὴ ὑπὸ γυναικῶν, ὡς ἐνομίζομεν,
Ἑλλάδα φωνὴν προϊμένων· προσήμειαν γὰρ καὶ ἐδεξιοῦντο
καὶ ἡστάζοντο, πάνω ἑταιρικῷς κεκοσμημέναι καὶ καλαὶ
πᾶσαι καὶ νεάνιδες, ποδήρεις τοὺς χιτώνας ἐπισυρόμεναι.
ἡ μὲν οὖν νῆσος ἐκαλεῖτο Καβαλοῦσα, ἡ δὲ πόλις Ἄδραμ-
δία. λαβοῦσαι δ’ οὖν ἡμᾶς αἱ γυναῖκες ἐκάστη πρὸς ἐαυτὴν
ἀπῆγε καὶ ἐξέμει ἐποιεῖτο. ἐγὼ δὲ μικρὸν ὑποστὰ—οὐ γὰρ
χρηστὰ ἐμαντεύμην—ἀκριβέστερον τε περιβλέπων ὅρῳ
πολλών ἀνθρώπων ὡστὰ καὶ κρανία κείμενα· καὶ τὸ μὲν
βοὴν ἵσταναι καὶ τοὺς ἑταῖρους συγκαλέων καὶ ἐς τὸ ὅπλα
χωρεῖν οὐκ ἐδοκίμαζον. προχειρισάμενος δὲ τὴν μαλάχην
πολλά ἡχόμην αὐτῇ διαφυγεῖν ἐκ τῶν παρόντων κακῶν.
μετ’ οἷώνοι δὲ τῆς ξένης διακονουμένης εἶδον τὰ σκέλη οὐ
gυναικός, ἀλλ’ οὖν ὀπλάς· καὶ δὴ σπασάμενος τὸ ξίφος
συλλαμβάνω τ’ αὐτὴν καὶ δήσας περὶ τῶν ὀλῶν ἀνέκρινον.
ἡ δὲ ἀκουσα μὲν, εἶπε δὲ ὅμοις, αὐτὰς μὲν εἶναι θαλαττί-
ους γυναίκας Ὀνοσκελέας προσαγορευμένας, τροφὴν δὲ
ποιεῖσθαι τοὺς ἐπιδημοῦντας ξένους. Ἐσπειδὰν γὰρ, ἔφη, με-
θύσωμεν αὐτούς, συνενηθεῖσαι κοιμώμενοι ἐπιχειροῦμεν.
ἀκουσας δὲ ταῦτα ἐκείνην μὲν αὐτοῦ κατέλιπον δεδεμένην,
αὐτὸς δὲ ἀνελθὼν ἐπὶ τὸ στέγος ἐβόων τε καὶ τοὺς ἑταῖρους
συνεκάλουν. ἔπει δὲ συνήλθον, τὰ πάντα ἐμήνυν αὐτοῖς
καὶ τὰ τε ὡστὰ ἑδείκυνον καὶ Ἰγγον ἐσῳ πρὸς τὴν δεδεμένην·

46. Καβαλοῦσα: (ἕκαβάλλης, παγ) 
Mare Island. — Ἄδραμδια, 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-
jambœæ. Cf. Ὀνοσκελής used of the hob-
goblin Empusa, who also fed on men.
η δὲ αὐτήκα ὦδωρ ἔγένετο καὶ ἀφανής ἦν. δὲς δὲ τοῦ ἔφος 47 ἐς τὸ ὦδωρ καθῆκα πειρώμενος· τὸ δὲ αἷμα ἔγενετο. ταχέως οὖν ἔπὶ ναῦν κατελθόντες ἀπεπλεύσαμεν· καὶ ἐπεὶ ἡμέρα ὑπῆγαζε, τὴν ἡμέραν ἀποβλεπόμενοι εἰκάζομεν εἶναι τὴν ἀντιπέραν τῇ ὑφʼ ἡμῶν οἰκουμένη κειμένην. προσκυνήσαντες δὲ οὖν καὶ προσευξάμενοι περὶ τῶν μελλόντων ἐσκόπουμεν, καὶ τοῖς μὲν ἐδόκει ἐπιβάσι μόνον αὖθις ὁπίσω ἀναστρέφειν, τοῖς δὲ τὸ μὲν πλοῖον αὐτοῦ καταλιπεῖν, ἀνελθόντας δὲ ἐς τὴν μεσόγαιαν πειραθήναι τῶν ἐνοικοῦντων. 660 ἐν ὅσῳ δὲ ταῦτα ἑλογιζόμεθα, χειμῶν σφοδρὸς ἐπιπεσόν καὶ προσαράξας τὸ σκάφος τῷ αἰγιαλῶ διέλυσεν. ἡμέες δὲ μόλις ἐξενηξάμεθα τὰ ὀπλα ἐκαστὸς καὶ εἰ τῷ ἅλλῳ οἶος τε ἦν ἀρπασάμενοι.

Ταῦτα μὲν οὖν τὰ μέχρι τῆς ἐτέρας γῆς συνενεχθέντα μοι 665 ἐν τῇ θαλάττῃ καὶ παρὰ τὸν πλοῦν ἐν ταῖς νῆσοις καὶ ἐν τῷ ἀέρι καὶ μετὰ ταῦτα ἐν τῷ κῆτε καὶ ἐπειδὴ ἐξῆλθομεν, παρὰ τε τοῖς ἡρωσι καὶ τοῖς ὑμείροις καὶ τὰ τελευταῖα παρὰ τοῖς Βουκεφάλοις καὶ ταῖς Ὀνοσκέλεαις, τὰ δὲ ἐπὶ τῆς γῆς ἐν τοῖς ἐξῆς βιβλίοις διηγήσομαι.

--- ὦδωρ ἐγένετο: this has been one of the conventional transformations from the time of Proteus; cf. Od. 4, 468 γέγενος δ’ ὄγρον ὦδωρ. 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.

VITARUM AUCTIO 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 male dicus, 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 intended 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 Marriage 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 Lucian 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 established schools — Socrates and Plato together representing the Academics — and also of the two dissenting schools, the Cynics and the Sceptics. The varying prices 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. Heracleitus, 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.


5 See below, note to § 6.
VITARUM AUCTIO AND PISCATOR

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 Heracleitus, 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 Heracleitus, 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 *Αλκμέων of Mnesimachus, the Πυθαγοριστής of Aristophon, the Μνήματα of Antiphanes, and the Ταραντίνου both of Alexis and of Cratinus the younger*. See also Boldeman, *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 bizareries of his followers is as difficult as to make out the true form of the sea-god Glauceus under the incrusted barnacles. From it all, however, Pythagoras emerges as an imposing personage, one of the master minds of antiquity.

It has been conjectured (cf. Fritzschke ad *Vit. Auct. 8*; Croiset p. 70) that Lucian drew the suggestion for the *Vitarum Auctio* from one or more pieces entitled *Ἀγώνως Πράσινος*, cited by Diog. Laert.
6, 2, 29. If so, it was only a suggestion. Lucian’s dialogue, however, was in turn freely imitated by Theodorus Prodromus (about the eleventh or, twelfth century), whose Βίον 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.

Amongst other commentators 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 διατίθεις τὰ βάθρα καὶ παρασκεύαζε τὸν τόπον τοὺς ἀφικνουμένους, σὺ δὲ στήσον ἔξις παραγαγών τοὺς βίους, ἀλλὰ κοσμήσας πρότερον, ὡς εὐπρόσωποι φα- νοῦνται καὶ ὦτι πλείστους ἐπάξονται· σὺ δὲ, ἡ Ἑρμή, κηρυττε καὶ ἐγκάλει ἀγαθὴ τύχη τοὺς ὄντος ἤδη παρέμει πρός τὸ πωλητήριον. ἀποκηρύζομεν δὲ βίους φιλοσόφους παντὸς εἴδους καὶ προαιρέσεων ποικίλων. εἰ δὲ τῆς οὐκ ἔχει τὸ παραυτικά τάργυριον καταβάλεσθαι, ἐς νέωτα ἐκτίσει καταστήσες ἐγγυητήν.

10 ΕΡΜ. Πολλοὶ συνίασιν· ὥστε χρῆ μὴ διατρίβεις μηδὲ κατέχεις αὐτοὺς.

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 βυοὶ (almost = guilds) in Bis Acc. 13 τέχναι ἡ βυοὶ ἡ ἐπιστήμαι. 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 δὲ: to two attendants.—τὰ βάθρα: the benches. Cf. Plato Protag. 325 κ οἱ διδάσκαλοι ... παραπεδαίν (τοῖς παισὶ) εἰπὶ τῶν βάθρων ἀναγιγράφοις ... ποιήται, 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 σπευγίζοντα ἐκ τῶν παιδαγωγεῖν κορᾶν.—ός φανοῦται: poetical syntax, G. 1386. —Ἐρμή, κη- ρυττε: Hermes, the knave of all trades. (Cf. D. Deor. 24. —ἀγαθὴ τύχη: with Heaven's blessing. A common formula in prayers, documents, and proclamations, like quod bene vorat.

10. —βίους φιλοσόφους: samples of philosophers.—παντὸς εἴδους καὶ προαιρέσεων ποικίλων: of every pattern and of assorted sects. Cf. Demonax 5 φιλοσοφίας εἴδος and 4 τὰς ἐν φιλοσοφίᾳ προαιρέσεις. In § 8 προαιρέσεις means purpose, in § 12, creed; and Pisc. 23, doctrine.—εἰ οὐκ ἔχει: for neg. see Introd. 38.—τὸ παραυτικά τάργυριον καταβάλεσθαι: to put down the cash forthwith. Usually the active voice; cf. §§ 18, 25, 27, and D. Mort. 4.
ΖΕΤΣ. Πωλῶμεν οὖν.

2 ΕΡΜ. Τίνα θέλεις πρώτον παραγάγωμεν;
ΖΕΤΣ. Τούτοις τὸν κομήτην, τὸν Ἰωνικόν, ἐπει καὶ σε- 
15 μνὸς τῆς εἶναι φαίνεται.
ΕΡΜ. Οὗτος ὁ Πυθαγορικὸς κατάβηθι καὶ πάρεχε σαν- 
τὸν ἀναθεωρεῖν τοὺς συνειλεγμένους.
ΖΕΤΣ. Κήρυττε δή,
ΕΡΜ. Τὸν ἀριστον βίον πωλῶ, τὸν σεμνότατον, τὶς ωνή-
20 σεται; τὶς ύπερ ἀνθρωπον εἶναι βούλεται; τὶς εἰδέναι τὴν 
τού παντὸς ἀρμονίαν καὶ ἀναβιώναι πάλιν;
ΑΓΟΡΑΣΤΗΣ. Τὸ μὲν εἶδος οὐκ ἀγεννής. τὶ δὲ μάλιστα 
οἶδεν;
ΕΡΜ. Ἀρισμητικὴν, ἀστρονομίαν, τερατείαν, γεωμετρίαν, 
25 μουσικὴν, γυοτείαν. μάντιν ἄερον βλέπεις.
ΑΓΟ. Ἐξεστιν αὐτὸν ἀνακρίνειν;
ΕΡΜ. Ἀνάκρινε ἀγαθῇ τύχῃ.

2. θέλει...παραγάγωμεν: for βοῦ- 
λει (poet. θέλει) with subjv. in question 
of appeal see G. 1358; H. 886, 3, b; 
B. 577. — κομήτην: for the custom cf. 
Gulick, p. 175, and Morgan's Lysias, 
16, 18. — Ἰωνικόν: Pythagoras was 
born at Samos, hence the use of the 
Ionic dialect. — σεμνὸς τίς: one of your 
reverend (gentlemen). Cf. on Somn. 1. 
— οὗτος: you. Often used in direct 
address with or without σο or ὦ. Cf. 
Aristophanes and the tragedians pas-
sim.— κατάβηθι: strictly of descending 
into the arena, then generalized; cf. 
Hdt. 5, 22 Ἀλεξάνδρον γὰρ ἀθλητῶν 
στελεχουσίαν καὶ καταβάστως ἐν αὐτῷ 
τοῦτο. Pythagoras was once an ath-
lete 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 ban-
qued ἀλευρον ἀδημήτῳ ποτε γενομένω καὶ 
"Ολύμπια οὐκ ἁφανὶς ἀγωνισμένη." — 
τίς υπ’...ἀναβιῶναι: Hermes reels 
off the conventional list of Pythago-
ras'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: cus-
tomer, see App. — 'Αρισμητικὴν κτλ.: 
as the ἀρχὴ of Thales was water, of 
Anaximander τὸ ἄπειρον, of Heraclit-
tus fire, so that of Pythagoras was 
number, and his philosophical attitude 
has been described as "Mathemati-
cal Imagination." Note that Lucian's 
list consists of two sets of three, each 
ending with an anticlimax. — ἄκρον: 
tip-top.
3 ΑΓΟ. Ποδαπὸς εἰ σὺ;
ΠΤΘ. Σάμμος.
30 ΑΓΟ. Ποῦ δὲ ἐπαυδεύθης;
ΠΤΘ. 'Εν Αἰγύπτῳ παρὰ τοῖς ἐκεῖ σφοιχαί.
ΑΓΟ. Φέρε δὴ, ἣν πρῶμαι σε, τί με διδάξεις;
ΠΤΘ. Διδάξομαι μὲν οὐδέν, ἀναμνήσω δὲ.
ΑΓΟ. Πῶς ἀναμνήσεις;
35 ΠΤΘ. Καθαρῆν πρότερον τὴν ψυχὴν ἐργασάμενος καὶ
tὸν ἐπ' αὐτῆρ βύτον ἐκκλύσας.
ΑΓΟ. Καὶ δὴ νόμισον ἠδὴ κεκαθάρθαι με, τίς ὁ τρόπος
tῆς ἀναμνήσεως;
ΠΤΘ. Τὸ μὲν πρῶτον ἡσυχία μακρῇ καὶ ἀφωνίᾳ καὶ
40 πέντε ὀλων ἐτέων λαλέειν μηδὲν.

3. 'Ἐν Αἰγύπτῳ: see Fairbanks, The
First Philosophers of Greece, p. 154.
— σφοιχαί: Lucian avails himself of
the Ionic forms both here and below to
give local color. See Introd. 40. — Δι-
δάξομαι: see App. to Somn. 2. — ἀνα-
μήσω: for Plato's development of the
doctrine of ἀναμνήσις 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 remi-
niscence. So Henry Vaughan in The
Retreat, or in Friends Departed:

Ο 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 Morali-
ty 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.

— ψυχὴ... ἐκκλύσας: the Pythag-
oreans were said to be less particular
about bodily cleanliness. Cf. Aristo-
phon Fragm. Pythagoristes, 4, 5:

... μύνως: γὰρ
tοῦτωσι τὸν Πλοῦτον συναίτειν ἐφὶ
d' εἰσέβεβαιι. Β. εὐχερὴ θεόν λέγεις
εἰ τοῖς βύτοις μετοίκοις ἔδειξε ξυνῷ.

Introd. 34 (a). — ῥήμα: 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 great-
est (παντελῶς παράγον) about eating
beans: λάλησ εἰ καὶ κρατικῶς, ὦ δὲ (i.e.
Pythagoras) σωπᾶν ἐς πέντε δλα ἐτη,
ΑΓΟ. Ὠρα σοι, ὃ βέλτιστε, τὸν Κροῖσον παῖδα παι-
δεύειν· ἐγὼ γὰρ λάλος, οὐκ ἀνδριάς εἶναι βούλομαι. τὰ δὲ
μετὰ τὴν σιωπὴν ὄμως καὶ τὴν πενταετίαν;
ΠΤΘ. Μουσουργῆ καὶ γεωμετρή ἐνασκήσει.

45 ΑΓΟ. Χάριεν λέγεις, εἰ πρῶτον με κιθαρῳδὸν γενόμενον
κατὰ εἶναι σοφὸν χρῆ.

ΠΤΘ. Εἰτ ἐπὶ τούτουσιν ἀριθμέειν.
ΑΓΟ. Οἶδα καὶ νῦν ἀριθμεῖν.
ΠΤΘ. Πῶς ἀριθμεῖεις;
ΑΓΟ. Ἐν, δύο, τρία, τέταρα.
ΠΤΘ. Ὁρᾶς; ἀ σὺ δοκεῖς τέσσερα, ταῦτα δέκα ἐστὶ καὶ
τρίγωνα εἶπες καὶ ἕμετερον ὄρκιον.
ΑΓΟ. Οὐ μὰ τὸν μέγιστον τούνων ὄρκον τὰ Τέταρα, οὔ-
ποτε θειοτέρους λόγους ἦκουσα οὐδὲ μᾶλλον ἱεροῦ.

55 ΠΤΘ. Μετὰ δὲ, ὧ δείειν, εἰςει σα γῆς τε πέρι καὶ ἕρος καὶ
οἷων, ταρηνί.—Κροῖσον παῖδα: cf. Hdt. 1, 85, where the son of Croesus,
hitherto a mute, cries out, as a soldier is about to kill his father: μὴ κτείνει
Κροῖσον. — ἀνδριάς: the conventional mute was the fish. In Gall. 1 the Cock,
as if in his character as Pythagoras, promises to be ἄφωντερος τῶν ἱχθῶν.
Cf. adv. Indoct. 16; Pisc. 61; and Hor. Carm. 4, 3, 10 mutis piscibus. The
more modern ἀνδριάτος ἄφωντερος also occurs. — πενταετίαν: cf. διετία, τριετία,
τέσσερετία. Also forms in -ητηρις, e.g. ἐκατοτετηρις. — χάριν: adv. from χα-
ρίν. Cf. ἁληθεὶς; and ἁληθείς.

4. ἀριθμένη: as the purchaser has just taken μουσουργῆ in its most limited
sense, so Lucian's mischief gives a still more inadequate account of the Pytha-
gorean science of numbers. — Ἐν: neuter used in counting; so in German,
4 + 3 + 2 + 1 . . . four rows and each side of triangle consisting of four dots.
See Fairbanks, op. cit., pp. 144 and 152.
— ἕμετερον ὄρκιον: cf. Calapl. 11, where the tyrant says of his parasites καὶ δῶς,
ὄρκος αὐτοῖς ἐν ἑγῳ, also de Calum. 17 καὶ ὁ μέγιστος ὄρκος ἢς ἐπας Ἡπατιῶν.
— οὐ μᾶ . . . Τέταρα: now by your
greatest oath-pledge, Number Four. —
γῆς . . . πυρὸς: 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 φορῆ:
rotation. Cf. infra § 13 ἀτόμων φορῆ. Always used in this passive sense by
Plato except in Rep. 546 b. Cf. also
Scrutus καὶ πυρὸς ἢς αὐτέοις ἡ φορὴ καὶ ὁκοῖα ἕντα μορφῆν ὅκως κινεύονται.

ἈΓΟ. Μορφῆν γὰρ ἔχει τὸ πῦρ ἡ ἁὴρ ἡ ὕδωρ;

ΠΤΘ. Καὶ μάλα ἐμφανεί· οὐ γὰρ οἶα τε ἀμορφή καὶ ἄσχημοσύνη κινεύονται. ἐπὶ τούτου δὲ γνώσει τὸν θεὸν ἄριθμον ἕντα καὶ νόον καὶ ἀρμονίην.

ἈΓΟ. Θαυμάσσαν λέγεις.

ΠΤΘ. Πρὸς δὲ τοῦ ἄστο οὐ κινεύονται καὶ σεωτῷ ἕνα δοκεύοντα καὶ ἄλλον ὁρεόμενον καὶ ἄλλον ἕντα εἰσεῖ.

ἈΓΟ. Τί φήσεις; ἄλλος εἰμὶ καὶ οὐχ οὕτως ὅσπερ ὧν πρὸς σὲ διαλέγομαι;

ΠΤΘ. Νῦν μὲν οὕτως, πάλαι δὲ ἐν ἄλλῳ σώματι καὶ ἐν ἄλλῳ οὐνόματι ἐφαντάζει· χρόνῳ δὲ αὕτης ἐς ἄλλον μεταβήσει.

ἈΓΟ. Τοῦτο φῆσις, ἀλάνατον ἔσεσθαι μὲ ἄλλαττόμενοι ἐς

Schmid, I, 139 and 297. — ὅκοια... ὅκως: for double interr. cf. Somn. 12, note. — ἀμορφή καὶ ἄσχημοσύνη: Lucian quarries his technical terms where he can. This pair seems to be a reminiscence of Arist. Phys. 1, 7, 8. The mere pairing of words often gives a certain flavor (cf. “humble and lowly,” Book of Common Prayer), and θεός and φῶς (Plato Protag. 358 b), rhetorically, do not need the probe of Prod. — τὸν θεόν ἄριθμον: 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. — νοῦν: this seems to anticipate Plato, or Anaxagoras and his νοῦν arranging Chaos into Cosmos. But if Pythagoras was the first (see Burnet, Early Greek Philosophy, p. 107) to use the term κόσμος, he may also have touched upon the Cosmos-compelling νοῦς. His contemporary Anaximenes, indeed, takes pains to state that the “World (or God), though sentient all over, does not breathe.” This breathing soul of the universe was a conception of the Hindus, even before the close of Vedic times. Cf. Rigveda 10, 129 (Kaegi, p. 90):

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

5. ὁρεόμενον: = φαινόμενον. See App. and Helm Neue Jahrbücher 9, 1902, p. 192. — ἐφαντάζει... μεταβήσει: cf. Gall. 16, where the Cock (= Pythagoras) gives the shoemaker the autobiography of his transformations. — ἀδάνατον: for the popular attitude, in the second century of our era, towards a belief in immortality, cf. Lucian's
8 μορφὰς πλείονας; ἀλλὰ ταῦτα μὲν ἰκανῶς. τὰ δ’ ἀμφὶ
dιαιτοῦν ποῖος εἴ;
ΠΤΘ. Ἐμψυχήσιον μὲν οὔδε ἐν σιτέοιμαι, τὰ δ’ ἀλλὰ πλὴν
cικόμων.
75 ΑΓΟ. Τίνος εἶνεκά; ἢ μυσάτη τοὺς κυάμους;
ΠΤΘ. Οὐκ, ἀλλὰ ἴροι εἰσὶ καὶ θωμαστή αὐτέων ἡ φύσις.
πρῶτον μὲν γὰρ τὸ πᾶν γονῆ εἰσὶ, καὶ ἢν ἀποδύσῃς κύμα
ἐπὶ χλωρόν έώτα, οἶμαι τούσον ἀνδρήιοισι μορίουσιν ἐμφερέα
tὴν φυῆν. ἐμθέντα δὲ ἢν ἀφῆς ἐς τὴν σεληναῖν νυξὶ μεμε-
80 τρημένησιν, αἴμα ποιεῖς. τὸ δὲ μείζον, Ἀθηναίοισι νόμος
cικόμους τὰς ἀρχὰς αἰρέσθαι.
ΑΓΟ. Καλῶς πάντα ἐφης καὶ ἰεροπρεπῶς. ἀλλὰ ἀπὸ
δυθὶ, καὶ γυμνὸν γὰρ σὲ ἰδεῖν βούλομαι. ὦ Ἡράκλεις,
χρυσόντως αὐτῷ ὁ μηρός ἐστι. θεός, ὦ βροτός τις εἶναι
85 φαινεῖται· ὡς τε ὑπήσομαι πάντως αὐτὸν. πόσον τοῦτον
ἀποκηρύττεις;
ΕΡΜ. Δέκα μνῆν.


6. Ἐμψυχήσιον 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 slay The meanest thing upon its upward way.

also end of Book VI.—κυάμων: 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 ἐχων δὲ τι σοι παραβάλλομι, κυάμων χθές ἦκον ἐχων, καὶ σο οὐδὲ μελλήσας ἀνέ-
λεξας αὐτοῖς) 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
νεκροῖς δόγματα· ἐμαθὼν γὰρ, ὦ σοι οὖν ἵκον
κυάμοι καὶ κεφαλὰς τοιχῶν ἐνθάδε.—μυ-
σάτη: cf. V. II. B 24 μυσατόμενος τὴν
κυκλοφαγίαν.—Οὐκ: it’s not that.—νυνί
μεμετηρημένησιν: certo numero noc-
tium, Reitz. For these statements cf. Fairbanks, op. cit., p. 154.—άίμα
ποιούσι: cf. Fritzsches ad loc.—νόμος
... αἰρέσθαι: see L. & S. s.v. ψφοι
d. ἐφης: Introd. 14 (b).—ὁ μηρός:
in the underworld his whole right side is
aurified. Cf. V. II. B 21.—Δέκα μνῆν:


100 SELECTIONS FROM LUCIAN

ΑΓΟ. *Εχω τοσούτων λαβών.
ΖΕΤΣ. Γράφε τού ὑπησαμένου τούνομα καὶ ὄθεν ἔστων.
ΕΡΜ. Ἰταλιώτης, ὡ Ζεῦ, δοκεῖ τις εἶναι τῶν ἄμφι Κρό-
τωνα καὶ Τάραντα καὶ τὴν ταύτῃ Ἑλλάδα· καύτοι οὐχ εἶς,
ἀλλὰ τριακόσιοι σχεδὸν ἐώνηται κατὰ κοῦνον αὐτῶν.
ΖΕΤΣ. Ἀπαγότωσαν· ἀλλον παραγάγωμεν.
ΕΡΜ. Βούλει τὸν αὐχμάωντα ἐκεῖνον, τὸν Ποντικὸν;
ΖΕΤΣ. Πάνυ μὲν οὖν.
ΕΡΜ. Οὖτος ὁ τὴν πτήραν ἔξηρτημένος, ὁ ἐξωμίας, ἔλθε
καὶ περίθι ἐν κύκλῳ τὸ συνεδρίον. βίον ἀνδρικὸν πωλῶ,
βίον ἄριστον καὶ γεννικόν, βίον ἐλεύθερον· τίς ὑψηται;
ΑΓΟ. Ὁ κηρυκτὴς τῶν ἡφίων; πωλεῖς τὸν ἐλεύθερον;
ΕΡΜ. Ἔγωγε
ΑΓΟ. Εἰτα οὐ δέδασ μὴ σοι δικάσηται ἀνδραποδισμὸν ἢ
καὶ προσκαλέσηται σε ἐς Αρείον Πάγον;
ΕΡΜ. Οὐδὲν αὐτῷ μέλει τῆς πράσεως· οἰεται γὰρ εἶναι
παντάπασιν ἐλεύθεροι.
ΑΓΟ. Τί δ' ἄν τις αὐτῷ χρήσαιτο ῥυτῶτι 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.
— Ἀγωνίστατον λαβών: he's mine at that price. Cf. here and passim
Sheridan, School for Scandal, iv, 1. — ὑπησαμένον: for form see Introd. 19.
— Ἰταλιώτης κτλ.: for life of Pythagoras see p. 92. — τριακόσιοι: i.e. the
Pythagorean brotherhood.
7. Ποντικὸν: Diogenes the Cynic
was born at Sinope on the Pontus
Euxinus about 412 B.C. — ἐξωμίας: the
ἐξωμία (Gullick, 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 (τρίβων) and the long
beard are usually included. — ἀνδραπο-
dισμὸν: kidnapping. An action might
be brought for kidnapping freemen or
other people's slaves. The court of
the Areopagus had jurisdiction — pen-
alty, death. Cf. the amusing scene in
Lys. 23, 9. — Οὐδέν . . . μέλαι: when
put up at auction (see Diog. Laert.
6, 2, 4), Diogenes said to the auction-
teer: κηρυσσε, εἰ τίς θελεί δευτέρην αὐτῷ
πριάσθαι· κωλυθεὶς καθίσεσθαι, Οὐδέν,
κακοδαμόμοις διακειμένως; πλὴν εἰ μὴ ἱκανοποιεῖ γε καὶ ὕδροφόρον αὐτὸν ἀποδεικτέοιν.

ΕΡΜ. Οὗ μόνον, ἀλλὰ καὶ ἦν θυρωρὸν αὑτὸν ἐπιστήσης, πολὺ πιστοτέρῳ χρήσῃ τῶν κυνῶν. ἀμέλει κύων αὐτῷ καὶ τούνομα.

ΑΓΟ. Ποδαπὸς δὲ ἐστὶ καὶ τίνα τὴν ἀσκησιν ἐπαγγέλλεται;

ΕΡΜ. Ἀυτὸν ἔροι· κάλλιον γὰρ οὐτω ποιεῖν.

ΑΓΟ. Δέδια τὸ σκυθρωπὸν αὐτοῦ καὶ κατηφές, μὴ με 115 ὑλακτής προσελθόντα ἢ καὶ νὴ Δία δάκη γε. οὐχ ορᾶς ὡς διήρται τὸ ξύλον καὶ συνέσπακε τὰς ὀφρύς καὶ ἀπειλητικόν τι καὶ χολώδεις ὑποβλέπει;

ΕΡΜ. Μὴ δέδιθι· τιθάσος γὰρ ἐστι.

8 ΑΓΟ. Τὸ πρῶτον, ὃ βέλτιστε, ποδαπὸς εἰ;

120 ΔΙΟΓΕΝΗΣ. Παντοδαπός.

ΑΓΟ. Πῶς λέγεις;

ΔΙΟΓ. Τοῦ κόσμου πολίτην ορᾶς.

ὑφῆς διαφέρει· καὶ γὰρ τοὺς ἱσθήντας ἐπὶ
ἀν κέιντῳ πιεράσθησατο. — πλὴν εἰ: see
Introd. 24 (a). — ὕδροφόρον: cf. Luctu 4; D. Mort. 20, 1, and 21, 1, ἰχθὺν ὡς where Menippus the Cynic fraternizes
ἀν κέιντῳ πιεράσθησατο. — ὕδροφόρον: see Introduct. 24 (a). — ὕδροφόρον: cf. "hew-
ers of wood and drawers of water."
With the ὕδροφορία one is apt to asso-
ciate 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
See note to D. Mar. 6, 1. — θυρωρόν:
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: Ἰανῖτορ, ἰδίγι-
num, dura religate catena—
which fills out the detail of Lucian's
cave canem joke. The pun κυνικὸς,
kών, 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 ken-
nel: Ἡ Κέρβερε — συγγενής γὰρ εἰμὶ σαί
cόμων καὶ αὐτὸς ὁν. — ἀσκησιν: cf. Tox-
αρίς καὶ ἀσκησιν τὴν Κυνικὴν ἀσκοβ-
μενος, trained as a professional Cynic.
ξύλον is acc. case. Cf. Plut. Lyssander
15 τὴν βακτηριαν διαράμενος.

8. ποδαπὸς... Παντοδαπός: Theodorus Prodromus (see p. 93) in selling
off Homer does not miss this suggestion:
ὁ ποδαπός τὸν διάλεκτον εἰ; Homer
answers: παντοδαπός. — ΔΙΟΓΕΝΗΣ: 
Diogenes was known as ὁ μακάμενος
Σωκράτης.— κόσμου πολίτην: for the
Stoic's "universal commonwealth of
mind," as Fronto expounded it, cf.
SELECTIONS FROM LUCIAN

ΑΓΟ. Ζηλοίς δε τίνα;  
ΔΙΟΓ. Τὸν Ἡρακλέα.

125 ΑΓΟ. Τί οὖν οὐχὶ καὶ λεοντῆν ἀμπέχῃ; τὸ μὲν γὰρ ξύλον ἐοικας αὐτῷ.
ΔΙΟΓ. Τοιτί μοι λεοντῆ, τὸ τριβώνιον. στρατεύομαι δὲ ὁσπερ ἐκεῖνος ἐπὶ τὰς ἴδινας, οὐ κελευστός, ἂλλ' ἔκουσιος, ἐκκαθάραι τὸν βίον προαιρούμενος.

130 ΑΓΟ. Εὖ γε τῆς προαιρέσεως. ἀλλὰ τί μάλιστα εἰδέναι σε φῶμεν; ἢ τίνα τὴν τέχνην ἔχεις;
ΔΙΟΓ. Ἐλευθερωτής εἰμι τῶν ἀνθρώπων καὶ ιατρός τῶν παθῶν. τὸ δ' ὄλον ἀληθείας καὶ παρρησίας προφήτης εἰναι βούλομαι.

9 135 ΑΓΟ. Ἀγε δὴ, ὥς προφήτα, ἦν πρώμαι σε, τίνα με τὸν τρόπον διασκήσεις;
ΔΙΟΓ. Πρῶτον μὲν παραλαβὼν σε καὶ ἀποδύσας τὴν τρυφὴν καὶ ἀπορία συγκατακλείσας τριβώνιον περιβαλώ, μετὰ δὲ πονεῖν καὶ κάμνειν καταναγκάσω χαμαί καθείδιοντα καὶ ύδωρ πίνοντα καὶ ὡν ἐτυχε πυμπλάμενον, τὰ δὲ χρήματα, ἧν ἔχεις, ἐμοὶ πειθόμενος ἐς τὴν θάλασσαν φέρων ἐμβάλεις, γάμου δὲ ἀμελήσεις καὶ παῖδων καὶ πάρτιδος, καὶ πάντα σοι

Pater, Marius the Epicurean, p. 102 f.  
—Ζηλοίς . . . : 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. —ἐκκαθάραι: i.e. as Heracles cleaned the Augean stables. —προαιρέσεως: gen. of cause. —παρρησίας προφήτης: interpreter of independence. Lucian arrogates to himself in Pisc. 10 (et passim) precisely this quality of outspokenness, and names himself Παρρησιάδης.

9. τίνα . . . διασκήσεις: how will you train me? Cf. Peregr. 17 (L. & S. s.v. wrong). —τρυφὴν κτλ.: cf. Cyn. 1 ff. for the conventional preaching and practice of the Cynics. —ἐς τὴν θάλασσαν: so the parasitic philosopher Thrasylcles (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 δεόν ἐσ
λήρος ἦσται, καὶ τὴν πατρώναν οἰκίαν ἀπολιπὼν ἡ τάφον οἰκήσεις ἢ πυργίον ἔρημον ἢ καὶ πίθον. ἡ πῦρα δὲ σοι θέρμων ἐστὶ μεστή καὶ ὀπισθογράφῳ βιβλίων, καὶ οὕτως ἔχων εἰδαμονέστερος εἶναι φήσεις τοῦ μεγάλου βασιλέως. ἢν δὲ μαστίγοι σέ τις ή στρεβλοῖ, τούτων οὐδὲν ἀναρόν ἡγήσῃ.

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

150 ΔΙΟΓ. Τὸ Εὐριπίδειον ἐκεῖνο ζηλώσεις μικρὸν ἐναλλάξας.
ΑΓΟ. Τὸ ποιοῦν;

ΔΙΟΓ. Ἡ φρήν σοι ἀλγήσει, ἢ δὲ γλῶσσα ἦσται ἀνάλγητος. ἡ δὲ καλόστα δεὶ προσεῖναι, ταῦτ’ ἐστὶν: ἵταμον χρὴ εἶναι καὶ θρασὺν καὶ λοιδορείσθαι πᾶσιν ἐξ ἔσης καὶ βασιλεῦσι καὶ ἰδιώταις. οὕτως γὰρ ἀποβλέψωται σε καὶ ἀνδρεῖον ὑπολήψονται. βάρβαρος δὲ ἡ φωνὴ ἐστὼ καὶ ἀπεχές τὸ φθέγμα καὶ ἀτεχνῶς ὄμοιον κυώ, καὶ πρόσωπον δὲ ἐντεταμένον καὶ βάδισμα τοιούτῳ προσώπῳ πρέπον, καὶ ὅλως θηριώδη τὰ πάντα καὶ ἀγριά. αἰδώς δὲ καὶ ἐπιείκεια καὶ μετριότης ἀπέστω, καὶ τὸ ἐρυθριὰν ἀπόξεσον τοῦ προσώπου.

... ἐμοῦ ὀρῶς: μόνον.” — τάφον οἰκήσεις: S. Luke 8, 27 ἄνηρ τις . . . ὅς . . . ἐν ὀικίᾳ ὀνόματι, ἀλλ’ ἐν τοῖς μυθισμοῖς. — πυργίαν: cf. Tim. 42, where Timon the Misanthrope vows that he will buy the bit of land and, πυργίον οἰκοδομησόμενον ὑπὲρ τοῦ θηραμοῦ, live and die in it alone.—πίθον: an earthenware jar, not the “tub” to which the procrustean English has condemned 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 τίδος.—θέρμων: see scene in Pind. 46. — ὀπισθογράφῳ βιβλίων: cf. Juvenal 1, 6 scriptus et in tergo. So Pliny, Ep. 3, 5, 17, tells how his prolific uncle left the rolls opisthographos quidem et minutiissime scriptor. Backs of scrolls were used for memoranda, school exercises, etc. Martial, 4, 80, 10, apostrophizes 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, ἡ γλῶσσα ὄμωμαχ’, ἢ δὲ φρήν ἄνωμος, adapted by Lr. Ran. 101: γλώτταν δ’ ἐπικρήσασαν ἦλια τῆς φρενός.

10. ἀποβλέψωται σε: usually with prep. eis or πρὸς τινα or τι.—ἐντεταμένον: serious; strained expression. Cf.
παντελῶς. δίωκε δὲ τὰ πολυανθρωπότατα τῶν χωρίων, καὶ
eν αὐτοὺς τούτους μόνους καὶ ἀκοινωνίας εἶναι θέλε 
μὴ φί-
λον, μὴ ἔξον προσιέμενος: κατάλυσις γὰρ τὰ τοιαῦτα τῆς
ἀρχῆς. εὖ ὅψει δὲ πάντων, ἢ ἡμῖν ἡ ἑαυτῆς 
θαρρῶν ποιεῖ, καὶ τῶν ἀφροδισίων αἰτίου τὰ γελοιοτέρα, καὶ
τέλος, ἦν σοι δοκῆ, πολύποδα ὁμόν ἡ σηπίαν φαγῶν ἀπό-
θανε. ταύτην σοι τῆς εἰδαμομοίαν προξενοῦμεν.

11 ἈΓΟ. Ἀπαγε. μιαρὰ γὰρ καὶ οὐκ ἀνθρωπίνα λέγεις.

ΔΙΟΓ. Ἀλλὰ βάστα γε, ὦ οὖτος, καὶ πάσιν εὐχερή 

τελθεῖν: οὐ γὰρ σοι δεήσει παιδείας καὶ λόγων καὶ λήρων,

ἀλλ᾽ ἐπίτομος αὐτῆ σοι πρὸς δοξαν ἡ ὄδος: καὶ ἰδιώτης γὰρ
ἀν ἦς, ἠτοι σκυτοδέξης ἡ ταριχοπώλης ἡ τέκτων ἡ 

τραπεζί-

τῆς, οὐδὲν σε κωλύσει θαυμαστῶν εἶναι, ἢν μόνων ἀναίδεια
καὶ τὸ θράσος παρῆ καὶ λουδορεῖσθαι καλῶς ἐκμάθης.

176 ἈΓΟ. Πρὸς ταύτα μὲν οὐ δέομαι σου. ναύτης δὲ ἀν ἴσως

ἡ κηπουρὸς ἐν καιρῷ γένοιο, καὶ ταύτα, ἢν ἔθελῃ σε 

ἀποδο-

σθαι οὕτωσι τὸ μέγιστον δυ’ ὀβολῶν.

ΕΡΜ. Ἐξε λαβῶν: καὶ γὰρ ἀσμενοὶ ἀπαλλαξάμεθα ἐνο-

χλοῦντοι αὐτῶ καὶ βοώντος καὶ ἀπαντᾶς ἀπαξαπλῶς ύβρί-

ζοντος καὶ ἀγορεύοντος κακῶς.

12 ΖΕΤΣ. Ἀλλον κάλει τὸν Κυρηναῖον, τὸν ἐν τῇ πορφυρίδι,

τὸν ἐστεφανωμένον.

Chabert’s list (p. 139) of words used figuratively.

— διώκε: haunt.

— κατάλυ-

σίς: a reminiscence of Xen. Cyr. 8, 1, 47. The play on words

here consists in the use of ἀρχή as a philosophical technical term.

— πολύ-

ποδα ἡ σηπίαν: the exact manner of his
death is not known. Diog. Laert. 6, 2,

11-12 gives several divergent accounts.

— προξενοῦμεν: we are agents for.

11. ἐντύμωμα: short cut.

— ἰδιώτης: layman. Cf. note to Char. 4.

— ταρι-

χοπόλης: means (1) fish-pedlar; (2)

embalmer; cf. ταριχέων. Cf. Men. 17

where kings and satraps are ταριχοπώ-

λοῦτα ἐν' ἀπολκα ἡ τὰ πρῶτα διδάσκο-

τες γράμματα. — τραπεζίτης: money-

changer. Cf. similar derivation of Eng.

banker, from Ital. banco. — δῦ’ ὀβολῶν:

this is bid by the purchaser, elsewhere

the auctioneer names the price. — ἱνο-

χλοῦτος: making himself a nuisance.

— ἀπαξαπλῶς: for ἀπλῶς as in Peregr. 3.

12. τὸν Κυρηναῖον: Aristippus of
ΕΡΜ. Ἄγε ἄη, πρόσεχε πᾶς· πολυτελές τὸ χρήμα καὶ πλουσίων δεόμενον. βίος οὗτος ἢδυς, βίος τρισμακάριστος. 

185 τὸς ἐπιθυμεῖ τρυφής; τὸς ἀφέιται τὸν ἀβρότατον; 
ΑΓΟ. Ἐλθὲ σὺ καὶ λέγε απέρ εἰδὼς τυγχάνεις· ἀνήσομαι γάρ σε, ἣν ὀφέλιμος ἦς. 
ΕΡΜ. Μὴ ἐνόχλεις αὐτόν, ὦ βέλτιστε, μηδὲ ἀνάκρων· μεθύει γάρ. ὅστε οὐκ ἂν ἀποκριναῖτο σοι τὴν γιλῶταν, ὥς ὀρᾶς, διοιλσθαῖνων. 

190 ΑΓΟ. Καὶ τὸς ἂν εὗ φρονῶν πρίατο διεφθαρμένον οὕτω καὶ ἀκόλαστον ἀνδράτοδον; ὅσον δὲ καὶ ἀποπνεῖ μῶρων, ὡς δὲ καὶ σφαλερὸν βαδίζει καὶ παράφορον. ἀλλὰ κἂν σὺ γε, ὦ Ἐρμή, λέγε ὅποσα πρόσεστιν αὐτῷ καὶ ἂ μετῶν τυγχάνει. 
ΕΡΜ. Τὸ μὲν οὖν συμβιώναι δεξιὸς καὶ συμπιέων ἰκανὸς καὶ κωμάσαι μετὰ αὐλητρίδος ἐπιτήδειος ἔρωτι καὶ ἀσώτῳ δεσπότῃ· τὰ ἄλλα δὲ περιμάτων ἐπιστήμων καὶ ὀψοποίου ἐμπειρότατος, καὶ ὅλως σοφίστῃς ἡμπαθείας. ἐπαιδεύθη μὲν οὖν Ἀθήνησιν, ἐδούλευσε δὲ καὶ περὶ Σικελίαν τοῖς 

195 τυράννοις καὶ σφόδρα εἰδοκίμηι παρ᾽ αὐτοῖς. τὸ δὲ κεφαλαίων τῆς προαιρέσεως, ἀπάντων καταφρονεῖν, ἀπασι χρησθαι, ἀπανταχόθεν ἐρανίζεσθαι τήν ἡδονήν. 
ΑΓΟ. Ὄμη σοι ἂλλον περιβλέπειν τῶν πλουσίων τούτων καὶ πολυχρημάτων· ἐγὼ γάρ οὐκ ἐπιτήδειος ἱλαρόν ἀνεῖσθαι βίον. 

Cyrene, flor. ca. 370 n. c. He represents among the pupils of Socrates the other extreme from Diogenes the Cynic, and through him Epicurus traces back his philosophic pedigree. — πρόσεχε πᾶς: cf. Ar. Thesmoph. 372 ἄκουε πᾶσα, Pax 512 ἄγε πᾶς, 556 πᾶς χώρει. — ἀποπνεῖ μῦρων: so the Cynic contemptuously contrasts the perfumed beaux with himself, Cyn. 17. ὁσον is cognate acc. — σοφίστῃς ἡμπαθείας: Professor of Luxury. — ἐδούλευσε: Aristippus served his time, as Lucian implies, at the court of Dionysius the tyrant of Syracuse. — προαιρέσεως: cf. § 8. — ἀπανταχόθεν... ἡδονή: a pleasure picnic, here, there, and everywhere. Cf. Heine’s 

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

205 ΕΡΜ. Ἄπρατος ἔοικεν, ὁ Ζεῦ, οὕτως ἦμιν μένειν.
13 ΖΕΤΣ. Μετάστησον· ἀλλον παράγαγε· μάλλον δὲ τῷ δύο τούτῳ, τὸν γελῶντα τόν Ἀβδηρόθεν καὶ τὸν κλάοντα τὸν ἔξ Εφέσου· ἄμα γὰρ αὐτῷ πεπράσθη βούλομαι.
ΕΡΜ. Κατάβητον ἐς τὸ μέσον. τῷ ἀρίστω βίω πωλῶ, τῷ σοφοτάτῳ πάντων ἁποκηρύσσομεν.
ΑΓΟ. Ὡ Ζεῦ τῆς ἐναντιότητος. ὁ μὲν οὗ διαλείπει γελῶν, ὁ δὲ τινὰ ἐοικε πενθῶν· δικρύει γὰρ τὸ παράπαν. τί ταῦτα, ὦ οὕτως; τί γελάς;
ΔΗΜΟΚΡΙΤΟΣ. Ἐρωτᾶς; ὅτι μοι γελοία πάντα δοκεῖ.
216 τὰ πρήγματα ὑμέων καὶ αὐτοὶ ὑμεῖς.
ΑΓΟ. Πῶς λέγεις; καταγελάς ἡμῶν ἀπάντων καὶ παρ' οὐδὲν τίθεσαι τὰ ἡμέτερα πράγματα;
ΔΗΜ. Ὡδὲ ἔχει· σπονδαίον γὰρ ἐν αὐτέοις οὐδέν, κενεά δὲ τὰ πάντα καὶ ἄτομων φορὴ καὶ ἀπερίτη.
220 ΑΓΟ. Οὐ μὲν οὐν, ἀλλὰ σὺ κενὸς ὡς ἀληθῶς καὶ ἀπειρος.
14 ὁ τῆς ύβρεως, οὗ παύσῃ γελῶν; σὺ δὲ, τί κλάεις, ὁ βέλτιστος; πολὺ γὰρ οἴμαι κάλλιον σοι προσφαλεῖν.
ΗΡΑΚΛΕΙΤΟΣ. Ἡγέομαι γὰρ, ὅ ξεῖνε, τὰ ἀνθρώπινα

13. τὸ δύο τοῦτο: Democritus (ca. 460–301), and Heracleitus (ca. 500 B.C.), see Burnet, Early Greek Philosophy, pp. 1 and 129. They are conventionally paired. Cf. Peregr. 7 ἐπὶ τέλος τῶν λόγων τὰ 'Hρακλείτου δάκρυα ἐπούσατο, ἐγὼ κατὰ τὸ ἐναντίον απὸ τοῦ Δημοκρίτου γέλωντος ἄρξομαι. — τῆς ἐναντιότητος: what a contrast. — δοκεῖ: for Ionic forms, used here and elsewhere, see Introd. 40. — κανέλ κτλ.: cf. Democritus's own use of τὸ κενὸν ναύσιμμ. Cf. Icar. 5, where Menippus complains of his baptism of (un)Natural Philosophy: ἄρξάς τινα καὶ τέλη καὶ ἁτάμους καὶ κενά καὶ ὑλὰς καὶ ἰδέας καὶ τὰ τοιαῦτα ὅση-
merai mou katathoeontes. — atomoyn forh: in anticipation of the atomic theory. For his atoms, homogeneous in quality but heterogeneous in form, see his life.
— apurh: with a double meaning: apuros (1), from peira, ignorance; (2), from peras, inimitability. To anticipate the pun, tr. unknown quantity. — kevó... apuros: you are in good sooth a vacuous, unknowing person.
14. σὺ δι': to Heracleitus. — proso-
lalevin: to chat. For the proso-
lailein (prosoalai) see Introd. p. xvii. — dakryo-
seia: in transferred meaning, tearful. For other transfers cf. periektiko§ 24, epitikàsios Somin. 9, and see the list,
πρήγματα οίζονται καὶ δακρυώδεα καὶ οὐδὲν αὐτέων ὁ τι μὴ 225 ἐπικήρυσεν τῷ δὲ οἰκτίρω τε σφέας καὶ οὐδόμοι, καὶ τὰ μὲν παρεόντα οὐ δοκεῖ μεγάλα, τὰ δὲ ύστερφο χρόνοφ ἐσόμενα πάμπαν ἀνηρα, λέγω δὴ τὰς ἐκπρώσιας καὶ τὴν τοῦ ὅλου συμφορῆς ταῦτα οὐδόμοι καὶ ὃτι ἔμπεδον οὐδέν, ἀλλὰ κως ἐς κυκεῦνα πάντα συνειλέονται καὶ ἑστὶ τῶν 230 τέρψεις ἀτέρψῃ, γνώσεις ἀγνωστή, μέγα μικρὸν, ἄνω κάτω, περιχορεύοντα καὶ ἀμειβόμενα ἐν τῇ τοῦ αἰῶνος παιδίῃ.

ΑΓΟ. Τί γὰρ ὁ αἰῶν ἑστι;

ΗΡΑΚ. Παῖς παῖξον, πεσσεύον, συνδιαφρόμενος.


Dies irae, dies illa
Solvat saeculum in favilla—

was a Stoical theory. Burnet, op. cit., p. 160 ff., contravenes the usual statements and explains that Heracleitus 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. 316): “I see the Stoic conflagration trespassing . . . on the writings of Heracleitus.” — ταῦτα: this might be cognate acc. with οὐδόμοι, but is better taken (= δὲ ταῦτα) as on a par with δὲι and answering τι κλάεις; above. — κυκεῦνα: ἀποδουρτί. So Menippus, in Icar. 17, describing his aerial view of the world, exclaims: “Just think ὅτι ἐς δὲ κυκεῦνον οὕτως ἐφαινετο.” Cf. Heracl. Fragm. 84 καὶ ὁ κυκεύων διασταταί μὴ κινεῖσθαι. — τέρψεις . . . κάτω: for the contraries that pass into each other see Fragm. 69 ὅδε ἄνω κάτω μιὰ ἀντι (this justifies the comma here after κάτω), Fragm. 70 ἐνδῶν ἄρχῃ καὶ πέρας, and Fragm. 78 ταῦτα εἶναι ἔνων καὶ τεθηκός, καὶ τὸ ἐγγυργός καὶ τὸ καθεῦδον, καὶ ἰδον καὶ γηραίου τὸν γὰρ μεταπεθεότα εκεῖνα ἑστὶ κάκεινα τάλιν μεταπεθεότα ταῦτα. — περιχορεύοντα: see App.—ἐν τῇ τοῦ αἰῶνος παιδίῃ: in the Game of the Ages. — παῖς παῖξον, πεσσεύον, συνδιαφρόμενος: a child at play, playing checkers, and moved about himself in the game; or, if διαφρόμενος is retained as mid., tr. moving them about. The Heracleitus fragment is No. 79: αἰῶν παῖς ἑστι παῖζον πεσσεύον: παιδί ἡ βασιλική. For the last clause Lucian substitutes the word συνδιαφρόμενος (see App.), possibly as if the παῖς were himself one of the checkers in the game of life. Certainly reference is made to the Heracleitean doctrine of flux and flow, just above identified (περιχορεύοντα καὶ ἀμειβόμενα ἐν τῇ τοῦ αἰῶνος παιδίῃ) with the “Game of the Aeon.” Sbdmt. emends to συνεκφρόμενος and understands it of burial. This seems to have no natural place in the Heracleitus citation, and θέρω, φορά, etc., are technical terms in draught-playing. Possibly with Helm (op. cit. p. 195) we should read διαφρόμενος συμφερόμενος (in Streit
ΑΓΩ. Τί δὲ οἱ ἄνθρωποι;
ΗΡΑΚ. Θεοὶ θυτητοί.
ΑΓΩ. Τί δὲ οἱ θεοὶ;
ΗΡΑΚ. Ἀνθρωποὶ άθάνατοι.
ΑΓΩ. Αἰνίγματα λέγεις, ὡ οὕτως, ἢ γρίφους συντίθης; ἀτεχνώς γὰρ ὃστερ ὁ Δοξίας οὐδὲν ἀποσαφεῖς.
ΗΡΑΚ. Οὐδὲν γὰρ μοι μέλει υμέων.
ΑΓΩ. Τοιγαρών οὐδὲ ὦνήσσεται σὲ τις εὖ φρονών.
ΗΡΑΚ. Ἔγι γὰρ κέλομαι πᾶσιν ἤθηδον οἰμώξειν, τοῖς ὄνομένουσι καὶ τοῖσιν οὐκ ὄνομένουσι.
ΑΓΩ. Τοιτὸ τὸ κακὸν οὐ πόρρω μελαγχολίας ἐστίν.
ΟΥΔΕΤΕΡΟΝ δὲ ἐγὼς αὐτῶν ὦνήσσομαι.
ΕΡΜ. Ἀπρατοὶ καὶ οὐτοὶ μένουσιν.
ΖΕΤΣ. Ἀλλὰν ἀποκρύπτε.
ΕΡΜ. Βούλει τὸν Ἀθηναίον ἐκείνον, τὸν στωμύλον;

mit sich und doch in Eintracht), comparing Plato Symp. 187 λ τὸ ἐν γὰρ φθαί διαφερόμενον αὐτῷ αὐτῇ ἐγιμφερέσθαι. The other words, παιδὸς ἡ βασιλική, are enigmatic. If the emphasis is on "kingdom," Fragg. 97 may illustrate: "Man is called a baby by God, even as a child by man"; but if the anaphora emphasizes παιδὸς, cf. Wordsworth's
Thou whose exterior semblance doth belle
Thy soul's immensity.
Philo (Vita Mosias, p. 607, § 6), τύχης ἄνω καὶ κάτω τὰ ἄνθρωπεα πεπενεύμονος, recalls both Fragg. 69 and 79. — Θεοὶ θυτητοί: these and Heracleitus's next words are from Fragg. 67 θεοὶ θυτητοί, ἄνθρωποι ἄθανατοι, ζώντες τὸν ἑκείνων θάνατον, τὸν δὲ ἑκείνων βιόν τεθνεκότες. Lucian twists the thought. Heracleitus was trying to show that it all depends on the point of view, i.e. βάνατος = βιός, as concave = convex. — 

Αἰνίγματα: Heracleitus was known as ὁ σκατεινός by reason of his enigmatic formulae. — ἤθηδον: 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 ἄνατες Καυνοὶ ἤθηδον... εἰσόρο αὐτὸς ἄνατες Καυνοὶ, young and old, marched in a body. Lucian had in mind Heracl. Fragg. 114 ἄξον Οὐφέσθησα ἤθηδον ἀνάγκασαι πᾶσι (´all who have reached man's estate') καὶ τοῖς ἄνθρωποι (minors) τὴν τοίλαν καταλείαν. He puts this phrase in Timon's mouth Tim. 37: ἐμὸ δὲ τοῖσι ικανῷ ἑν, πάντας ἄνθρωποι ἤθηθον οἰμώξειν ποιήσαι. — Ἀπρατοὶ: perhaps a measure of their popularity in Lucian's day.

15. τὸν Ἀθηναίον: for the confusion between Socrates and Plato in what follows, see p. 89 f. — στωμύλον: chatterbox. In Men. 18 Socrates seeks out a
ΖΕΤΣ. Πάνυ μὲν οὖν.

250 ΕΡΜ. Δεύρ' ἐλθὲ σὺ. βίων ἀγάθων καὶ συνετῶν ἀποκερύττομεν. τίς ὁμεῖται τὸν ἱερότατον;
ΑΓΟ. Εἰπέ μοι, τί μάλιστα εἰδῶς τυχάνεις;
ΣΩΚΡΑΤΗΣ. Παιδεραστής εἰμι καὶ σοφὸς τὰ ἐρωτικά.
ΑΓΟ. Πῶς οὖν ἐγὼ πρῶμαί σε; παιδαγωγοῦ γὰρ ἐδεό
255 μὴν τῷ παιδὶ καλῷ ὄντι μοι.
ΣΩΚ. Τίς δ' ἂν ἐπιτηδειότερος ἔμοι γένοιτο συνεῖναι καλῷ; καὶ γὰρ οὐ τῶν σωμάτων ἔραστής εἰμι, τὴν ψυχήν δὲ ἡγοῦμαι καλῆν. ἀμέλει κἂν ὑπὸ ταύτων ἰματίων μοι κατακέωνται, ἀκούσει αὐτῶν λεγόντων μηδὲν ὑπ' ἐμοῦ δεινὸν
280 παθεῖν.
ΑΓΟ. Ἀποκεφαλεῖα λέγεις, τὸ παιδεραστήν ὄντα μὴ πέρα τῆς ψυχῆς τι πολυπραγμονεῖν, καὶ ταύτα ἐπ' ἐξουσίας, ὑπὸ τῷ αὐτῷ ἰματίῳ κατακείμενον.

18 ΣΩΚ. Καὶ μὴν ὄμνυο γέ σοι τὸν κύνα καὶ τὴν πλάτανον,

285 οὕτω ταύτα ἔχειν.

talkative corpse (Λάλος νεκρός). — παιδαγωγός: there is no exact English equivalent for this male chaperon. Hence we lose the force of the Greek in Galatians 3, 24 ὁ ρώμης παιδαγωγός (A.V. schoolmaster, or R.V. tutor) . . . εἰς Χριστὸν. Christ is the terminus ad quem, and so, too, for the comparison would be the schoolmaster or tutor.
— ἴματον: an allusion to Plato Symp. 219 Β--ν, where Plato emphatically vindicates the purity of Socrates’s life. Lucian is no more serious here in his mocking than when he affirms (D. Mort. 21, 1) that Socrates was afraid of Cerberus. — λεγόντων μηδέν: for neg. see Introd. 39 (α).

16. ὄμνυο = ὄμνυμι: Chabert, p. 111, calls this an Atticism in the mouth of Socrates. See Introd. 14 (α). — τὸν κύνα . . . πλάτανον: cf. Icar. 9 τοῖς μὲν ἀρίθμοις τις ὁ θεὸς ἦν, οἱ δὲ κατὰ κυνῶν καὶ χελών καὶ πλατάνων ἐπώμυντο. 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 π μᾶ τὸν κύνα τὸν Λεγοστὸν θεὸν in Lucian’s mind in the context. The suggestion that Socrates, with a scruple against profanity, said τὸν χήρα to sound like τὸν Ζήρα (by Goose! — by Zeus!), might be paralleled by the vulgar “by golly.” See also the fragment of Cratinus Ξειρων 11 (Meineke ed. minor p. 51): ὅσον μέγιστος ἄρκος | ἄπαντες λύγος κόνων, ἑπείτα χήρ, θεοῦ δ' ἐσίγων.
ΛΓΟ. Ἡράκλεις τῆς ἀτοπίας τῶν θεῶν.
ΣΩΚ. Τί σὺ λέγεις; οὐ δοκεῖ σοι ὁ κύων εἶναι θεός; οὐχ ὃρας τὸν Ἀνουβίων ἐν Αἰγύπτῳ ὅσος; καὶ τὸν ἐν οὐρανῷ Σέριον καὶ τὸν παρὰ τοὺς κάτω Κέρβερον;

17

270 ΛΓΟ. Εὖ λέγεις, ἐγὼ δὲ διημάρτητον. ἀλλὰ τίνα βιοῖς τὸν τρόπον;
ΣΩΚ. Οἷκω μὲν ἐμαυτῷ τίνα πόλιν ἀναπλάσας, χρώμαι δὲ πολιτεία ξένη καὶ νόμους νομίζω τοὺς ἐμοῖς.
ΛΓΟ. Ἐν ἐβουλομένην ἀκούσαι τῶν δογμάτων.

275 ΣΩΚ. Ἀκούε δὴ τὸ μέγιστον, ὁ περὶ τῶν γυναικῶν μοι δοκεῖ. μηδεμίαν αὐτῶν μηδενὸς εἶναι μόνου, παντὶ δὲ μετεῖναι τῷ βουλομένῳ τοῦ γάμον.
ΛΓΟ. Τούτῳ φής; ἀνηρέσθαι τοὺς περὶ μοιχείαν νόμους;
ΣΩΚ. Ἡ Δία, καὶ ἀπλῶς γε πᾶσαν τὴν περὶ τὰ τοιαῦτα

280 μικρολογίαν.

ΛΓΟ. Τί δὲ περὶ τῶν ἐν ὅρᾳ σοι παῖδων δοκεῖ;
ΣΩΚ. Καὶ οὕτω εὐσεβεῖ τοῖς ἀρίστοις άθλοις φιλῆσαι λαμπρὸν τι καὶ νεανικὸν ἑργασαμένοις.

18

285 ΛΓΟ. Βασαί τῆς φιλοδοξίας. τῆς δὲ σοφίας τί σοι τὸ κεφαλαῖον;

— Ἡράκλεις... θεῶν: Ieracles! what outlandish gods! — Τι σὺ λέγεις: with these words Toxaris begins his defence (Toz. 38) of the Scythian gods, Wind (ὁ Ἀνεμός) and Glaive (ὁ Ἀκινάχης).

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 ἐμοῖς: in V. II. B 17. — λαμπρὸν τι καὶ νεανικὸν: this pair of words is a reminiscence of Dem. contra Mid. 131, with mischievous misapplication.

18. Βασαί: reduplicated syllables are common as exclamations; e.g. πανταὶ, οίκα, οἶοι, οὗτοι. These may often be onomatopoetic in character. ποτε is apparently (like English what! what!) a reduplication of the interr. stem (hence recessive accent?) seen in ποδό; ποτεΡ 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 ὀντῶν παραδείγματα· ὅποσα
gάρ δὴ ὀρᾶς, τὴν γῆν, τὰ ἐπὶ γῆς, τὸν οὐρανὸν, τὴν θά-
lατταν, ἀπάντων τούτων εἰκόνες ἠφανεῖς ἐστάσιν ἐξω τῶν
ὀλῶν.

290 ΑΓΟ. Ποῦ δὲ ἐστάσιν;
ΣΩΚ. Οὐδαμοῦ· εἰ γάρ που εἶεν, οὐκ ἂν εἶεν.
ΑΓΟ. Οὐχ ὀρῶ ταῦθ' ἀπερ λέγεις τὰ παραδείγματα.
ΣΩΚ. Εἰκότως· τυφλὸς γὰρ εἰ τῆς ψυχῆς τὸν ὀφθαλμὸν.
ἐγὼ δὲ πάντων ὀρῶ εἰκόνας καὶ σὲ ἀφανῇ κἂμε ἄλλον, καὶ
300 ὅλως διπλὰ πάντα.
ΑΓΟ. Τοιγαροῦν ὁντεῖς εἰ σοφὸς καὶ ὄξυδερκής τις ὄν.
φέρε δ' ἰδω τί καὶ πράξεις με ὑπὲρ αὐτοῦ σύ;
ΕΡΜ. Δὸς δύο τάλαντα.
ΑΓΟ. Ἡμησάμην ὁσον φής. τάργυρων μέντοι ἐς αἄθις
καταβαλῶ.

19 ΕΡΜ. Τί σοι τοῦνομα;
ΑΓΟ. Δίων 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 595-597. — ἐξω τῶν ὅλων: 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 δοικὸς ἐστώτι. — Οὐχ ὀρῶ: so Strepsiades (Ar. Nub. 326) has difficulty in seeing the new-fangled deities. — ἄλλον . . . διπλὰ: a burlesque of Plato's τὰ ὄντα and τὰ φαινόμενα. Lucian should have made him see triple; cf. Rep. 597 ν τρίτα τινις κλίνα . . . γίγνομαι, i.e. the Deity's, the carpenter's, the painter's. — τί πράξεις με: what will you chary me? — δὸς τά-
λαντα: 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 was (if we are to trust Diod. Sic. 16, 7, 1) only 20 minae, and Socrates's counter proposition against the death penalty (Apol. 38 b), was only 30 minae. — Ἡμησάμην: for form see Introd. 19.

19. Δίων: Plato, as the story went, having been shipwrecked and sold as a slave, was purchased and liberated by Dion of Syracuse. Lucian here lets full altogether the Socratic mask. —
ΕΡΜ. "Αγε λαβὼν ἀγαθὴ τύχη, τὸν 'Επικούρειον σὲ ἤδη καλῶ. τίς ὀνειτά τούτον; ἔστι μὲν τοῦ γελῶντος ἐκείνου μαθητὴς καὶ τοῦ μεθύνοντος, οὐς μικρῷ πρόσθεν ἀπεκηρύττομεν. ἐν δὲ πλείον οἴδεν αὐτῶν, παρ' ὅσον δυσσεβέστερος τυγχάνει τά δ' ἀλλα ἣδς καὶ λιχνείᾳ φίλος.

ΑΓΟ. Τίς ἡ τυμή;

ΕΡΜ. Δύο μυαί.

ΑΓΟ. Λάμβανε τὸ δείνα δὲ ὅπως εἰδῶ, τίσι χαίρει τῶν ἐδεσμάτων;

ΕΡΜ. Τὰ γλυκέα συτεῖται καὶ τὰ μελιτώδη καὶ μάλιστα γε τὰς ἰσχάδας.

ΑΓΟ. Χαλεπῶν οἴδεν οἰνησόμεθα γὰρ αὐτῷ παλάθας τῶν Καρικῶν.

20 ΖΕΤΣ. Ἄλλον κάλει, τὸν ἐν χρῷ κουρίαν ἐκείνου, τὸν σκυθρωστόν, τὸν ἀπὸ τῆς στοὰς.

'Eπικούρειον: Epicurus (342–270 B.C.) developed the doctrines of Democritus in regard to the atoms (ἐδώλα) 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 μαθητὴς καὶ τοῦ μεθύνοντος. Although the term "Epicurean" has become synonymous with pleasure-seeking, Epicurus himself sought his summum bonum in a certain ἀταραξία and ἀποφασία conditioned upon φύσεως. Plato's Phaedrus itself is scarcely further removed from sensuality than was the real Epicurus. See Pater, Marius the Epicurean, chapter ix. Some fragments of Epicurus's last work περὶ φύσεως, in thirty-seven books, were recovered from the cinders of Herculaneum. —Συνταξιοῦστος: in his bitter satire Jupiter Tragedus, 16 ff., Lucian selects the Epicurean Damis as the arch-atheist and protagonist against the Established Church. —τὸ ζῆνα κτλ.: but, the mischief! (before I forget it, tell me) that I may know, what does he like to eat? On ὅσως etc. Fritzschhe compares Di. Mort. 1, 2 ὅσως δὲ εἰδὼ μάλιστα, ὅποιος τίς ἐστι τὴν βυ. —Καρικῶν: figs abounded in Caria (Reitz.). But a certain contempt lurks in the expression. Hesychius says that Καρικός = εὐθελῆς worthless; καρίζω and καριστῆ were used as synonymous with barbarous. Καριλως was a slave-name in comedy.

20. τὸν ἐν χρῷ 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 χρῷ κουρίαν, ἐν γενέλυ βαθεῖ. Can't be he, is the answer, for my slave καὶ ἔκωμα δὲ καὶ τὸ γένευον ἐτλίρττο. —τὸν ἀπὸ τῆς στοὰς:
ΕΡΜ. Ἐδ λέγεις: ἐοίκασι γοῦν πολὺ τι πλῆθος αὐτὸν περιμένειν τῶν ἐπὶ τὴν ἀγορὰν ἀπηνηκότων. αὐτὴν τὴν ἀρετὴν πωλῶ, τῶν βίων τὸν τελείωτατον. τὶς πάντα μόνος εἰδέναι θέλει;

ΑΓΟ. Πῶς τοῦτο φῆς;

ΕΡΜ. ὁτι μόνος οὖτος σοφός, μόνος καλὸς, μόνος δίκαιος ἀνδρεῖος βασιλεὺς ῥήτωρ πλούσιος νομοθέτης καὶ τὰ ἄλλα ὁπόσα ἐστίν.

ΑΓΟ. Οὐκοῦν, ἄγαθε, καὶ μάγειρος μόνος καὶ νὴ Δία γε σκυτοδέξης καὶ τέκτων καὶ τὰ τοιαῦτα;

ΕΡΜ. ὡσικεν.

21 ΑΓΟ. Ἐλθε, ἄγαθε, καὶ λέγε πρὸς τὸν ὄντι ἡ τίνι ἐμὲ ποῖος τίς εἰ, καὶ πρῶτον εἰ οὐκ ἄχθη πιπρασκόμενος καὶ δοῦλος ἄν.

ΧΡΤΣΙΠΠΟΣ. Οὐδαμῶς: οὐ γὰρ ἐφ' ἡμῖν ταῦτα ἐστὶν. ὅσα δὲ οὐκ ἐφ' ἡμῖν, ἀδιάφορα εἶναι συμβεβηκεν.

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 ποικὶλη Στοὰ (adorned with the paintings of Polygnotus, see Paus. 1, 15, 1 with Frazer's notes), the favorite rendezvous. In the sequel (Pisc. 13 and 16) Lucian designates the Porch simply by ἐν τῇ Ποικίλῃ. — In Lucian's lifetime (162 A.D.) the people of Soli, Chrysippus's native place, struck a coin, probably reproducing faithfully an earlier portrait of Chrysippus. See Head, Hist. Num. 612, and Harrison & Verrall, Mythol. and Monum. of Anc. Athens, p. 146. Lucian exhibits especial malice towards the Stoics. In the Symposium three representatives of the Stoic school bear their full share in the disgraceful scenes there related. In Bis Acc. 22 (read also 19–23), Pleasure, represented by Epicurus as counsel for the defense, gains a unanimous verdict against Stoic. On the Hermotimus see Introd. p. xvii.— αὐτὴν τὴν ἀρετὴν: virtue unadulterated. In Hermot. 3 the Stoic master is represented as on top of the hill of Virtue and trying to draw his pupil up πρὸς αὐτὸν τε καὶ τὴν ἀρετὴν. — μόνος οὖτος: the long dialogue of the Hermotimus is largely devoted to breaking down these extravagant pretensions.

21. ἀδιάφορα: in the Stoic philosophy τὰ ἀδιάφορα are things neither good nor bad — res medias or indifferentes. So, at the end of Lucian's Symposium, Hermion the Epicurean taunts Zenothemis the
ΑΓΟ. Οὐ μανθάνω ὃ τι λέγεις.
ΧΡΤΣ. Τί φής; οὐ μανθάνεις ὅτι τῶν τοιούτων τὰ μὲν 335 ἐστι προηγμένα, τὰ δὲ ἐμπαιλ ἀποπροηγμένα;
ΑΓΟ. Οὐδὲ νῦν μανθάνω.
ΧΡΤΣ. Εἰκότως· οὐ γὰρ εἶ συνήθης τοῖς ἡμετέροις ὄνομασιν οὐδὲ τὴν καταληπτικὴν φαντασίαν ἔχεις, ὃ δὲ σπουδαίος, ὃ τὴν λογικὴν θεωρίαν ἐκμαθῶν, οὐ μόνον ταῦτα οἶδεν, 340 ἀλλὰ καὶ σύμβαμα καὶ παρασύμβαμα ὅποια καὶ ὅποσον ἄλληλων διαφέρει.
ΑΓΟ. Πρὸς τὴς σοφίας, μὴ φθονήσῃς καὶ τοῦτο εἰπεῖν, τί τὸ σύμβαμα καὶ τί τὸ παρασύμβαμα· καὶ γὰρ οὐκ οἶδ’ ὅπως ἐπλήγην ὑπὸ τοῦ ῥυθμοῦ τῶν ὄνομάτων.
ΧΡΤΣ. Ἀλλὰ οὐδεὶς φθόνος· τὴν γὰρ τις χωλὸς ὑπὸ αὐτῷ ἐκείνῳ τῷ χωλῷ πονὸ προσπαθώς λίθῳ τραύμα ἐξ ἀφανοῦς λάβῃ, ὃ τοιοῦτος εἶχε μὲν δὴ πονὸ σύμβαμα τὴν χωλείαν, τὸ τραύμα δὲ παρασύμβαμα προσέλαβεν.
22 ΑΓΟ. Ἡ τῆς ἀγχινοίας. τί δὲ ἀλλὸ μάλιστα φής εἶδέναι;

Stoic, who is bawling with pain as he holds on with his two hands to the sites respectively of his bitten-off nose and his gouged-out eye: “Now please remember, Zenothemis, that you consider pain as οὐκ ἀδιάφορον.” — εἶναι συμβέβηκεν: are necessarily. — Ὅ μανθάνω: in the suit between Pleasure (Epicurus) and Stoa, Bis Acc. 22, the latter is summarily choked off because the dicaets say they do not understand her questions. — τὰ . . . προηγμένα: Cicero (de Fin. 4, 26) instances valere, locum etem esse, as not bona but proηγμένα, and egestas, morbus, as not mala but reiectanea (ἀποπροηγμένα). Cf. Bis Acc. 22. — ὄνομασιν: technical terms. — τὴν καταληπτικὴν φαντασίαν: the apprehending imagina-

Cf. Symp. 23 and Pearson, Fragments of Zeno and Cleanthes, p. 62. — τὴν λογικὴν: ἡ λογικὴ (σκ. 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 περιταται, they called σύμβαμα, “συμβεβήκε γὰρ τὸ περιτατεῖν Σωκράτει,” but a sentence like Σωκράτης φιλεῖ they called παρασύμβαμα, i.e. one not complete in itself (οὐκ αὐτοσελήνη), “ἐπειδὴ λείπει τὸ τίνα.” Lucian, of course, mocks at these stock phrases by a literal interpretation, e.g. “a man is blessed with (συμβεβήν) a corn,” this is a σύμβαμα, “some one treads on it,” this is a παρασύμβαμα.
XRTΣ. Τὰς τῶν λόγων πλεκτάνας, αἰς συμποδίζω τοῦς προσομιλοῦντας καὶ ἀποφράττω καὶ σιωπάν ποιῶ, φιμόν ἀτεχνῶς αὐτοῖς περιτιθείς. ὅνομα δὲ τῇ δυνάμει ταύτῃ ὁ ἀοίδιμος συλλογισμός.

ΑΓΟ. Ἡράκλεις, ἀμαχόν τινα καὶ βίαιον λέγεις.

XRTΣ. Σκόπει γούν. ἔστι σοι παιδίον;

ΑΓΟ. Τί μήν;

XRTΣ. Τούτῳ ἦν πως κροκόδειλος ἀρπάζῃ πλησίον τοῦ ποταμοῦ πλαζόμενον εὐρῶν, κατὰ σοι ἀποδώσειν ὑπισχύται αὐτό, ἢν εἴπῃς τάληθες ὃ τε δέδοκται αὐτῷ περὶ τῆς ἀποδόσεως τοῦ βρέφους, τί φήσεις αὐτὸν ἐγνωκέναι;

ΑΓΟ. Δυσαπόκριτον ἔρωτάς. ἀπερῳ γὰρ ὅποτερον ἄν εἴπον ἀπολάβομη. ἀλλὰ σὺ πρὸς Διὸς ἀποκρινόμενος ἀνασώσαι μοι τὸ παιδίον, μὴ καὶ φθάσῃ αὐτὸ καταπίνων.

XRTΣ. Θάρρει. καὶ ἀλλα γὰρ σε διδάξομαι θαμμα-

365 σιώτερα.

ΑΓΟ. Τὰ ποία;

22. φιμόν: for this metaphor cf. S. Mark 1, 26 φιμώθητι καὶ ἐξελθεῖ τοῦ ἀποδώσεις, τοῦτο ἦχει, κέρατα δ' οὐκ ἀπέβαλε κέρατα ἄξια. For this and other syllogisms see Diog. Laert. Chrysippus c. 11. — κροκόδειλος: this fallacy was also known as the κροκόδειλητής. 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 θείῳς) etc. cf. Reitz. ad loc. Also see Symp. 23 κεραίναν ἣ σωρεῖτην ἢ θείῳς λόγον. In D. Mort. 1, 2, Diogenes sends up word from Hades to the philosophers, bidding them stop their nonsense, καὶ περὶ τῶν ὀλοκληρωθέντων κέρατα φέοντειν ἀλλήλοις καὶ κροκόδειλος ποιῶσι καὶ τὰ τοιαῦτα ἀποστέλλωσιν διδάσκομαι τὸν νοῦν.
ΧΡΤΣ. Τὸν θερίζοντα καὶ τὸν κυριεύοντα καὶ ἐπὶ πᾶσιν τὴν Ἡλέκτραν καὶ τὸν ἐγκεκαλυμμένον.

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

ΧΡΤΣ. Ἡλέκτραν μὲν ἐκείνην τὴν πάνω, τὴν Ἀγαμέμνονος, ἢ τὰ αὐτὰ οἶδε τέ ἄμα καὶ οὐκ οἶδε· παρεστώτως γὰρ αὐτῇ τοῦ Ὀρέστου ἐπὶ ἀγνώτως οἶδε μὲν Ὀρέστην ὅτι ἀδελφὸς αὐτῆς, ὅτι δὲ οὔτος Ὀρέστης ἄγνοεί. τὸν δ’ αὐτ ἐγκεκαλυμμένον καὶ πάνω θαυμαστὸν ἀκούσῃ λόγον· ἀπόκριναι γὰρ μοι, τὸν πατέρα οἶσθα τὸν σειστούν;

ΑΓΟ. Ναι.

ΧΡΤΣ. Τί οὖν; ἢν σοι παραστήσας τινὰ ἐγκεκαλυμμένον ἔρωμαι εἰ τούτον οἴσθα, τί φήσεις;

ΑΓΟ. Δηλαδὴ ἄγνοεῖν.

23. ΧΡΤΣ. Ἀλλὰ μὴν αὐτὸς οὔτος ἢν ὁ πατὴρ ὁ σός· ὅστε εἰ τούτον ἄγνοεῖς, δῆλος εἰ τὸν πατέρα τὸν σὸν ἄγνοῶν.

ΑΓΟ. Οὐ μὲν οὖν· ἀλλ’ ἀποκαλύψας αὐτὸν εἰσομαι τῆν ἀλήθειαν. ὅμως δ’ οὖν τί σοι τῆς σοφίας τὸ τέλος, ἢ τί πράξεις πρὸς τὸ ἀκρότατον τῆς ἀρετῆς ἀφικόμενος;

ΧΡΤΣ. Περὶ τὰ πρώτα κατὰ φύσιν τότε γενήσομαι, λέγω δὲ πλούτου, ὑγίειαν, καὶ τὰ τούατα. πρότερον δὲ ἀνάγκη πολλὰ προπονήσῃ λεπτογράφους βιβλίους παραθήγοντα τὴν ὦμον καὶ σχολὰ συναγερμόντα καὶ σολομικοσμῶν ἐμπι-390 πλάμενον καὶ ἀτόπων ῥημάτων· καὶ τὸ κεφάλαιον, οὐ θέμις γενέσθαι σοφῶν, ἢν μὴ τρίς ἐφεξῆς τοῦ ἐλλεβόρου πίης.


ΑΓΟ. Γενναία σου ταύτα καὶ δεινῶς ἀνδρικά. τὸ δὲ Γνήσωνα εἶναι καὶ τοκογλύφου — καὶ γὰρ τάδε ὅρω σοι προσόντα—τὶ φῶμεν, ἀνδρὸς ἡδη πεπωκότος τὸν ἐλλέβορον καὶ τελείου πρὸς ἀρετήν;

ΧΡΣΣ. Ναι· μόνῳ γοῦν τὸ δανείζειν πρέποι ἂν τῷ σοφῷ· ἐπεὶ γὰρ ἰδιον αὐτοῦ τὸ συλλογίζεσθαι, τὸ δανείζειν δὲ καὶ λογίζεσθαι τοὺς τόκους πλησίον εἶναι δοκεῖ τούτῳ συλλογίζεσθαι, μόνου ἂν εἰη τοῦ σπουδαίου καθάπερ ἐκείνῳ καὶ τοῦ τοῦτο, καὶ οὐ μόνον γε ἀπλοῦς, ὥσπερ οἱ άλλοι, τοὺς τόκους, ἀλλὰ καὶ τούτων ἐτέρους τόκους λαμβάνειν· ἢ γὰρ ἀγνοεῖς ὅτι τῶν τόκων οἱ μὲν εἰσὶ πρῶτοι τίνες, οἱ δὲ δεύτεροι καθάπερ αὐτῶν ἐκείνων ἀπόγονοι; ὥρας δὲ δὴ ἡτα καὶ τὸν συλλογισμὸν ὅποιά φησιν· εἴ τον πρῶτον τόκον λήψεται, λήψεται καὶ τὸν δεύτερον· ἀλλὰ μὴν τὸν πρῶτον λήψεται, λήψεται ἁρα καὶ τὸν δεύτερον.

24. ΑΓΟ. Οὐκοῦν καὶ μισθῶν πέρι τὰ αὐτὰ φῶμεν, οὐς οὐ λαμβάνεις ἐπὶ τῇ σοφίᾳ παρὰ τῶν νέων, καὶ δήλος ὅτι μόνος ὁ σπουδαῖος μισθῶν ἐπὶ τῇ ἀρετῇ λήψεται;

410 ΧΡΣΣ. Μανθάνεις· οὐ γὰρ ἐμαντοῦ ἐνεκα λαμβάνω, τοῦ δὲ διδόντος αὐτοῦ χάριν· ἐπεὶ γὰρ ἐστὶν ὃ μὲν τις ἐκχύσῃς, δὲ περιεκτικὸς, ἐμαντοῦ μὲν ἀσκῶ ἐναι περιεκτικὸν, τὸν δὲ μαθήτην ἐκχύσῃν.

οῖς ἄλλοι δὲ αἰσχυνθήσαν οὐκ ἔληγοι. — ἀλεβόρου: see V. H. B 18. —Γνήσωνα: a Shylock. A standing name for usurers. Cf. Tim. 58; Gall. 30; Catapl. 17. — συλλογίζεσθαι . . . λογίζεσθαι: reflecting . . . collecting. —τόκους . . . ἀπόγονοι: cf. Plato Rep. 555 ε 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) ἐκχύσατε τόκους πολλαπλασιάσατος.

44. τοῦ δὲ 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 (ἐκεῖ τὸν μισθὸν μὴ ἀπελθίθων κατὰ καφὼν). Later we learn that he was eminently successful as a
ΑΓΟ. Καὶ μὴν τοῦνατίον ἔχρη, τὸν νέον μὲν εἶναι 415 περιεκτικόν, σὲ δὲ τὸν μόνον πλούσιον ἐκχύτην.
ΧΡΤΣ. Σκόπτεις, ὅ οὖντος. ἀλλ’ ὅμη σὲ κατατοξεύω τῷ ἀναποδείκτῳ συλλογισμῷ.
ΑΓΟ. Καὶ τὶ δεινῶν ἀπὸ τοῦ βέλους;
ΧΡΤΣ. Ἀπορία καὶ σιωπὴ καὶ διαστραφῆναι τὴν διά-
420 νοιαν. ὃ δὲ μέγιστον, ἦν ἐθέλω, τάχιστα σὲ ἀποδείξω
λίθον.
ΑΓΟ. Πῶς λίθοιν; οὐ γὰρ Περσεὺς σύ, ὃ βελτιστε, εἶναι
μοί δοκεῖσ.
ΧΡΤΣ. Ὠδὲ πως. ὃ λίθος σώμα ἐστὶ;
425 ΑΓΟ. Ναὶ.
ΧΡΤΣ. Τὶ δὲ; τὸ ζῷον οὐ σώμα;
ΑΓΟ. Ναὶ.
ΧΡΤΣ. Ἐν δὲ ζῷον;
ΑΓΟ. Ἐσείκα γοῦν.
ΧΡΤΣ. Λίθος ἁρα εἰ σῶμα ἄν.
430 ΑΓΟ. Μηδαμῶς. ἀλλ’ ἀνάλυσον με πρὸς Διὸς καὶ ἐξ
ὑπαρχῆς ποὺσον ἄνθρωπον.
ΧΡΤΣ. Οὐ χαλεπόν. ἀλλ’ ἐμπαιλιν Ἰσθι ἄνθρωπος. εἰπὲ
γάρ μοι, πᾶν σῶμα ζῷον;
435 ΑΓΟ. Οὐ.
ΧΡΤΣ. Τὶ δὲ; λίθος ζῷον;
ΑΓΟ. Οὐ.
ΧΡΤΣ. Ἐν δὲ σῶμα εἰ;
ΑΓΟ. Ναὶ.

money-lender, his debtors respecting
his drastic methods as a collector: ἀπο-
διδόοι γὰρ αὐτῷ κατὰ καρδὸν τοὺς τόκους.
—κατατοξεύω: reminiscence of Ar.
Nub. 944 ῥήματος καίνοι τοῖοι . . . κατα-
τοξεύω. —ἀναποδείκτῳ: five forms of this
indemonstrable syllogism are recorded.

In Bis Acc. 22 Stoa reluctantly yields
the floor, exclaiming: καὶ μὴν ἐκράτησα
ἀν, εἰ συνηρώτησα ἐν τῷ τρίτῳ τῶν ἀνα-
ποδεικτῶν σχῆματι. — διαστραφῆναι τὴν
dιάνοιαν: a sprained intellect.

25. Ὠδὲ πως: Lucian’s sarcasm does
not prove that such logical fallacies
ΧΡΤΣ. Σώμα δὲ ὃν ζῴον εἰ;  
ΑΓΟ. Ναὶ.
ΧΡΤΣ. Οὐκ ἄρα λίθος εἰ ζῷον γε ὡν.
ΑΓΟ. Ἐν γε ἐπονήσας, ὡς ἦδη μου τὰ σκέλη καθάπερ τῆς Νιώβης ἀπεψύχετο καὶ πάγια ἦν. ἀλλὰ ὑψήσομαι γε
σὲ. πόσον ὑπὲρ αὐτοῦ καταβαλὼ;
ΕΡΜ. Μνᾶς δίδεκα.
ΑΓΟ. Λάμβανε.
ΕΡΜ. Μόνος δ' αὐτὸν ἐώνησαι;
ΑΓΟ. Μᾶ Δί', ἀλλ' οὗτοι πάντες, οὗς ὀρᾶς.
ΕΡΜ. Πολλοί γε καὶ τοὺς ὠμοὺς καρτεροὶ καὶ τοῦ θερί- 
ζοντος ἁξίων.
ΖΕΤΣ. Μὴ διάτριβε· ἄλλον κάλει τὸν Περιπατητικὸν.
ΕΡΜ. Σὲ φημι, τὸν καλόν, τὸν πλούσιον. ἄγε δὴ, ὑψή-
σας ὁ τὸν συνετάτατον, τὸν ἀπαντᾷ ὅλως ἐπιστάμενον.
ΑΓΟ. Ποίος δὲ τις ἔστι·
ΕΡΜ. Μέτρος, ἐπιεικὴς, ἀρμόδιος τῷ βίῳ, τὸ δὲ μέγι-
στον, διπλοῦς.
ΑΓΟ. Πῶς λέγεις;
ΕΡΜ. Ἀλλὸς μὲν ὁ ἐκτοσθὲν φανόμενος, ἄλλος δὲ ὁ
ἐκτοσθὲν εἶναι δοκεῖ· ὥστε ἦν πρὸς αὐτὸν, μέμνησο τὸν μὲν
ἐσωτερικὸν, τὸν δὲ ἐξωτερικὸν καλεῖν.
ΑΓΟ. Τί δὲ γιγνώσκει μάλιστα:
ΕΡΜ. Τρία εἶναι τάγαθα, ἐν ψυχῇ, ἐν σώματι, ἐν τοῖς
ἐκτός.

were actually taught by the great Stoic teachers. — Πολλοὶ:  ἐπειδὴ ἐπιστάμενος, ἀρμόδιος τῷ βίῳ, τὸ 
court religion see Poet. Μεγίστον:  τὸν συνετάτα 
Epicurean; ἐπιεικῆ:  τὸν μέγιστον:  ὑπὲρ αὐτὸν, 
have given him τὸν καλόν, τὸν πλούσιον:  μὲν ἐσωτερικὸν, 
— τὸν συνετάτατον ... ἐπιστάμενον.
ΑΓΟ. 'Ανθρώπινα φρονεῖ. πόσου δέ ἐστιν;
ΕΡΜ. Εἰκοσι μᾶκων.
ΑΓΟ. Πολλοῦ λέγεις.
ΕΡΜ. Οὐκ, ὁ μακάριε· καὶ γὰρ αὐτὸς ἔχειν τι ἀργύριον
dokei. ὥστε οὐκ ἀν φθάνοις ὠνησάμενος. ἐτὶ δὲ εἰση
470 αὐτίκα μάλα παρ’ αὐτοῦ πόσον μὲν ὁ κώνωψ βιοὶ τὸν χρό
νον, ἐφ’ ὀπόσον δὲ βάδος ἡ θάλαττα ὑπὸ τοῦ ἥλιον καταλαμ
πεται, καὶ ὅποια τὸς ἐστὶν ἡ ψυχή τῶν ὀστρείων.
ΑΓΟ. Ἡράκλεις τῆς ἀκριβολογίας.
ΕΡΜ. Τί δὲ, εἰ ἀκούσεις ἀλλὰ πολλῶν ὄξυδερκές
475 στερα, γονῆς τε πέρι καὶ γενέσεως καὶ τῆς ἐν ταῖς μήτραις
tῶν ἐμβρύων πλαστικῆς, καὶ ὡς ἄνθρωπος μὲν γελαστικόν,
όνος δὲ οὐ γελαστικὸν οὐδὲ τεκταινόμενον οὐδὲ πλωιζόμενον;
ΑΓΟ. Πάνσεμνα φής καὶ ὄνησιφόρα τὰ μαθήματα ὡστε
ἀνοίμαι αὐτὸν τῶν εἰκοσιν.
ΕΡΜ. Εἰεν.
ΖΕΤΣ. Τίς λοιπὸς ἡμῖν καταλείπεται;
ΕΡΜ. Ὅ Σκεπτικὸς οὗτος. σὺ ὁ Πυρρίας πρόσιθι καὶ
ἀποκρύπτου κατὰ τάχος. ἦδη μὲν ὑπορρέουσιν οἱ πολλοὶ

elusive word varies with the context and author. Aristotle, de Anima 1, 5, defines ψυχή as ἐντελέχεια σώματος, the vital principle, 'that by which the body actually is.' To guard against the materializing degradation of the ψυχή 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. - ὄνησάμε
νος: for form see Introd. 19. - ὁ κώ
νωψ: Aristotle investigated biological and other laws of nature, while Socrates repudiated (Plato Apol. 20 κ) all such investigations as foreign to his purely ethical inquiries. Aristophanes, nevertheless, found it convenient to in
clude this also in his burlesque of Socrates in Nub. 145, where the pupil tells how Socrates measures the marvellous standing jump of a flea. — ὅνος . . . ὄνη
σιφόρα: ass . . . assisting. — τῶν εἰκο
27. Τίς λοιπὸς ἡμῖν καταλείπεται: whom have we left over? — Ὅ Σκεπτικὸς: Pyrrho the Sceptic, a contemporary of Aristotle. While Chrysippus the Stoic drew away from the scepticism of the Academics, Pyrrho developed this scepticism into a scheme of philosophy. He asserted that knowl
edge of reality is unattainable; hence,
καὶ ἐν ὀλίγοις ἡ πρᾶσις ἐσται. ὃμως δὲ τίς καὶ τούτων ῥνέιται;

ΑΓΩ. Ἐγνως. ἀλλ' οὖν πρῶτον εἰπέ μοι, σοὶ τί ἐπὶ στασαι;

ΦΙΛ. Οὐδέν.

ΑΓΩ. Πῶς τοῦτ' ἐφησθα;

ΦΙΛ. Ὑπ' οὖν ὅλως εἶναι μοι δοκεῖ.

ΑΓΩ. Οὐδὲ ἡμεῖς ἁρὰ ἐσμέν τινες;

ΦΙΛ. Οὐδὲ τοῦτο ὀίδα.

ΑΓΩ. Οὐδ' ὑπ' σοὶ τίς ὁ νυν τυγχάνεις;

ΦΙΛ. Πολὺ μᾶλλον ἐτὶ τοῦτ' ἄγνοώ.

ΑΓΩ. Ὑπ' τῆς ἀπορίας. τί δὲ σοι τὰ σταθμία ταυτί βούλεται;

ΦΙΛ. Ζυγοστατῶ ἐν αὐτοῖς τοὺς λόγους καὶ πρὸς τὸ ἵσον ἀπενθύνω, καὶ ἐπειδάν ἀκριβῶς ὀμοίουσι τε καὶ ἴσοβαρεῖς ἰδώ, τότε δὴ τότε ἄγνοώ τὸν ἀληθέστερον.

ΑΓΩ. Τῶν ἄλλων δὲ τί ἄν πράττοις ἐμμελῶς;

ΦΙΛ. Τὰ πάντα πλὴν δραπέτην μεταδίκειν.

ΑΓΩ. Τί δαὶ τοῦτο 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 ἀπαραξία, 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 ἅ Ἀκαδημαίκους ἔλεγον ἔθελεν μὲν ἐθελεῖν, ἐπείχεν δὲ ἐτί καὶ διασκέπτεσα. Cf. also Icar. 25, where Zeus, who has a chance to make an equally good thing out of two opposed prayers, το Ἀκαδημαίκου ἐκεῖνο ἐπεκότθαι καὶ οὐδέν τι ἀποφήμασθαι δυνατόν ἦν, ἀλλ' ὁ υἱὸς τοῦ Ηλίου ἐπείχεν ἐτί καὶ διασκέπτεσθαι. — Πυρρήλας: Carrots! Lucian avails himself of this as a common slave name to anticipate the selling of Pyrrho as a slave. For the name compare Tim. 22, where the ex-slave, inheriting a fortune, is changed from a "Sambo" into a "Mr. Grandcourt:" ἀντὶ τοῦ τέως Πυρρίου Ἑρμώνος Τιβρίου Μεγαλής ἡ Μεγάβυζος ἡ Πρώταρχος μετονομασθεί. — ΦΙΛ. (φιλόσοφος): editt. usually change to ΠΙΠΡΩΝ. — σταθμία: cf. τάλαντον (usually pl.) and ἴσον. Also called τὸ τρυπάνι. Cf. Hist. Cont. 49 ἱδρυστατέω ὤσπερ ἐν τρυπάνι τὰ γιγνόμενα. — μεταδίκειν: catch, apprehend; a pun prepared to
ΦΙΛ. Ὠτι, ὄγαθε, οὐ καταλαμβάνω.
ΑΓΟ. Εἰκότως. βραδὺς γὰρ καὶ νυθῆς τις εἶναι δοκεῖς.

505 ἀλλὰ τί σοι τὸ τέλος τῆς ἐπιστάσεως;
PhiL. Ἡ ἀμαθία καὶ τὸ μήτε ἀκούεις μήτε ὄραν.
ΑΓΟ. Οὐκοῦν καὶ τὸ τυφλὸς ἀμα καὶ κωφὸς εἶναι λέγεις;
ΦΗΛ. Καὶ ἄκριτος τε προσείται καὶ ἀναίσθητος καὶ ὅλως
tοῦ σκώληκος οὐδενὶ διαφέρων.

510 ΑΓΟ. Ὑμνητέος εἰ διὰ ταῦτα. πόσον τοῦτον ἄξιον χρῆ
φάναι;
ΕΡΜ. Μνᾶς Ὁστικῆς.
ΑΓΟ. Λάμβανε. τί φῆς, ὡ οὖτος; ἐπριάμην σε;
ΦΗΛ. Ἀδηλον.

515 ΑΓΟ. Μηδαμῶς. ἐώνημαι γὰρ καὶ τάργυριον κατέβαλον.
ΦΗΛ. Ἐπέχω περὶ τοῦτον καὶ διασκέπτομαι.
ΑΓΟ. Καὶ μὴν ἀκολούθει μοι, καθάπερ χρῆ ἐμὸν ὦκέτην.
ΦΗΛ. Τίς οἶδεν εἰ ἄληθὴ ταῦτα φῆς;
ΑΓΟ. Ὁ κήρυξ καὶ ἡ μνᾶ καὶ οἱ παρόντες.

520 ΦΗΛ. Πάρεισι γὰρ ἡμῖν τινες;
ΑΓΟ. Ἄλλον ἔγωγε σε ἡδὴ ἐμβαλῶν ἐς τὸν μυλῶνα πεῖσω
εἶναι δεισπότης κατὰ τὸν χείρω λόγον.
ΦΗΛ. Ἐπεχεῖ περὶ τοῦτον.
ΑΓΟ. Μᾶ Δί', ἀλλ' ἡδὴ γε ἀπεφηνάμην.

525 ΕΡΜ. Σὺ μὲν παύσαι ἀντιτεῖνων καὶ ἀκολούθει τῷ πριᾷ
μένῳ, ὕμᾶς δὲ ἐς αὐρίον 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
philosophoi as the laity. Cf. Pisc. 34,
Nigr. 24, and Fugit. 4, where Zeus
asks Philosophy: πρὸς τίνων ὤν ἡδίκη-
sαι, εἰ μὴν τοὺς ἰδιώτας: μὴν τοὺς φιλοσο-
φοὺς αἰτῶ;
ALIETEΣ ΚΑΙ ANABIOΣΤΕΣ

1 ΣΩΚ. Βάλλε βάλλε τὸν κατάρατον ἀφθόνους τοῖς λίθοις,
ἐπὶ βάλλε τῶν βῶλων, προσεπίβαλλε καὶ τῶν ὀστράκων, παίε
τοῖς ξύλοις τὸν ἀλτήριον, ὅρα μὴ διαφύγῃ· καὶ σὺ βάλλε,
οὐ Πλάτων· καὶ σὺ, ὦ Χρύσιππε, καὶ σὺ δὲ. πάντες ἀμα
5 ξυνασπίσωμεν ἐν' αὐτόν,
ὡς πύρη πύρηφων ἀρήγη, βάκτρα δὲ βάκτροις.
κοινὸς γὰρ πολέμος, καὶ οὐκ ἔστων ἡμῶν ὑπναν οὐχ ὑβρικε.
σὺ δὲ, ὦ Διόγενε, εἰ ποτὲ καὶ ἄλλοι, χρῶ τῷ ξύλῳ· μηδὲ

Title: Αλεῖς καὶ Αναβιότες: The Fisher, or the Resurgents. The first title is drawn from §§ 47-52, and, since the piece is a close sequel to the Biai Πρήστες, the second title has the effect of "Enter various resurrected philosophers."

1. Βάλλε... τοῖς: a reminiscence of the enraged chorus in Ar. Acl. 280-283:

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Χρύσιππε: see VII. Auct. passim for the travesty of this popular Stoic teacher and for the other philosophers.

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For ped. use of adj. see Aristot. Eth. — τοῖς ξύλοις: exceptional necessity of the philosopher's time — especially the Cynic. Cf. Papyri 13 v. 3. οἱ αὐτοὶ τοῖς ξύλοις...

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123
ανέτε· διδότω τὴν ἀξίαν βλάσφημος ὥν· τί τοῦτο; κεκμή-
10 κατε, ὦ Ἐπίκουρε καὶ Ἀριστιππε; καὶ μὴν οὐκ ἔχρην.
ἀνέρες ἦστε, σοφοί, μνήσασθε δὲ θούριδος ὀργῆς.

2 Ἀριστότελες, ἐπισπούδασον ἐτὶ θὰττον. εὖ ἔχει· ἐάλωκε τὸ
θηρίον· εἰλήφαμέν σε, ὦ μιαρέ. εἰςῃ γοῦν αὐτίκα οὐστι-
νας οὕτως ἡμᾶς ἐκακηγόρεις. τῷ τρόπῳ δὲ τις αὐτὸν καὶ
15 μετέλθῃ; ποικίλον γὰρ τινα ἐπινοῶμεν θάνατον καὶ αὐτὸν
πᾶσιν ἡμῖν ἕξαρκεσαι δυνάμενον· καθ’ ἐκαστὸν γοῦν ἐπτά-
κις δίκαιος ἦστιν ἡμῖν ἀπολωλέναι.

Φίλοσόφος Α. Ἐμοὶ μὲν ἀνεσκολοπίσθαι δοκεῖ αὐτὸν.
Φιλ. Β. Νὴ Δία, μαστιγωθέντα γε πρότερον.
Φιλ. Γ. Τοὺς ὀφθαλμοὺς ἐκκεκόφθω.
Φιλ. Δ. Τὴν γλώτταν αὐτὴν ἐτὶ πολὺ πρότερον ἀποτε-
μήσθω.

ΣΩΚ. Σοὶ δὲ τί, Ἐμπεδόκλεις, δοκεῖ;
ΕΜΓ. Ἔσ τοὺς κρατήρας ἐμπεσέων αὐτὸν, ὡς μάθη μὴ
25 λοιδορεῖσθαι τοὺς κρείττοσι.
ΠΛΑΤ. Καὶ μὴν ἀριστον ἦν καθάπερ τινά Πενθέα ἡ
Ὀρφεά

λακιστῶν ἐν πέτραισιν εὐρέσθαι μόρον,
ἰνα καὶ τὸ μέρος αὐτοῦ ἐκαστὸς ἐχων ἀπηλλάττετο.

ἄνέρες ἦστε κτλ.: 
Prove yourselves men, ye savants, and go in
for impetuous anger,
parody on Il. 6, 112:

ἀνέρες ἦστε, φιλοι, μνήσασθε δὲ θούριδος ἀλήθη.

2. Ἀριστότελες: the situation be-
coming acute, ὦ is omitted. Gilder-
sleeve, S.C.G. 20. — εὖ ἔχει: good
eough! — καθ’ ἐκαστὸν γοῦν ἐπτάκις:
cf. Lys. 12, 37 οτ’ οὐδ’ ὑπὲρ ἐνὸς ἐκάστου
τῶν πετραγμέων δεῖ ἀποδανώσεις δίκην
dοῦμαι δύναμιν’ ἄκ.—Τοὺς ὀφθαλμοὺς ἐκ-
κεκόφθω: cf. Dem. de Cor. 67. King
Philip was τῶν ὀφθαλμῶν ἐκκεκομένους. —
Ἐσ τοὺς κρατήρας: Empedocles (who
does not appear in the Vitarum Auctio)
knows by experience something more
effective than the conventional Persi-
or Roman methods.—λακιστῶν κτλ.: 
probably from some unidentified Eurip-
idean (?) tragedy. — ἵνα: cf. G. 1371;
Η. 884; Gl. 642, c; B. 590, note 4.
ΛΩΤΚ. Μηδαμώς· ἀλλὰ πρὸς Ἰκέσιον φεύσασθέ μοι.
ΣΩΚ. Ἀραρεν· οὐκ ἂν ἀφεθηγὴς ἔτι. ὅρας δὲ δὴ καὶ τὸν Ὕμηρον ἂ φησιν,

ως οὐκ ἐστὶ λέονσι καὶ ἀνδράσιν ὅρκια πιστά;

ΛΩΤΚ. Καὶ μὴν καθ' Ὕμηρον υμᾶς καὶ αὐτὸς ἰκενεώς· αἷ-35 δέσσεσθε γὰρ ὦσις τὰ ἐπὶ καὶ οὐ παρόψεσθε ῥαψυκεντάμενα με.
ζωγρεῖτ' οὐ κακὸν ἀνδρα καὶ ἀξια δέχθε ἂποινα,
χαλκὸν τε χρυσὸν τε, τὰ δὴ φιλέοσι σοφοὶ περ.

ΠΛΑΤ. Ἀλλ' οὐδὲ ἡμεῖς ἀπορήσομεν πρὸς σὲ Ὕμηρικῆς ἀντιλογίας. ἀκοῦε γοῦν:

μὴ δὴ μοι φύσιν γε, κακηγόρε, βάλλει βυμῷ
χρυσὸν περ λέγας, ἔπει ἰκεο χείρας ἐς ἁμᾶς.

ΛΩΤΚ. Οἵμοι τῶν κακῶν. ὅ μὲν Ὕμηρος ἠμῖν ἀπρακτος,
ἡ μεγίστη ἐλπίς. ἐν τὸν Ἑὐριπίδην δὴ μοι καταφευκτέον·
τάχα γὰρ ἀν ἐκείνος σώσειε με.

μὴ κτείνε· τὸν ἰκέτην γὰρ οὐ θέμις κτανεῖν.

3. Μηδαμώς κτλ.: again a reminiscence of Ar. Ach. 295–296:
ΧΩΡ. σοὺ γ' ἀκούστωμεν; ἀκολείπ. κατὰ σε χῶσομεν τοῖς λίθοις.
ΔΙΚ. μηδαμώς, πρὶν ἃν γ' ἀκούστη' ἀλλ' ἀνάσαξεσθ', ἄγαθοι.

— πρὸς Ἰκεσίου (sc. Δίδε): by the savior of suppliants. — "Ἀραρεν· οὐκ ἂν ἀφεθῆθη; it's settled! you can't get off. Cf. Catapl. 8 ᾧραεν· οὐκ ἂν τόχοι. — ὅς 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 φύσιν γε, Δῶλων, ἐμβάλλει βυμῷ, ἐσθά περ ἄγγελας, ἔπει ἰκεο χείρας ἐς ἁμᾶς.

— ἐπὶ τὸν Ἑὐριπίδην: so Hera (Jupp. Trag. 1) says: κολμον όργαν, εἰ μὴ, ὡς Ζεῦ, δυσάμεθα βασφείδην ὄστερ οὕτως μὴ δὲ τὸν Ἑὐριπίδην διὸν καταπεψάκαμεν. — μὴ κτείνυ κτλ.: not identified in extant lines of Euripides. Lucian probably prefers a parody for his own answer here. See two lines below, Νῦν οὖν κτλ., while
ΠΛΑΤ. Τί δέ; οὖχι κάκεινα Ἐφροσύνας ἐστίν, 
οὐ δεινά πάσχειν δεινὰ τοὺς ἐγραφαμένους;
ΛΟΤΚ. Νῦν οὖν ἔκατ' ἰημάτων κτενεῖτέ με;
ΠΛΑΤ. Νὴ Δία· φησὶ γοῦν ἐκεῖνος αὐτός,
ἀχαλίνων στομάτων
ἀνόμου τ' ἀφροσύνας
tὸ τέλος δυστυχία.

4. ΛΟΤΚ. Οὐκοῦν ἐπεὶ δεδοκται πάντως ἀποκτυνύναι καὶ
οὐδεμία μηχανὴ τὸ διαφυγεῖν με, φέρε, τοῦτο γοῦν εἰπατέ
μοι, οἰτίνες οὗτε ἢ τί πεπουθότες ἀνήκεστον πρὸς ἥμων
ἀμείλικτα ὀργίζεσθε καὶ ἐπὶ θανάτῳ με ἔυνελήφατε;
ΠΛΑΤ. Ἀτινα μὲν εἰργασαί ἡμᾶς τὰ δεινὰ, σεαυτὸν
ἐρώτα, ὦ κάκιστε, καὶ τοὺς καλοὺς ἐκεῖνοις σου λόγους, ἐν
οἷς φιλοσοφίαν τε αὐτὴν κακῶς ἡγόρευες καὶ ἐς ἡμᾶς ὑβρί-
ζες ὀστερὰ ἐξ ἀγοράς ἀποκηρύττων σοφοῖς ἄνδρας, καὶ
τὸ μέγιστον, ἑλευθέρους· ἐφ' οἷς ἀγανακτήσαντες ἀνελή-
λύθαμεν ἐπὶ, σὲ παραστασάμενοι πρὸς ὀλίγον τὸν Ἄιδην,
Χρύσιππος οὕτως καὶ Ἑπίκουρος καὶ ὁ Πλάτων ἐγὼ καὶ
Ἀριστοτέλης ἐκεῖνοι καὶ ὁ σιωπῶν οὐτοί Πυθαγόρας καὶ
ὁ Διογένης καὶ ἀπαντεῖς ὅσους διέσυρες ἐν τοῖς λόγοις.

5. ΛΟΤΚ. Ἀνέπνευσα. οὐ γὰρ ἀποκτενεῖτε με, ἣν μάθητε
ὀποῖος ἐγὼ περὶ ὧμῶν ἐγενόμην· ὡστε ἀπορρώπατε τοὺς
λίθους, μᾶλλον ὃ τις περὶ ἄξιον.

Plato borrows direct, οὗ δεινὰ κτλ. from Orest. 413, and ἀχαλίνων στομάτων κτλ. from Barchae 385–387.

4. οὐδεμία μηχανὴ τὸ διαφυγεῖν: οὐδε-
μία μηχανὴ regularly has ἃς ὅς (οὗ) with fut. indic. or μὴ ὅς with inf. or τὸ μή and inf. Lucian uses μηχανὴ, without a
negative (but with interr. τίς, implying neg.), with an inf. in Imag. 1: τίς
ἔσται μηχανὴ ἀποστῇ αὐτῆς; — τοὺς
... λόγους: i.e. Vit. Auct. — ἑλευθέ-
ρους: e.g. Diogenes, cf. Vit. Auct. 7.

5. Ἀνέπνευσα: I breathe again! I’m
swell! For “dramatic aorist” as Eng.
ΛΟΤΚ. Καὶ μὴν, ὥς ἀριστοί, ὥν ἔχρην μόνον ἐξ ἀπάντων ἐπαινεῖν ὀικείον τε ὑμῖν ὑντα καὶ εὖνον καὶ ὀμογνώμονα καὶ,
εἰ μὴ φορτικοῦν εἴπεῖν, κηδεμόνα τῶν ἐπιτηθευμάτων, εἴ ἢστε ἀποκτενοῦντες, ἢν ἐμὲ ἀποκτείνητε τοσαῦτα περὶ ὑμῶν πεπο-
νηκότα. ὅρατε οὖν μὴ τὸ τῶν ὕμων φιλοσόφων αὐτὸ ποιεῖτε, ἀχάριστοι καὶ ὅργιλοι καὶ ἀγνώμονες φαινόμενοι πρὸς ἄνδρα εὐεργέτην.

ΠΛΑΤ. *Ω τῆς ἄναισχυντίας. καὶ χάριν σοι τῆς κακη-
γορίας προσοφείλομεν; οὕτως ὥς ἄνδραπόδοις ἀληθῶς οἱ
dιαλέγεσθαι καὶ εὐεργεσίαν καταλογίζῃ πρὸς ἡμᾶς ἐπὶ τῇ
tοσαῦτῃ ὑβρεὶ καὶ παρωμίᾳ τῶν λόγων;

ΛΟΤΚ. Ποῦ γὰρ ἐγὼ ὑμᾶς ἢ πότε ὑβρικα, ὅσ ἀεὶ φιλο-
σοφίαν τὰ θαυμάζων διατετέλεκα καὶ ὑμᾶς αὐτοὺς ὑπερπα-
nὼν καὶ τοῖς λόγοις οὓς καταλείπατε ὁμιλῶν; αὐτὰ γούν
ἀ φημὶ ταῦτα, πόθεν ἀλλοθεν ἡ παρ’ ὑμῶν λαβῶν καὶ κατὰ
tὴν μέλιτταν ἀπαθισόμενος ἐπιδείκνυμαι τοῖς ἀνθρώποις;
oi δὲ ἐπαινοῦσι καὶ γνωρίζουσιν ἐκαστὸν τὸ ἄνθος θεν καὶ
παρ’ οὗν καὶ ὅπως ἀνελεξάμην, καὶ λόγῳ μὲν ἐμὲ ἥκινσι
tῆς ἀνθολογίας, τὸ δ’ ἀληθὲς ὑμᾶς καὶ τὸν λειμὼν τὸν
ὑμέτερον, οἱ τοιαύτα ἑξηνθήκατε ποικίλα καὶ πολυειδῆ τὰς
βαφᾶς, εἰ τις ἀναλέξασθαι τε αὕτα ἐπισταίτο καὶ ἀναπλέξαι

present, see Gildersleeve, S. C. G. 202,
GMT. 60. Cf. § 30 προσεκύνησα. — λά-
nον ἐσόο . . .  ἢ. 3, 57 (in  ἢ. ἐσόο is
plpf. with κέν in v. 56, here it is inv. pf.).:

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

6. κατὰ τὴν μέλιτταν ἀπαθισόμενος
. . . λειμῶν: for the figure of the bee
and the meadow cf. Eur. Hippol. 73–81:

οὐ’ ἐλθὲ πω σίδηρος, ἀλλ’ ἀκήρατον
μέλισσα λειμῶν ἐφιμίν δείρχεται.

This whole passage is Lucian's elabo-
rate self-justification for his Atticizing
art. Cf. Introd. p. xv. — οἱ τοιαύτα
ἐξηνθήκατε: the verb is construed here
καὶ ἀρμόσας, ὡς μὴ ἀπάδειν θάτερον θατέρον. ἐσθ᾽ ὅστες
οὖν ταῦτα εὗ πεπονθὼς παρ᾽ ἦμων κακῶς ἄν ἐπείξεν ἐπιχειρή-
σεις εὐεργετάς ἀνδρας, ἄφ᾽ ὧν ἤδη τις εἶναι ἐδοξεῖν; ἐκτὸς
εἰ μὴ κατὰ τὸν Θάμυριν ἢ τὸν Εὔρυτον εἰὶ τὴν φύσιν, ὡς
ταῖς Μοῦσαις ἀντάδειν, παρ᾽ ὧν εἰλήφει τὴν ψόνην, ἢ τῷ
Ἀπόλλωνι ἐριδαίνειν ἐναντία τοξεύων, καὶ ταῦτα δοτὴρ ὄντι
τῆς τοξικῆς.

7  ΠΛΑΤ. Τοῦτο μὲν, ὡ γενναίε, κατὰ τοὺς ῥήτορας εἰρή-
ται σοι· ἐναντίωτατον δ᾽ οὖν ἐστὶ σοι τῷ πράγματι καὶ χα-
λεπτέραν σου ἐπιδείκνυσι τὴν τόλμαν, εἰ γε τῇ ἄδικῳ καὶ
ἀχαριστία πρόσετιν, δὲ παρ᾽ ἦμων τὰ τοξεύματα, ὡς φής,
λαβὼν καθ᾽ ἠμῶν ἐτόξευνες, ἕνα τούτον ὑποθέμενος τὸν σκο-
πόν, ἀπαντάς ἡμᾶς ἀγορεύειν κακῶς· τοιαύτα παρὰ σοῦ
ἀπειλήφαμεν ἀνθ᾽ ὧν σοι τὸν λεμὼν ἐκεῖνον ἀναπετάσας-
τες οὐκ ἐκωλύσαμεν δρέπεσθαι καὶ τὸ προκόλπιον ἐμπλησά-
μενον ἀπελθεῖν· ὥστε διὰ γε τοῦτο δίκαιος εἰ ἀποθανεῖν.

8  ΛΟΤΚ. Ὄρατε; πρὸς ὅργην ἀκούετε καὶ οὐδὲν τῶν δικαίων
προσέσθε. καὶ τοῖς οὐκ ἄν ψήθην ποτὲ ὡς ὅργῃ Πλάτωνος ἢ
Χρυσίππου ἢ Ἀριστοτέλους ἢ τῶν ἄλλων ἦμων καθικούτο
ἄν, ἀλλὰ μοι ἐδοκείτε μόνοι δὴ πόρρω εἶναι τοῦ τοιοῦτον.
πλὴν ἀλλὰ μὴ ἀκριτὸν γε, ὡ θαυμάσιον, μηδὲ πρὸ δίκης
ἀποκτείνητε με· ύμετέρου γοῦν καὶ τούτῳ ἦν, μὴ βία, μηδὲ
κατὰ τὸ ἱσχυρότερον πολιτεύσθαι, δίκη δὲ τὰ διάφορα δια-
λύσθαι διδόντας λόγον καὶ δεχομένους ἐν τῷ μέρει. ὥστε
δικαστὴν ἐλόμενοι κατηγορήσατε μὲν υμεῖς ἢ ἅμα πάντες ἢ
οὕτω ἃν χειροτονήσητε ὑπὲρ ἀπάντων, ἔγω δὲ ἀπολογήσο-
μαι πρὸς τὰ ἐγκλήματα, καὶ ἢν μὲν ἄδικῶν φαίνωμαι καὶ

with the cognate acc., but see note to
V. H. B, 30.

Fragm. 139 (Sidgwick) where the
wounded eagle says: ταῦτ᾽ οὖχ ὡς ἄλ-
λων, ἀλλὰ τοῖς αἰτῶν πτεροῖς ἀλισκόμεθα,
and Aesop Fab. 4 καὶ τοῦτο μοι ἐτέρα λύτη,
tοῖς ἱδίοις πτεροῖς ἐναποθησάσθε. The
same thought in Bis Acc. 29 ἀγνώμον
γὰρ επ᾽ ἐμὲ τὴν ημὴν μάχαιραν ἀκούν.
τούτο περὶ ἐμοῦ γνῄ τὸ δικαστήριον, ύφέξω δηλαδή τὴν ἀξίαν, ύμεῖς δὲ βιάζετε ὑμῖν τολμήσετε· ἢν δὲ τὰς ευθύνας ὑποσχῶν καθαρὸς ὑμῖν καὶ ἀνεπίληπτος εὐρύσκωμαι, ἀφησοῦι με οἱ δικασταί, ύμεῖς δὲ ές τοὺς ἐξαιτητούς ὑμᾶς καὶ παροξύνατας καθ' ἡμῶν τὴν ὀργὴν τρέφατε.

9 ΠΛΑΤ. Τούτ' ἐκεῖνο, ἐς πεδίον τὸν ἵππον, ὡς παρακροσάμενος τοὺς δικαστὰς ἀπέλθης· φασὶ γοῦν ῥήτορά σε καὶ δικανικόν τινα ἔδειν καὶ πανούργον ἐν τοῖς λόγοις. τίνα δὲ καὶ δικαστὴν ἐθέλεις γενέσθαι, ἀντιμα μὴ σὺ δωροδοκήσας, ολά πολλὰ ποιεῖτε, ἀδικα πείσεις ὑπέρ σοῦ ψυφίσασθαι;

ΛΟΤΚ. Θαρρεῖτε τούτου γε ἐνεκα· οὔδένα τοιοῦτον διαντρήθην ὑποπτόν ἡ ἀμφίβολον ἀξιώσαμ' ἀν γενέσθαι καὶ ὅστις ἀποδώσεται μοι τὴν ψήφον. ὅρατε γοῦν, τὴν Φιλοσοφίαν αὐτὴν μεθ' ὑμῶν δικαστριαν ποιούμα εἴγωγε.

135 ΠΛΑΤ. Καὶ τίς ἀν κατηγορήσειεν, εἰ γε ἡμεῖς δικάσομεν;

ΛΟΤΚ. Οἱ αὐτοὶ κατηγορεῖτε καὶ δικάζετε· οὔδεν οὔδε τούτο δεδι. τοσοῦτον ὑπερφέρω τοῖς δικαίοις καὶ ἐκ περιουσίας ἀπολογήσεθαι ὑπολαμβάνω.

10 140 ΠΛΑΤ. Τί ποιώμεν, ὡς Πυθαγόρα καὶ Σῶκρατες; ἐοίκε γὰρ οὐκ ἂλογα ὅ ἀνὴρ προκαλείσθαι, δικάζεσθαι ἄξιων.

ΣΩΚ. Τί·δ' ἄλλο ἡ βαδίζωμεν ἕπι τὸ δικαστήριον καὶ τὴν Φιλοσοφίαν παραλαβόντες ἀκούσωμεν ὁ τι καὶ ἀπολογήσεται; τὸ πρὸ δίκης γὰρ οὐχ ἡμέτερον, ἀλλὰ δεινῶς ἰδιωτικὸν, ὄργιλων τινῶν ἀνθρώπων καὶ τὸ δίκαιον ἐν τῇ

9. Τούτ' ἐκεῖνο: there's that old dodge again! — ἐς πεδίον τὸν ἵππον: sc. προκαλείσθαι. And so of the horseman in Plato Theaet. 183 τ ἰππᾶς 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 γὰρ: for this prejudicating way is not our style; or sc. ἀποκτείνεις, and cf. §15 τὸ δίκης . . . ἀποκτείνετε; — δεινῶς ἰδιωτικὸν: awfully unprofessional, i.e. out of character for
χειρὶ τιθημένων. παρεξέρεσαν οὖν ἄφορμὰς τοῖς κακηγορεῖν ἐθέλουσι καταλεύσαντες ἄνδρα μιθὲς ἀπολογησάμενον ὑπὲρ ἑαυτοῦ, καὶ ταῦτα δικαιοσύνη χαίρειν αὐτοὶ λέγοντες. ἦ τι ἢ ἐμποτοῦ Ἀντών πέρι καὶ Μελήτου, τῶν ἐμοὶ κατηγορη-
σάντων, ἢ τῶν τότε δικαστῶν, εἰ οὗτος τεθνήξεται μηδὲ τὸ παράπαν ὑπάτων μεταλαβὼν;

ΠΛΑΤ. Ἀριστα παραμεῖνε, ὡς Σώκρατες. ὥστε ἀπίστωμεν ἐπὶ τὴν Φιλοσοφίαν. ἦ δὲ δικαστῶ, καὶ ἡμεῖς ἀγαπήσο-
μεν οἷς ἄν ἐκεῖνη διαγνῄ.

ΛΟΤΚ. Εἶ γε, ὡς σοφῶτατοι, ἀμεῖν ταῦτα καὶ νομιμω-
τερα. τοὺς μέντοι λίθους φυλάττετε, ὡς ἔφην. δεῖ σε γὰρ
αὐτῶν μικρὸν ὑπεροῦ ἐν τῷ δικαστηρίῳ. ποῦ δὲ τὴν Φιλο-
σοφίαν εὐρό τις ἄν; οὐ γὰρ οἶδα ἐνθα οἶκε. καίτοι πολύν
ἐπλανήθην χρόνον ἀναζητῶν τὴν οἰκίαν, ὡς ἐγνωρὶ Ῥη

αὐτῆ. εἰτα ἐννυχάνων ἄν τις τριβώνα περιβεβλημένοις
καὶ πώγονας βαθεῖς καθεσμένοις παρ’ αὐτὴς ἐκείνης ἢκειν
φάσκουσιν, οίομενοι εἰδέναι αὐτοὺς ἀνηρτῶν. οὐ δὲ πολὺ
μᾶλλον ἐμοῦ ἀγνοοῦντες ἢ οὔθ’ ὅλως ἀπεκρίνοντο μοι, ὡς μὴ
ἐλέγχουτο οὐκ εἰδότες, ἢ ἄλλην θύραν ἀντ’ ἄλλης ἀπεδεί-

κνυν. οὐδεπώ γοῦν καὶ τίμερον ἐξευρέθει δεδυμέναι τὴν

οἰκίαν. πολλάκις δὲ ἢ αὐτὸς εἰκάσας ἢ εξαναγῆσαιν τῶν
ηκὸν ἄν ἐπὶ τινας θύρας βεβαιών ἐλπίσας τότε γοὺν εὐρηκέ

ναι, τεκμαιρόμενος τῷ πλῆθε τῶν ἐσιόντων τε καὶ ἐξιόντων,
ἀπάντων σκυθρωπῶν καὶ τὰ σχήματα εὐσταλῶν καὶ φρον-

tιστικῶν τὴν πρώσοφιν. μετὰ τούτων οὖν εὐμπαραβυσθεῖς

καὶ αὐτὸς ἐσῆλθον. εἰτα ἐώρων γυναῖον τι οὖς ἀπλοῖκοιν, εἰ

philosophers.— μὴ... ὑπάτων μεταλα-
βῶν: i.e. without a hearing. Cf. the
references to the κλεφθῇ e.g. Lys. 23,
11–15 ἐνδαπετοῦ ὑπὸ.

11. ἄν... ἀνηρτῶν: G. 1296; H. 835; Gl. 401, a; B. 368. — ἄνθην θύραν

ἀντ’ ἄλλης: door after door. Cf. S. John
1, 16 χάριν ἀντὶ χάριτος and (perhaps)
Theognis 344 (249) ἀντὶ ἀνίων ἄνια,
grief upon grief. This meaning is also
found with πρό, e.g. Ar. Ach. 325 γῆν
πρὸ γῆς, land after land.
καὶ ὅτι μάλιστα ἦν τὸ ἀφέλες καὶ ἀκόσμητον ἑαυτήν ἐρρύθμιζεν, ἀλλὰ κατεφάνη μοι αὐτίκα οὐδὲ τὸ ἀνέτον δοκοῦν τῆς κόμης ἀκαλλούπιστον ἐῶσα οὐδὲ τοῦ ἱματίου τὴν ἀναβολὴν ἀνεπιτηδεύτως περιστέλλουσα· πρόδηλος δὲ ἦν κοσμομεμένη αὑτοῖς καὶ πρὸς εὐπρέπειαν τῷ ἄθεραπεύτῳ δοκοῦντι προσχρωμένη. ὑπεφαίνετο δὲ τι καὶ ψυμβοῦν καὶ φύκος καὶ τὰ ῥήματα πάντα ἐταιρικά· καὶ ἐπαινομένη ὑπὸ τῶν ἔραστῶν ἐς κάλλος ἔχαιρε, καὶ εἰ δούι τις, προχείρως ἐδέχετο,
καὶ τοὺς πλουσιώτερους ἀν παρακαθισαμένη πλησίον τοὺς πέντες τῶν ἑραστῶν οὐδὲ προσέβλεπεν. πολλάκις δὲ καὶ γυμνωθείσης αὑτῆς κατὰ τὸ ἄκούσιον ἑώρων περιεύρει τρισά τῶν κλων παχύτερα. ἐπὶ πόδα οὖν εὐθὺς ἀνέστρεφον οἴκτιρας δηλαδὴ τοὺς κακοδαίμονας ἐκείνους οὐ τῆς μινώς, ἀλλὰ τοῦ πώγωνος ἐλκομένους πρὸς αὐτῆς καὶ κατὰ τὸν Ἰξίωνα εἰδὼλῳ ἀντὶ τῆς Ἡρας ἐνυώντας.

13 ΠΛΑΤ. Τούτο μὲν ὀρθῶς ἐλέξας. οὐδὲ γὰρ πρόδηλος οὐδὲ πάσιν γνώριμος ἢ θύρα. πλὴν ἀλλ' οὐδὲν δείχνει βαδίζειν ἐπὶ τὴν οἰκίαν· ἐν τῇ γὰρ ἐν Κεραμεικῷ ὑπομενοῦμεν αὐτῆς. ἦ δὲ ἦδη που ἀφίξεται ἐπαινοῦσα ἐξ Ἀκαδημίας, ὡς περιπατήσεις καὶ ἐν τῇ Ποικίλῃ· τούτο γὰρ ὁσμᾶραι ποιεῖν ἔθος αὐτῆς. μᾶλλον δὲ ἦδη προσέρχεται. ὀρᾶς τὴν


13. εἰ Κεραμεικῷ: the “potters’ quarter” was divided by the wall of 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. Τιμή, 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 περιπατήσαιμι τὸ δεῖλιον εἰν Κεραμεικῷ) in the Cerameicus, and, deep in thought, came opposite the Poecile (κατὰ τῆς Ποικίλης). — ὡς περιπατήσει: for opt.
κόσμον τὴν ἀπὸ τοῦ σχήματος, τὴν προσηνή τὸ βλέμμα, 
τὴν ἐπὶ συννοιας ἥρεμα βαδίζουσαν;

195 ΛΟΤΚ. Πολλὰς ὁμοιας ὅρω τὸ τε σχήμα καὶ τὸ βάδισμα 
καὶ τὴν ἀναβολήν. καίτοι μία πάντως ἢ γε ἀλήθες Φιλο-
σοφία ἐστιν ἐν αὐταῖς.

ΠΛΑΤ. Εἴ θέλεις. ἀλλὰ δηλώσει ἦτις ἐστὶ φθεγξαμένη 
μόνον.

14 

14 200 ΦΙΛ. Παπαί. τι Πλάτων καὶ Χρύσιππος ἄνω καὶ Ἀριστο-
τέλης καὶ οἱ ἄλλοι πάντες, αὐτὰ δὴ τὰ κεφάλαια μου τῶν 
μαθημάτων; τί αὖθις ἐσ τὸν βίον; ἀρα τι ύμᾶς ἐλύπει τῶν 
κάτω; ὀργιζομένους γοῦν εὐκατε. καὶ τίνα τούτων ἐξυλλα-
βόντες ἄγετε; ἢ που τυμβωρύχος τις ἢ ἀνδροφόνος ἢ ἱερό-
205 συλός ἐστι;

ΠΛΑΤ. Νη Δί', ὁ Φιλοσοφία, πάντων γε ἱεροσύλων ἀσε-
βέστατος, ὅς τὴν ἱερωτάτην σὲ κακός ἀγορεύειν ἑπεχείρησε 
καὶ ἡμᾶς ἀπαντάς, ὅποιοι τι παρὰ σοῦ μαθοντές τοῖς μεθ' 
ἡμᾶς καταλείπαμεν.

210 ΦΙΛ. Εἶτα ἡγανακτήσατε λοιδορησαμένου τινός, καὶ ταῦ-
τα εἰδότες ἐμὲ οἶα πρὸς τῆς Κωμῳδίας ἀκούσαν ἐν τοῖς 
Διο-
νυσίοις ὡς φίλην τε αὐτὴν ἠγημαί καὶ οὔτε ἐδικασάμη 
οὔτε ἡμισάμην προσελθοῦσα, ἐφίμι δὲ παίζειν τὰ εἴκότα 
καὶ τὰ ἐννήθη τῇ ἔροτη; οἴδα γὰρ ὡς οὐκ ἂν τι ὑπὸ σκόμματος

after primary tense see Introd. 35.—

τὴν ἀπὸ τοῦ σχήματος: the one so well 
gotten-up. Cf. perhaps Ar. Pax 241 and 
Introd. 30. See App. The phrase ἀπὸ 
tοῦ σχήματος recurs often, e.g. D. Mort. 
10, 8; Nigr. 24. For use of prep. cf. 
Theocr. 16, 49 ὅλων ἀπὸ χροᾶς, femi-
nine, to judge by complexion. — φθεγξα-
μένη μόνον: the first syllable she utters.

14. αὐτὰ τὰ κεφάλαια: the very lead-
erers (of the profession). Cf. Philops. 6 
ὁρᾶς οἷς ἄνδρας σοι φήμι, πανοδόφοι καὶ

παμπέτους, δι τι περ τὸ κεφάλαιον αὐτὸ ἐξ 
vκάστης προαιρέσεως; d' ye see what sort 
of men I'm telling you of, regular ex-
perts and perfect saints — in fact the very 
cream of the different schools? The 
same in Symp. 10, but see note to V'it. 
Auct. 18. — οἶα . . . ἀκούσα: what-
all Comedy calls me! For ἀκούσι used 
with εὖ, κακῶς, etc., or with cognate 
acc., as pass. of λέγει, see L. & S. s.v., 
ΠΙ, 1. Cf. ἡγάθευνε κακῶς § 15. — οὐκ 
. . . ὑπὸ σκόμματος χίλρον: so Socrates
215 χείρων γένοιτο, ἀλλὰ τούναυτάν ὅπερ ἂν ἦ καλόν, ὥσπερ τὸ χρυσόν ἀποσμώμενον τοῖς κόμμασι λαμπρότερον ἀποστιλβεὶ καὶ φανερότερον γίνεται. ὑμεῖς δὲ οὐκ οἶδ' ὅτι ὤργὶ· λοι καὶ ἀγανακτικοὶ γεγόνατε. τί δ' οὖν αὐτὸν ἀγχεῖτε;

ΠΛΑΤ. Μίαν ἡμέραν ταύτην παρατησάμενοι ἦκομεν ἐπ' αὐτὸν, ὡς ὑπόσχη τὴν ἀξίαν ὃν δεδρακε· φῆμαι γὰρ ἦμεν διήγησον οἷα ἔλεγεν ἐπίων ἐς τὰ πλήθη καθ' ἦμῶν.

15 ΦΙΑ. Εἶτα πρὸ δίκης οὐδὲ ἀπολογηθασάμενον ἀποκτενεῖτε; δήλος γοῦν ἔστων εἴπειν τι θέλων.

ΠΛΑΤ. Οὐκ, ἀλλ' ἐπὶ σὲ τὸ πᾶν ἀνεβαλόμεθα. καὶ σοὶ ὅ τι ἂν δοκῇ, τούτο ποιήσῃ τέλος τῆς δίκης.

ΦΙΑ. Τι φης σὺ;

ΑΟΤΚ. Τούτο αὐτὸ, ὃ δέσποινα Φιλοσοφία, ἦπερ καὶ μόνη τάληθες ἄν εὑρεῖν δύναιο· μόνης γοῦν εὑρόμην πολλὰ ἱκετεύσας τὸ σοὶ φυλαχθῆναι τὴν δίκην.

220 ΠΛΑΤ. Νῦν, ὃ κατάρατε, δέσποιναν αὐτὴν καλεῖς; πρόην δὲ τὸ ἀτιμώτατον Φιλοσοφίαν ἀπέφανες ἐν τοσούτῳ θεάτρῳ ἀποκηρύττων κατὰ μέρη δὺ ὄβολων ἐκαστον εἴδος αὐτῆς τῶν λόγων.

ΦΙΑ. 'Οράτε μὴ οὐ Φιλοσοφίαν οὕτως γε, ἀλλὰ γοήτας ἀνδρας ἐπὶ τῷ ἡμετέρῳ ὄνοματι πολλὰ καὶ μιαρὰ πράττοντας ἡγόρευσε κακῶς.

ΠΛΑΤ. Εἰσῆ αὐτίκα, ἥν ἐθέλης ἀκούειν ἀπολογουμένου μόνον.

ΦΙΑ. 'Ἀπίωμεν ἐπ' Ἀρειον πάγον, μᾶλλον δὲ ἐς τὴν ἀκρό-225 πολιν αὐτῆν, ὥς ἂν ἐκ περιωπῆς ἀμα καταφανῆ πάντα εἰς τὰ

seems to have felt no rancor towards Aristophanes on account of the Clouds. See Humphreys, Introd. to Clouds, § 10, note. — διήγησον: note voice. Φῆμαι, although pl., almost personified as in sing.

15. εὑρόμην: I procured for myself.
— ἐν τοσούτῳ θεάτρῳ: in the presence of such a crowd of spectators; so § 36 fin. by the house. — ὃς ἂν εἴη: see Introd. 35 (b); — ἐκ περιωπῆς: see note to Char. 2.
ἐν τῇ πόλει. ὡμεῖς δὲ, ὦ φίλαι, ἐν τῇ Ποικίλῇ τέως περιπατήσατε. ἦξω γὰρ ὑμῖν ἐκδικάσασα τὴν δίκην.

ΛΟΤΚ. Τίνες δὲ εἶσιν, ὦ Φιλοσοφία; πάνυ γὰρ μοι κοσμιαί καὶ αὐτὰν δοκοῦσιν.

245 ΦΙΑ. Ἀρετὴ μὲν ἡ ἀνδρόδης αὐτῆς, Σωφροσύνη δὲ ἐκείνη καὶ Δικαιοσύνη ἡ παρ' αὐτὴν. ἡ δὲ προηγουμένη Παιδεία, ἡ ἀμυνρά δὲ αὐτῇ καὶ ἁσαφῆς τὸ χρώμα ἡ Ἀλήθεια ἔστω.

ΛΟΤΚ. Οὐχ ὁρῶ ἦντινα καὶ λέγεις.

ΦΙΑ. Τὴν ἀκαλλώπιστον ἐκείνην οὐχ ὄρας, τὴν γυμνὴν, 250 τὴν ὑποφεύγουσαν ἀεὶ καὶ διοικοῦσαν;

ΛΟΤΚ. Ὅρω νῦν μόρις. ἀλλὰ τί οὐχὶ καὶ ταύτας ἄγεις, ὥς πλῆρες γένοιτο καὶ ἑπτελές τὸ ξυνέδριον; τὴν Ἀλήθειαν δὲ γε καὶ ξυνήγορον ἀναβιβάσασθαι πρὸς τὴν δίκην βουλόμαι.

ΦΙΑ. Νὴ Δία, ἀκολουθήσατε καὶ ὑμεῖς· οὐ χαλεπὸν γὰρ 255 μίαν δικάσαι δίκην, καὶ ταύτα περὶ τῶν ἡμετέρων ἐσομένην.

17 ΑΛΗΘ. Ἀπίστε ὑμεῖς· ἐγὼ γὰρ οὐδὲν δεόμαι ἀκούειν αὐτὰν σῶσα ὅποια ἔστων.

ΦΙΑ. Ἀλλ' ἦμων, ὦ Ἀλήθεια, ἐν δέοντι ξυνικάζοις ἂν, ὡς καὶ καταμηνύοις ἐκαστα.

200 ΑΛΗΘ. Οὐκοῦν ἐπάγωμαι καὶ τῷ θεραπαινιδῷ τοῦτῳ συνοικοτάτῳ μοι ὄντε;

ΦΙΑ. Καὶ μάλα ὅποσα ψως ἐνθέλη.

ΑΛΗΘ. Ἐπεσθον, ὦ Ἐλευθερία καὶ Παρρησία, μεθ' ἡμῶν, ὥς τὸν δείλαιον τουτοῦ ἀνθρωπίσκον, ἑραστὴν ἡμέτερον ὄντα, 265 κινδυνεύοντα ἐπ' οὖν δειμαί προφάσει δικαία, — ἂν γε σώσαι δυνηθῶμεν· σὺ δὲ, ὦ Ἐλεγχε, αὐτοῦ περίμενε.

ΛΟΤΚ. Μηδαμῶς, ὦ δέσποινα, ἡκέτῳ δὲ καὶ οὕτως, εἰ καὶ τίς ἄλλος· οὐ γὰρ τοῖς τυχοῦσι θηρίοις προσπολεμῆσαι

16. ἡ δὲ προηγουμένη Παιδεία: the one in front is Culture. — ὡς . . . γέ-

17. ὡς . . . δικαία, — : ως is final;

νοῖτο: see Introd. 35 (a).
ΑΛΙΕΥΣ

δεήσει με, ἀλλ’ ἀλαζόσων ἀνθρώπως καὶ δυστελέγκτοις, ἀεὶ
tινας ἀποφυγαὶς εὑρισκομένοις, ὅπως ἀναγκαῖος ὁ Ἑλεγχος.

ΦΙΛ. Ἀναγκαίοτατος μὲν οὖν· ἄμεινον δὲ, εἰ καὶ τὴν Ἀπο-
δείξου παραλάβοις.

ἈΛΗΘ. Ἐπεσθε πάντες, ἔπειτε ἀναγκαίοτατοι δοκεῖτε
πρὸς τὴν δίκην.

18

ἈΡΙΣΤ. Ὄρας; προστατηρίζεται καθ’ ἡμῶν, ὁ Φιλοσοφία,
τὴν Ἀλήθειαν.

ΦΙΛ. Εἶτα δεῦτε, ὁ Πλάτων καὶ Χρύσιππε καὶ Ἀριστό-
tέλες, μή τι ψεύσηται ὑπὲρ αὐτοῦ Ἀλήθεια οὕσα;

ΠΛΑΤ. Οὐ τούτο, ἀλλ’ δεινῶς πανούργος ἐστι καὶ κολα-
κίκος· ὅπως παραπεύεσι αὐτήν.

ΦΙΛ. Θαρρεῖτε· οὐδὲν μὴ γένηται ἄδικον, Δικαιοσύνης
19 ταύτης ἐξυμπαρούσης. ἀνίσωμεν οὖν. ἀλλὰ εἰπέ μοι σὺ, τί σοι
tούνομα;

ΛΟΤΚ. Ἐμοὶ Παρρησιάδης Ἀλήθιώνος τοῦ Ἑλεγχικέων.

285

ΦΙΛ. Πατρίς δὲ;

ΛΟΤΚ. Σύρος, ὁ Φιλοσοφία, τῶν Ἐπευφρατίδων. ἀλλὰ
tί τούτο; καὶ γὰρ τούτων τινὰς οἶδα τῶν ἀντιδίκων οὐχ ἦττον
ἐμοῦ βαρβάρους τὸ γένος. ὁ τρόπος δὲ καὶ ἡ παιδεία οὐ κατὰ
Σολέας ἢ Κυπρίους ἢ Βαβυλωνίους ἢ Σταγειρίτας. καίτοι
290 πρὸς γε σὲ οὐδὲν ἀν ἐλαττων γένοιτο οὖθ’ εἰ τὴν φωνὴν βάρ-
βαρος εἰ σοι, εἰπὲ ἡ γνώμη ὅρθη καὶ δικαία φαίνοιτο οὐσα.

ἀνθρωπίσκον: this poor dear fellow. Cf.
tὸ βερατανίδιον for this diminutive of
affection.—ὁ Ἑλεγχος: Conflation.—
τὴν Ἀπόδειξιν: Demonstration.

19. Ἐμοὶ: note the emphatic repetition
from σοι, cf. Ar. Thesm. 625.—
Παρρησιάδης κτλ.: I am Freespeaker,
son of Truth the son of Conflation.
—Σύρος: see Introd. 3.—οὐ κατὰ Σο-
λάς κτλ.: the Stoic Chrysippus came
from Soli in Cilicia (see note on Vit.
Auct. 20, and for the derivation of sole-
cism 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 endan-
ger their own glass houses.
20 ΦΙΑ. Ἐν λέγεις· ἀλλως γοῦν τούτο ἡρόμην. ἡ τέχνη δὲ σοι τίς; ἄξιον γὰρ ἐπίστασθαι τούτο γε.

ΛΟΤΚ. Μισαλαζών εἶμι καὶ μισογόθη καὶ μισοφευδης καὶ 295 μισότυφος καὶ μισῶ πάν τὸ τοουτῶδες τῶν μιαρῶν ἀνθρώπων· πάνυ δὲ πολλοί εἰσιν, ὡς οἶδα.

ΦΙΑ. Ἡράκλεις, πολυμοῦτα μετεί τήν τέχνην.

ΛΟΤΚ. Ἐν λέγεις· ὅρας γοῦν ὅποσοις ἀπεχθάνομαι καὶ ὡς κινδυνεύω δι' αὐτῆς. οὐ μὴν ἀλλὰ καὶ τήν ἐναντίαν αὐτῇ 300 πάνυ ἄκριβως οἶδα, λέγω δὲ τήν ἀπὸ τοῦ φιλῶ τῆν ἄρχην ἔχουσαν· φιλαλήθης τε γάρ καὶ φιλόκαλος καὶ φιλαπλούκος καὶ ὅσα τῷ φιλεῖσθαι ξυγγενῆ. πλὴν ἄλλ' ὤλγοι πάνυ ταύτης ἄξιοι τῆς τέχνης. οἱ δὲ ὑπὸ τῇ ἐναντία ταττόμενοι καὶ τῷ μίσει οἰκείοτεροι πεντακισμύριοι. κινδυνεύων τοιγαρῶν 305 τῆν μὲν ὑπ' ἄργιας ἀπομαθεῖν ἕκδη, τῆν δὲ πάνυ ἄκριβωκέναι.

ΦΙΑ. Καὶ μὴν οὐκ ἔχρην· τοῦ γὰρ αὐτοῦ καὶ τάδε, φασί, καὶ τάδε· ἔστω μὴ διαίρει τῷ τέχνῃ. μία γὰρ ἔστον δυ' εἶναι δοκοῦσαι.

ΛΟΤΚ. Ἀμεινον σὺ ταῦτα οἶσθα, ὡς Φιλοσοφία. τὸ μέν- 310 τοι ἐμὸν τοοῦτον ἔστων, οἷον τοὺς μὲν πονηροὺς μισεῖν, ἐπαινεῖν δὲ τοὺς χρήστοις καὶ φιλεῖν.

21 ΦΙΑ. Ἀγε δὴ, πάρεσμεν γὰρ ἐνθα ἔχρην· ἑνταυθά ποι ἐν τῷ προναῷ τῆς Πολιάδος δικάσωμεν. ἡ Ἰέρεια διάθες ἡμῖν τὰ βάθρα, ἡμεῖς δὲ ἐν τουσοῦτῳ προσκυνήσωμεν τὴν θεόν.


21. τῷ προναῷ τῆς Πολιάδος: the pronaoi 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 Ἰέρεια: here “the nominative with the article
ΔΟΤΚ. Ἡ Πολιάς, ἔλθε μοι κατὰ τῶν ἀλαζῶν τύμμαχος ἀναμνησθείσα ὑπόσα ἐπιροκούντων ὀσθμέρα ἀκούεις αὐτῶν· καὶ ἂ πράττουσι δὲ μόνῃ ὀρᾶς ἂτε δὴ ἐπίσκοπος υύσα. νῦν καίρος ἀμύνασθαι αὐτοῦς. ἐμὲ δὲ ἤν που κρατούμενον ὦθη καὶ πλείους ὦσιν αἱ μέλαιναι, σὺ προσθείσα τὴν σαντής σφύζε με.

22 ΦΙΛ. Ἔλεν· ἡμεῖς μὲν ήμῖν καὶ δὴ καθήμεθα ἐσομοι ἀκούειν τῶν λόγων, ἡμεῖς δὲ προελομενοὶ τινα εἶ ἀπάντων, ὡστε ἁριστα καταγγελθείν δοκεῖ, ἐννεῖρετο τὴν κατηγορίαν καὶ διελέγχετε· πάντας γὰρ ἄμα λέγειν ἀμήχανον. σὺ δὲ, ὧ

325 Παρρησιάδη, ἀπολογήσῃ τὸ μετὰ τοῦτο.

ΧΡΤΣ. Τίς οὖν ἀν ἐπιτυθεότατος εἶ ἡμῶν γένοιτο πρὸς τὴν δίκην; σὺ, ὧ Πλάτων. ή τε γὰρ μεγαλόνοια θανμαστῇ καὶ ή καλλιφωνία δεινὼς ἀττικὴ καὶ τὸ κεχαρισμένον καὶ πειθοὺς μεστὸν ή τε ξύνεσις καὶ τὸ ἀκρίβες καὶ τὸ ἐπαγγεῖν ἐν καίρω τῶν ἀποδείξεων, πάντα ταύτα σοι ἄθροα πρόσεστιν· ὡστε τὴν προηγορίαν δέχου καὶ ὑπὲρ ἀπάντων εἰπὲ τὰ ἐκότα. νῦν ἀναμνήσθητι πάντων ἑκείνων καὶ ἥμισὺρει ἐς τὸ αὐτό, εἰ τί σοι πρὸς Γοργίαν ἡ Πώλων ἡ Ἡπιάν ἡ Πρόδικον εἰρήται·

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, ἀκολούθα δεῦρο. — ἐπίσκοπος: this might seem inconsistent with the assumption just made, and might seem to refer to the great bronze statue, the so-called Athena Promachos, standing in the open air northwest of the Parthenon, and not visible from the pronaoas on the east; but Solon had made this almost an official epithet of their patron saint in his Τινθήκαι εἰς Ἀθηναίους 3: τοῖη γὰρ μεγάθυμος ἐπίσκοπος ὀδυμωσάτηρ. Παλλᾶς Ἀθηναίη χείρας ὑπερθεὶς ἐχεί.

— αἵ μαλαιν (sc. ψήφο): instead of the usual αἵ τετρυκμηνέα. — προσθήκαι τὴν σαντῆς: 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 οὐτός ἦστιν. ἐπίπαττε οὖν καὶ τῆς εἰρωνείας καὶ τὰ κομψά ἐκείνα καὶ συνεχῆ ἐρώτα, καὶ σοι δοκῆ, κάκεινό που παράβυσσον, ὡς ὁ μέγας ἐν οὐρανῷ Ζεὺς πτηνὸν ἀρμα ἐλαύνων ἀγανακτήσειεν ἂν, εἰ μὴ οὕτως ὑπόσχοι τὴν δίκην.

23 ΠΛΑΤ. Μηδαμῶς, ἀλλὰ τινὰ τῶν σφοδροτέρων προχειρισώμεθα, Διογένην τοῦτον ἢ Ἀντισθένην ἢ Κράτητα ἢ καὶ σέ, ὡς Χρύσιππε. οὔ γάρ δὴ κάλλους ἐν τῷ παρόντι καὶ δεινότητος συγγραφικῆς ὁ καιρός, ἀλλὰ τινὸς ἐλεγκτικῆς καὶ δικαίης παρασκευῆς. ῥήτωρ δὲ ὁ Παρρησιάδης ἐστίν.

ΔΙΟΓ. 'Ἤλλ' ἐγὼ αὐτοῦ κατηγορήσω καὶ γὰρ οὐδὲ πάνυ μακρῶν οἴομαι τῶν λόγων δεῖσθαι. καὶ ἄλλως δὲ ὑπὲρ ἀπαντας ὑβρισμαί δ' ὄβολων πρὸν ἀποκεκηρυγμένος.

ΠΛΑΤ. Ὁ Διογένης, ὡς Φιλοσοφία, ἐρεί τῶν λόγων ὑπὲρ ἀπάντων. μέμνησο δὲ, ὡς γενναίε, μὴ τὰ σεαυτόν μονὸν προσβείνειν ἐν τῇ κατηγορίᾳ, τὰ κοινὰ δὲ ὀρὰν· εἰ γὰρ τι καὶ πρὸς ἀλλήλους διαφερόμεθα ἐν τοῖς λόγοις, σὺ δὲ τούτῳ μὲν μὴ εξέταζε, μηδὲ ὅστις ἔστω ὁ ἀληθετερόσος νῦν λέγε, ὅλως δὲ ὑπὲρ φιλοσοφίας αὐτῆς ἀγανάκτης περιυβρισμένης καὶ κακῶς ἀκουόντης ἐν τοῖς Παρρησιάδου λόγοις, καὶ τὰς προαρέσεις ἄφεις ἐν ἅς διαλλάττομεν, οἱ κοινὸν ἀπαντες ἔχομεν, τοῦτο ὑπερμάχει. ὅρας· σὲ μονὸν προεστησάμεθα καὶ ἐν σοὶ τὰ πάντων ἡμῶν νῦν κινδυνεύσει, ἢ σεμνότατα δόξαι ἢ τοιαῦτα πιστευθήναι οἷα οὕτως ἀπέφηνε.

κἂν . . . παράβυσσον: and, if you think best. also stuff in somewhere that famous passage. — ὡς ὁ μέγας κτλ.: this passage of Plato's occurs Phaedr. 246κ. Lucian refers to it Rhet. Praec. 26, and in Bis Acc. 33 Dialogus shows just how to "work it in."

23. σὺ δὲ τοῦτο: this use of δὲ is especially Homeric, but was occasion-ally used also by Herodotus and Attic writers, e.g. Xen. Cyr. 5, 5, 21 ἀλλ' εἶ μηδὲ τοῦτο, βύθῳ, βοῦλε ἀποκρίνασθαι, σὺ δὲ τούτῳ δὲ λέγε. Cf. Kühn-Blase II, § 516, 5. — προαρέσεις: see note on Vit. Auct. 1. — τοῦτο ὑπερμάχει: the Mss. and scholiast agree in giving τοῦτο. The gen. is the usual construction.
ΔΙΟΓ. Θαρρείτε, ουδὲν ἐλλεύσωμεν, υπὲρ ἀπάντων ἐρω. κἂν ἡ Фιλοσοφία δὲ πρὸς τοὺς λόγους ἐπικλασθεῖσα—φύσει γὰρ ἡμέροι καὶ πρᾶος ἔστιν—ἀφεῖναι διαβουλεύσαι αὐτὸν, ἀλλ’ οὐ τάμα ἐνδείησε. δειξῶ γὰρ αὐτῷ ὅτι μὴ μάτην ξυλοφοροῦμεν.

ΦΙΛ. Τοῦτο μὲν μηδαμῶς, ἀλλὰ τῷ λόγῳ μᾶλλον—ἀμει- νον γὰρ—ἡπερ τῷ ἔξω. μη μέλλε δ’ οὖν. ἦδη γὰρ ἐκκε- χυται τὸ ὕδωρ καὶ πρὸς σὲ τὸ δικαστήριον ἀποβλέπει.

ΔΟΤΚ. Οἱ λοιποὶ καθιζέσθωσαν, ὥ Φιλοσοφία, καὶ ψηφο- φορεῖτωσαν μεθ’ ὕμων, Διογένης δὲ κατηγορεῖτω μόνος.

ΦΙΛ. Οὐ δέδιας οὐν μή σου καταψήφισωται;

ΔΟΤΚ. Οὐδαμῶς: πλείοσι γοῦν κρατήσας βούλομαι.

ΦΙΛ. Γενναία σου ταῦτα: καθίσατε δ’ οὖν. σὺ δ’, ὦ Διόγενες, λέγε.

ΔΙΟΓ. Οἱ μὲν ἡμεῖς ἄνδρες ἐγενόμεθα παρὰ τὸν βίον, ὥ Φιλοσοφία, πάνυ ἄκριβῶς οἴσθα καὶ οὐδὲν δεῖ λόγων. ἵνα γὰρ τὸ κατ’ ἐμὲ σωπήσω, ἀλλὰ Πυθαγόραν τούτον καὶ Πλά-

25.

24. ΔΙΟΓ. Ἐνδείκνυστε, οὐδὲν ἐλλεύσωμεν, ὑπὲρ ἀπάντων ἐρω. κἂν ἡ Φιλοσοφία δὲ πρὸς τοὺς λόγους ἐπικλασθεῖσα—φύσει γὰρ ἡμέροι καὶ πρᾶος ἔστιν—ἀφεῖναι διαβουλεύσαι αὐτὸν, ἀλλ’ οὐ τάμα ἐνδείησε. δειξῶ γὰρ αὐτῷ ὅτι μὴ μάτην ξυλοφοροῦμεν.

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

380 deinotethos η ἀκµής ἐπεπόριστο ἐν τοῖς λόγοις, τούτο πάν ἐφ' ἡµᾶς συσκευασάµενος οὐ παύεται μὲν ἀγορεύων κακῶς γότησας καὶ ἀπαστεύως ἀποκαλῶν, τὰ πλήθη δὲ ἀναπείθων καταγελᾶν ἡµῶν καὶ καταφρονεῖν ὡς τὸ μηδὲν ὄντων· μᾶλλον δὲ καὶ μισεῖσθαι πρὸς τῶν πολλῶν ἴδῃ πεποίηκεν αὐτούς τε ἡµᾶς καὶ

386 σὺ τὴν Φιλοσοφίαν, φλῆνανοί καὶ λήρους ἀποκαλῶν τὰ σὰ καὶ τὰ σπουδαῖότατα ὥν ἡµᾶς ἐπαιδεύσας ἐπὶ χλευασµῷ διεξόριον, ὡσπερ αὐτὸν μὲν κροτείσθαι καὶ ἐπαινεῖσθαι πρὸς τῶν θεατῶν, ἡµᾶς δὲ ὑβρίζεσθαι· φύσει γὰρ τοιοῦτον ἐστιν ὁ πολύς λεός· χαίρουσι τοῖς ἀποσκόπτουσι καὶ λοιδοροµένοις, καὶ μάλισθ' ὅταν τὰ σεµνότατα εἶναι δοκεύων διασύρῃσαι, ὡσπερ ἀµέλεια καὶ πάλαι ἐχαίρων Ἀριστοφάνει καὶ Εὐπόλιδι

390 Σωκράτην τουτού ἐπὶ χλευασία παράγοντι ἐπὶ τὴν σκηνὴν καὶ κωµφόδουσιν ἀλλοκότοις τινὰς περὶ αὐτοῦ κωµφνίας. καίτοι ἐκεῖνοι μὲν καθ' ἐνὸς ἀνδρὸς ἐτὸλµῶν τοιαῦτα καὶ ἐν

395 Διονύσου, ἐφεισµένον αὐτὸ δραν, καὶ τὸ σκῶµµα μέρος ἐδόκει τῆς ἐορτῆς, καὶ ὁ θεὸς Ἰσως χαίρει φιλόγελος τις ὄν.

28 ὧ δὲ τοὺς ἀρίστους συγκαλῶν, ἐκ πολλῶν φροντίσας καὶ παρασκευασάµενος καὶ βλασφηµίας τινᾶς ἐς παχὺ βιβλίον ἐγγράψας μεγάλη τῇ φωνῇ ἀγορεύει κακῶς Πλάτωνα, Πυθα-

400 γόραν, Ἀριστοτέλην, Χρύσιππον ἐκείνον, ἐµὲ καὶ ὅλως ἀπαντας οὕτε ἐορτῆς ἐφεισίς οὕτε ἱδίᾳ τι πρὸς ἡµῶν παθῶν· εἰχε γὰρ ἂν τι συγγνώµην αὐτῷ τὸ πράγµα, εἰ ἀµυνόµενος ἀλλὰ µὴ ἄρχων αὐτὸς ἐδρασε. καὶ τὸ πάντων δεινότατον, ὅτι ταῦτα ποιῶν καὶ ὑπὸ τὸ σὸν ὅνουµα, ὁ Φιλοσοφίαν, ὑποδύε-

405 ταί καὶ ὑπελθὼν τὸν Διάλογον ἡµέτερον οἰκεῖον ὄντα, τούτῳ


Introd. 34 (a). — τὸ µηδὲν: naught. Cf. Soph. O. T. 1187 ὡς ἡµῖς λεοντικὸν καὶ τὸ µη-

410 δὲν ἔστω ἑρωικόν. — ἐν Διονύσου: be. θεάρυφ. — ἥµερον: acc. abs. G. 1589;

H. 973; Gl. 591; B. 658.

26. ἰφωλής: licensing. ἐπωπής (the
ξυναγωνιστῇ καὶ ύποκριτῇ χρῆται καθ’ ἡμῶν, ἐτί καὶ Μένωνον ἀναπείσας ἐταίρων ἡμῶν ἄνδρα ξυγκωμῳδεῖν αὐτῷ τὰ πολλά, ὃς μόνος οὐ πάρεστιν οὐδὲ κατηγορεῖ μεθ’ ἡμῶν, 27 προδοὺς τὸ κοινὸν. ἀνθ’ ὃν ἀπάντων ἄξιόν ἐστιν ύποσχεῖν αὐτῶν τὴν δίκην. ἥ τι γάρ ἂν εἰπέων ἔχοι τὰ σεμνότατα διασύρας ἐπὶ τοσούτων μαρτύρων; χρήσιμον γοῦν καὶ πρὸς ἐκεῖνον τὸ τοιοῦτον, εἰ θεάσαντο αὐτῶν κολασθέντα, ὥς μηδὲ ἄλλος τις ἄτι καταφρονοῖ φιλοσοφίας. ἐπεὶ τὸ γε τὴν ἡσυχίαν ἄγεων καὶ ύβριζόμενον ἀνέχεσθαι οὐ μετριότητος, 415 ἀλλ’ ἀνανδρίας καὶ εὐθείας εἰκότως ἀν νομίζων. τὰ γὰρ τελευταία τίνι φορητά; ὃς καθάπερ τὰ ἀνδράποδα παραγαγὼν ἡμᾶς ἐπὶ τὸ πωλητήριον καὶ κήρυκα ἐπιστήσας ἀπημπόλησεν, ὡς φασί, τοὺς μὲν ἐπὶ πολλῶν, ἐνίους δὲ μνᾶς Ἀττικῆς, ἐμὲ δὲ ὁ παμπονηρότατος οὕτως δυ’ ὁβολῶν· οἱ παρώντες δὲ ἐγέλων. ἀνθ’ ὃν γε αὐτοῖ τε ἀνεληλυθαμέν ἀγανακτήσαντες καὶ σὲ ἄξιοι μὲν τιμωρήσειν ἡμῖν τὰ ἔσχατα ύβρισμένοις.

28 ἈΝΑΒ. Ἑν γε, ὁ Διόγενες, ὑπὲρ ἀπάντων καλῶς καὶ ὅποσα ἔχρην ἄπαντα εἰρήκας.

ΦΙΛ. Παύσασθε ἐπανοῦντες. ἔχει τὸ ἀπολογομένῳ.

425 σὺ δὲ, ὁ Παρρησιάδη, λέγε ἣδη ἐν τῷ μέρει· σοί γὰρ τὸ νῦν ῥεῖ. μὴ μέλλε οὖν.

29 ΠΑΡΡ. Οὐ πάντα μου, ὁ Φιλοσοφία, κατηγόρησε Διογένης, ἀλλὰ τὰ πλεῖοι καὶ ὅσα ἡν χαλεπῶτερα οὐκ οἶδ’ ὁ τι παθῶν παρέλιπεν. ἐγὼ δὲ τοσούτων δεῖ χαρὼν γενέσθαι ὡς οὐκ εἰπὼν αὐτά, ἢ ἀπολογίαν τινα μεμελητικώς ἀφίχθαι, ὡστε καὶ εἰ τινὰ ἡ οὕτως ἀπευθυνθηκεν ἢ ἐγὼ μὴ πρότερον ἐφθάσα εἰρήκως, νῦν προσθῆσειν μοι δοκῶ· οὕτω γὰρ ἄν

common reading) would mean coming on. See App.—Διάλογον: see Introd., p. xi.—Μένων: see D. Mort. p. 189. 27. ἂν... καταφρονοῖ: optative by assimilation although in primary se-

quence, i.e. χρῆσιμον... sc. ἂν εἰν. See GMT. 180, II (b) and 176, B.

28. Παύσασθε ἐπανοῦντες: silence in the Court!—ἔχει: see Dict. Antiq. s.v. “Horologium,”
Selections from Lucian.

29. ἀπεκιμηττον: I offered at auction. No sale was effected in the case of three philosophers. Cf. Vit. Auct. 12 and 14. — καθάπερ εἰ ἦλθε ... σκεπόμενος καταβιώναι: a Platonic reminiscence. In Rep. 496 ν the covert from the storm of wind, dust, and rain is a wall, οὖν εἰς χειμῶν κοινορθοῦ καὶ ἦλθε ὑπὸ πνεύματος φερομένου ὑπὸ τείχων ἀποστάντα, ... καθάρος ἄδικας τε καὶ ἀνόσιων ἥργων τὸν τε ἐνθάδε βλέπως μετέχαι. — σκεπόμενος: frequent in late prose.

ἀγαθοῖς ἀνδράσι, τὸ γένειον λέγω καὶ τὸ βάδισμα καὶ τὴν ἀναβολήν, ἐπὶ δὲ τοῦ βίου καὶ τῶν πραγμάτων ἀντιφθεγγυμένως τῷ σχήματι καὶ τάναττα ὑμῖν ἐπιτηδεύσωσα καὶ διαφθειρότας τὸ ἄξιόμα τῆς ὑποσχέσεως, ἡγανάκτων, καὶ τὸ πράγμα ὁμοιω ἐδόκει μοι καθάπερ ἂν εἰ τις ὑποκρίτης τραγῳδίας μαλθακὸς αὐτὸς ὃν καὶ γνωαίκειος Ἀχιλλεά η Ἡθόπερ ἦ καὶ τὸν Ἡρακλέα ὑποκρίνοιτο αὐτὸν μήτε βαδίζων μήτε βοῶν ἤρωμον, ἀλλὰ θρυπτόμενος ὑπὸ τὴν κυκνώτθε προσωπεία, ὅν όυδὲ ἢ Ἡ Ἐλένη ποτὲ Ἡ Πολυζέην ανάγχοντρε πέρα τοῦ μετρίου αὐτῶν προσευκότα, οὐχ ὅπως ἢ Ἡρακλής ὁ Καλλίνκος, ἀλλὰ, μοὶ δοκεῖ, τάχιστο ἂν ἐπιτρύμαι τῷ ῥοπάλῳ παῖν τὸν τοιοῦτον, αὐτὸν τε καὶ τὸ προσωπείον, οὕτως ἀτίμως καὶ τατεθηλυμμένος πρὸς αὐτοῦ. τοιώντα καὶ ὡμᾶς πάσχοντας ὑπὸ ἐκείνων ὅρων οὐκ ἤνεγκα τὴν αἰσχύνη τῆς ὑποκρίσεως, εἰ πίθηκοι ὄντες ἐτόλμησαν ἡρώων προσωπεία περιθέεσθαι ἂ τὸν ἐν Κύμη ὅνομ μιμήσασθαι, ὃς λεοντήν περιβαλόμενος ἦξιόν λέων αὐτὸς εἶναι πρὸς ἀνγυστύντας τοὺς Κυμάιοις ὁγκώμενος μάλα τραχύ καὶ καταπληκτικόν, ἀρχὴ δὴ τις αὐτὸν ἔτεος καὶ λέοντα ἰδὼν καὶ ὅνον πολλάκις ἠλεγχὲ παῖν τοῖς ἄνιλοις. ὃ δὲ μάλιστα μοι δεινόν, ὁ Φιλοσοφία, κατεφαϊνετο, τούτο ἦν· οἱ γὰρ ἀνθρωποι εἰ τινα τούτων ἐώρων ποηρηδὸν ἢ ἀσχημόν ἢ ἀσελγεῖ τι ἐπιτηδεύοντα, οὐκ ἐστὶν ὅτις οὐκ Φιλοσοφίαν αὐτὴν ἤταντο καὶ τὸν Χρύσιππον εὐθὺς ἡ Πλάτωνα ἡ Πυθαγόραν ἢ ὅτου αὐτῶν ἐπώνυμον ὁ διαμαρτάνων ἐκεῖνος ἐποιεῖτο καὶ οὐ τῶν λόγους προσεποιεῖτο, καὶ ἀπὸ τοῦ κακῶς βιοῦν
tos πονηρὰ περὶ ὑμῶν εἰκαζών τῶν πρὸ πολλοῦ τεθνηκότων.
οῦ γὰρ παρὰ ξύντας ὑμᾶς ἡ ἐξέτασις αὐτοῦ ἐγιγνετο, ἀλλ’ ὑμεῖς μὲν ἐκποδῶν, ἐκεῖνον δὲ ἐόρων σαφῶς ἀπαντεῖς δεινὰ καὶ ἄσεμνα ἐπιτηδεύοντα, ὥστε ἥρημην ἡλίσκεσθε μετ’ αὐτοῦ τοῦ καὶ ἐπὶ τὴν ὅμοιαν διαβολὴν συγκατεστάσθη. ταῦτα 485 οὐκ ἤνεγκα ὅρων ἔγωγε, ἀλλὰ ἤλεγχον αὐτοὺς καὶ διέκρινον ἀφ’ ὑμῶν· ὑμεῖς δὲ, τιμᾶν ἐπὶ τοῦτοις δεόν, ἐς δικαστήριον ἄγετε. οὐκοῦν ἦν τινα καὶ τῶν μεμνημένων ἰδῶν ἐξαγορεύοντα τοῖν θεοῖν τὰ ἄπορρητα καὶ ἐξορχοῦμενον ἀγανακτήσω καὶ διελέγξω, ἐμὲ τὸν ἀδικοῦντα ἡγήσεσθε εἶναι; 490 ἀλλ’ οὐ δίκαιον. ἐπεὶ καὶ οἱ ἄθλοθέται μαστιγοῦν εἰόθασιν, ἦν τις ὑποκρίτης Ἀθηνᾶν Ἡ Ποσειδώνα Ἡ τὸν Δία ὑποδην- κώς μὴ καλῶς ὑποκρίνοιτο μηδὲ καὶ ἄξιον τῶν θεῶν, καὶ οὗ δὴ ποὺ ὄργιζονται αὐτοῖς ἔκεινοι, ὁτι τὸν περικείμενον αὐτῶν τὰ προσωπεία καὶ τὸ σχῆμα ἐνδεδυκότα ἐπέτρεψαν παίειν 495 τοῖς μαστιγοφόροις, ἀλλὰ καὶ ἓδοιντ’ ἃν, οἴμαι, μαστιγοῦμένων· οἰκετήν μὲν γὰρ ἡ ἀγγελόν τινα μὴ δεξιῶς ὑποκρίνασθαι μικρὸν τὸ πταῖσμα, τὸν Δία δὲ ἢ τὸν Ἡρακλέα μὴ καὶ ἄξιον ἐπιδείξασθαι τοῖς θεαταῖς ἀποτρόπαιον ὡς αἰ- 34 σχῆμα. καὶ γὰρ αὐτὸ καὶ τὸ δὲ πάντων ἀτοπώτατον ἐστὶν, ὅτι 500 τοὺς μὲν λόγους ὑμῶν πάνυ ἀκριβοῦσιν οἱ πολλοὶ αὐτῶν, καθάπερ δὲ ἐπὶ τούτῳ μόνον ἀναγινώσκοντες αὐτοὺς καὶ με- λετῶντες, ὅς τὰναντία ἐπιτηδεύονει, οὕτως βιοῦσι· πάντα μὲν γὰρ ὁσα φασίν, οἶον χρημάτων καταφρονεῖν καὶ δόξης καὶ μόνον τὸ καλὸν οἰεσθαι ἀγαθῶν καὶ ἀόργητον εἶναι 505 καὶ τῶν λαμπρῶν τούτων ὑπερορᾶν καὶ ἔξ ισοτιμίας αὐτοῖς διαλέγεσθαι, καλά, ὃ θεοῖ, καὶ σοφὰ καὶ θαυμάσια λίαν ὡς ἀληθῶς. οὐ δὲ καὶ αὐτὰ ταῦτα ἐπὶ μισθῷ διδάσκουσι καὶ τοὺς πλουσίους τεθήπασι καὶ πρὸς τὸ ἀργύριον κεχή- νασων, ὀργιλώτεροι μὲν τῶν κυνιδῶν ὄντες, δειλότεροι δὲ

33. ἦν τις ... ὑποκρίνοιτο: see Introd. 36 (a).—ἀποτρόπαιον ὡς ἀλοχὼν: Heaven help us, how disgraceful that is! Cf. ὑπερφίες ὡς and mirum quam.
510 τῶν λαγών, κολακευτικότεροι δὲ τῶν πιθήκων, ἀσελγέστεροι
dὲ τῶν ὄνων, ἀρτακτικότεροι δὲ τῶν γαλῶν, φιλονεικότεροι δὲ
tῶν ἀλεκτρυόνων. τογαροῦν γέλωτα ὁφλισκάνουσιν ὁθιζό-
μενοι ἐπὶ ταῦτα καὶ περὶ τὰς τῶν πλουσίων θύρας ἄλληλους
παρωθούμενοι, δεῖπνα πολυνάθρωπα δειπνοῦντες καὶ ἐν αὐτῶις
515 τούτοις ἐπαινοῦντες φορτικῶς καὶ πέρα τοῦ καλῶς ἔχοντος
ἐμφορούμενοι καὶ μεμψίμοροι φαινόμενοι καὶ ἐπὶ τῆς κῦλικος
ἀτερπῆ καὶ ἀπωδὰ φιλοσοφοῦντες καὶ τὸν ἄκρατον οὕτω 
φέροντες· οἱ ιδίωται δὲ ὁπόσοι ἐξμπύνουσιν, δηλαδὴ καταπτύνουσι
35 φιλοσοφίας, εἰ τοιαῦτα καθάρματα ἐκτρέφει. τὸ δὲ πάνω
520 αὐγχιστον, ὅτι μηδενὸς δεῖσθαι λέγων ἐκαστὸς αὐτῶι ἀλλὰ
μόνον πλουσίον εἶναι τὸν σοφὸν κεκραγὼς μικρὸν υστερον
αἰτεῖ προσελθὼν καὶ ἀγανακτεῖ μὴ λαβὼν, ὅμοιον ὡς εἰ τις
ἐν βασιλικῷ σχῆματι ὥρθην τιαράν ἔχων καὶ διάδημα καὶ τὰ
ἐντὸν ἄλλο βασιλείας γνωρίσματα προσαιοτικῶν ὑποδεεστέ-
525 ρων δεόμενοι. ὡσποδὲ εἴ τι δεῆ λαμβάνειν, πολὺς
ὁ περὶ τοῦ κοινωνικοῦ εἶναι δεῖν λόγος καὶ ὃς αἰδιάφορον ὁ
πλούσιον καὶ, τί γὰρ τὸ χρυσίον ἡ ἀργυρίου οὐδὲν τῶν ἐν τοῖς
αιγιαλοῖς ψηφίδων διαφέρον; ὅταν δὲ τις ἐπικουρίας δεόμενος
ἐταίρος ἐκ παλαιοῦ καὶ φίλος ἀπ’ ὁικ οἴλιγγοι οἴλγα ἀιτὴ
530 προσελθὼν, σωτῆ καὶ μονὴ καὶ ἀπορία καὶ ἀμαβία καὶ πα-
λυψίδια τῶν λόγων πρὸς τὸ ἐναισθένιον· οἱ δὲ πολλοὶ περὶ
φιλίας ἐκεῖνοι λόγοι καὶ ἡ ἀρετὴ καὶ τὸ καλὸν οὐκ οἶδ’ ὅποι

34. λαγών: see App. — ἐμφορού-
μενοι: in Symp. 11 Lucian describes an
old Stoic as he appeared when con-
fronted, not by theories and syllogisms,
but by blood-puddings and other dain-
ties: ὁφθ. ἀσφεσίας ἐμφορεῖται τῶν ὁμών
καὶ ἀπασχολεῖται ϑώου τὸ ἴματον καὶ διὰ
τῆς ταιδί κατόηγη ἐστιν υρέγει λανθάνειν
οἴλιγγος τῶν άλλων;— τὸν ἄκρατον οὗ
φέροντες: they lose their heads, cf. § 32
οὐκ ἰσχύει τὴν αἰσχύνην. Also Symp.
14 ff. where the goblet of ὑστερον
proves too much for the Cynic’s equa-
nimity. But see App. — For general
35. μηδενὸς: 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. 50. — μονή: see
App.
potē òixeTai pànta tàyta àpoptámene, pteróventa òs ìleðòs èpì, máthí òsthmèraí pròs àútòn èn tèis diatropbais skiamà-
choùmena. méxhí gàr toútlò fílòs èkastòs àútòn, ès òsoñ èn
áv ìn àrgoùrion ò chrusíou ò prokeímeñon èn tò wìsò. èn ò de
èis ðòbolòn èpideïëï mònon, lèlytau òèn è eirìnì, ìsptonða
de kà akìructa pànta, kà tà bìbìa èxalìhlìta kàì ò
ìrethì pèfeyngu, òión tì kà òì kùves pàscxhou. èseidàn tèis
òstòn ès èsòsou àštòw èmìbaìlh, ànànthstas òsàndóo-
swìna àlllìlou kà tà pèoraèsa òto àstòn ùlaktoùsù. 
ìgeetai ò de kà bàsileùs tès Aìgùtpìos pìthkou pòtè pùr-
rixìxein ìdiàxai kà tà òthria — mìmìlòtata òe èstí tà
wòn ànàrhoùn — èkmaðèì tàxìstà kàì òrçèstbàì ìplorùdàs
àmpexòmena kàì pèoosòpeia perikeìmèna, kàì méxhì ge òo-
lòu èidòkìmenì òùn ìeàv, ìxhÎì dè tà àsteïs àstèìs kàrma
ùpò kòlpon èxhòn àfhıkèn ès tà èsòsouv. òì ò de pìthkòi ìdòntes
kàì èklìathòmènì tès èrhëstwos, òùbì òpeì òsaì, pìthkòi
ègènòwò àntì pùrrìxìstòw kàì èxìÌtrìbòn tà pèosòpèìa kàì
tà èòòhì tà kàttèrògììa kàì èmàçònì òpeÌ tàs òpòrásw
pòs àlllìlou, tà dè sùntagìa tìs èròìxìhs dìleÌtùò kàì
kàtegèlàto ùpò tàù òtàtròu. tàuàìta kàì òútò òoùòu, kàì
ègòwe tàs tòoù àstòw kàwòs ìgòrêvbò kàì òupòte pàùsòmaì

Gìèsp. 1401-1402:
Àòswòpò àpò deìpò ðàðììòv ðèstèrìs 
òhrìsìa kàì ìèbùèì tà ùlàktìs ëùòv.

And the context here about the dancing 
apes suggests the fable (in Aësop Fab. 
Halm. 88) of the weasel metamor-
phosed into a pro tempore maiden but 
recalled to her weaselhood by the sudd- 
en advent of a mouse. See, too, the 
story (cited by Heitland) in Apol. 5, 
about the ape òì ìì Kìleòpàtrë òù pàùv 

phiàì gènosthàì: èkèinòv gàr ìiàdaxhèntà èwòs àntì òrhìstbàì ðàùì ëùòmìbò kàì ìmëmè-
lòv... èpte dè èldèn ìsòdàs, òlàì, ò 
àmògòdàlnò pòrrìì ììmèntì, mìkàì ìàììèì 
ìfràsàntà tàs ìùòì ìùòìbò kàì ìùìòìbò kàì òrhì-
mìsì, ànàpràsànta kàtà Èètògììa, àpòrrì-
ììaì, ììllò òì sùntìàììtà tàs òpòò-
xììaì. — pùrrìxìsì: the Spartan and 
Cretan military dance degenerated — 
or developed — into a mimetic ballet. 
See Dict. Antiq. b.v. "Pyrrhica" and 
"Pantomimus." — òpòrásw: this word is 
used both for fruit trees, cf. V. II. B 13,


διελέγχων καὶ κωμῳδῶν, ἐπεὶ υμῶν δὲ ἡ τῶν υμῶν παραπλη-

555 σῶν—εἰσὶ γάρ, εἰσὶ τινες ως ἄληθῶς φιλοσοφίαν ζηλοῦν-
tες καὶ τοὺς υπετέρους νόμους ἐμμένουντες—μη ὤτω μανεῖν
ἐγὼ ως βλάσφημον εἰσεῖν τι ἡ σκαῖν. τί γάρ υμῖν τοι-

560 ούτο βεβίωτα; τοὺς δὲ ἀλαζόνας ἐκεῖνος καὶ θεοὺς ἐχθροὺς
ἀξιον οὐμαι μισεῖν. ἴ σὺ γάρ, ὃ Πυθαγόρα καὶ Πλάτων
καὶ Χρύσιππε καὶ Ἀριστότελες, τί φατε; προσήκειν υμῖν
τοὺς τοιούτους ἡ οἰκεῖον τὶ καὶ ξυγγενὲς ἐπιδείκνυσθαι τῷ
βιῶ; νὴ Δία Ἡρακλῆς, φασί, καὶ πιθηκός. ὡ διότι πάγω-

565 ναι ἔχουσι καὶ φιλοσοφεῖν φάσκουσι, διὰ τοῦτο χρή υμῖν
eilκαζεν αὐτοῦς; ἀλλὰ ἤνεγκα ἄν, εἰ πιθανοὶ γοῦν ἦσαν καὶ
ἐπὶ τῆς ὑποκρίσεως αὐτῆς· νῦν δὲ βάττον ἀν γιᾶ ἄρδονα
μεμήσαιτο ἡ οὐτοι φιλοσόφους. εἰρήκα ὑπὲρ ἐμαυτοῦ ὅποσα
εἴχουν. σὺ δὲ, ὃ ᾿Αλήθεια, μαρτύρει πρὸς αὐτοὺς εἰ ᾿Αλήθη
ἔστι.

38 ΦΙΛ. Μετάστηθι, ὃ Παρρησιάδη, ἐτί πορρωτέρω. τί
570 ποιῶμεν ἥμεις; πῶς υμῖν εἰρηκέναι ἄνηρ ἐδοξεῖν;

ΑΛΗΘ. Ἔγω μὲν, ὃ Φιλοσοφία, μεταξύ λέγουσιν αὐτοῦ
κατὰ τῆς γῆς δύναι ηὐχόμης· οὔτως ἄληθῆ πάντα εἴπεν.
ἐγνώριζον γοῦν ἀκούσα ἐκαστὸν τῶν ποιοῦσι υμῖν αὐτὸ ἱ-

575 φήρημοζον μεταξὺ τοῖς λεγομένοις Τοῦτο μὲν ἐς τόνδε, τοῦτο
δὲ ὁ δεῖνα ποιεῖ· καὶ ὅλως ἐδειξὲ τοὺς ἄνδρας ἐναργῶς καθα-

περ ἐπὶ τῶν γραφῆς πάντα ἐοικότας, οὐ τὰ σώματα μόνον,
ἀλλὰ καὶ τὰς ψυχὰς αὐτὸς ἐς τὸ ἀκριβέστατον ἀπεικάσας.

ΣΩΦΡ. Κάγῳ πάνυ ἤρυθρίασα, ὃ ᾿Αλήθεια.

ΦΙΛ. Ἰμεῖς δὲ τί φατε;

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

37. οὐτώ . . . ὡς: see Introd. 26. —

οὐ . . . τί φατε: note plural verb. —

᾿Ἡρακλῆς καὶ πιθηκός: proverbial of an
utter contrast, like "Beauty and the
Beast."

38. Τοῦτο μὲν ἐς τόνδε: sc. ἀρμόζει,
intrans. as in Isocr. 21 ν τὸ δὲ πρὸς τὰς
συνουσίας ἀρμόττει. — καθάπερ ἐπὶ τίνος
γραφῆς: cf. Char. 6 ὥσπερ ἐν γραφαις.
ΑΝΑΒ. Τι δὲ ἄλλο ἡ ἀφείσθαι αὐτὸν τοῦ ἐγκλήματος καὶ φίλον ἡμῶν καὶ ἐνεργείην ἀναγεγράφθαι; τὸ γὰρ τῶν Ἰλιεῶν ἀτεχνώς πεπόνθαμεν, τραγῳδῶν τινα τοῦτον ἐφ᾽ ἡμᾶς κεκινήκαμεν ἁσόμενον τὰς Φρυγῶν ἔμφοράς. ἤδετω δ᾽ οὖν καὶ τοὺς θεοὺς ἔχροσον ἐκτραγῳδεῖτο.

ΔΙΟΓ. Καὶ αὐτός, ὁ Φιλοσοφία, πάνω ἐπαινῶ τὸν ἄνδρα καὶ ἀνατίθεμαι τὰ καθηγορούμενα καὶ φίλον ποιοῦμαι αὐτὸν γενναῖον ὄντα.

ΦΙΛ. Εὖ γε, ὁ Παρρησιάδης ἀφίμενι σε τῆς αἰτίας, καὶ ταῖς πάσαις χρατεῖς καὶ τὸ λοιπὸν ἵσθι ἡμέτερος ὄν.

ΠΑΡΡ. Προσεκύνησα τὴν Πτερωτήν μᾶλλον δὲ τραγικάτερον αὐτὸ ποιήσεω μοι δοκῶ σεμνότερον γάρ,

ὁ μέγα σεμνὴ Νίκη, τὸν ἐμὸν βιότον κατέχοις καὶ μὴ λήγοις στεφανοῦσα.

ΑΡΕΤ. Οὐκοῦν δευτέρου κρατήρος ἡδὴ καταρχώμεθα, προσκαλῶμεν κακέων, ὡς δίκην ὑπόσχοσιν ἀνθ' ὄν ἐς ὑμᾶς ῥημιζοντι: κατηγορήσει δὲ Παρρησιάδης ἐκάστοι.

— τὸ τῶν Ἰλιεῶν: a proverbial expression like "We have only ourselves to blame for it." It is more fully given in Pseudolog. 10 ἐπι γὰρ κατὰ τὴν παραμυθίαν Ἰλιεύς ὁ τραγῳδίας ἐμμεθώος, καὶ ἢ ἂν ὁι ἰδιοί τὰ σαντού κακά.

39. ταῖς πάσαις (sc. ψήφως): in Bis Acc. 32 the disguised Lucian lacks one vote of unanimous acquittal. ΔΙΚ. τίς κρατεῖ; ΕΡΜ. πάσαις ὁ Σώρος πλήθη μᾶς.

— Προσεκυνήσα: cf. § 5 note. — τὴν Πτερωτήν: a happy conjecture for τήν γε πτώτην. See App. The winged Victory, crowned with a golden wreath, and standing on the outstretched hand of the great chryselephantine Athena in the Parthenon, was itself more than six feet high. We must suppose that Lucian addresses this Nike.—ὁ . . . στεφανοῦσα:

O majestic Victory, shelter my life
‘Neath thy covert of wings—
Aye,—cease not to grant me thy crowning.

μέγα is adverbial like πᾶν. This anapaestic formula is found at the end of three Euripidean plays; i.e. the Tauric Iphigenia, Orestes, and Phoenissae. Another formula (presumably repeated by the actors) was used at the end of the Alcestis, Andromache, Bacchae, Helen, and Medea, and is likewise borrowed by Lucian for the grand finale.
ΠΑΡΡ. Ὅρθως, ὃ Ἀρετή, ἔλεξας· ὅστε σὺ, παῖ Συλλογισμέ, κατακύψας ἐς τὸ ἀστὺ προσκήρυττε τοὺς φιλοσόφους.

ΣΤΑ. Ἀκούε, σίγα· τοὺς φιλοσόφους ἥκειν ἐς ἀκρόπολιν ἀπολογησιαμένους ἐπὶ τῆς Ἀρετῆς καὶ Φιλοσοφίας καὶ Δίκης.

ΠΑΡΡ. Ὅρας; ὁλγοί συνέρχονται γνωρίσαντες τὸ κήρυγμα· ἀλλος γὰρ δεδίας τὴν Δίκην. οἱ πολλοὶ δὲ αὐτῶν οúde σχολὴν ἀγούσιν ἀμφὶ τοὺς πλουσίους ἔχοντες. εἰ δὲ βουλεῖ πάντας ἥκειν, κατὰ τάδε, ὃ Συλλογισμέ, κήρυττε.

ΦΙΛ. Μηδαμώς, ἀλλὰ σὺ, ὃ Παρρησιάδη, προσκάλει καθ’ ὃ τι σοι δοκεῖ.

ΠΑΡΡ. Οὔδεν τόδε χαλεπόν. Ἀκούε, σίγα. ὅσοι φιλοσοφοί εἶναι λέγουσι καὶ ὅσοι προσήκειν αὐτοῖς ἱκονται τοῦ ὀνόματος, ἥκειν ἐς ἀκρόπολιν ἐπὶ τὴν διανομήν. δύο μναὶ ἐκάστῳ δοθήσονται καὶ σησαμαιῶς πλακοῦσ. ὡς δὲ ἁν πῶ γνωνα βαθὺν ἐπιδιέξηται, καὶ παλάθην ἑσχάδων οὐτός γε

of his Symposium.—παῖ Συλλογισμὲ κτλ.: Deduction, my boy (induct them into the Acropolis). Συλλογισμὲ is chosen, apparently, as a pun on συλλέγω.

40. Ἀκούε, σίγα: this formula is used again Deor. Concil. 1, while in Bis. Acc. 12 we find ἀκούετε λεγ (cf. Oyez! Oyez!). See Ar. Ayes 448; Pax 551; Ach. 1000. For σίγα cf. Ach. 123 where the herald cries σίγα, κάθιστε. For ἥκειν 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. τοῖς Θράκας ἀπίτεια.

41. δύν μναὶ . . . σησαμαιῶς 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: ἔσεκεκόματο ἡμῖν τὸ ἐντελὲς ὀνωμαζόμενον δεῖπνον, μιὰ δρῶν ἐκάστῳ καὶ κρέας ὅσο καὶ λαγόν καὶ ιξθὸν ἐκ ταχύνου καὶ σησαμοῦντες καὶ διὰ 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 μοιρὰν τινα ἡ συπὸ ἡ ἐλάφου ἡ σησαματότος, and the Cynic in § 16 had been tamed down by the providential advent of a πλακοῦσ εὐμεγέθης, πρὸς δὲ ἀποβλέψας ἡμερώτερος ἐγένετο καὶ ἔληξε τοῦ θυμοῦ καὶ ἐνεφορεῖσα (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
κομίζειν δ' ἐκαστὸν σωφροσύνην μὲν ἢ ὠδὸ δικαιοσύνην ἢ ἐγκράτειαν μηδαμῶς· οὐκ ἀναγκαία γὰρ ταῦτά γε, ἤν μὴ παρῆ· πέντε δὲ συνλογισμοὺς ἐξ ἀπαντῶς· οὐ γὰρ θέμις ἀνευ τούτων εἶναι σοφὸν.

κεῖται δ' ἐν μέσσοις δύο χρυσοί τάλαντα,
τῷ δόμεν ὃς μετὰ πᾶσιν ἐριζέμεν ἔξοχος εἶτι.

Βαβαί, ὃς πλήρης μὲν ἡ ἀνοδος ὀθιζομένων, ἐπεὶ τάς δύο µνᾶς ἤκουσαν µόνον. παρὰ δὲ τὸ Πελασγικὸν ἄλλοι καὶ κατὰ τὸ Ἀσκληπείου ἐτεροὶ καὶ παρὰ τὸν Ἀρειῶν πάγον ἐτι πλεῖον, ἐνοὶ δὲ καὶ κατὰ τὸν τὸν Τάλω τάφον, οἶ δὲ καὶ πρὸς τὸ Ἀνακείου προσθέμενοι κλίμακας ἀνέρπουσι βοµβηδὸν νῆ

bore the relishes. — συνλογισμοὺς: cf. Vit. Auct. 24. — κεῖται δ' κτλ.: a parody on Il. 18, 607 ff.:

κεῖτο δ' ἄρ' ἐν μέσσοις δύο χρυσοί τάλαντα,
τῷ δόμεν ὃς μετὰ τοῖς δίκην ἰδόντα τὰ υπόση.

42. Βαβαῖ κτλ.: for a similar scene cf. B 11 Arc. 12 and 13 (beginning βαβαὶ τοῦ βορὸβου) where the parties to all undue suits are summoned by Hermes to the Areopagus. — παρὰ δὲ τὸ Πελα-

Ανείγεν: on the south side of the Acropolis adjoining the Dionysiac Theatre; see Harrison and Verrall l.c. and pp. 297–329. (c) παρὰ τὸν Ἀρειῶν πάγον: the Areopagus lies west and slightly north of the Acropolis. (d) κατὰ τὸν τὸν 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. 299 and 299. Talos (called Kalos by Paeanias 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 Sumn. 4) his uncle's jealousy. (e) πρὸς τὸ Ἀνακείον:

the Ἀνακεῖς (Ἀνακεῖς or Δοῦσκουροι) had their precinct probably on the northern slope of the Acropolis. For the worship of the Twins at Athens see Harrison and Verrall, pp. 161–163. Note in the above the shift in the prepositions
625 Δία καὶ βοτρυδόν, ἵνα καὶ καθ᾿ Ὀμηρον εἰσὶν, ἀλλὰ κακεῖθεν εὐ μάλα πολλοὶ καὶ τεῦθεν

μυριό, ὅσα τε φύλλα καὶ ἀνθέα γίνεται ὅρη.

μεστῇ δὲ ἡ ἀκρόπολις εἰν βραχεὶ κλαγγηδόν προκαθίζοντων καὶ πανταχοῦ πήρα πάγων κολακεία ἀναισχυντία βακτηρία

630 λιχνεία συλλογισμῶς φιλαργυρία. οἱ ὀλίγοι δὲ, ὅποσοι πρὸς τὸ πρώτον κήρυγμα ἐκεῖνο ἀνήσταν, ἄφανεὶς καὶ ἄσημοι, ἀναμιχθέντες τῷ πλήθει τῶν ἄλλων, καὶ λεληθασών ἐν τῇ ὀμοιότητι τῶν ἄλλων σχημάτων. τοῦτο γοῦν τὸ δεινότατον ἑστών, ὁ Φιλοσοφία, καὶ ὁ τις ἄν μέμψαι σου μάλιστα,

635 τὸ μηδὲ ἐπιβαλέι γνώρισμα καὶ σημεῖον αὐτοῖς. πιθανώτεροι γὰρ οἱ γόντες οὗτοι πολλάκις τῶν ἀληθῶς φιλοσο-

ΦΙΛ. Ἡ ἐστιν τοῦτο μετ᾿ ὀλίγον, ἀλλὰ δεχόμεθα ἡδη αὐ-

τούς.

43 ΠΛΑΤ. Ἡμᾶς πρῶτος χρὴ τοὺς Πλατωνικοὺς λαβεῖν.

ΠΤΘ. Όυκ, ἀλλὰ τοὺς Πυθαγορικοὺς ἡμᾶς. πρότερος γὰρ ὁ Πυθαγόρας ἂν.

ΣΤΩΙΚ. Ληρείτε: ἀμείνως ἡμεῖς οἱ ἀπὸ τῆς στοὰς.

ΠΕΡ. Οὐ μὲν οὖν, ἀλλὰ ἐν γε τοῖς χρήμασι πρῶτοι ἄν

645 ἡμεῖς εἴημεν οἱ ἐκ τοῦ περιπάτου.

ΕΠΙΚ. Ἡμῖν τοῖς Ἐπικουρείοις τοὺς πλακοῦντας δότε καὶ
tὰς παλάθας. περὶ δὲ τῶν μνῶν περιμενοῦμεν, κἂν ὑστά-
tους δέχῃ λαμβάνειν.

ΑΚΑΔ. Ποῦ τὰ δύο τάλαντα; δείξομεν γὰρ οἱ Ἄκαδι-

650 μαῖκοι ὅσον τῶν ἄλλων ἐσμὲν ἐριστικώτεροι.

παρά, κατά, παρά, κατά, πρὸς. — μυριό
κτλ.: II. 2, 468. Another Homeric
reminiscence; as βοτρυδόν from II. 2,
89 and κλαγγηδόν προκαθίζοντων, from
II. 2, 463. — πήρα . . . φιλαργυρία : comic collocation: first two pairs of
the outer and inner indicia, then the
outer and inner alternate.

43. οἱ Ἀκαδημαῖοι: the newer Aca-
demica, e.g. Arcesilaus, about 250 B.C.,
ΣΤΩΙΚ. Οὔχ ἢμῶν γε τῶν Στωικῶν παρόντων.

44 ΦΙΛ. Παύσασθε φιλονεικοῦντες· ύμεῖς δὲ οἱ Κυνικοὶ μήτε Ὀθέετε ἄλληλους μήτε τοὺς ξύλους παύστε· ἐπ' ἄλλα γὰρ ὡστε κεκλημένοι· καὶ νῦν ἠγγείη ἡ Φιλοσοφία καὶ Ἀρετὴ αὐτῇ καὶ Ἀλήθεια δικάσωμεν τίνες οἱ ὄρθως φιλοσοφοῦντες εἰσίν, εἶτα ὅσοι μὲν ἂν εὑρεθῶσι κατὰ τὰ ἡμῖν δοκοῦντα βιοῦντες, εὑδαμονήσουσιν ἀριστοὶ κεκριμένοι· τοὺς γόητας δὲ καὶ οὐδὲν ἡμῖν προσήκουστας κακοὺς κακῶς ἐπιτρέψουμεν, ὥς μὴ ἀντιποιοῦτο τῶν ὑπὲρ αὐτοὺς ἀλαζόνες ὄντες· τι τούτῳ; φεύ- γετε; νὴ Δία, κατὰ τῶν γε κρημνῶν οἱ πολλοὶ ἀλλόμενοι. κενὴ δ' οὖν ἡ Ἀκρόπολις, πλήν ὀλίγων τούτων, ὅποσοι μεμε- 

45 νήκασιν οὐ φοβηθέντες τὴν κρίσιν. οἱ υπηρέται, ἀνέλεσθε τὴν πήραν ἢν ὁ Κυνίκος ἀπέρριψεν ἐν τῇ τροπῇ. φέρ᾽ ὅδω τι καὶ ἔχει, ἡ ποὺ θέρμους ἡ βιβλίαν ἡ ἀρτοὺς τῶν αὐτοπουριτῶν;

665 ΠΑΡΡ. Οὔκ, ἀλλὰ χρυσίον τούτι καὶ μύρον καὶ κάτοπ- τρον καὶ κύβους.

ΦΙΛ. Εὗ γε, ὥ γενναίε. τοιαύτα σοι ἣν τὰ ἐφόδια τῆς ἀσκήσεως καὶ μετὰ τούτων ἡξίους λοιδορεῖσθαι ἀπασί καὶ τοὺς ἄλλους παιδαγωγεῖν;

670 ΠΑΡΡ. Τοιοῦτοι μὲν οὖν ὡμῖν οὕτωι. χρῆ δὲ ύμᾶς σκοπεῖν ὑμνία τρόπον ἀγνοοῦμενα ταῦτα πεπαύστε καὶ διαγνώ- σονται οἱ ἐνυγχανοῦντες, οἰνίνες οἱ ἀγαθοὶ αὐτῶν καὶ οἰνίνες 

av πάλιν οἱ τοῦ ἐτέρου βίον.

ΦΙΛ. σὺ, ὥ Ἀλήθεια, ἐξεύρισκε — ὑπὲρ σοῦ γὰρ τούτῳ γένοιτο ἀν — ὥς μὴ ἐπικρατήσῃ τὸ ψεῖδος 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 τούς Πλατωνικούς. — ἱστικάτηροι: re-

terring to ἐπισέμιν, end of § 41.

44. ἀντιποιοῦτο: opt. after primary tense, see Introd. 36 (a).


— τῆς ἀσκήσεως: for your profession.
άγνοια λαυθάνωσιν οἱ φαύλοι τῶν ἀνδρῶν σε τοὺς χρηστοὺς μεμμημένου.

46 ΑΛΗΘ. Ἐπὶ αὐτῷ, εἰ δοκεῖ, Παρρησιάδη ποιησώμεθα τὸ τοιοῦτον, ἐπεὶ χρηστὸς ἦταν καὶ εὖνοις ἦμιν καὶ σε, ὡς Φιλοσοφία, μάλιστα θαυμάζων, τὸ παραλαβόντα μεθ᾽ έαυτοῦ τὸν Ἑλεγχον ἀπασι τοὺς φάσκουσιν φιλοσοφεῖν ἐντυχεῖν, εἰδ᾽ ὅν μὲν ἄν εὐρή γνήσιον ὡς ἀληθῶς φιλόσοφον, στεφανωσάτω θαλλόν στεφάνι καὶ ἐκ τοῦ Πρυτανείου καλεσάτω, ἢν δὲ τινί — ὁ οἷος πόλλοι εἰσὶ — καταράτῳ ἀνδρὶ υποκριτῇ φιλοσοφίᾳ ἐντύχη, τὸ τριβώνιον περισσάσας ἀποκειράτω τὸν πώγωνα ἐν χρῷ πάνω τραγοκοιρήν μαχαίρᾳ καὶ ἐπὶ τοῦ μετώπου στίγματα ἐπιβαλέτω ἡ ἐγκαυσάτω κατὰ τὸ μεσόφρυνον. ὁ δὲ τύπος τοῦ καυτήρος ἐστω ἀλώς πτης ὡς πίθηκος.

900 ΦΙΛ. Εἴ γε, ὡ 'Αλήθεια: ὁ δὲ Ἑλεγχος, ὡ Παρρησιάδη, τοιοῦτος ἐστω, οἷος ὁ τῶν ἀετῶν πρὸς τὸν ἡλιον εἶναι λέγεται, οὐ μὰ Δί ὡστε κάκεινους ἀντιβλέπειν τῷ φωτὶ καὶ πρὸς ἐκεῖνο δοκιμάζοσθαι, ἀλλὰ προθεῖς χρυσίον καὶ δόξαν καὶ ἢδονὴν ὅν μὲν ἄν αὐτῶν ἢδης ὑπερορῶντα καὶ μηθαμὼς ἐλκόμενον πρὸς τὴν ὁμία, οὕτος ἐστὼ τῷ θαλλῷ στεφόμενος, ὅν δὲ ἄτενὲς ἀποβλέποντα καὶ τὴν χείρα ὁρέγοντα ἐπὶ τὸ χρυσίον, ἀπάγεων ἐπὶ τὸ καυτήριον τοὐτὸν ἀποκειράτα πρῶτον τὸν πώγωνα.

46. ἀποκειράτω ... μαχαίρᾳ: cf. the shearing of the philosopher's beard in D. Morl. 10, 9. ΦΙΛ. καὶ τις ὁ ἀποκειράτω βαται; ΕΡΜ. Μένπες οὖσιν εἰσίν καί βαν τέλευκα τῶν καυτηγικῶν ἀποκόψει αὐτῶν (i.e. τῶν πώγωνα) ἐπικριτὰ τῷ ἀποβλάται χρησάμενον. — στίγματα ἐπιβαλέτω ἡ ἐγκαυσάτω: let him tattoo or brand. Cf. Catap. 24 ff. where, at the trial before Rhadamanthus, it appears that ὅπως Διο τις ... πουρὰ ὑγάσηται παρὰ τὸν βλέψει καὶ ἐκατόν αὐτῶν ἀφάνη στίγματα ἐτι τῆς ψυχῆς περιφέρει. — τῶν ἀετῶν: in Icar. 14 an eagle is the king eagle if ἄτενες δεδορκα τῇ ἡλιοὶ and ἴν ἀσκαρδαυκτί (without winking) πρὸς τὰς ἀκτίνας βλέψῃ. — ἐτι τὸ καυτηρίον: branding-place (cf. δικαστήριον, βουλευτήριον, and § 27 πωλητήριον), or perhaps branding-iron or brand as in § 52.
47 ΠΑΡΡ. Ὡς ἔδοξεν ἐσται ταῦτα, ὁ Φιλοσοφία, καὶ ὁφει
700 αὐτικά μάλα τοὺς πολλοὺς αὐτῶν ἀλωτεκίας ἡ πιθηκοφό-
ρους, ὅλγοις δὲ καὶ ἐστεφανωμένους· εἰ βούλεσθε μέντοι,
κανταῦθα ἀνάξω τινὰς υἱὸν ηῶ Δι' αὐτῶν.

ΦΙΑ. Πῶς λέγεις; ἀνάξεις τοὺς φυγόντας;

ΠΑΡΡ. Καὶ μάλα, ἢνπερ ἢ ίερεία μοι ἐθελήσῃ πρὸς ὅλι-
705 γον χρῆσαι τὴν ὁρμᾶν ἐκεῖνην καὶ τὸ ἀγκυστρον, ὅπερ ὁ
ἀλιεὺς ἀνέθηκεν ὁ ἐκ Πειραιῶς.

ΙΕΡ. Ἰδοὺ δὴ λαβῆ, καὶ τὸν κάλαμον γε ἀμα, ὡς πάντα ἔχους.

ΠΑΡΡ. Οὕκον, ὅ ίερεία, καὶ ἰσχάδας μοι τινὰς δός ἀνύ-
710 σασα καὶ ὅλγον τοῦ χρυσίου.

115 άλιεύσεως διέγνωκας ἐκ τοῦ Πελασγικοῦ;

ΠΑΡΡ. Σιώτησον, ὁ Φιλοσοφία, καὶ τὴν ἄγραν περίμενε·
σὺ δὲ, Πόσειδος ἄγρευ καὶ ᾿Αμφιτρίτης φίλη, πολλοὺς ἦμῖν
48 ἀνάπεμπτο τῶν ἰχθύων. ἀλλ' ὅρω τινα λάβρακα εὑμεγέθη,
μᾶλλον δὲ χρύσοφρυν.

47. ἀλωτεκίας ἡ πιθηκοφόρας: the
fox-and-monkey brand. πιθηκοφόρας is
coined on the analogy of σαμφᾶς (Ar.
Nub. 122), a blooded horse branded
sampi (ἢ), and ἀλωτεκίας to recall κοπ-
πτιές (Ar. Nub. 23), ṧ-branded, is per-
verted from its meaning of "thresher
shark." This anticipates, too, the
shark-fishing below. In another pas-
sage (Indoct. 5), Lucian has κοππα-
φόρον meaning a Corinthian bred horse
with a Pegasus pedigree, ṧ standing for
Φόρινδος. — ἡ ἱέραι (sc. τῆς Πολιάδος):
see § 21. — ὁ ἀλιεύς: this concluding
incident prevailed in the title. It con-
tains in brief the leading idea—Lu-
cian's crusade against sharks and
shams. The "Resurrected" are only
a chorus. — ἀνέθηκεν: this or the imper-
fect is regularly used in inscriptions of
the person who dedicates an offering.—
ἐκ τοῦ Πελασγικοῦ: see note on § 42.
—τὴν ἄγραν: cf. S. Luke 6, ῥ ἐπὶ τῇ
ἀγρα τῶν ἰχθύων. —ἀγρα: 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 ἙΛΕΓ. Οὐκ, ἀλλὰ γαλεός ἔστι· προσέρχεται δὴ τῷ ἀγκύστρω κεχηνώς. ὀσφράται τοῦ χρυσίου· πλησίον ἢδη ἔστιν· ἐξαναλάμβανε· εἰληπται· ἀνασπάσωμεν.

ΠΑΡΡ. Καὶ σὺ, ὁ Ἐλευχέ, νῦν ξυνεπιλαβοῦ τῆς ὀρμᾶς· ἄνω ἐστί· φέρε ἵδι τίς εἰ, ὡς βελτιστε ἱχθύων· κύων νυνίς τὸς γε. Ἡράκλεις τῶν ὁδόντων. τί τούτο, ὁ γενναίοτατε; εἰληψαι λιχνεύων περὶ τὰς πέτρας, ἐνθα λήσεις ἁλπισάς ὑποδειδύκως· ἄλλοι νῦν ἐσθα φανερός ἀπασιν εἰ τῶν βραγχίων ἀπηρημένος. ἔξελωμεν τὸ δέλαιρ καὶ τὸ ἄγκυστρον. τὸ δὲ τί; κενόν σοι τὸ ἄγκυστρον· ἥ δ' ἰσχάς ἢδη προσέσχηται καὶ τὸ χρυσίον ἐν τῇ κοιλίᾳ.

ΔΙΟΓ. Μὰ Δί' εξεμεσάτω, ἡς δὴ καὶ ἐπ' ἄλλους δελεάσωμεν.

ΠΑΡΡ. Ἕν ἔχει· τί φῆς, ὡς Διόγενες· οὕσιν τούτον ὅσις ἐστιν, ἥ προσήκει σοί τι αὖτερ;

ΔΙΟΓ. Οὐδαμῶς.

ΠΑΡΡ. Τί οὖν; τόσον ἄξιον αὐτῶν χρὴ φάναι; ἐγὼ μὲν γὰρ δῦ ὡβόλων πρῷην αὐτῶν ἐπιμησάμην.

ΔΙΟΓ. Πολλοῦ λέγεις· ἄβρωτός τε γάρ ἐστι καὶ εἰδεχθής καὶ σκληρός καὶ ἀτμος· ἂφες αὐτῶν ἐπὶ κεφαλὴν ἀπὸ τῆς πέτρας· σὺ δὲ ἄλλων ἀνασπασου καθεὶς τὸ ἄγκυστρον. 735 ἐκεῖνο μὲντοι ὃρα, ὡς Παρρησιαδῆ, μη καμπτόμενος σοι ὁ κάλαμος ἀποκλασθή.

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 Scylliod shark. We have the dog-shark, and the fish in question here turns out, when landed, to be κύων τίς. — προσέρχεται . . . ἀνασπάσωμεν: note the effective asyndeta. — ὀσφράται: the classic form is ὀσφραλνεται. — 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, προκίνω σοι, ὧν Κλεινῆλ, Ἡράκλεως ἀρχηγότον. — Ἕν ἔχει: that's right! (said as the gold reappears). — δῦ ὡβόλων πρῷην: the price paid for Diogenes Vit. Auct. 11. — Πολλοὶ λάγεις: so, in D. Mort. 4, 1, Charon complains of the price paid by Hermes for the anchor. — ἐκεῖνο μέντοι δρα: but
ΠΑΡΡ. Θάρρος, ὁ Διόγενες, κούφοι εἰσὶ καὶ τῶν ἀφών ἐλαφρότεροι.

ΔΙΟΓ. Νη Δι', ἀφυστατοὶ γε ἄναστα δὲ ὀμως.

ΠΑΡΡ. Ἐδοῦς ὥστε ἄλλος οὖτος ὁ πλατύς; ὥσπερ ἡμιτομος ἴχθυς προσέχεται, ψῆττα τις, κεχηνώς ἐς τὸ ἀγκιστρον κατέπιε, ἔχεται, ἀνεσπάσθω.

ΔΙΟΓ. Τίς ἐστιν;

ΕΛΕΓ. Ὁ Πλατωνικὸς εἶναι λέγων.

ΠΙΛΑΤ. Καὶ σὺ, ὃ κατάρατε, ἦκες ἐπὶ τὸ χρυσίον;

ΠΑΡΡ. Τί φής, ὃ Πλάτων; τί ποιώμεν αὐτῶν;

ΠΙΛΑΤ. Ἀπὸ τῆς αὐτῆς πέτρας καὶ οὔτος.

50 ΔΙΟΓ. Ἐπ' ἄλλον καθεῖσθω.

ΠΑΡΡ. Καὶ μὴν ὅρω τινα πάγκαλον προσίσωτα, ὡς ἂν ἐν βυθῶ δόξειν, ποικίλων τὴν χρόαν, ταυτιάς τινὰς ἐπὶ τοῦ νῶτον ἐπιχρύσους ἔχοιτα. ὅρας, ὃ Ἐλεγχε; ὃ τὸν Ἀριστοτέλην προσποιούμενος οὔτος ἐστίν. ἦλθεν· εἶτα πάλιν ἀπενήξατο. περισκοπεῖ ἀκριβῶς· αὐθίς ἐπανῆλθεν· ἔχανεν· εἴλησται· ἀνεμήσθω.

750 ΑΡΙΣΤ. Μὴ ἔρη με, ὃ Παρρησιάδη, περὶ αὐτοῦ· ἀγνω ἄρ ὅσις ἔστιν.

look out for this above all. A legitimate use of ἔκεινος. Cf. Lysias contra Erat.

79. Schmid, however, I, 238, classifies this with other cases in Lucian where ἔκεινος merges its meaning with οὖτος.

— ἀφών: from ἀφώς sardine; ἀφών from ἀφώς weak-minded; perhaps tr. weak-fish and ἀφυστατοὶ very weak in the upper story.

49. ὁ πλατύς: the flat or plate (fish) and ψῆττα, meaning the plaice or platessa, and blockhead, introduce the reference to Πλάτων. — Ἀπὸ τῆς αὐτῆς πέτρας καὶ οὔτος: sc. ἄφεισθω (see ἄφες § 48). So too end of §§ 50 and 51. Cf. for § 51, Schmid I, 423.

50. ποικίλων τὴν χρόαν: perhaps alluding to Aristotle's versatility, as in Swinburne's Sappho "a mind of many colors" (ποικιλοφρον). — ταυτιάς ἐπιχρύσους: with golden bands. Our ribbon-fish (Taeniosomi) is so named from the shape. The fresh-water sunfish 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 Ἀριστότελε, κατὰ τῶν πε-51 τρῶν. ἀλλ' ἦν ἴδου, πολλούς ποὺ τοὺς ἰχθὺς ὄρῳ κατὰ ταῦτα ὁμόχροα, ἀκαυθῶδεις καὶ τὴν ἐπιφάνειαν ἐκτετράχυ-765 σμένουσ, ἤχυν τῶν δυσληπτοτέρως. ἦν που σαγήνης ἔπι αὐτοῦ δεῖσει; ἀλλ' ὦ πάρεστιν. ἰκανὸν εἰ κάν ἐνα τινὰ ἐκ τῆς ἀγέλης ἀνασπάσαμεν. ἤξει δὲ ἐπὶ τὸ ἀγκυστρον δηλαδὴ ὃς ἀν αὐτῶν θρασύτατος ἦ.

ΕΛΕΓ. Κάθες, εἰ δοκεῖ, σιδηρώσας γε πρότερον ἐπὶ πολὺ 770 τῆς ὀρμῆς, µὴ ἀποπρίᾳ τοὺς ὀδοὺς καταπίνω τὸ χρυσίον.

ΠΑΡΡ. Καθήκα. σὺ δέ, ὦ Πόσειδον, ταχεῖαν ἐπιτελεῖ τὴν ἀγγαν. βαβαλ, μάχοναι περὶ τοῦ δελέατος, καὶ συνάμα πολλοὶ πειράμαγοι τὴν ἱσχανά, οὗ δὲ προσφύνεσ ἔχουνται τοῦ χρυσίον. εὖ ἔχει· περιπάρη τις µάλα καρπερός. φέρ' 775 ἵδω τίνος ἐπώνυμον σκεατὸν εἶναι λέγεις; καίτοι γελοῖος γε εἰµι ἀναγκάζων ἰχθύν λαλεῖν. ἀφωνο γὰρ ὀντοῦ γε. ἀλλὰ σὺν, ὦ Ἔλεγχε, εἰπτ ὀντών ἔχει διδάσκαλον.

ΕΛΕΓ. Χρύστιππον τουτοί.

menttal processes, better than the Ms. περακόταε.

51. τὴν ἐπιφάνειαν ἐκτετράχυμαν: rigorism was a chief characteristic of Stoicism. The insinuation that it was superficial was not made concerning Chrysippus himself even in Vit. Auct., but in attacking contemporary Stoics (see Symp., Hermot., etc.) Lucian 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 189) of new compounds (or of new meanings) in Lucian. — ἐχλω: here sea-aurchines. — σιδηρώσας . . . ὀρμᾶς: first sheathing with iron a good piece of the line. In Homer's times a sheath of horn had been sufficient. Cf. II. 24, 81:

η τε (i.e. the sinker) κατ' ἄγραθλο βοῶς κέρας ἐμβεβαία ἔρχεται ωµητήσαν ἐπὶ ἰχθύν κήρα φίλνευσα.

For ἐπὶ πολὺ with gen. cf. ἐπὶ µέγα in the description of the iron-plated jib of the crane, Thuc. 4, 100, ἐσπειδήρωτο ἐπὶ µέγα καὶ τοῦ ἄλλου εὔλοι. — µὴ ἀποπρίῃ: 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.

— ἄφωνο: see App. For proverb cf. note on Vit. Auct. 3. — Χρύστιππον:
ΠΑΡΡ. Μανθάνω· διότι χρυσίνθων, οίμαι, προσήν τῷ ὄντι· 780 ματι. σὺ δ’ οὖν, Χρύσιππε, πρὸς τῆς Ἀθηνᾶς εἰπέ, ἵωθα τοὺς ἄνδρας ἡ τοιαῦτα παρήμεις αὐτοῖς ποιεῖν;
ΧΡΤΣ. Ὡς Δί’, ὑβριστικά ἐρωτᾶς, ὃ Παρρησιάδη, προσήκειν τι ἡμῖν ὑπολαμβάνων τοιούτοις ὄνται.
ΠΑΡΡ. Εὖ γε, ὃ Χρύσιππε, γενναίος εἰ. οὖτως γοῦν καὶ 785 αὐτὸς ἐπὶ κεφαλῆς μετὰ τῶν ἄλλων, ἐπεὶ καὶ ἀκανθώδης ἔστι, καὶ δέος, μὴ διαπαρῇ τις τὸν λαμὸν ἔσθιων.
52 ΦΙΛ. Ἀλις, ὃ Παρρησιάδη, τῆς ἄγρας, μὴ καὶ τίς σοι, ὃιοι πολλοὶ εἰσιν, οἷκται ἀποσπάσας τὸ χρυσίνθων καὶ τὸ ἀγκιστρον, εἰτά σε ἀποτίσαι τῇ ἱερείᾳ δέησῃ. ὥστε ἡμεῖς 790 μὲν ἀπίωμεν περιπατήσουσας· καὶ ὁ Ἑλεγχος, ὃ Παρρησιάδη, κύκλῳ ἐπὶ πάντας αὐτοὺς ἰόντες ἢ στεφανοῦτε ἢ ἐγκάετε, ὡς ἐβην.
ΠΑΡΡ. Ἡσται ταῦτα, ὃ Φιλοσοφία. χαίρετε, ὃ βέλτι- 795 στοι ἄνδρὼν· ἡμεῖς δὲ κατίωμεν, ὃ Ἑλεγχε, καὶ τελώμεν τὰ παρηγγεγελμέα. ποί δὲ καὶ πρῶτον ἀπιέναι δέησει; μῶν ἐς τὴν Ἀκαδημίαν ἢ ἐς τὴν Στοάν; ἢ ἀπὸ τοῦ Δυκείου ποιησόμεθα τὴν ἁρχήν; οὔδεν δοίσει τοῦτο. πλὴν οὖν ἔγω ὡς ὅποι ποτ’ ἄν ἀπέλθωμεν, ὁλίγων μὲν τῶν στεφάνων, πολλῶν 800 δὲ τῶν καυτηρίων δεσσόμεθα.

see Vit. Auct. 21 ff. — γενναίος εἰ: 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:

Γενναίος εἰ.
Κάθετο οὖσα τὴν γνώθον τὴν δεξίαν.
L. & S. s.v., 3, misinterpret this expres-

sion in the Thesm. as “a civil refusal.” — μὴ διαπαρῇ τις τὸν λαμὸν: 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 διολεύς: cf. Hermot. 85 where Lucian expressly disclaims any partiality: “first come, first served.” — καυτηρίων: vide supra on § 46.
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 (\(\gamma\chi\delta\theta\epsilon\omicron\)) 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

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\(^2\) 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.\textsuperscript{1} Such testimony admitted no rebuttal. The case goes against them by default—\textit{ηρήμη, ἀπολογομένου 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 drawn\textsuperscript{2} between certain extant monuments of art and many of the scenes depicted both in the \textit{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 attributed\textsuperscript{3} to Menippus,\textsuperscript{4} from whose well-worn Cynic's cloak, through windows gaping here and there (\textit{πολύθηρον τριβάνιον}\textsuperscript{5}), Lucian's mocking eyes look forth.

\textsuperscript{1} Cf. \textit{Jupp. Trag.} 8, and \textit{Gall.} 24.

\textsuperscript{2} See Blümner, \textit{Studien zu Lucian}, pp. 69–76; also see note to \textit{D. Deor.} 13, 2, and Introd. to \textit{D. Mar.}, p. 169.

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

\textsuperscript{4} See Introd. to \textit{D. Mort.}, p. 189, note 2.

\textsuperscript{5} \textit{D. Mort.} 1, 2.
ΘΕΩΝ ΔΙΛΛΟΓΟΙ

7

ΗΦΑΙΣΤΟΝ ΚΑΙ ΑΠΟΛΛΩΝΟΣ

1  ΗΦ. Ἐώρακας, ὁ Ἀπόλλος, τὸ τῆς Μαίας βρέφος τὸ ἄρτι
tεχθέν, ὡς καλὸν τέ ἐστι καὶ προσμειδιὰ πᾶσι καὶ δηλοὶ
ηδὴ μέγα τι ἀγαθὸν ἀποβησόμενον;
ΑΠ. Ἐκείνο τὸ βρέφος, ὁ Ἡφαίστε, ἢ μέγα ἀγαθόν, ὁ
5 τοῦ Ἱαπετοῦ πρεσβύτερον ἐστίν ὅσον ἐπὶ τῇ πανουργίᾳ;
ΗΦ. Καὶ τί ἀν ἀδικήσαι δύνατο ἀρτίτοκον ὅν;
ΑΠ. Ἐρώτα τὸν Ποσειδῶνα, οὗ τὴν τρίαμαν ἔκλεψεν, ἢ
τὸν Ἀρη καὶ τούτου γὰρ ἔξειλκυσε λαθὸν ἐκ τοῦ κολεοῦ τὸ
ἐίδος, ἵνα μὴ ἐμαυτὸν λέγω, ὅν ἀφώπλισε τοῦ τόξου καὶ τῶν
10 βελῶν.
2  ΗΦ. Τὸ νεογνὸν ταῦτα, ὁ μόλις ἐστηκε, τὸ ἐν τοῖς σπαρ-
γάνοις;
ΑΠ. Εἴση, ὁ Ἡφαίστε, ἢν σοι προσέλθῃ μόνον.

7

ΗΦΑΙΣΤΟΥ ετλ.: 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
λόγος, ἀγώνος, διάκτορος, μονακός, κλει-
πτής, ἐρωτός, ψυχομονοτός. — μέγα . . .
ἀποβησόμενον: going to turn out to be
some great blessing. — Ἱαπετοῦ: father
of Prometheus and hence remote ances-
tor of the human race. — ἀρτίτοκον:
in h. Hom. 3, 406 the word used is νε-
γός. 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, σπάραγαν ἐνω κατέθεμε
Π. Καὶ μὴν προσήλθεν ἡδή.
15 Π. Τί οὖν; πάντα ἔχεις τὰ ἐργαλεῖα καὶ οὐδὲν ἀπόλω-
λεν αὐτῶν;
Π. Πάντα, ὁ Ἀπολλών.
Π. Ὑμώς ἐπίσκεψαι ἀκριβῶς.
Π. Μὰ Δία, τὴν πυράγραφον οὐχ ὀρῶ.
20 Π. Ἀλλ' ὅψει ποῦ ἐν τοῖς σπαργάνοις αὐτὴν τοῦ βρέ-
φους.
Π. Οὔτως ἐξέχειρ ἐστὶ καθάπερ ἐν τῇ γαστρὶ ἐκμελε-
tήσας τῇ κλεπτικῇ;
3 Π. Οὐ γὰρ ἥκουσας αὐτοῦ καὶ λαλοῦντος ἡδὶ στομύλα
25 καὶ ἐπίτροχα. ὁ δὲ καὶ διακονεῖσθαι ἡμῖν ἐθέλει. ἡθεὶς δὲ
προκαλεσάμενος τῶν Ἐρωτα κατεπάλαισεν εὐθὺς οὐκ οἶδ' ὅπως ὑφελῶν τῷ πόδε.
Π. Εἶτα μεταξὺ ἐπαινούμενος τῆς Ἀφρο-
δίτης μὲν τὸν κρετόν ἐκλεψε προσπτυχαμένης αὐτὸν ἐπὶ τῇ
νίκῃ, τοῦ Δίος δὲ γελώντως ἔτι τὸ σκήπτρον. εἰ δὲ μὴ βαρύ-
30 τερος ὁ κεραυνὸς ἦν καὶ πολὺ τὸ πῦρ ἐχε, κάκεινον ἂν
ὑφείλετο.
Π. Γοργόν τινα τὸν παῖδα φῆς.
Π. Οὐ μόνον, ἀλλ' ἡδὶ καὶ μουσικὸν.
Π. Τῷ τούτῳ τεκμαίρεσθαι ἔχεις;
4 Π. Χελώνην ποὺ νεκρῶν εὐρῶν ὀργανὸν ἂπ' αὐτῆς συνε-
35 πήξατο· πῆχεις γὰρ ἐναρμόσας καὶ ζυγώσας, ἔπειτα κολλα-
βοὺς ἐμπήξας καὶ μαγάδα ύποθεῖς καὶ ἐντεινάμενος ἐπτά

θυήτα. — τὴν πυράγραφον: for sing.
number cf. Germ. die Zange; also die
Scheere (scissors). — ἐξέχειρ: "And
great is Hermes' self, light-fingered
god," R. H. Stoddard. — ἐκμαλετήσας:
note gender; so in § 1 some Mss. have
λαθῶν for λαθὸν.
4. ὄργανον: in D. Mar. 1, 4, Doris
in ridiculing Galatea's troubadour de-
scribes the parts of his crude instru-
ment 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!
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!

—καμί: 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.

—ως...ουρανφ: that he won't stay in heaven o' nights. Cf. Shelley, 3:
Nor long could in the sacred cradle keep.


1. φαρμακεια: druggist. Incidentally, the classic meaning poisoner is viciously suggested, as comes out below in μυστήριος (veneficus). —προκατακλίνοσθαι: for the places of honor see Symp. 8 and cf. Plutarch Quaest.
HRA. Κατὰ τί, ὡ ἐμβρόντητε; ἣ διότι σε ὁ Ζεὺς ἐκεραυνώσεν ἄ μη θέμις ποιοῦστα, νῦν δὲ κατ' ἔλεον αὐθεὶς ἄθανασίας μετείληφας;

10 ΑΣΚ. Ἐπιπέλησαι γὰρ καὶ σὺ, ὃ Ἡράκλεις, ἐν τῇ Οἰνῇ καταφλεγεῖς, ὅτι μοι ὀνειδίζεις τὸ πῦρ;

HRA. Οὐκούν ἵσα καὶ ὅμοια βεβίωται ἡμῖν, ὅς Διὸς μὲν νῖός εἴμι, τοσαῦτα δὲ πεπόνηκα ἐκκαθαίρων τὸν βίον, θηρία καταγωνιζόμενος καὶ ἀνθρώπους ὑβριστὰς τιμωροῦμενος· σὺ δὲ ἐξ-15 τόμος εἴ καὶ ἀγύρτης, νοσοῦσι μὲν ἑσω ἀνθρώπως χρήσμος ἐπιθέσει τῶν φαρμάκων, ἀνδρῶδες δὲ οὐδὲν ἐπιδειγμένος.

2 ΑΣΚ. Ἐὼ λέγεις, ὅτι σου τὰ ἐγκαύματα ἱασάμην, ὅτε πρώην ἀνήλθες ἥμιφλεκτος ὡς ἀμφοῖν διεθραμμένος τὸ σῶμα, καὶ τοῦ χιτῶνος καὶ μετὰ τοῦτο τοῦ πυρὸς· ἐγὼ δὲ εἰ 20 καὶ μηδὲν ἄλλο, οὕτε ἐδούλευσα ὡσπερ σὺ οὕτε ἐξαὶ ἔρια ἐν Λυδίᾳ πορφυρίδα ἐνδεδυκὸς καὶ παιόμενος ὑπὸ τῆς Ὀμφάλης χρυσῷ σανδάλῳ, ἀλλὰ οὐδὲ μελαγχολήσας ἀπέκτεινα τὰ τέκνα καὶ τὴν γυναῖκα.

HRA. Εἰ μὴ παύσῃ λοιδοροῦμενός μοι, αὐτίκα μάλα εἰσῃ 25 ὡς οὐ πολὺ σε ὄνησε ἡ ἄθανασία, ἐπεὶ ἀράμενός σε ῥύῳ ἐπὶ κεφαλὴν ἐκ τοῦ οὐράνου, ὥστε μηδὲ τὸν Παιῶνα ἱάσεσθαι σε τὸ κρανίον συντριβέτα.

ΖΕΤΣ. Παύσαςθε, φημί, καὶ μὴ ἐπιταράττετε ἡμῖν τὴν ξυνονομίαν, ἡ ἀμφοτέρους ἀποπέμψαμεν ὑμᾶς τοῦ ξυμποσίου.

Sympos. 2, 4; and 3. — μὴ θέμις: Asklepios was killed by Zeus's bolt because his healing art held back too many from Pluto's realm. For the worship of Asklepios see note on Pisc. 42. — ἰκκαθαίροντες: Heracles refers with just pride to his strenuous career. — ἔπιθεσθαι: we might have expected πῶς (or eis) ἔπιθε-σθαι, see App.

2. χιτῶνος: i.e. the one steeped in the blood of Nessus. — Ὀμφάλης . . . σανδάλῳ: from the detailed repetition in Hist. Conscr. 10 it is to be inferred that Lucian has some actual work of art in mind, just as Eros chastised by Aphrodite (D. Deor. 11, 1) was probably suggested by one or another statuette (cf. Blümner, op. cit., p. 71) representing a woman with her raised right hand holding the threatening sandal.
καίτων ἐγνωμον, ὁ Ἡράκλεις, προκατακλίνεσθαι σου τὸν Ἀσκληπιόν ἀτε καὶ πρῶτον ἀποθανόντα.

19

ΑΦΡΟΔΙΤΗΣ ΚΑΙ ΕΡΩΤΟΣ

1 ἌΦΡ. Τί δῆποτε, ὁ Ἑρως, τοὺς μὲν ἄλλους θεοὺς κατηγωνίσω ἀπαντας, τὸν Δία, τὸν Ποσειδῶ, τὸν Ἀπόλλω, τὴν Ρέαν, ἐμὲ τὴν μητέρα, μόνης δὲ ἀπέχῃ τῆς Ἀθηνᾶς καὶ ἐπ' ἐκείνης ἀπτυρος μὲν σοι ἡ δᾶς, κενή δὲ οἰστῶν ἡ φαρέτρα, σὺ δὲ ἄτοχος εἰ καὶ ἄστοχος;

ΕΡ. Δεδια, ὁ μήτερ, αὐτὴν. φοβερὰ γὰρ ἐστι καὶ χαροτὴ καὶ δεινὸς ἀνυγρακὴ ὄποταν γοῦν ἐντεινάμενος τὸ τόξον ἵν ἐν αὐτῇ, ἐπισείωσα τὸν λόφον ἔκπληττε με καὶ ὑπότρομος γίνομαι καὶ ἀπορρεῖ μον τὰ τοξεύματα ἐκ τῶν χειρῶν.

10 ἌΦΡ. Ὁ Ἀρης γὰρ οὐ φοβερώτερος ἦν; καὶ ὅμως ἀφώ-πλισας αὐτὸν καὶ νεκρήκας.

ΕΡ. Ἀλλὰ ἐκεῖνος ἐκὼν προσιεται με καὶ προσκαλεῖται, ἡ Ἀθηνᾶ δὲ ύφορᾶται ἀεί, καὶ ποτε ἐγὼ μὲν ἄλλως παρέπτην πλησίον ἐχὼν τὴν λαμπάδα, ἡ δὲ, εἶ μοι πρόσει, φησί, νὴ τὸν πατέρα, τῷ δορανθῷ σε διαπείρασα ἢ τοῦ ποδὸς λαβομένη καὶ ἐς τὸν Τάρταρον ἐμβαλοῦσα ἢ αὐτὴ διασπασμένη διαφθερῶ. πολλὰ τοιαῦτα ἡπείλησε· καὶ ὅρα δὲ δρμῦ καὶ ἐπὶ τοῦ στῆθος ἐχει πρόσωπον το φοβερὸν ἔχιδναις κατάκομον; ὅπερ ἐγὼ μάλιστα δεδια· μορμολύττεται γάρ με καὶ

20 φεύγω ὅταν ἰδὼν αὐτό.

—πρῶτον ἀποθανόντα: “First come, first served,” is Zeus’s solution.

10

1. σὺ δὲ... ἄστοχος: like the plight of Sennacherib’s men:
The lances unlifted, the trumpet unblown.

—ἀνυγρακὴ: mannish. —ὑπότρομος: all of a tremble.—γίνομαι: see Introd. 40.
ΑΦΡ. Ἀλλὰ τὴν μὲν Ἀθηνᾶν δεδίας, ώς φής, καὶ τὴν Γοργόνα, καὶ ταῦτα μὴ φοβηθεῖς τῶν κεραυνῶν τοῦ Διώς. αἰ δὲ Μοῦσαι διὰ τί σοι ἀτρατοι καὶ ἔξω βελῶν εἰσιν; ἡ κάκεινα λόφους ἐπισείουσι καὶ Γοργόνας προφαίνουσιν;

ΕΡ. Αἰδοῦμαι αὐτάς, ὦ μήτερ. σεμναί γὰρ εἰσί καὶ ἂεί τι φροντίζουσι καὶ περὶ φθονήν ἔχουσι καὶ ἐγὼ παρίσταμαι πολλάκις αὐταῖς κηλουμένος ὑπὸ τοῦ μέλους.

ΑΦΡ. Ἔα καὶ ταῦτας, ὅτι σεμναί· τὴν δὲ Ἀρτεμίν τίνος ἐνεκα οὐ τιτρώσκεις;

ΕΡ. Τὸ μὲν ὅλων οὐδὲ καταλαβεῖν αὐτὴν οἶον τε φεύγουσαν ἂεὶ διὰ τῶν ὀρῶν· εἴτα καὶ ἴδιον τινα ἐρωτα ἢδη ἐρᾷ.

ΑΦΡ. Τίνος, ὦ τέκνον;

ΕΡ. Θήρας καὶ ἐλάφων καὶ νεβρῶν, αἱρέων δὲ διάκουσα καὶ κατατοξεύειν, καὶ ὅλως πρὸς τῷ τουτούρῳ ἔστιν· ἐπεὶ τὸν γε ἄδελφον αὐτῆς, καίτοι τοξότην καὶ αὐτὸν ὄντα καὶ ἐκηβόλον—

ΑΦΡ. Οἶδα, ὦ τέκνον, πολλὰ ἐκείνον ἐτόξευσας.

ΔΙΟΣ ΚΑΙ ΗΛΙΟΤ

1. ΖΕΤΣ. Οἶα πεποιήκας, ὦ Τιτάνων κάκιστε· ἀπολώλεκας τὰ ἐν τῇ γῇ ἀπαντα, μειρακίῳ ἀνοητῇ πιστεύσας τὸ ἄρμα, ὥς τὰ μὲν κατέφλεξε πρόσγειος ἐνεχθεῖς, τὰ δὲ ὕπο κρύους διαφθαρήναι ἐποίησε πολύ αὐτῶν ἀποσπάσας τὸ πύρ, καὶ ὅλως 5 οὐδὲν οὐ τι οὐ ξυνετάραξε καὶ ξυνέχεε, καὶ εἶ μὴ ἐγὼ ξυνεῖς τὸ γνωρίμενον κατέβαλον αὐτὸν τῷ κεραυνῷ, οὐδὲ λείψανον

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

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

25. 1. μειρακίον: i.e. Phaeton. This reads like a synopsis of Ovid Met. 2, 1 ff.—τὰ μὲν κατέφλεξε... κρύους: cf.
αὐθρώπων ἢτι ἔμεινεν ἄν· τοιοῦτον ἡμῖν ἦνόχον τοῦ καλῶν ἐκείνου καὶ διφηρλάτην ἐκπέτομας.

ἩΛ. Ὑμαρτον, οὐ Ζεῦ, ἀλλὰ μή χαλέπαινε, εἰ ἐπείσθην

10 νῦ ἀπλὰ ἱκετεύοντι· πόθεν γὰρ ἂν καὶ ἢπιστα τηλικοῦτο γενήσεσθαι κακὸν;

ΖΕΤΣ. Οὐκ ἦδεις ὅσης ἐδεῖτο ἀκριβείας τὸ πράγμα καὶ ἡς, εἰ βραχύ τις ἐκβαίη τῆς ὀδοῦ, οἶχεται πάντα; ἢνοῦες δὲ καὶ τῶν ἵππων τῶν θυμῶν, ὡς αἰεὶ εὐνέχειν ἀνάγκη τῶν χαλινῶν; εἰ γὰρ ἐνδοιή τις, ἄφηναι οὖν εὐθὺς, ὡσπερ ἀμέλει καὶ τοῦτον ἐξήγηκαν, ἄρτι μὲν ἐπὶ τὰ λαϊα, μετ' ὀλίγον δὲ ἐπὶ τὰ δεξιά, καὶ ἐς τὸ ἐναπτίον τοῦ δρόμου ἐνώτε, καὶ ἄνω καὶ κάτω, ὅλος ἐνθα ἐβούλοντο αὐτοὶ· ὦ δὲ οὐκ εἶχεν ὁ τι χρῆσαιτο αὐτοῖς.

20 ΗΛ. Πάντα μὲν ἢπιστάμην ταῦτα καὶ διὰ τοῦτο ἀντεῖχον ἐπὶ πολὺ καὶ οὐκ ἐπιστευόν αὐτῷ τὴν ἔλασιν· ἐπεὶ δὲ κατελιπάρθη δακρύων καὶ ἡ μήτηρ Κλυμένη μετ' αὐτοῦ, ἀναβιβασάμενος ἐπὶ τὸ ἄρμα ὑπεθέμην ὅπως μὲν χρή βεβηκέναι αὐτῶν, ἐφ' ὅποσον δὲ ἐς τὸ ἄνω ἄφεντα ὑπερενεχθῆναι, εἶτα εἰς τὸ κάταντες, ἀὔθις ἐπινευέων καὶ ὡς ἑγκρατὴ εἶναι τῶν ἦνων καὶ μὴ ἑφιέναι τῷ θυμῷ τῶν ἵππων· εἶπον δὲ καὶ ἡλίκος ὁ κύδων, εἰ μὴ ὁρθὴν ἐλαυνοῦ. ὦ δὲ—παῖς γὰρ ἦν—ἐπιβασιος τοσοῦτον πυρὸς καὶ ἐπικήψας ὑπὸ βάθος ἄχανες ἐξεπλάγη, ὡς τὸ εἰκός· οἱ δὲ ἵπποι ὡς ἡρθοῦτο οὐκ ὄντα ἐμὲ τὸν

30 ἐπιβεβηκότα, καταφρονήσατο τοῦ μερακίου ἐξετράποντο

Ovid Met. 2, 160-100. — ἔδει: see Introd. 14 (b). — ἄει: see App. — ἄνδρι: for opt. in primary sequence see Introd. 35 (c). — ἄφηναίσωμι: 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 without so much as having time, as the saying goes, to scratch his ear. For if ever he forgets himself for a minute and grows careless, his horses run away (ἄφηνάσωμι), turn off the track, and burn up everything."

2. ὑπεθέμην: cf. the explicit directions in Ovid 1.c. — βεβηκέναι: keep his footing. — οἱ δὲ ἵπποι . . . οὐκ ὄντα ἐμὲ.
τῆς ὁδοῦ καὶ τὰ δεινὰ ταῦτα ἐποίησαν· ὁ δὲ τὰς ἡμέρας ἄφεις,
οἷςα ἔδειξες μὴ ἐκπέσῃ αὐτός, εἰςετο τῆς ἀντυγος. ἀλλὰ
ἐκείνος τε ἦδη ἔχει τὴν δίκην κάμοι, ὥ Ζεὺ, ἱκανὸν τὸ πένθος.

3 ΖΕΤΣ. Ἰκανὸν λέγεις τοιαῦτα τολμήσας; νῦν μὲν οὖν συν-
γνώμην ἀπονέμω σοι, ἐς δὲ τὸ λοιπὸν, ἦν τι ομοίων παρανο-
μησῆς ἡ τινα τοιοῦτον σεαυτοῦ διάδοχον ἐκπέμψῃ, αὐτίκα
εἰσή ὅποιον τοῦ σου πυρὸς ὁ κεραυνὸς πυρῳδέστερος. ὥστε
ἐκείνον μὲν αἱ ἄδελφαι δακρύσαν ἐπὶ τῷ Ἡμιδανῷ, ἱππαρ
ἐπεσεν ἐκδιφρευθείς, ἡλεκτρον ἐπὶ αὐτῶ δακρύσαν καὶ αἰγε-
ροι γενέσθωσαν ἐπὶ τῷ πάθει, σοῦ δὲ ἐξιμπηκάμενος τὸ ἄρμα
κατέαγε δὲ καὶ ὁ ὅμοιος αὐτοῦ καὶ ἀτερος τῶν τροχῶν συν-
τερπιται—ἔλαυν ἡπαγαγών τοὺς ἱπποὺς. ἀλλὰ μέμνησο
τούτων ἀπάντων.

cf. Ovid Met. 2, 101:
Sed leve pondus erat, nec quod cog-
noscere possent
Solis equi, solitaque jugum gravi-
tate carebat.

Quod simulac sensere (cf. ὦ ἡσθοῦντο).
—ἐνυγος: 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
(Πομερισικαὶ Βασείν, pp. 142 ff.) con-
tends that for the Homeric chariot, at
least, it can mean only the dash-board
or curved front.

3. αἱ ἄδελφαι: the Heliades, mourn-
ing for their brother, are changed into
poplars and their tears ever distill as
amber. See Ovid, Met. 2, 340–366, and
compare with Virgil, Aen. 3, 37, Dante,
Inf. 13.—θαπτέρωσαν: see Introd. 17.
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.\(^4\)

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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 Blümmer, *Studien zu Lucian*, pp. 76–82. Blümmer'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

ΚΤΚΛΩΠΟΣ ΚΑΙ ΠΟΣΕΙΔΩΝΟΣ

1 ΚΤΚ. 'Ω πάτερ, οία πέπονθα υπὸ τοῦ καταράτου ξένου, ὃς μεθύσας ἐξετύφλωσέ με κοιμωμένῳ ἐπιχειρήσας.
ΠΟΣ. Τίς δὲ ἢ ν ὁ ταῦτα τολμήσας, ὧν Πολύφημε;
ΚΤΚ. Τὸ μὲν πρῶτον Οὔτων αὐτῶν ἀπεκάλει, ἐπεὶ δὲ διέ
φυγε καὶ ἔξω ἤν βέλους, Ὁδυσσεὺς ὅνομάξεσθαι ἐφή.
ΠΟΣ. Οἶδα δὲν λέγεις, τὸν Ἰθακήσιον. ἔξω Ἰλίου δ' ἀνέ
πλει. ἀλλὰ πῶς ταῦτα ἐγραζεν οὐδὲ πάντα εὐθαρσῆς ὥν;

2 ΚΤΚ. Κατέλαβον ἐν τῷ ἀντρω ἀπὸ τῆς νομῆς ἀναστρέ
ψας πολλοὺς τινας, ἐπιβουλεύοντας δὴλον ὅτι τοῖς πολλοῖς.
10 ἐπεὶ γὰρ ἐπέθηκα τῇ θύρᾳ τὸ πῶμα—πέτρα δὲ ἐστὶ παμμε
γέθης—καὶ τὸ πῦρ ἀνέκαυσα ἑναυσάμενος ὦ ἐφερον δέιδρον
ἀπὸ τοῦ ὄρους, ἐφάνησαν ἀποκρύπτειν αὐτοὺς πειρώμενοι.
ἔγω δὲ συλλαβῶν τινας αὐτῶν, ὥσπερ εἰκὸς ἤν, κατέφαγον
ληστάς γε οὔντας. ἐναῦθα οἱ πανουργότατοι ἐκεῖνος, εἰτε

'Αποδρασιπτίδου Μ. Ποβιλλ son of M.
Ready-to-Ride-away.—οὐδὲ ἐκαθάρ
σης: Odysseus πολύτιμος represents the
Greek cunning, not the ideal knight-
hood of Achilles.

2. πέτρα: a massive crag, not a (πέ
τρος) mere stone, is made the "lid"
(πῶμα) of the cave's mouth. For the con-
trast see Thayer's N.T. Lex. s.v. πέτρα.
—ὁ ἐφερον: note the casual mention.
15 Οὔτις εἰτε Ὅδυσσεὺς ἦν, δίδωσι μοι πιεῖν φάρμακόν τι ἐγχέας, ἣν μὲν καὶ εὔσομον, ἐπιβουλότατον δὲ καὶ ταραχωδέστατον· ἀπαντα γὰρ εὐθὺς ἐδόκει μοι περιφέρεσθαι πιόντι καὶ τὸ σπήλαιον αὐτῷ ἀνεστρέφετο καὶ οὐκέτι ὁλός ἐν ἐμαυτοῦ ἦν, τέλος δὲ ἐσύππιον κατεσπάσθην. ὃ δὲ ἀποζύνας τὸν μοχλὸν καὶ πυρώσας γε προσέτι εὐφλωσε με καθεύδοντα, καὶ ἀπ’ ἐκείνων τυφλός εἰμὶ σοι, ὃ Πόσειδον.

3 ΠΟΣ. ᾌς βαθὺν ὑπον ἐκοιμήθης, ὃ τέκνον, ὃς οὐκ ἐξέθορες μεταξύ τυφλούμενος. ὃ δ’ οὖν Ὅδυσσεὺς πῶς διέφυγεν; οὐ γὰρ ἀν εὖ οἶδ’ ὃτι ἡδυνήθη ἀποκυνήσαι τὴν πέτραν ἀπὸ τῆς θύρας.

ΚΤΚ. Ἀλλ’ εγὼ ἀφείλον, ὡς μᾶλλον αὐτὸν λάβομι ἐξιὼντα, καὶ καθίσας παρὰ τὴν θύραν ἐθῆρων τὰς χειρὰς ἐκπετάσας, μόνα παρεῖς τὰ πρόβατα ἐς τὴν νομὴν, ἐνειλάμενος τῷ κριῳ ὁπόσα ἐχρήν πράττειν αὐτὸν ὑπὲρ ἐμοῦ.

4 ΠΟΣ. Μανδάνω· ὑπ’ ἐκείνως ἔλαθον ὑπεξελθόντες· σε δὲ τοὺς ἄλλους Κύκλωπας ἔδει ἐπιβοηθάσασθαι ἐπ’ αὐτῶν.

ΚΤΚ. Συνεκάλεσα, ὃ πάτερ, καὶ ἡκον· ἐπεὶ δὲ ἡροῦτο τοῦ ἐπιβουλεύοντος τούνομα κἀγὼ ἐφην ὅτι Οὔτις ἐστι,

"A tree that I had in my hand." — ἐπιβουλότατον: Polyphemus was served with unmixed wine. Cf. Eur. Cyclops 557:

ΣΕΙΛ. πῶς ὦν κέκραται; φέρε διασκεπώμεθα.

ΚΤΚΛ. ἀπολείπει· δὸς σὺν μυστέριοι.

ἐν ἡμαυτῷ: for case cf. εἰ and ἐἰ "Aidou. For the meaning cf. the English idiom beside myself.

3. ὃ δ’ οὖν κτλ.: but Odysseus, to return to him, etc.; see L. & S. s.v. ἐν — εὖ οἶδ’ ὅτι: cf. Introd. 29. — ἐνειλάμενος τῷ κρίῳ: the address to the ram in the Odyssey (9, 447 ff.) is well-
nigh comic in its Epic naïveté: κριὲ πέτον, τι μοι όδε κτλ. . . . ἣ σὺ γ’ ἀνακτός ὀφθαλμῶν ποθεῖς, 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 κλάδες; δτι πεπράσει τῆμερον; βάδιζε βάττων. τὶ στένεις, εἰ μὴ φέρεις Ὅδυσσεα τιν’;

The charge to the ram is Lucian’s own contribution to the story.

4. ἐφην δτι: the δτι is used like "", but see note on Peregr. 23.—
μελαγχολάν οἰεθέντες με φύχοντο ἀπίαντες. οὗτοι κατεσοφιέ
σατό με ὁ κατάρατος τῷ ὄνωματι. καὶ ὁ μάλιστα ἦν ἵππες με,
ὅτι καὶ ὁ νειδίζων ἐμοὶ τὴν συμφοράν. Οὐδὲ ὁ πατὴρ, φησίν,
ὁ Ποσείδων ἱάσεται σε.

ΠΟΣ. Θάρρει, ὥ τέκνον· ἀμυνόμαι γὰρ αὐτόν, ὡς μάθη
ὅτι, καὶ εἰ πήρωσιν μοι ὥθησαν ἱάσθαι ἁδύνατον, τὰ γοῦν
τῶν πλεόντων ὅτι τὸ σφέεν αὐτοὺς καὶ ἀπολλύναι ἂπε ἐμοῦ
πρόσεστι. πλεῖ δὲ ἔτι.

3

ΠΟΣΕΙΔΩΝΟΣ ΚΑΙ ΑΛΦΕΙΟΤ

1 ΠΟΣ. Τι τοῦτο, Ἀλφειέ; μόνος τῶν ἄλλων ἐμπεσὼν ἐς
tὸ πέλαγος οὐτε ἀναμένυσαι τῇ ἅλμη, ὡς θὸς ποταμοῖς
ἀπασίω, οὐτε ἀναπαύεις σεαυτόν διαχυθεῖς, ἀλλὰ διὰ τῆς
θαλάσσης ἐισεῖστος καὶ γλυκῷ φυλάττων τὸ ἱείθρον, ἀμυγῆς
ἐπι καὶ καθαρὸς ἐπείγη οὐκ οἶδα ὅποι βυθὸς ὑποδύς καθάπερ
οἱ λάροι καὶ ἐρφοί; καὶ ἔοικας ἀνακύψειν πον καὶ ἀθυρος
ἀναφανεὶς σεαυτόν.

ΑΔΦ. Ἑρωτικὸν τι τὸ πρᾶγμα ἐστιν, ὡ Ποσείδων, ὥστε
μὴ ἔλεγχε· ἡράσθης δὲ καὶ αὐτὸς πολλάκις.

10 ΠΟΣ. Γυναικός, ὡ Αλφειέ, τῇ νυφης ἐράς ἡ καὶ τῶν
Νηρηἶδων αὐτῶν μιᾶς;

μᾶθη ὅτι ... ὅτι: see App. — πλαὶ δὲ ὅτι: cf. Poseidon's remark, Od. 5, 290
(see Perrin ad loc.), ἀλλ' ἐτι μὲν μὲν φημὶ
ἀπὲ γελαν κακοτησ.

3

Title: cf. Virg. Aen. 3, 694-696,
Alpheum fama est huc Elidis
ammem | occulta est rise vias
subter mare; qui nunc | ore,
Arethusa, tuo Siculis confun-
ditur undis. Also Ecl. 10, 1-5, Ex-
tremum hunc, Arethusa, mihi
concede laborem;|... Sic tibi,
cum flactus subterlabere Sica-
nos, | Doris amara suam non
intermisceat undam.

1. μόνος τῶν ἄλλων: like the use of
the superlative. Cf. Od. 5, 106 ὡτιρώ-
tato ἄλλων. This idiom is a sur-
vival of the old ablative 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, ἄλλα πηγῆς, ὦ Πόσειδον.
ΠΟΣ. 'Η δὲ σοι ποῦ τῆς γῆς αὐτῇ ῥέει;
ΑΛΦ. Νησιώτις ἔστι Σικελίη. 'Αρέθουσαν αὐτὴν καλοῦν

2   ΠΟΣ. Οίδα οὖν ἀμορφοῦ, ὦ Ἀλφειέ, τὴν 'Αρέθουσαν,
ἀλλὰ διανγῆς τέ ἐστι καὶ διὰ καθαροῦ ἀναβλύζει καὶ τὸ
ύδωρ ἐπιπρέπει ταῖς ψηφίσιν ὀλον ὑπὲρ αὐτῶν φαινόμενον
ἀργυροείδες.

20  ΑΛΦ. Ὡς ἀληθῶς οἴσθα τὴν πηγήν, ὦ Πόσειδον. παρ' ἐκείνῃν
οὐν ἀπέρχομαι.
ΠΟΣ. 'Αλλ' ἀπίθι μὲν καὶ εὐτύχει ἐν τῷ ἑρωτῇ. ἐκείνῳ δὲ
μοι εἰπέ, ποῦ τὴν 'Αρέθουσαν εἶδες αὐτὸς μὲν Ἀρκάς ὄν, ἦ
δὲ ἐν Συρακούσαις ἐστίν;

25  ΑΛΦ. Ἑπειγόμενον με κατέχεις, ὦ Πόσειδον, περίεργα ἑρωτῶν.
ΠΟΣ. Εὗ λέγεις. χώρει παρὰ τὴν ἀγαπωμένην, καὶ ἀνα-
δύσ ἀπὸ τῆς θαλάττης εὐναμιέγυνο τῇ πηγῇ καὶ ἐν ὕδωρ
γίνεσθε.

fugacissimi. — Νησιώτις: i.e. in Ortegiba. Paus., 5, 7, 2, accepts the whole
story — οὐκ ἔστίν δὲ τὸς ἀνατήσω — 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 ἐπιπρέπει αὐτῷ. If used in the
other meaning, tr. is made conspicuous
by the (background of) pebbles. A
fountain in the Mediterranean coun-
tries 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 bask,
Like friends once parted
Grown single-hearted,
They ply their watery tasks.

— ἀγαπωμένη: beloved, like φίλω or
even ἑρωτ. So in Mod. Grk., e.g. By-
ron's ζωὴ μου σᾶς ἀγαπῶ. See L. & S.
s.v. ἀγαπῶ and Thayer, N.T. Lex., s.v.
φίλω.
ΠΑΝΟΠΗΣ ΚΑΙ ΓΑΝΗΝΗΣ

1 ΠΑΝ. Εἶδες, ὁ Γαλήνη, χθές οία ἐποίησεν ἡ Ἑρις παρὰ τὸ δείπνον ἐν Θεσσαλίᾳ, διότι μὴ καὶ αὐτὴ ἐκλήθη ἐς τὸ συμπόσιον; 

ΓΑΛ. Οὐ διὰ συνειστιώμην ὑμῖν ἔγωγε· ὃ γὰρ Ποσειδῶν ἐκεῖ ἤλευσέ με, ὁ Πανόπη, ἀκύμαντον ἐν τοσοῦτῳ φυλάττειν τὸ πέλαγος. τί δ' οὖν ἐποίησεν ἡ Ἑρις μὴ παροῦσα; 

ΠΑΝ. Ἡ Θέτις μὲν ἦδη καὶ ὁ Πηλεὺς ἀπεληλύθεσαν ἐς τὸν θάλαμον ὑπὸ τῆς Ἀμφιτρίτης καὶ τοῦ Ποσειδῶνος παραπεμφθέντες, ἡ Ἑρις δὲ ἐν τοσοῦτῳ λαθοῦσα πάντας—ἐδύνη δὲ ῥαδίως, τῶν μὲν πινόντων, ἐνίων δὲ κροτοῦντων ἡ Τῷ Ἀπόλλωνι κιθαρίζοντι ἡ ταῖς Μοῦσαις ἁδούνας προσεχόντων τὸν νοῦν—ἐνέβαλεν ἐς τὸ ξυμπόσιον μὴλόν τι πάγκαλον, χρυσοῦν ὅλου, ὁ Γαλήνη. ἐπεγέγραπτο δὲ "ἡ καλὴ λαβέτω." κυλυδούμενον δὲ τοῦτο ὠσπερ ἐξεπίτευχεν ἦκεν ἐνθα Ἕρα τε καὶ Ἀφροδίτη καὶ Ἀθηνᾶ κατεκλύνοντο. καὶ Πειδῆ ὁ Ἑρμῆς ἀνελόμενος ἐπελέξατο τὰ γεγραμμένα, αἱ μὲν Νηρηίδες ἡμεῖς ἀπεσιωτήσαμεν· τί γὰρ ἔδει ποιεῖν ἐκεῖνον παρούσων; αἱ δὲ ἀντεποινύστερον ἐκαύστη καὶ αὐτῆς εἶναι τὸ μὴλον ἦξιον, καὶ εἰ μὴ γε ὁ Ζεὺς διέστησεν αὐτάς, καὶ ἄχρι χειρῶν ἄν τὸ πράγμα προϊχώρησεν. ἀλλ' ἐκεῖνος, Αὐτὸς

5

Title: cf. Milton's Lycidas:

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

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

ten on it. — κατεκλύνοντο: the goddesses were superior to the convention that prescribed for respectable women a sitting posture at meals. Cf. Symp. 8, where the words οὐκ ὀλίγαι ὡς αἱ 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 ἀνέγρω. Cf.
μὲν οὐ κρινῶ, φησί, περὶ τούτου — καίτοι ἐκεῖναι αὐτὸν δικαίου — ἀπίτε δὲ ἐς τὴν Ἰδην παρὰ τὸν Πριάμου παιδα, ὃς οἶδε τε διαγνώναι τὸ κάλλιον φιλόκαλος ὄν, καὶ οὐκ ἂν ἐκεῖνος κρίναι κακῶς.

25 ΓΑΛ. Τί οὖν αἱ θεαί, ὡ Πανόπης;

ΠΑΝ. Τήμερον, οἶμαι, ἀπίσαμι ἐς τὴν Ἰδην, καὶ τις ἦξει μετὰ μικρὸν ἀπαγγέλλων ἡμῖν τὴν κρατοῦσαν.

ΓΑΛ. Ἡδη σοὶ φημι, οὐκ ἄλλη κρατήσει τῆς Ἀφροδίτης ἀγωνίζομένης, ἢν μὴ πάνυ ὁ διαιτητὴς ἀμβλυώσῃ.

6

ΤΡΙΤΩΝΟΣ, ΑΜΤΜΩΝΗΣ, ΚΑΙ ΠΟΣΕΙΔΩΝΟΣ

1 ΤΡΙΤ. Ἐπὶ τὴν Λέρναν, ὡ Πόσειδον, παραγώνεται καθ’ ἐκάστην ἡμέραν ὕδρευσομένη παρθένος, πάγκαλον τι χρήμα· οὐκ οἶδα ἐγωγεν καλλίω παιδα ἰδών.

ΠΟΣ. Ἐλευθέραν τινά, ὡ Τρίτων, λέγεις, ἡ θεράπαινά τις ὅδροφόρος ἐστίν;

ΤΡΙΤ. Οὐ μὲν οὖν, ἀλλὰ τοῦ Αἰγυπτίου ἐκεῖνον θυγάτηρ, μία τῶν πεντηκόντα καὶ αὐτή, Ἀμυμώνη τούνομα· ἐπιθύμην γὰρ ἦτις καλότο καὶ τὸ γένος. οὗ Δαναὸς δὲ σκληραγγεῖ

V. II. B 36. — Διαπηγής: D. Deor. 20, entitled Θεῶν Κρίσεις—for which this may be considered a first sketch—furnished Hans Sachs material for his Judgment of Paris. Cf. Introd. p. xxii f.

6


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 Γ. Αυτ. Auct. 7.—τοῦ Αἰγυπτίου: i.e. Danaus brother of Aegyptus.
τὰς θυγατέρας καὶ αὐτούργειν διδάσκει καὶ πέμπει ὕδωρ τε ἀρνομένας καὶ πρὸς τὰ ἄλλα παιδεύει ἀόκνους εἶναι αὐτάς.

2. ΠΟΣ. Μόνη δὲ παραγίνεται μακρὰν οὐτώ τῇ ὁδῷ εξ Ἀργος ἐς Λέρναν;
ΤΡΙΤ. Μόνη· πολυδύψιον δὲ τὸ Ἀργος, ὡς οἶσθα· ὡστε ἀνάγκη ἀεὶ ὑδροφορεῖν.

15. ΠΟΣ. Ὡς Τρίτων, οὐ μετρίως διετάραξάς με εἰπὼν τὰ περὶ τῆς παιδός· ὡστε ἰσχεῖ ἐπὶ αὐτῆς.
ΤΡΙΤ. ἰσχεῖ· ἢ δὴ γοῦν καὶ τοὺς τῆς ὑδροφορίας· καὶ σχε- δόν που κατὰ μέσην τῇ ὁδῷ ἐστὶν ιὸν ἐς τῇ Λέρναν.

ΠΟΣ. Οὐκοῦν ζεύξου τὸ ἀρμα· ἢ τούτο μὲν πολλήν ἔχει 20 τὴν διατριβήν ύπάγει τοὺς ἵππους τῇ ζεύγλη καὶ τὸ ἀρμα ἐπισκενάζειν, οὕτω δὲ ἀλλὰ δελφίνα μοί τινα τῶν ὁκέων παρά- στησόμεν· ἐφιππάπομαι γἀρ ἐπὶ αὐτοῦ τάχιστα.
ΤΡΙΤ. Ἰδοὺ σοι οὐτοσι δελφίνων ὁ ὑκτάτοις.

ΠΟΣ. Εἰ γε· ἀπελαύνωμεν· σοῦ δὲ παρανήχου, ὡς Τρίτων. 25 καπεδή τάρεσμεν ἐς τῇ Λέρναν, ἔγω μὲν λοχήσω ἐνταὐθά που, σοῦ δὲ ἀποσκόπησι· ὅποταν αἰσθῆ προσισώσαν αὐτὴν —
ΤΡΙΤ. Αὕτη σοι πλησίον.

3. ΠΟΣ. Καλῇ, ὡς Τρίτων, καὶ ωραίᾳ παρθένος· ἀλλὰ συλ- λητέα ἢμῖν ἐστίν.

30. ΑΜ. Ἀνθρώπε, ποῖ μὲ εὐναρπάσας ἁγείς; ἀνδραποδι- στής εἰ, καὶ ἕοικας ἢμῖν ὑπ' Ἀιγήπτου τοῦ θείου ἐπιπεμφθή- ναι· ὡστε βοήσομαι τὸν πατέρα.
ΤΡΙΤ. Σιώπησον, ὡς Ἀμιμωῆ· Ποσείδῶν ἐστι.

ΑΜ. Τῇ Ποσείδῶν λέγεις; τῇ βιάζῃ με, ὥς Ἀνθρώπε, καὶ 35 ἐς τῇ θάλασσα καθέλκεις; ἐγὼ δὲ ἀποπνιγήσομαι ἡ ἀθλία καταδύσα.

2. ὡς οἶσθα: i.e. because Homer II. 4, 171 called Argos πολυδύψιον. — ἰσχεῖ: so παρασκευάζει is used of a dolphin-mount in D. Mar. 16, 3.

3. τῇ Ποσείδῶν λέγεις: the same form, Ποσείδῶν, is retained in quoting. Cf. similar use with the article, e.g. τὸ Ζερένης the word Xerxes, and cf.
ΠΟΣ. Θάρρει, οὐδὲν δεινὸν μὴ πάθησι. ἀλλὰ καὶ πηγήν ἐπώνυμοι σοι ἀναδοθῆναι ποιήσω ἐνταῦθα πατάξας τῇ τριαίνῃ τὴν πέτραν πλησίον τοῦ κλύσματος, καὶ σὺ εὐδαιμῶν ἐσῃ καὶ μόνη τῶν ἀδελφῶν σου ὑδροφορήσεις ἀποθανοῦσα.

8

ΠΟΣΕΙΔΩΝΟΣ ΚΑΙ ΔΕΛΦΙΝΩΝ

1 ΠΟΣ. Εὐ γε, ὦ Δελφῖνες, ὅτι ἂεί φιλάνθρωποι ἐστε, καὶ πάλαι μὲν τὸ τῆς Ἰνώς παιδίον ἐπὶ τὸν Ἰσθμὸν ἐκομίσατε ύποδεξάμενοι ἀπὸ τῶν Σκειρωνίδων μετὰ τῆς μπτρὸς ἐμπεσόν, καὶ νῦν σὺ τὸν κιθαριστὸν τουτούι τὸν ἐκ Μηθύμνης ἀναλαβὼν ἐξενήξω ἐς Ταύναρον αὐτή σκευῆ καὶ κιθάρα, οὐδὲ περείδες 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. — πηγήν: this is a "copious spring" to-day at the modern Μύλος (Lerna) on the road from Argos to Tripolitza. Amarynone alone (μόνη τῶν ἀδελφῶν) among the Danaides was to have a fountain instead of a sieve for her ὕδροφορία. — ὠδάλμων: the other exception, Hypermenestra, fares still better. Cf. Horace Carm. 3, 11: In omne virgo nobilis aevum.

8

For the story of Arion read Hdt. 1, 23, 24; Ovid Fasti 2, 91–116; Pseudo-Arion Fragm. (Anth. Lyr. 5); and see H. W. Smyth's Melic Poets, pp. 205–208, for discussion of the legend and the authenticity of this fragment attributed to Arion, and for embellishments of the story in later writers.

For the story of "The Boy and the Dolphin" cf. Pliny Ep. 9, 33. For a representation of a comic chorus mounted on dolphins see Daremberg et Saglio, Dictionnaire des Antiquités, fig. 1428.

1. τὸ τῆς Ἰνώς παιδίον: Melicertes-Palaemon. The names both of mother and son suffered a sea-change. Cf. Od. 5, 333:

τὸν δὲ ἰδεῖν Κάθμον θυγάτηρ καλλίσφυρος Ἰνώ, Λευκοθέτ, ὅ πρὶν μὲν ἔναν βροτὸν αὐθήσεσα.

The rider on the bronze statuette at Taenarum has been by some critics identified with this Melicertes-Palaemon who was carried by dolphins to the Isthmus, and by others with Taras, son of Poseidon, who rode safely on a dolphin from Taenarum to Tarentum (see Smyth, l.c.). — ἐκομίσατε: so in Bacchyl. 17, 97–100 the dolphins bear Theseus swiftly to the halls of his father Poseidon: φέρον δὲ δελφῖνες ἀλανταίοι μέγαν θῶος Θησάων πατρὸς ἵππον δόμων.—

τὸν ἐκ Μηθύμνης: Arion.— ἐξενήξω: see V. II. B 47. — αὐτῇ σκευῆ καὶ κιθάρᾳ:
ΔΕΛΦ. Μὴ θαυμάσης, ὦ Πόσειδον, εἰ τοὺς ἀνθρώπους εἰν ποιούμεν ἐξ ἀνθρώπων γε καὶ αὐτοὶ ἱχθύες γενόμενοι.

ΠΟΣ. Καὶ μέμφομαι γε τῷ Διονύσῳ, ὅτι ὑμᾶς καταναλοὶχήσας μετέβαλε, δέον χειρώσασθαι μόνον, ὡσπερ τοὺς ἄλλους ὑπηγάγετο. πῶς δὲ οὖν τὰ κατὰ τὸν Ἀρίωνα τοῦτον ἐγένετο, ὦ Δελφώ;

2 ΔΕΛΦ. Ὁ Περίανδρος, οἷμαι, ἐξαρεύν αὐτῷ καὶ πολλά—κις μετεπέμπετο αὐτὸν ἐπὶ τῇ τέχνῃ, ὁ δὲ πλούτησας παρὰ τοῦ τυράννου ἐπεθύμησε πλεύσας οἰκαδε ἐς τὴν Μῆθυμναν ἐπιδείξασθαι τὸν πλοῦτον, καὶ ἐπιβάς πορθμείον τῶν κακούργων ἀνδρῶν ὡς ἔδειξε πολὺν ἄγων χρυσῶν τε καὶ ἄργιρ—

15 ρον, ἐπεὶ κατὰ μέσον τὸ Αἰγαίον ἐγένοντο, ἐπιβουλεύοντοι αὐτῷ οἱ ναῦται. ὁ δὲ — ἡκρούμην γὰρ ἀπαντα παρανέως τῷ σκάφει — Ἐπεὶ ταῦτα ὑμῖν δέδοκται, ἐφ᾿ ἀλλὰ τὴν σκευὴν ἀναλαβόντα με καὶ ἀσαντα βρηκόν τινα ἐπ’ ἐμαυτῷ ἐκόντα ἐσάτε ρώμαι ἐμαυτόν. ἐπέτρεψαν οἱ ναῦται καὶ ἀνέλαβε τὴν σκευήν καὶ ἤσε πάνω λιγυρόν, καὶ ἐπέσεν ἐς τὴν βάλατ—

20 ταν ὡς αὐτίκα πάντως ἀποθανοῦμεν· ἐγὼ δὲ ὑπολαβῶν καὶ ἀναθέμενος αὐτὸν ἐξενιξάμην ἅχων ἐς Ταῶναν.

ΠΟΣ. Ἐπανώ σε τῆς φιλομονσίας· ἄξιον γὰρ τὸν μισθὸν ἀποδέδωκας αὐτῷ ἀκροάσεως.

so in Hdt. l.c. Arion, after putting on πάσαν τὴν σκευὴν and taking τὴν κιβά—

21 rαν, stands before the sailors and discourses music and then flings himself into the sea ὡς εἶχε, σὺν τῇ σκευή πάσῃ. In Ovid l.c. in medias ornatus desilis undas. — ἐς ἀνθρώπων . . . ἰχθύων: cf. h. Hom. 7, 51 ff. where the pirates, who had kidnapped Dionysus, are changed by the god into dolphins: . . . οἴ δὲ ὀθραξε κακὸν μέρος ἐξαλώντες πάντες ὁμώς πηδησαν, ἐπεὶ δόκον, εἰς ἄλα δίαν, 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 revised lists of the “Seven Sages.” — ἐς τὴν Μῆθυμναν: both Methymna (in Lesbos) and Corinth, with her twofold water-ways, had legends to tell of grateful dolphins. See Smyth, l.c. — οἰκαδε ἐς τὴν Μῆθυμναν: in Hdt. 1, 24 Arion was on his way back to Corinth from Tarentum. — ἐπεσεν: see App.
ΔΩΡΙΔΟΣ ΚΑΙ ΘΕΤΙΔΟΣ

1 ΔΩΡ. Τί δακρύεις, Ὄ Θέτι;
ΘΕΤ. Καλλίστην, Ὅ Δωρή, κόρην εἶδον ἐς κιβωτὸν ὕπο τοῦ πατρὸς ἐμβληθείσαν, αὐτὴν τε καὶ βρέφος αὐτῆς ἀρτιγενήτων· ἐκέλευσε δὲ ὁ πατὴρ τοὺς ναύτας ἀναλαβόντας τὸ κιβώτιον, ἐπειδὰν πολὺ ἀπὸ τῆς γῆς ἀποσπάσωσιν, ἀφεῖναι ἐς τὴν θάλατταν, ἀς ἀπόλοιπο ἡ ἀθλία, καὶ αὐτὴ καὶ τὸ βρέφος.

ΔΩΡ. Τίνος δὲ ἔνεκα, Ὅ Ἀδελφή; εἰπέ, εἰ τι ἔμαθες.
ΘΕΤ. Ἀκριβῶς ἀπαντᾷ. Ὅ γὰρ Ἁκρίσιος ὁ πατὴρ αὐτῆς καλλίστην οὐσαν ἐπαρθένευεν ἐς χαλκοῦν τινα θάλαμον ἐμβαλον· εἶτα, εἰ μὲν ἄλλης οὖν ἔχω εἰπεῖν, φασί δὲ σοι τὸν Δία χρυσὸν γενόμενον ῥύηνα διὰ τοῦ ὀρόφου ἐπ’ αὐτῆς, δεξαμενὴν δὲ ἐκεῖνη ἐς τὸν κόλπον καταρρέετα τὸν θεὸν ἐγκύμονα γενέσθαι. τοῦτο αἰσθόμενος ὁ πατὴρ, ἄγριος τοὺς καὶ ζηλῶτυπος γέρων, ἡγανάκτησε καὶ ὑπὸ τίνος μεμοιχεῦσθαι εἰς τὴν κιβωτὸν ἁρτὶ τετοκύιαν.

2 ΔΩΡ. Ὅ δὲ τί ἐπραττεν, Ὅ Θέτι, ὅποτε καθίστο;

Title: Doris is either the mother of the Nereids or (as evidently in D. Mar. 1) is herself one of the Nereids. Thetis here, calling her by name, seems to address her as sister. For list of the Nereids see Hes. Theog. 240 ff.

For Danaë and Perseus see Simonides Fragm. 13 and the almost over-beautiful translation of J. A. Symonds (Greek Poets c. x); cf. also Horace Carm. 3, 16, and William Morris, The Doom of King Acrisius. Danaë was the great-granddaughter of Hypermnestra and Lynceus.

1. χαλκοῦν θάλαμον: cf. Paus. 2, 23, 7 ὁ χαλκοῦν θάλαμον ὁ Ἁκρίσιος ποτὲ ἐπὶ φρουρᾶ τῇ θυγατρὸς ἔστησε. 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 ὕπο τῷ κιβωτῷ. It is used of Noah's ark Gen. 7, 1; and of the ark of the covenant Heb. 9, 4. The baby Moses, however, Exod. 2, 3, was put ἐκ βιβών. In Simon. 87, 1 the "carven chest" is λάρνακα δαίδαλα (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. Ὄτερ αὐτής μὲν ἐσώγα, ὁ Δωρί, καὶ ἔφερε τὴν κατα-
δίκην, τὸ βρέφος δὲ παρηγείτο μὴ ἀποθανεῖν δακρύσωσα καὶ
τῷ πάππῳ δεικνύσαι αὐτὸ, κάλλιστον ὄν· τὸ δὲ ὑπ' ἀγνοίας
20 τῶν κακῶν ὑπεμείδια πρὸς τὴν θάλατταν. ὑποπῆμπλαμά
αὐθές τοὺς ὀφθαλμοὺς δακρύων μνημονεύονσα αὐτῶν.
ΔΩΡ. Κάμε δακρύσαι ἐποίησας. ἄλλ' ἦδη τεθνὰσιν;
ΘΕΤ. Οὐδαμῶς· νηχέται γὰρ ἐτὶ ἡ κιβωτὸς ἅμφι τὴν
Σέριφον ἡμῖνας αὐτοὺς φυλάττουσα.
25 ΔΩΡ. Τὶ σὺν ὦχι σύζομεν αὐτὴν τοῖς ἀλιεύσι τούτοις
ἐμβαλοῦσαι ἐς τὰ δίκτυα τοῖς Σεριφίοις; οἶ δὲ ἀναστά-
σαντες σώσονται ἰήλοι ὅτι
ΘΕΤ. Εὖ λέγεις, οὕτω ποιῶμεν· μὴ γὰρ ἀπολέσθω μῆτε
αὐτή μῆτε τὸ παιδίον οὕτως ὅν καλῶν.

2. κάλλιστον ὄν: this recalls the
pathos of καλὸν πρόσωπον Simon. 87, 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 degener-
ated into a penal colony. For the
story of Themistocles and the man
from Seriphus see Plato Rep. 330 a.

14
4,682-751; William Morris, The Earthly
Paradise, “The Doom of King Acris-
ius”; Kingsley’s Andromeda and his
admirable juvenile version in The
Greek Heroes. For an exhaustive com-
parative 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-
edα,” 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-
bitch founded on superstitions com-
mon to all mankind and arising in the
depths of savagery. The Rescue of
Andromeda, on the other hand, ap-
ppears to be restricted to nations which
have attained a certain grade of civili-
ization, and to spring out of the sup-
pression of human sacrifices to divini-
ties 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 sculptures.
See Introd. to D. Deor., p. 160, and to
D. Mar., p. 169. For a comparison
of all these scenes with the μῆμα of
14

ΤΡΙΤΩΝΟΣ ΚΑΙ ΝΗΡΗΙΔΩΝ

1 ΤΡΙΤ. Τὸ κῆτος ύμῶν, ὡς Νηρηίδες, ὃ ἐπὶ τὴν τοῦ Κηφέως
θυγατέρα τὴν Ἀνδρομέδαν ἐπέμψατε, οὔτε τὴν παίδα ἡδικη-
σεν, ὡς οἴεσθε, καὶ αὐτὸ ἡδὴ τεθνηκεν.

ΝΗΡ. Ἡπὸ τίνος, ἢ Τρίτων; ἢ ὁ Κηφέως καθάπερ δέλεαρ
5 προθεὶς τὴν κόρην ἀπέκτεινεν ἐπιών, λοχήσας μετὰ πολλῆς
δυνάμεως;

ΤΡΙΤ. Οὐκ· ἀλλὰ ἵστε, οἴμαι, ὡς Ἰφιάνασσα, τὸν Περσέα,
τὸ τῆς Δανάης παιδίον, ὃ μετὰ τῆς μητρὸς ἐν τῇ κυβωτῷ
ἐμβληθέν ἐς τὴν θάλασσαν ὑπὸ τοῦ μητροπάτορος ἔσωστε
10 οἰκτίρασαι αὐτοῦς.

ΙΦ. Οἶδα ὅν λέγεις· εἰκὸς δὲ ἡδὴ νεανίαν εἶναι καὶ μάλα
γενναῖον τε καὶ καλὸν ἵδεῖν.

ΤΡΙΤ. Οὗτος ἀπέκτεινε τὸ κῆτος.

ΙΦ. Διὰ τὲ, ὡς Τρίτων; ὥσπερ δὴ σώστα ἡμῖν τοιαῦτα
15 ἐκτίνειν αὐτὸν ἔχρην.

Herondas see Bursians Jahresber. 1901, p. 247.

1. Τὸ κῆτος: the marine divinities — Nereids, Tritons — and the Cetacea
may have felt with Hephæstus (Aesch. Prom. 39) that blood is thicker than
water; but this Nereid's puerility indiscretion 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
carcase would not have drifted far! —
οὔτε ... καὶ: an extension of the usage
οὔτε ... τε, e.g. Aesch. Prom. 260 οὗτ' ἔμοι λέγειν καθ' ἡδονὴν σαλ ἰ ἄλγος. It
is found in Eur. I. T. 591 σο ... οὔτε
dυσγενῆς καὶ ... οἰσθα, also in D.
Merevtr. 2, 4. — Ἰφιάνασσα: Lucian
perhaps takes this Nereid's name from
II. 18, 46 ff. where Καλλάνασσα 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 Αὐσιάνασσα.
καταπιόμενον τὴν Ἀνδρομέδαν, ὑπεραυρηθείς ὁ νεανίσκος πρόκωπον ἔχων τὴν ἄρτην τῇ μὲν καθικεῖται, τῇ δὲ προ-
δικύνας τῇ Γοργόνα λίθον ἐποίει αὐτῷ, τὸ δὲ τεθηκέν ὁμοῦ
καὶ πέπηγεν αὐτοῦ τὰ πολλά, ὡσα εἴδε τὴν Μέδουσαν· ὃ δὲ
λύσας τὰ δεσμὰ τῆς παρθένου, υποσχὼν τὴν χείρα ὑπεδέ-
ξατο ἀκροποδητὶ κατιούσαν ἐκ τῆς πέτρας ὀλισθηράς οὐσις,
καὶ νῦν γαμεῖ ἐν τού Κηφέως καὶ ἀπάξει αὐτῇ, ἐς Ἀργος,
ὡστε ἀντί θανάτου γάμον οὐ τὸν τυχόντα ὑφετο.

45 ΙΦ. Ἐγὼ μὲν οὖ πάν τῷ γεγονότι ἀχθομαί· τί γάρ ἡ
παῖς ἡδίκει ἡμᾶς, εἰ τι ἡ μήτηρ ἐμεγαλαυκεῖτο καὶ ἡξίου
καλλών εἶναι;

ΔΩΡ. Ὄτι οὔτως ἄν ἠληπησεν ἐπὶ τῇ θυγατρί μήτηρ γε
οὔσα.

50 ΙΦ. Μηκέτι μεμνώμεθα, ὃ Δωρί, ἐκεῖνων, εἰ τι βάρβαρος
γυνὴ ύπερ τὴν ἀξίαν ἐλάλησεν· ἰκανήν γάρ ἡμῖν τιμωρίαν
ἐδωκε φοβηθεῖσα ἐπὶ τῇ παιδί. χαίρωμεν οὖν τῷ γάμῳ.

3. πρόκωπον: drawn. Also grasped
by hill and hill-grasping. Cf. Aesch. 
Agam. 1051 and 1652, where the old 
men and Aegisthus make ready for 
combat:

ΧΟ. ἐ λα δῆ, εἴφος πρόκωπον πᾶς τίς εἰ-
τρεπτιζέτω. 
ΑῚ. ἀλλὰ μὴν κἀγὼ πρόκωπος οὐκ ἀνα-
ρυμαι βασίν.

— τῇ δὲ προδικύνας 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.— δὸς εἴδε τὴν
Μέδουσαν: cf. de Domo 22 where the
painting is thus described: τὸ μὲν ἄσω
τοῦ κήτου εἰς τὴν Μέδουσαν, ἡ δὲ ἔλεος
ἐλτε, τὸ δὲ δομὸν ἐμφυλοῦν μένει, τῇ ἄρτῃ
κοστεῖται.— λύσας τὰ δεσμὰ κτλ.: al-
most all of the many antique monu-
ments (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 An-
tiphilus (Anthol. Lib. 4, Tit. 9, No. 20):
χά μὲν ἀπὸ σκοπέλου χαλα τόδα σηταδι
νάρκη

νυσθρόν· ο δὲ μναστήρ νυμφοκομεί τὸ
γέρας.

— ὑποσχὼν τὴν χείρα κτλ.: so in Char.
ὅ Hermes helps Charon up the slippery
ascent.— ἐν τού Κηφέως: sc. οἰκ.

4. υπὲρ τὴν ἀξίαν: so Dem. 18, 23 ὁ
μὲν γὰρ (i.e. Philip) ὑπὲρ τὴν ἀξίαν τε-
ποίηκε τὴν αὐτοῦ, and cf. Dem. 16, 1 for
παρὰ τὴν ἀξίαν.
ZEΦΤΡΟΤ ΚΑΙ ΝΟΤΟΤ

1 ΖΕΦ. Οὐ πῶποτε πομπήν ἐγὼ μεγαλοπρεπεστέραν εἰδὼν ἐν τῇ θαλάττῃ, ᾧ φ’ οὖ γέ εἴμι καὶ πνεώ. οὐ δὲ οὐκ εἶδες, ὥς Νότε;

ΝΟΤ. Τίνα ταύτην λέγεις, ὥς Ζέφυρε, τήν πομπήν; ἥ 5 τίνες οἱ πέμπτοντες ἦσαν;

ΖΕΦ. Ἡδύτου θεάματος ἀπελεύθης, οἶον οὐκ ἂν ἄλλο ἰδοῖς ἦτι.

ΝΟΤ. Περὶ τῆν Ἐρυθρὰν γὰρ Θάλατταν ἐργαζόμεν, ἐπέπνευσα δὲ καὶ μέρος τῆς Ἰνδικῆς, ὡς παράλια τῆς χώρας. 10 οὐδὲν οὐν οἶδα ὅλα λέγεις.

ΖΕΦ. Ἀλλὰ τὸν Σιδώνιον Ἀγήνορα οἶδας;

ΝΟΤ. Ναί, τὸν τῆς Εὐρώπης πατέρα. τί μὴν;

ΖΕΦ. Περὶ αὐτῆς ἐκείνης διηγήσομαι σοι.

ΝΟΤ. Μῶν ὅτι ὁ Ζεῦς ἐραστῆς τῆς παιδὸς ἐκ πολλοῦ; 15 τοῦτο γὰρ καὶ πάλαι ἡπιστάμεν.
ΖΕΦ. Ούκον τὸν μὲν ἔρωτα οἶσθα, τὰ μετὰ ταῦτα δὲ ἦδη
2 ἄκουσον. ἡ μὲν Εὐρώπη κατεληλυθεὶ ἐπὶ τὴν ἥμων παῖ
ζουσα τὰς ἥλικωτίδας παραλαβοῦσα, ὁ Ζεὺς δὲ ταύρῳ εἰκά
σας ἐαυτὸν συνεπάιζεν αὐταῖς κάλλιστος φαινόμενος· λευκὸς
20 τε γὰρ ἦν ἀκριβῶς καὶ τὰ κέρατα εὐκαμπηκαὶ καὶ τὸ βλέμμα
ημερος· ἐσκήρτα οὖν καὶ αὐτὸς ἐπὶ τῆς ἥμος καὶ ἐμματὸ
ἡδοστον, ὥστε τὴν Εὐρώπην τολμῆσαι καὶ ἀναβῆναι αὐτον.
ός δὲ τοῦτο ἐγένετο, δρομαῖος μὲν ὁ Ζεὺς ὀρμησθεὶν ἐπὶ τὴν
θάλατταν φέρων αὐτῆν καὶ ἐνῆχετο ἐμπεσὼν, ἡ δὲ πάνω
25 ἐκπλαγής τῷ πράγματι τῇ λαϊκ αὖ ἐνίχετο τοῦ κέρατος, ὡς
μὴ ἀπολυσθάνοι, τῇ ἔτερᾳ δὲ ἤνεμωμένοι τὸν πέπλον ξυνε
ἐχεν.

3 NOT. Ἡδὺ τοῦτο θέαμα εἶδες, ὁ Ζέφυρε, καὶ ἔρωτικόν,
νηχόμενον τὸν Δία φέροντα τὴν ἀγαπωμένην.

30 ΖΕΦ. Καὶ μὴν τὰ μετὰ ταῦτα ἦδών παρὰ πολύ, ὡς Νότε.
ἡ τε γὰρ θάλαττα εὐθὺς ἀκύμων ἐγένετο καὶ τὴν γαλήνην
ἐπισπασμένη λείαν παρεῖχεν ἐαυτήν, ἢμεῖς δὲ πάντες ἰσο-
χίαν ἀγοντες οὐδέν ἄλλο ἢ θεατι μόνον τῶν γιγνομένων
παρηκολούθουμεν, Ἕρωτες δὲ παραστομένοι μικρόν ἐκ τῆς
35 θαλάττης, ὡς ἐνίστε ἄκροις τοῖς ποσίν ἐπιμαίεν τοῦ ὕδατος,
ἡμένας τὰς δάδας φέροντες ἕδον ἀμα τὸν ὑμέναν, αἱ
Νηρηήδες δὲ ἀναδύσαι παρίππευον ἐπὶ τῶν δελφίνων ἐπικρο-
τούσαι ἢμίγυμνοι αἱ πολλαί, τὸ τε τῶν Τριτώνων γένους καὶ

2. τῇ λαϊκ... ξυνείχεν: so in
Moschus, Id. 1 (2), 126 ff. (Ahrens) τῇ
μὲν ἔχειν ταύρου δολικῶν κέρας, ἐν χερὶ δ' ἀλλὰ | ἑρων πορφυρήν στολοῦ πτόχα, ὁφρα κε μῆ μων | δεῖοι εὐκάμονον τολιᾶς ἀλὸς ἀστεῖον ὑδῶρ. | κολπώθη δ' ἀνέμωσιν πτέλος βαθτὸς Εὐρώπεις. So in Ovid
Fasti 5, 607-609 illa iubam (not cornu) dextra, laeva retinebat 
amictus... aura sinus implet
(cf. κολπώθη of Moschus). In Med. 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. ἔρωτικόν: sentimental. — παριπ-
πευον ἐπὶ τῶν δελφίνων: the blending of
εἰ τὶ ἄλλο μὴ φοβηρὸν ἰδεῖν τῶν θαλαττῶν ἀπαντα περιεχό-40 ρευν τὴν παιδά. ὁ μὲν γὰρ Ποσειδών ἐπιβεβηκὼς ἄρματος παραχομέμενη τὴν Ἀμφιτρίτην ἤχων προῆγε γεγηθὼς ὁδο-ποιόν νηχομένω τῷ ἄδελφῳ. ἔπὶ πάσι δὲ τὴν Ἀφροδίτην δύο Τρίτωνες ἔφερον ἐπὶ κόγχης κατακειμένην, ἀνθή παντοῦ 4 ἐπιπάττουσαν τῇ νύμφῃ. ταῦτα ἐκ Φοινίκης ἄχρι τῆς Κρή-45 τῆς ἐγένετο. ἐπεὶ δὲ ἐπέβη τῇ νήσῳ, ὁ μὲν ταῦρος οὐκέτι ἐφαίνετο, ἐπιλαβόμενος δὲ τῆς χειρὸς ὁ Ζεὺς ἀπῆγε τὴν Ἐὐρώπην ἐς τὸ Δικταῖον ἀντρον ἐρυθρησκῶς καὶ κάτω ὄρω-σαν. ἦπιστατο γὰρ ἥδη ἐφ' ὅτι ἄγωτο. ἡμεῖς δὲ ἐμπε- σώντες ἄλλο ἄλλος τοῦ πελάγους μέρος διεκυμαίνομεν.

NOT. *Ω μακάριε Ζέφυρε τῆς θέας. ἐγὼ δὲ γρύπας καὶ ελέφαντας καὶ μέλανας ἀνθρώπους ἐώρων.

sea-horses and other mounts is well illustrated by a vase-painting (Ingh-rami, 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 sec-ond 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 ἀντρον: Zeus brings back his bride to his own cra-dle; see Manatt, Mycenaean Age, p. 202 note and p. 309.— μέλανας ἀνθρώπους: blackamoors. Possibly Hindus, as No-tus had been blowing on India, but the Schol. says: ὁ γὰρ Νότος ἀπὸ τῆς Λιβύης πνεῖ, ένθα οἰκοῖν τοι Ἀδιόπετε.
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. 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, to inspect these grim and ghostly vignettes of the “Dance of Death,” while Menippus as cicerone explains his new liberté et fraternité that awaits us at the unfamiliar inn.

1 See Introd. 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 Introd. 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 lvid 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 σπουδογέλαιος).

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

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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 σπουδαίον, but that his books are full of mocking; that, inter alia, he wrote a *Nēkura*, 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.*, ², 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 Lucianea*, p. 81, § 6. Cf. also *Bis Acc.* 33.
ΝΕΚΡΙΚΟΙ ΔΙΑΛΟΓΟΙ

ΕΡΜΟΤ ΚΑΙ ΧΑΡΩΝΟΣ

1 ΕΡΜ. Δογμισώμεθα, ὡς πορθμεῖ, εἰ δοκεῖ, ὡπόσα μοι ὠφεί-

λεις ἤδη, ὡς μὴ αὐθίς ἐρίζωμεν τι περὶ αὐτῶν.

ΧΑΡ. Δογμισώμεθα, ὡς Ἐρμή. Ἀμείνον γὰρ ὑπίσθαι καὶ ἀπραγμονέστερον.

5 ΕΡΜ. Ἀγκυραν ἐντειλαμένω ἐκόμισα πέντε δραχμῶν.

ΧΑΡ. Πολλοῦ λέγεις.

ΕΡΜ. Νὴ τὸν Ἀιδωνέα, τῶν πέντε ὀνήσάμην, καὶ τροπω-

τῆρα δύο ὀβολῶν.

ΧΑΡ. Τίθει πέντε δραχμὰς καὶ ὀβολοῦς δύο.

10 ΕΡΜ. Καὶ ἀκέστραν ὑπὲρ τοῦ ἱστίου. πέντε ὀβολοὺς ἐγὼ

κατέβαλον.

ΧΑΡ. Καὶ τούτους προστίθει.

ΕΡΜ. Καὶ κηρὸν ὡς ἐπιπλάσαι τοῦ σκαφίδιον τὰ ἀνεψ-

γότα καὶ ἡλιοὺς δὲ καὶ καλωδίων, ἀφ' οὗ τὴν ὑπέραν ἐποίη-

15 σας, δύο δραχμῶν ἀπαντα.

ΧΑΡ. Καὶ ἀξια ταῦτα ὄνησω.

ΕΡΜ. Ταῦτα ἔστων, εἰ μὴ τι ἄλλο ἡμᾶς διέλαβεν ἐν τῷ

λογισμῷ. πότε δ' οὖν ταῦτα ἀποδώσειν φῆς;

4 1. τῶν πέντε: note article: five, just

as I say. — ἀνεψάμην: Att. is ἐπιδίσμην.


— ἀνεψάμην: Att. is ἀνεψαμένα. Cf.

Schmid, I, 230. — καὶ ἀξία κτλ.: well,

you bought them cheap. For double

meaning of ἀξία cf. Eng. "reasonable."
ΧΑΡ. Νῦν μὲν, ὦ Ἑρμή, ἄδωνατον, ἢν δὲ λοιμὸς τις ἢ
20 πόλεμος καταπέμψῃ ἀθρόους τιών, ἐνέσται τότε ἀποκερδᾶ-
ναι παραλογίζομενον τὰ πορθμεῖα.

2 ΕΡΜ. Νῦν οὖν ἐγὼ καθεδούμαι τὰ κάκιστα εὐχόμενος
γενέσθαι, ὡς ἄν ἄπο τούτων ἀπολάβωμι.

ΧΑΡ. Οὐκ ἐστιν ἄλλως, ὦ Ἑρμή. νῦν δὲ ὀλίγοι, ὡς
25 ὅρας, ἀφικνοῦνται ἡμῖν· εἰρήνη γάρ.

ΕΡΜ. Ἀμεινον οὖτως, εἰ καὶ ἡμῖν παρατείνοιτο ὑπὸ σοῦ
τὸ ὀφλημα. πλὴν ἀλλ' οἱ μὲν παλαιοὶ, ὦ Χάρων, οἷςθα οἷοι
παρεγίγνοντο, ἀνδρεῖοι ἀπαντεῖς, αἵματος ἀνάπλεω καὶ τραυ-
ματία οἱ πολλοί· νῦν δὲ ἡ φαρμάκες τὶς ὑπὸ τοῦ παιδὸς
30 ἀποθανῶν ἡ ὑπὸ τῆς γυναικὸς ἡ ὑπὸ τρυφῆς ἐξωδηκὼς τὴν
γαστέρα καὶ τὰ σκέλη, ὡχροὶ ἀπαντεῖς καὶ ἀγεννεῖς, οὓθεν
ὁμοίοι ἐκεῖνοι. οἱ δὲ πλεῖστοι αὐτῶν διὰ χρήματα ἥκουσιν
ἐπιβουλεύοντες ἀλλήλοις, ὡς ἐοίκασι.

ΧΑΡ. Πάνω γάρ περιπόθητά ἐστι ταῦτα.

35 ΕΡΜ. Οὐκοῦν οὖθ' ἐγὼ δοξαίμι ἄν ἀμαρτάνειν πικρῶς
ἀπατῶν τὰ ὀφειλόμενα παρὰ σοῦ.

5

ΠΛΟΤΤΩΝΟΣ ΚΑΙ ΕΡΜΟΤ

1 ΠΛΟΤΤ. Τὸν γέροντα οἰσθα, τὸν πάνω γεγηρακότα λέγω,
τὸν πλούσιον Ἑὐκράτην, ὁ παίδες μὲν οὐκ εἰσίν, οἱ τὸν κλή-
ρον δὲ θηρώντες πεντακισμύριοι;

ΕΡΜ. Ναί, τὸν Σικυώνιον φής. τί οὖν;

2. Νῦν ... ἀπολάβωμι: later Hermes 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.
— ἐς ὅν: for use with opt. see Introd.
35 (b).

5 Title: for the almost incredible part
played by the legacy-hunter (capta-
tor) under the Roman empire cf.
Fried-
länder, Sittengeschichte Roms, I, 394–
400, with the copious citations from
Horace, Ovid, Seneca, Petronius, Pliny
ΠΛΟΤΤ. Ἐκεῖνον μὲν, ὡς Ἐρμή, ζῆν ἔασον ἐπὶ τοῖς ἐνενήκοντα ἔτει τοῖς ἐνενήκοντα ἔτει τοῖς ἐνενήκοντα, εἰ δὲ οἶνον τε καὶ ἐτὶ πλεῖόν τοὺς δὲ κόλακας αὐτοῦ Ἡραίον τὸν νέον καὶ Δάμων καὶ τοὺς ἄλλους κατάσπασαν ἐφεξῆς ἀπαντᾶς.

ΕΡΜ. Ἀτοπον ἂν δὸξεῖε τὸ τοιοῦτον.

ΠΛΟΤΤ. Οὐ μὲν οὖν, ἀλλὰ δικαιότατον· τί γὰρ ἐκεῖνοι παθόντες εὑχοῦται ἀποθανεῖν ἐκεῖνον ἢ τῶν χρημάτων ἀντιποιοῦνται οὐδὲν προσήκοντες; ὃ δὲ πάντων ἐστὶ μιαρῶτατον, ὅτι καὶ τὰ τοιαῦτα εὑχόμενοι ὅμως θεραπεύοσιν ἐν γε τῷ φανερῷ, καὶ νοσοῦντος αὐτὸν βουλεύονται πάσιν πρόδηλα, θυσίεσι δὲ ὅμως ὑποσχοῦνται ἴνα ῥατή, καὶ ὅλως ποικίλη τῆς ἡ κολακεία τῶν ἀνδρῶν. Διὰ ταῦτα δὲ μὲν ἐστώ ἄθάνατος, οἵ δὲ προσαπίτωσαν αὐτοῦ μάτην ἐπιχανόντες.

ΕΡΜ. Γελοῖα πείσονται, πανοῦργοι ὄντες . . . πολλά. κάκεινος εὖ μάλα διαβουκολεῖ αὐτοῖς καὶ ἐπελπίζει, καὶ ὅλως ἀσθενοῦντι ἐοικὸς ἔρρωται πολὺ μᾶλλον τῶν νέων. οἳ δὲ ἦδη τὸν κλήρον ἐν σφίσι διηρημένοι βούσκονται ζωῆν μακρίαν πρὸς ἑαυτοῦς τιθέντες.

ΠΛΟΤΤ. Οὐκοῦν δὲ μὲν ἀποδυσάμενος τὸ γῆρας ὡσπερ Ἰόλεως ἀνηβησάτω, οἵ δὲ ἀπὸ μέσων τῶν ἐλπίδων τῶν ὅνειροποληθέντα πλοῦτον ἀπολύοντες ἤκέτωσαν ἦδη κακῶς ἀποθανόντες.

ΕΡΜ. Ἀμέλησον, ὥς Πλοῦτων· μετελεύσομαι γάρ σοι ἦδη αὐτοὺς καθ' ἑνα ἔξης· ἐπτα δὲ, οἴμαι, εἰσι.

ΠΛΟΤΤ. Κατάσπα, δὲ παραπέμψει ἐκαστὸν ἀντὶ γε-ροντὸς αὕτως πρωθῆσθι γενόμενος.

the elder, Tacitus, the younger Pliny, Martial, Juvenal, etc. Also see Nigr. 17, adv. Indoct. 10, and D. Mort. 6-9.

1. Εὑκράτην: this is also the name of the rich host in Gall. 9 and Hermot. 11. — ποντικιστήριον: conventional exaggeration. There were only seven.

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 MEN. Πού δέ οἱ καλοὶ εἶσον ἢ αἱ καλαί, Ἡμῆ; ξενάγησόν με νέλυν ὁντα.

ΕΡΜ. Οὐ σχολή μοι, ὥ Μένιππε· πλὴν κατ’ ἐκεῖνο ἀπόβλεψον, ἐπὶ τὰ δεξιὰ, ἔνθα ὁ 'Τάκυνθος τέ ἐστι καὶ Νάρκισσος σος καὶ Νίρευς καὶ 'Αχιλλεύς καὶ Τυρώ καὶ Ἐλενή καὶ Λήδα καὶ ὅλως τὰ ἀρχαία πάντα κάλλη.

MEN. Ὄστα μόνα ὅρῶ καὶ κρανία τῶν σαρκῶν γυμνά, ὅμως τὰ πολλά.

ΕΡΜ. Καὶ μὴν ἐκεῖνα ἔστων ἀ πάντες οἱ ποιηταὶ θανμάζοντες ὅστα, ὃν σὺ ἑοίκας καταφρονεῖν.

MEN. ᾨμως τὴν Ἐλενήν μοι δεῖξον· οὐ γὰρ ἀν διαγνοιν ἔγωγε.

ΕΡΜ. Τοιτὶ τὸ κρανίον ἥ Ἐλενῆ ἐστίν.

2 MEN. Εἰσί διὰ τούτο αἱ χίλιαι νῆς ἐπληρώθησαν ἐξ ἀπάσης τῆς Ἑλλάδος καὶ τοσοῦτοι ἔπεσον Ἑλληνὲς τε καὶ βάρβαροι καὶ τοσαῦται πόλεις ἀνάστατοι γεγώνασιν;

ΕΡΜ. Ἀλλ’ οὐκ θέδες, ὥ Μένιππε, ζώσαν τὴν γυναῖκα· ἐφὴς γὰρ ἀν καὶ σὺ ἀνεμόσητον εἴναι τοιτῇ ἀμφὶ γυναίκι πολῶν χρόνων ἄλγεα πάσχειν·

ἐπεὶ καὶ τὰ ἄνθη τις ἐστα ὁντα εἰ τις βλέποι ἀποβεβληκότα τὴν

1. οἱ καλοὶ . . . αἱ καλαί: 'the beaux and belles.' — ξενάγησον: see Char. 1. — κατ’ ἐκεῖνο: in that quarter, almost as if for ἐκεῖνο, but the attention is arrested at rather than directed towards. — Τυρώ: see V. II. B.3. For the others see Class. Dict. — τὰ ἀρχαία πάντα κάλλη: all the beauties of the olden time; not "all the old beauties." — γυμνά: see Introd. 23 (b), and Schmid, I, 233. — Τοιτὶ τὸ κρανίον κτλ.: cf. Hamlet, v. 1 "This same skull, sir, was Yorick's skull" (Gildersleeve, Essays and Studies, p. 343).

βαφήν, ἀμορφα δήλου ὅτι αὐτῷ δόξει, ὅτε μέντοι ἀνθεὶ καὶ ἔχει τὴν χροιάν, κάλλιστά ἔστιν.

ΜΕΝ. Οὐκοῦν τούτο, ὃ Ἑρμῆς, θαυμάζω, εἰ μὴ συνίεσαν οἱ Ἀχαῖοι περὶ πράγματος οὕτως ὀλιγοχρονίον καὶ βαθὺς ἀπανθώντος πονοῦντες.

ΕΡΜ. Οὔ σχολῆ μοι, ὃ Μένιππε, συμφιλοσοφεῖν σοι. ὡστε σὺ μὲν ἐπιλεξάμενος τόπον, ἐνθα ἂν ἐθέλης, κεῖσο καταβαλών σεαυτόν, ἐγώ δὲ τοὺς ἄλλους νεκροὺς ἳδη μετελεύσομαι.

21

ΜΕΝΙΠΠΟΤ ΚΑΙ ΚΕΡΒΕΡΟΤ

1 ΜΕΝ. Οἷς Κέρβερε—συγγενής γάρ εἰμὶ σοι κύων καὶ αὐτός ὄψε—εἰπέ μοι πρὸς τὴς Στυγός οἶς ἦν ὁ Ἑλκράτης ὅποτε κατήει παρ’ ύμᾶς· εἰκός δὲ σε θεοῦ ὄντα μὴ ὑλακτεῖν μόνον, ἀλλὰ καὶ ἀνθρωπίνως φθέγγεσθαι ὅποτ’ ἐθέλοις.

5 ΚΕΡΒ. Πόρρωθεν μὲν, ὃ Μένιππε, παντάπασιν ἐδόκει ἀτρέπτῳ τῷ προσώπῳ προσέναι καὶ προσέσθαι τὸν θάνατον ἐκών καὶ τοῦτο ἐμφήνατο τοῖς ἐξῳ τοῦ στομίου ἐστῶσιν ἐθέλον, ἐπεὶ δὲ κατεκυψαν εἰσὶ τοῦ χάραματος καὶ εἴδε τὸν ζώφον, καγὼ ἔτι διαμέλλοντα αὐτῶν δακῶν τῷ κωνεῖο κατέ·

10 σπασα τοῦ ποδοῦ, ὥσπερ τὰ βρέφη ἐκώκυν καὶ τὰ ἑαυτοῦ παιδία ἁρυρέτο καὶ παντοῦ ἐγώνετο.

2 ΜΕΝ. Οὐκοῦν σοφιστής ὁ ἀνθρωπὸς ὣς καὶ οὐκ ἄλθόωσ κατεφρόνει τοῦ πράγματος;

ΚΕΡΒ. Οὐκ, ἄλλ’ ἑπείπερ ἀναγκαῖον αὐτὸ ἑώρα, κατεθρα·

15 σύνετο ὃς δῆθεν οὐκ ἄκων πεισόμενος ὃ πάντως ἑδει παθεῖν,


Lucian makes the last twinge of the poison anticipate the grip of Cerberus.

2. Οὐκ, ἄλλ’: not that, but. — ἵνα τοῦ
ώς θαυμάσωνται οἱ θεαταὶ. καὶ ὅλως περὶ πάντων γε τῶν
tοιούτων εἰσεῖν ἄν ἔχομι, ἕως τοῦ στομίου τολμηρὸ καὶ
ἀνδρεία, τὰ δὲ ἐνδοθεν ἐλεγχος ἀκριβείς.

ΜΕΝ. Ἐγὼ δὲ τῶς σοὶ κατεληλυθέναι ἔδοξα;

ΚΕΡΒ. Μόνος, ὃ Μένιππε, ἄξιως τοῦ γένους, καὶ Διῳ-
γένης πρὸ σοῦ, ὅτι μὴ ἀναγκαζόμενοι ἐσήπτε μηδ' ὡθοῦ-
μενοι, ἀλλ' ἐθελούσιοι, γελώντες, οἰμώζειν παραγγεῖλαντες
ἀπασίω.

ΧΑΡΩΝΟΣ ΚΑΙ ΜΕΝΙΠΠΟΤ

1 ΧΑΡ. Ἀπόδος, ὃ κατάρατε, τὰ πορθμεῖα.
ΜΕΝ. Βόα, εἰ τούτο σοι, ὃ Χάρων, ἕδιον.
ΧΑΡ. Ἀπόδος, φημί, ἄνθ' ἄν σε διεπορθμεύσαμεν.
ΜΕΝ. Οὐκ ἂν λάβοι σαρὰ τοῦ μὴ ἔχοντος.
5 ΧΑΡ. Ἐστι δὲ τις ὀβολόν μὴ ἔχων;
ΜΕΝ. Εἰ μὲν καὶ ἄλλος τις οὐκ οἶδα, ἐγὼ δ' οὐκ ἔχω.
ΧΑΡ. Καὶ μὴν ἄγξω σε νῦ τὸν Πλούτωνα, ὃ μιρέ, ἡν
μὴ ἀποδώσῃ.
ΜΕΝ. Κἀγὼ τῷ ξύλῳ σου πατάξας διαλύσω τὸ κρανίον.
10 ΧΑΡ. Μάθην οὖν ἐσῃ πεπλευκὼς τοσοῦτον πλοῦν.
ΜΕΝ. Ὡς Ἐρμῆς ὑπὲρ ἐμοῦ σοι ἀποδότω, ὡς με παρέδωκέ
σοι.

2 ΕΠΜ. Νὴ Δί' ὑνάμην γε, εἰ μέλλω καὶ ὑπερεκτίνειν τῶν
νεκρῶν.

στομίου: ἦς, like μὲ χρω, as prep. c. gen. or
with adverb. See L. & S. s.v., 1, 2. —
ΚΕΡΒ.: for identification of Cerberus
with Çabala, one of the two dogs of
Yama, the Hindu King of the Dead, see
M. Bloomfield, Cerberus the Dog of Ha-
des, 1905. — δι' μὴ: see Introd. 39 (c).
16 ΧΑΡ. Οὐκ ἀποστῆσομαι σοι.
ΜΕΝ. Τοῦτον γε ἔνεκα καὶ νεώλκησας τὸ πορθμεῖον παράμενε· πλὴν ἄλλ' ὁ γε μὴ ἔχω, πῶς ἂν λάβωις;
ΧΑΡ. Σὺ δ' οὐκ ἰδεῖς ὡς κομίζεσθαι δέον;
ΜΕΝ. Ἡδειν μὲν, οὐκ εἶχον δέ. τί οὖν; ἐχρῆν διὰ τοῦτο μὴ ἀποθανεῖν;
ΧΑΡ. Μόνος οὖν αὐχήσεις προῖκα πεπλευκέναι;
ΜΕΝ. Οὐ προῖκα, ὡ βέλτιστε· καὶ γὰρ ἤντησα καὶ τῆς κόπης συνεπελαβόμην καὶ οὐκ ἐκλαον μόνος τῶν ἀλλών ἐπιβατῶν.
25 ΧΑΡ. Οὐδὲν ταύτα πρὸς τὰ πορθμεῖα· τὸν ὁβολόν ἀποδοῦναί σε δεῖ· οὐθέμει ἄλλως γενεσθαι.
3 ΜΕΝ. Οὐκοῦν ἀπαγεί με ἀδιβίς ἐς τὸν βίον.
ΧΑΡ. Χάριμεν λέγεις, ὡς καὶ πληγᾶς ἐπὶ τούτῳ παρὰ τοῦ Ἀἰακοῦ προσλάβω.
30 ΜΕΝ. Μὴ ἐνόχλει ὦν.
ΧΑΡ. Δείξον τι ἐν τῇ πήρᾳ ἔχεις.
ΜΕΝ. Θέρμους, εἰ θέλεις, καὶ τῆς Ἐκάτης τὸ δείπνον.
ΧΑΡ. Πόθεν τούτων ἡμῖν, ὡ Ἐρμη, τὸν κύνα ἠγαγες; οία δὲ καὶ ἐλάλει παρὰ τὸν πλοῦν τῶν ἐπιβατῶν ἀπάντων καταγελῶν καὶ ἐπισκόπτων καὶ μόνος ἄδων οἴμωξόντων ἐκείνων.
ΕΡΜ. Ἀγνοεῖς, ὡ Χάρων, ὅποιον ἀνδρὰ διεπόρθμευσας, ἐλεύθερον ἀκριβῶς; οὔδενος αὐτῷ μέλει. οὕτως ἐστιν ὁ Μένιστος.
35 ΧΑΡ. Καὶ µὴν ἂν σε λάβω ποτὲ—
ΜΕΝ. Ἀν λάβης, ὡ βέλτιστε· διὸς δὲ οὐκ ἂν λάβοις.

3. ἀπαγε... βίον: cf. Ar. Ran. 177 where the corpse rejects Dionysus's overtures, saying I'll see myself resurrected first! ἄναβηςν νυν πάλιν. — Χάρων λέγει: now you are joking! For accent see on Vit. Auct. 3.
MÎNÎS KAI SÎΩSTRATOT

1 MIN. 'O μὲν ληστής οὐτοσὶ ΣÎΩSTRATOS ἔσ τὸν Πυριφλεγέθοντα ἐμβεβλήσθω, ὁ δὲ ἱερόσυλος ὑπὸ τῆς Χιμαιρᾶς διασπασθήτω, ὁ δὲ τύραννος, ὃ 'Ερμη, παρὰ τὸν Τιτωνὸν ἀποταθεῖς ὑπὸ τῶν γυνῶν καὶ αὐτῶς κειρέσθω τὸ ἠταρ, 5 ὡμεῖς δὲ οἱ ἄγαθοὶ ἀπίτε κατὰ τάχος ἐς τὸ Ἡλύσιον πεδίον καὶ τὰς μακάρων νήσους κατοικεῖτε, ἀνθ' ὄν δίκαια ἐποιεῖτε παρὰ τῶν βιῶν.

ΣÎΩΣΤ. Ἀκοῦσον, ὃ ΜÎνως, εἰ οἱ δÎκαια δόξω λέγειν.

MIN. Νῦν ἀκούσω αὖθις; οὐ γὰρ ἐξελήγησαί, ὃ ΣÎΩΣΤ. στρατε, πονηρὸς ὄν καὶ τοσοῦτος ἀπεκτονώς;

ΣÎΩΣΤ. Ἐξελήγημαι μέν, ἀλλ' ὥρα εἰ καὶ δÎκαιως κολα-σθήσομαι.

MIN. Καὶ πάνω, εἰ γας ἀποτίνειν τὴν ἀξίαν δÎκαιον.

ΣÎΩΣΤ. Ὑμώς ἀπόκριναι μοι, ὃ ΜÎνως: βραχὺ γάρ τι 15 ἐρήσομαι σε.

MIN. Λέγε, μὴ μακρὰ μόνον, ὅσ καὶ τοὺς ἄλλους διακρί

MIN. νωμεν ἰδῆ.

2 ΣÎΩΣΤ. Ὀπόσα ἐπρατην ἐν τῷ βιῷ, πότερα ἐκὼν ἐπρατ- 20 την ἑπεκέκλωστο μοι ὑπὸ τῆς ΜÎοίρας;

MIN. Ὄπο τῆς ΜÎοίρας δῆλαδή.

ΣÎΩΣΤ. Οὐκοῦν καὶ οἱ χρηστοὶ ἀπαντε καὶ οἱ πονηροὶ 30 δοκοῦντες ἡμεῖς ἑκείη ὑπηρετοῦντες ταύτα ἔδρωμεν;

1. ΣÎΩSTRATOS: mentioned (Alex. 4) in the list of knaves, traitors, etc., whom Alexander the False Prophet rivalled. — Πυριφλεγέθοντα: cf. Plato Phaedo 113 α. For the whole context read Plato Rep. 614-621 and Pind. Ol. 2. For the τύραννος note Rep. 615 c n, and, for Plato’s solution of the problem of Fate vs. Free Will, Rep. 617 ε. For the Fates read Lucian’s Catapulus and Jupp. Conf., esp. 15-18. — ἀνθ' ὄν: see on 22, 1. — οὐ γάρ ἐξελήγησα: have you not been conclusively convicted?

2. δῆλαδή: note the Platonic color-

ing throughout. — Κλωθότι, ... γεννη-
MIN. Ναί, τῇ Κλωθῷ, ἡ ἐκάστῳ ἐπέταξε γεννηθέντι τὰ πρακτέα.

ΣΩΣΤ. Εἰ τούνων ἀναγκασθείς τις ὑπ’ ἄλλου φονεύσει τινα οὐ δυνάμενος ἀντιλέγειν ἐκεῖνῳ βιαζομένῳ, οἶνον δήμιος ἢ δομυφόρος, ὃ μὲν δικαστὴ παισθείς, ὃ δὲ τυράννῳ, τίνα αἰτιάσῃ τοῦ φόνου;

MIN. Δὴλον ὡς τὸν δικαστὴν ἢ τὸν τύραννον, ἐπεὶ οὐδὲ 30 τὸ ἔφος αὐτὸ· ὑπηρετεῖ γὰρ ὀργανὸν ὅν τοῦτο πρὸς τὸν θυμὸν τῷ πρῶτῳ παρασχόντι τὴν αἰτίαν.

ΣΩΣΤ. Εὔ γε, ὁ Μίνως, ὦτι καὶ ἐπιδαφείει τῷ παρα δεῖγματι. ἤν δὲ τις ἀποστείλαντος τοῦ δεσπότου ἢ ἣ αὐτὸς χρυσὸν ἢ ἄργυρον κομίζων, τίνι τῇ χάριν ἵστεόν ἢ τῖνα 35 εὐεργετήν ἀναγραπτέον;

MIN. Τὸν πέμψαντα, ὁ Σῶστρατε· διάκονος γὰρ ὁ κομί σας ἦν.

ΣΩΣΤ. Οὐκόν ὅρας ὅπως ἄδικα ποιεῖ κολάζων ἡμᾶς ὑπηρέτας γενομένους οὐ οὐ Κλωθῷ προσέτατα, καὶ τούτος τότε 40 τιμῶν τοὺς διακονησαμένους ἀλλοτρίους ἁγαθοῖς; οὐ γὰρ δὴ ἐκεῖνο γε ἐπεῖνξ ἔχοι τις ἂν, ὡς τὸ ἀντιλέγειν δυνατὸν ἢ τοῖς μετὰ πάσης ἀνάγκης προστεταγμένους.

MIN. Ὁ Σῶστρατε, πολλὰ ἴδεις ἂν καὶ ἄλλα οὐ κατὰ λόγον γιγνόμενα, εἰ ἀκριβῶς ἐξετάζοις. πλὴν ἄλλα οὐ 45 τοῦτο ἀπολαύσεις τῆς ἐρωτήσεως, διότι οὐ ληστής μόνον, ἄλλα καὶ σοφιστής τις εἰναι δοκεῖς. ἀπόλυσον αὐτοῦ, ὃ Ἐρμῆ, καὶ μηκέτι κολαζέσθω. ὁρᾷ δὲ μή καὶ τοὺς ἄλλους νεκροὺς τὰ ὅμως ἐρωτᾶν διδάξῃς.

Θέσις: cf. Od. 7, 190 f. ἄσσα αἰ φοίν οἱ κατὰ Κλωθῇ τε βαρείᾳ | γιγνομένῳ νῆ σαντο λίνῳ, ὅτε μὸν τέκε μηπηρ. ἃ τὸ έφος αὐτῷ: at the Bouphonia the priest fled after striking the ox, and the ox itself was tried and acquitted; see Paus. 1, 24, and 1, 28, 10–11, where we hear also of trials of “iron and other life less objects” for homicide, and how Cambyses was accidentally killed by his own sword with which he had killed Apis (Hdt.3, 20 and 64). But cf. Darembert et Saglio, s.v. “Dipolia.”

3. διότι: see App.
THE LIFE'S-END OF PEREGRINUS

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.

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 λευκῷ ἐθνητι, § 40, cf. the Skt. epic *Rāmāyana*, 3, 5, where the flame feeds on Čarabhaṅga's "skin, blood, flesh, and bones" but he rises anew radiant and transformed, "far-shining in his bright attire."


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 (ṛūddhas) to the Manes are performed in such a way that they *end in the south*. (Manu's Laws, 3, 214). The invoking of the *śalvarśaḥ* is in accord with Hindu thought; e.g., the liturage in Hiranyakeśin's *Gṛhya-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 *νερπεροδρόμοι* 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. 225–226.
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 Πρωτέων ἐπιτιμώντος ἀδήπτης ἐγερα τὰ πολλὰ καὶ τοῖς ἀνθρώποις προσπαίζει, καὶ λέγοντοι, Δημιώνας, οὐ κυνῖς, ἀπεκρίνατο, Περεγρίνη, 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, calls attention to the fact that publicly solemnized suicides were not unknown; and he has also given good reason to believe that Theagenes, the δευτερωνοστής 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. Gellius calls him virum gravem et constantem and speaks 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

8 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.): ἐπηκολοθεῖ δὲ τῷ Ἡρώδη κακῶς ἄγορευον αὐτὸν ἡμαρπαρὶς γλωττῇ. ἐπιστραφεὶς οὖν ὁ Ἡρώδης "τοσοῦτοι," ἠφη, "κακῶς μὲ ἄγορευοι, πρὸς τὸ καὶ στις;" ἐπικειμένου δὲ τοῦ Πρωτέως ταῖς λοιδορίαις. "γεγράκαμεν," ἠφη, "σὺ μὲν κακῶς μὲ ἄγορευον, 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 utile 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 demo-
stration." ¹ This intolerant enthusiasm of judgment 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 circum-
stance, 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, alludes ³ to his suicide on the pyre as recent;
Philostratus, who was probably about twenty at the close of the
century, in his account ⁴ 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 ⁶ 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 accu-
curacy if not for stylistic charm — to illustrate his approval of the
constancy of a contemporary philosopher Simonides, says (Res Ge-
tae, 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: "Peregrinin illum imitatus Protea cognomi-
ne philosophum clarum: qui cum mundo digredi statu-
isset, 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) ὁμο
γιοιντα έκατόν ἐς τὸ πῦρ περὶ τῆς 'Ολυμπίαν.
³ Cf. ad Martyras, c. 4: Minus fecerunt philosophi. Heraclitus
qui se bubeulo stercore obluit 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.) ἢ μὲν γὰρ τῶν οὖν θαρραλέως φιλοσο-
φῶντων ὁ Πρωτεός οὗτος, ὃς καὶ ἐς τὸν εὐαυτόν ἐν 'Ολυμπίᾳ βασι.
⁵ Preserved by Jerome in a Latin tr. Cf. fol. 91 of Stephanus edit., Parisiiis
1518. The text is abbreviated (and spelled) thus: Oly. 236 | Apud Pisas
pegrinus Phüs: rogo quē ex lignis cōposuerat incenso | semet
superiecit.
⁶ See below, p. 206, for date.
flammis absuemptus 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.
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 sixteenth 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 ἑαυμαστήν, § 11, bursts out indignantly: ἑαυμαστήν μὲν σῶν, ὁ μιχρῆ, καὶ παντὸς ἔπε- κενα ἑαυμαστός: ἐκαὶ σοὶ τυφλῷ ὕπτι καὶ ἀλαζόνι τὸ κάλλος αὐτῆς ἀνεπί- σκεπτον καὶ ἄθεατον—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

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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 genuine\(^1\) writings occur in the companion piece *Alexander Pseudomantis*, § 25 and § 38, where the Christians are classified by Alexander with atheists and Epicureans\(^2\)—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 Χριστιανός ἢ Ἐπικούρειος ἢκει κατάσκοπος τῶν ὁργίων, φευγέτω), leads off with the formula "εἴξω Χριστιανός;" and the congregation makes response: "εἴξω Ἐπικούρειος."

*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 repeopling 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 Croiset\(^4\) 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

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\(^1\) The *Philopatris* is undoubtedly spurious, being much later.

\(^2\) The popular cry against the Christians was *αἴρε τῶν ἄθλους*. 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 (παλαι), 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 Dead*, 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 Canthusurus. 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 apologia, 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 Canthusurus, we are also convinced that the pictures are fairly typical. The amiable praises of Aulus Gellius are too uncritical, and the whitewash 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 πολυμυστής\(^1\) 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 \textit{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. \textit{Pisc.} 20.
\(^{2}\) Cf. \textit{Hermot.} sub fin. and see Introd. p. xviii.
\(^{3}\) See \textit{D. Mar.} supra, p. 174.
ΠΕΡΙ ΤΗΣ ΠΕΡΕΓΡΙΝΟΤ
ΤΕΔΕΤΤΙΩΣ

1 Λουκιανὸς Κρονίω εἱ πράττειν. Ὅ κακοδαίμων Περεγρίνος ἦ ὡς αὐτὸς ἔχαιρεν ὑνομάζων ἐαυτὸν Πρωτεὺς αὐτῷ δὴ ἐκεῖνο τὸ τοῦ Ὄμηρικοῦ Πρωτέως ἐπαθεν. ἀπαντά γὰρ δόξης ἕνεκα γενόμενος καὶ μυρίας τροπάς τραπόμενος τὰ τελευταία ταύτα καὶ πῦρ ἐγένετο· τοσοῦτῳ ἄρα τῷ ἔρωτι τῆς δόξης εἴχετο. καὶ νῦν ἐκεῖνος ἀπηνθράκωται σοι ὁ βέλτιστος κατὰ τὸν Ἐμπεδοκλέα, παρ’ ὅσον ὁ μὲν κἂν διαλαβεῖν ἐπειράθη ἐμβαλὼν ἐαυτὸν εἰς τοὺς κρατήρας, ὁ δὲ γεννάδας οὕτω τὴν πολυανθρωπότατην τῶν Ἑλληνικῶν παυνηγύρεων τηρήσας, πυράν ὅτι μεγίστην νῆσας ἐνεπήδησεν ἐπὶ τοσούτων μαρτύρων καὶ λόγους τινὰς ὑπὲρ τούτου ἔσοντ' πρὸς τοὺς

1. Κρονίω: a friend of Lucian otherwise unknown, but probably a Platonic philosopher, as the complimentary use of the Platonic formula εἴ πράττειν, rather than the Epicurean χαίρειν, would seem to indicate. Cf. Bernays, Lucian und die Kyniker, pp. 3 and 88. — εἴ πράττειν: for the relative merits of the greetings χαίρειν, εἴ πράττειν, and ἵψαίμεν cf. Laps. in Sal., especially § 4, where Plato’s letters are appealed to for the use of εἴ πράττειν. Cf. also in the letter to the Platonic Nigrinus, § 1, Λουκιανὸς Νιγρῖνος εἴ πράττειν. In the four ἐπιστολάς Κρονίω, 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! Δισύγετης ὁ κύων τοῖς καλουμένοις Ἑλληνικοῖς ὀιμόζειν. Cf. Bernays, op. cit., p. 96. — ἀπηνθράκωται: has been carbonized. So used of Empedocles, D. Mort. 20, 4, ἀπηνθράκωσαν αὐταῖς κρησίσιν. And the river-god Xanthus, D. Mar. 11, 1, exclaims: I am charred from head to foot and all of a boil! ἄλλα ἀπηνθράκωμαι δοσο... καὶ ζώ. — κατὰ τὸν Ἐμπεδοκλέα: see note on V. H. B 21. — παρ’ ὅσον: (only) with this slight difference that; i.e. nisi quod. Cf. Hist. Conscr. 18 ὁρᾶς, διοικὸς γαῖτος ἐκεῖνη, παρ’ ὅσον ὁ μὲν Θουκυδίδης, οὕτως δὲ Ηρόδωτος εἴ
2 Έλληνας οὗ πρὸ πολλῶν ἡμερῶν τοῦ τολμήματος. πολλὰ
toιῶν δοκῶ μοι ὅραν σε γελώντα ἐπὶ τῇ κορύζῃ τοῦ γέρων-
tος, μᾶλλον δὲ καὶ άκοι ὅβωντος οἶα σε εἰκός βοῶν, ὥ τῆς
15 ἀβελτερίας, ὥ τῆς δοξοκοπίας, ὥ τῶν άλλων ἀ λέγεω εἰώθα-
μεν περὶ αὐτῶν. ἰπὶ μὲν οὖν πόρρω ταῦτα καὶ μακρῷ ἀσφα-
λέστερον, ἐγὼ δὲ παρὰ τὸ πῦρ αὐτὸ, καὶ ἔτι πρότερον ἐν πολλῷ
πλήθει τῶν ἄκρατών εἰπὼν αὐτά, ἐνῶν μὲν ἀχθομένων, ὅσοι
ἐθαύμαζον τὴν ἀπόνοιαν τοῦ γέρωντος. ἦσαν δὲ τινες οἱ καὶ
20 αὐτοὶ ἐγέλων ἐπὶ αὐτῶ. ἀλλ’ ὀλίγον δεῖν ὑπὸ τῶν Κυνικῶν
ἐγὼ σοι διεσπάσθην ὡσπερ ὁ Ἀκταῖον ὑπὸ τῶν κυνῶν ἤ ὁ
3 ἀνεψιός αὐτοῦ ὁ Πενθέας ὑπὸ τῶν Μαυνάδων. ἡ δὲ πάσα τοῦ
πράγματος διασκευὴ τοιάδε ἦν· τὸν μὲν ποιήτην οὐσθα οἷος
τε ἦν καὶ ἥλικα ἑταργῶδει παρ’ ὅλων τὸν βιον ὑπὲρ τὸν Σοφο-
25 κλέα καὶ τὸν Αἰσχύλον. ἐγὼ δὲ ἐπεὶ τάχιστα εἰς τὴν Ἡλίν

μάλα ἐφηκε: also Scythia 11, Indoct. 10, and de Sall. 4 (see Sbdtt. ad loc.); but in Hist. Conscr. 45 tr. in so far as.—
οὗ 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 ἐνετὰ ἡμερῶν (compare Lat.
ante novem dies = novem die-
bus antē with δίλγων πρὸ τῶν,
Thuc. 2, 8, which becomes πρὸ δίλγων
tῶν). Cf. Du Mesnil, Grammatica,
quam Lucianus secatus est, ratio (1867),
p. 31, and L. & S. s.v.

2. κορύζῃ: drivelling stupidity. Lucian is fond of this unsavory metaphor.
— ὡς τῆς ἀβελτερίας κτλ.: oh, what fa-
tuity! oh, what hunger and thirst after
n-teriy! oh, all the rest of the usual
exclamations!—οὗ μὲν οὖν κτλ.: for
omission of verb see Schmid, I, 423. —
paρά τὸ πῦρ αὐτὸ: 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 το-
οῦτον καιρόν). — ἐτι πρότερον κτλ.: from
this it is inferred that Lucian was him-
self the unnamed speaker in § 7 ff. —
ὅσοι: instead of simple relative pron.
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: τελευτήσαι δὲ αὐτὸν λάγος
ὑπὸ κυνῶν, ἐπεί κατὰ τὴν ἀληθείαν ἐξοθη-
σεν. εἰς γὰρ τὸν Πενθέαν θηρῶν καθά-
πεται τὸν Χριστιανόμον, καὶ αὑτὸν βλα-
σφημει τὸν Χριστὸν ὁ παμμάρος. δὲ καὶ
τῆς λύττης ποινᾶς ἀρκοῦσας ἐν τῷ παρόντι
déwken· ἐν τῷ μέλλοντι κηρυκομίῳ τοῦ
ἀλώνιον πυρὸς μετὰ Σατανᾶ εὐθηνείσθαι.

3. πράγματος: editt. generally give
drámatos. Cf. infra § 37. See App.—
eis tēn Ἡλίν: until the end of § 31 the
ἀφικόμην, διὰ τοῦ γυμνασίου ἀνών ἐπήκουν ἀμα. Κυνικοῦ
τινος μεγάλη καὶ τραχεία τῇ φωνῇ τὰ συνήθη ταύτα καὶ ἐκ
τρόδου τὴν ἄρετην ἐπιβουμένου καὶ ἀπασιν ἀπαξαπλώσ λου-
δορουμένου, ἔτα κατέληξεν αὐτῷ ἡ βοή ἐς τὸν Πρωτέα· καὶ
30 ὡς ἀν οἶός τε ὁ, πειράσομαι σοι αὐτὰ ἐκεῖνα ἀπομνημονεύσαι
ὡς ἐλέγετο. οὖ δὲ γνωριμείς δηλαδὴ πολλάκις αὐτοίς παρα-
4 στὰς βοῶσι. Πρωτέα γὰρ τις, ἔφη, κενὸδοξὸν τολμᾶ λέγειν,
isode ἦ καὶ ἠλεί καὶ ποταμοὶ καὶ θάλαττα καὶ πατρὶς Ἡρα-
κλείς, Πρωτέα τὸν ἐν Συρίᾳ δεθέντα, τὸν τῇ πατρίδι ἄνειτα
35 πεντακισχίλια τάλαντα, τὸν ἀπὸ τῆς Ῥωμαίων πόλεως ἐκβιλη-
θέντα, τὸν τοῦ Ἡλίου ἐπισημότερον, τὸν αὐτῷ ἀνταγωνίσα-
σθαι τῷ Ὀλυμπίῳ δυνάμενον; ἀλλ' ὡς διὰ πυρὸς ἐξάγειν
tὸν βίον διέγυνκεν ἑαυτόν, εἰς κενοδοξίαν τινὲς τοῦτο ἀνα-
fέρουσιν. οὐ γὰρ Ἡρακλῆς οὔτως; οὐ γὰρ Ἀσκληπιὸς
40 κεραυνῷ; οὐ γὰρ τὰ τελευταῖα Ἐμπεδοκλῆς εἰς τοὺς κρα-
tήρας;

5 Ἡσ ὅπε ταῦτα εἶπεν ὁ Θεαγένης—τοῦτο γὰρ ὁ κεκραγὼς
ἐκείνος ἐκαλεῖτο—ἡρόμην τινὰ τῶν παρεστώτων τί βούλε-
tαι τὸ περὶ τοῦ πυρὸς ἢ τί Ἡρακλῆς καὶ Ἐμπεδοκλῆς πρὸς
45 τὸν Πρωτέα. ὁ δὲ, Ὅυκ εἰς μακράν, ἔφη, καυσὶ εἳ ἑαυτῶν 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. —ἀνών: see App. —τραχεία τῇ
φωνῇ: see Introd. 23 (a).—ἀπαξαπλῶσ:
cf. Vit. Auct. 11. —αὐτὰ ἐκεῖνα ὡς ἤλ-
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, 11. xv,
18, 19. —Ἡρακλῆς: Heracles, frenzied
with pain from the poisoned shirt of
Nessus, immortalized himself on Mount
Oeta and was received into immor-
tality in Olympus amidst peaks 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 Ἡρακλῶ
ἄρχηται. —Ἀσκληπιὸς: see above,
D. Deor. 13. The common text adds καὶ
Δίωνυσος, 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 μακράν: cf. Somn. 1.—
Πρωτέως Ὄλυμπιάσι. Πῶς, ἢφην, ἡ τίνος ἕνεκα; εἶτα ἰ ὥν ἐπειράτο λέγειν, ἐβόα δὲ ὁ Κυνικός, ὥστε ἀμήχανον ἢν ἄλλου ἀκούειν. ἐπήκουν οὖν τὰ λοιπὰ ἐπαντλούντος αὐτοῦ καὶ θαυμαστάς τινας ὑπερβολάς διεξιόντος κατὰ τοῦ Πρωτέως. 50 τὸν μὲν γὰρ Σινωπέα ἢ τὸν διδάσκαλον αὐτοῦ Ἀντισθένη ὦδε παραβάλλειν ἥξιον αὐτῷ, ἀλλ' οὖδε τὸν Σωκράτην αὐτὸν, ἐκάλει δὲ τὸν Δία ἐπὶ τὴν ἀμιλλαν. εἶτα μὲντοι ἐδοξέων αὐτῷ ἰσοὺς πως φυλάξαι αὐτοὺς καὶ οὕτω κατέπαυε τὸν λόγον. 6 Δύο γὰρ ταῦτα, ἢφη, ἢ βίος ἀριστα 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 ἀγαλμα τοῦτο οἰχήσεται ὄχούμενον ἐπὶ τοῦ πυρὸς ὀρφανοῦ ἡμᾶς καταλιφτόν. ταῦτα εἰς πολλῷ ἱδρώτι διεξελθὼν ἐδάκρυε μάλα γελοῖος καὶ τὰς τρίχας ἐτιλλετο ὑπόφει- 60 δόμενοι μὴ πάνω ἐλκεῖν, καὶ τέλος ἄπηγον αὐτὸν λύζοντα 7 μεταξὺ τῶν Κυνικῶν τινας παραμυθοῦμενοι. μετὰ δὲ τούτων

'Όλυμπιάσι: at Olympia. As a matter of fact this took place out at Har- pina (see § 36), and perhaps we should read and translate (see App.) 'Ολυμπιά- σι at the Olympic games.— τὸν Σινωπία . . . Ἀντισθένης . . . Σωκράτης: 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 Introd. to Vit. Auct. and Pisc., p. 90.—οὗτο κατέτατο 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 ἐκκλησεῖ τούτῳ γε τῶν ἔχων φύσιν, εἰ δόκηντο προσ- ἱδεῖν μονόν. Cf. also Friedländer, Sit- tungeneschichte Rome, III, 219.—ὁχούμε- νον ἐπὶ τοῦ πυρός: riding on the (chariot of) fire. — ὀρφανοῦ ἡμᾶς καταλιφτόν: this would recall to a Greek audience Plato Phædo 116 a ἠγούμενοι ωσπερ πατρὸς στερθέτομε διάξειν ὀρφανῷ τὸν ἐπείτα βλον. The self-importance of certain Christian commentators must needs see a reference to S. John 14, 18, but ὁ πατὴρ ὡμῶν Πλάτων, PhiloPs. 16, shows how conventional this reference had become.— λύζοντα μεταξὺ: sobbing the while.—παραμυθοῦμενοι: note tense. Theagenes refused to be comforted.
άλλος εὕθες ἀναβαίνει οὗ περιμενίας διαλυθήναι τὸ πλῆθος,
ἀλλὰ ἐπὶ αἰθομένους τοῖς προτέρους ἵππεῖς ἐπέχει τῶν σπουν-
δῶν. καὶ τὸ μὲν πρῶτον ἐπὶ πολὺ ἐγέλα καὶ δῆλος ἢν νεώ-
θεν αὐτὸ δρῶν, εἶτα ἤρξατο ὅδε πως. Ἐπεὶ οἱ κατάρατοι
Θεαγένης τέλος τῶν μιαρωτάτων αὐτοῦ λόγων τὰ Ἡρακλείτου
dάκρυα ἐποιήσατο, ἐγὼ κατὰ τὸ ἐναντίον ἀπὸ τοῦ Δημοκρίτου
gέλωτος ἀρξομαι. καὶ αὖθις ἐγέλα ἐπὶ πολὺ, ὡστε καὶ ἡμῶν
τοὺς πολλοὺς ἐπὶ τὸ ὀμοίου ἐπεστάσατο. εἶτα ἐπιστρέψας
ἐαυτὸν, Ἡ τί γὰρ ἄλλο, ἐφη, ὡς ἄνδρες, ἀρχή ποιεῖν ἀκοῦ-
οντα μὲν οὖν γελοῖων ῥήσεων, ὀρῶντα δὲ ἄνδρας γέροντας
dοξαρίου καταπτύστου ἕνεκα μονονουχι κυβιστώντας ἐν τῷ
μέσῳ; ὡς δὲ εἰδείητε οἷον τι τὸ ἀγαλμὰ ἐστὶ τὸ καυνθησό-
μενον, ἀκούσατε μου ξέρε ἄρρητα παραφυλάξαντος τὴν γνώμην
αὐτοῦ καὶ τὸν βίον ἐπιτηρήσαντος. ξινα δὲ παρὰ τῶν πολυ-
τῶν αὐτοῦ ἐπιθυμοῦν καὶ οἷς ἀνάγκη ἢν ἀκρίβως εἰδέναι
αὐτὸν. τὸ γὰρ τῆς φύσεως τοῦτο πλάσμα καὶ δημοφιλῆμα,
ὁ τοῦ Πολυκλείτου κανὼν, ἐπεὶ εἰς ἄνδρας τελεῖν ἦρξατο,
ἐν Ἀρμενίᾳ μοιχεύων ἄλοιφα μάλα πολλὰς πληγὰς ἔλαβε
καὶ τέλος κατὰ τοῦ τέγους ἀλόμενος διέφυγε ῥαφανίδι τὴν
πυγήν βεβυσμένος. εἶτα μειράκιον τι ὠραίον διαθείρας

7. ἄλλος: probably Lucian himself; see note § 2.—τῶν σπουνδῶν: cf. II. 11, 776 σπένδων ἀλθεῖ τὸν ἐκ αἰθομένου ἱε-
—καὶ αὖθις ἤδη: and he went on
laughing afresh.

8. ἐπιστρέψας: facing (us) again. He had turned away to laugh.—δοξα-
—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. Wol-
ters, 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 Blüm-
ner'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.
trισχιλών ἐξωνήσατο παρὰ τῶν γονέων τοῦ παιδός πενήτων
10 ὁντών μὴ ἐπὶ τὸν ἀρμοστὴν ἀπαχθῆναι τῆς ’Ασίας. ταῦτα
καὶ τὰ τοιαῦτα ἐσάειν μοι δοκῶ· πηλὸς γὰρ ἐτὶ ἀπλαστὸς
85 ἦν καὶ οὐδέποτε ἐντελῶς ἀγαλμα ἡμῖν ἐδεδημομοῦργητο. ἄ δὲ
tὸν πατέρα ἔδρασε καὶ πάνυ ἀκούσαι ἁξίων· καὶ τοὺς πάντες
ἔστε καὶ ἀκηκόατε ὡς ἀπέπνευξε τὸν γέροντα οὐκ ἀνασχο-
μενος αὐτῶν ύπέρ ἐξήκοντα ἔτη ἦδη γηρώντα. εἰτὰ ἐπειδὴ
tὸ πράγμα διεβεβότο, φυγὴν ἔαυτοῖ καταδικάσας ἐπλαιάτο
11 ἀλλοτε ἄλλην ἀμείβων. ὅτεπερ καὶ τὴν θαυμαστὴν σοφίαν
tῶν Χριστιανῶν ἐξέμαθε περὶ τὴν Παλαιστίνην τοῖς ἱερεῦσι
καὶ γραμματέωσιν αὐτῶν ἥγγασιν ἡμενομενος. καὶ τί γὰρ; ἐν βρα-
χεῖ παιδας αὐτοὺς ἀπέφηνε προφῆτης καὶ θιασάρχης καὶ
ξυγαγωγευς καὶ πάντα μόνος αὐτὸς ὁ ν. καὶ τῶν βιβλίων τὰς

τρισχιλῶν: sc. δραχμῶν. — ἐξωνήσατο: for form see Introd. 19. — τὸν ἀρμο-
στὴν: governor of the province. This
Spartan term was used to represent
various Roman officers, e.g. the Trium-
virs and the praefecti, as governors
of dependent provinces. — τῆς ’Ασίας:
the Roman province.

10. ἐδεδημομοῦργητο: had been fabri-
cated in detail; cf. below διεβεβότο,
had become matter of common report.
Introd. 34 (a). — ἄλλην: sc. γην.

11. Χριστιανῶν: see Introd. p. xv,
and Introd. to Peregr. p. 205. — ἱερα-
θε: he had become an expert in. — Πα-
λαιστίνην: 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. —
ἱερεῖς καὶ γραμματεύσιν: priests and
scribes, probably confusing Jews and
Christians. — ἥγγασιν: almost tech-
nical, like συνεϊναι, of a pupil attending
the discourses of a master or the lec-
tures of a sophist. — προφῆτης: from
the earlier and more usual classic mean-
ing 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 χριστιανοὶ is illustrated
by the directions given in The Teach-
ing of the Apostles (see pp. 7 and 8 ed.
J. R. Harris, Baltimore 1887): a προ-
φῆτης or ἀπόστολος is to be welcomed
for the day; only necessity may detain
him during the second day; τρεῖς δὲ ἐὰν
μεν ἑνως ἱερασίας ἔστη. — θιασάρχης:
thiasos-leader. The θιασος was a band
marching with dancing and singing,
especially in honor of Dionysus. Some-
times it was a religious brotherhood.
The leaders were called ἀρχιθιασοῦν,
and the followers θιασῶται (cf. Fugil. 4).
Lucian seems to be responsible for this
compound. — ἤγγασιν: a good Greek
ΠΕΡΙ ΤΗΣ ΠΕΡΕΓΡΙΝΟΥ ΤΕΛΕΥΤΗΣ  215

95 μὲν ἔξηγεῖτο καὶ διεσάφει, πολλὰς δὲ καὶ αὐτὸς ἔσυνέγραφε, καὶ ὥς θεὸν αὐτὸν ἔκεινοι ἥγοιντο καὶ νομοθέτη ἐχρῶντο καὶ προστάτην ἐπεγράφοντο· τὸν μὲγαν γοῦν ἔκεινον ἐτι σέβουσι τὸν ἀνθρώπον τὸν ἐν τῇ Παλαιστίνῃ ἀνασκολοπισθέντα, ὅτι 12 καὶ τὴν ταῦτην τελετὴν εἰσήγην ἐς τὸν βίον. τότε δὴ καὶ 100 συλλήφθεις ἐπὶ τούτῳ οἱ Προσεύχοντα ἐνέπεσαν εἰς τὸ δεσμωτήριον, ὅπερ καὶ αὐτὸ οὗ μικρὸν αὐτῷ ἀξίωμα περιεποίησε πρὸς τὸν ἔξης βίον καὶ τὴν τερατείαν καὶ δοξολογίαν ὧν ἔρων εὐγεγέχασεν. ἐπεὶ δὲ οὖν ἐδεδομένος, οἱ Χριστιανοὶ συμφοράν ποιούμενοι τὸ πράγμα πάντα ἐκίνουν ἐξαρπάζει πειράματι: 105 μενοι αὐτῶν. εἰτε ἐπεὶ τούτῳ ἦν ἀδύνατον, ἢ γε ἄλλῃ θεραπείᾳ πάσα ὁ παρέγγεις, ἀλλὰ σὺν σπουδῇ ἐγίνετο καὶ ἔσωθεν μὲν εὐθὺς ἤν ὀρὰν παρὰ τῷ δεσμωτηρίῳ περιμένοντα γράμμα
d

word (cf. Lys. 12, 43), here transferred to the Jewish meaning. — ἔξηγεῖτο: he explained. Primarily used of verbal interpretation; cf. ἔξηγητη. — διεσάφη: made clear; or, if written commentary is meant, annotated. — πολλὰς... ἔσυνέγραφη: many apocryphal writings did not become canonical, and this statement may not be wholly an invention of Lucian's. — νομοθέτη: lawgiver. Again a classic word with both a general and a technical meaning. — προστάτην: protector, patron. De Soul (see Reitz, ad loc.) says: Apud Cyrillus Cat. 6 Petrus et Paulus τῆς Ἐκκλησίας προστάται διεκτεύεται. See Thayer's N.T. Lex. s.v. προστάτης. — ἐπεγράφουσα: see App., and, for mid. voice, cf. Scythia 10 ἐπιγραφόμενος προστάτας, and Fugit. 4 τούτου τὸ ἡμεροφαίρισι. Also Just. Mart. Apol. A 4, 28 φιλοσοφίας δύναμεν καὶ σχῆμα ἐπιγράφοντα τιμή. — 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 ἀνθρώπον κτλ.: the man, I mean, who was, etc. The clause is explanatory. — ἀνασκολοπισθέντα: crucified. The first meaning is intransitive, but see Jud. Vocal. 12 where it is used of the Τ cross; see also s.v. ἀνασταύρω. — καὶ τὴν τελετὴν: new-sanged religion; properly mystic rite. Cf. note on § 28. — εἰσήγην: the imperfect refers to ἀνασκολοπισθέντα, see App.

12. πάντα ἐκίνουν: perhaps s. κάλων (rope); cf. Alex. 57 πάντα κάλων ἐκίνουν ἀμύνασθαι βουλόμενοι. So Scythia 11 πάντα μὲν κάλων κινεῖν, πάντα δὲ πράττει 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. Fritzche ad loc. — ἦν ὀρὰν: tr. there were to be seen. Cf. Germ. es war zu sehen. — παρὰ τῷ δεσμωτηρίῳ:
χήρας τινάς καὶ παιδία ὀρφανάν, οί δὲ ἐν τέλει αὐτῶν καὶ συνεκάθενδον ἐνδον μετ’ αὐτῶν διαφθείραντες τοὺς δεσμο- 110 φύλακας. εἰτὰ δείπνα ποικίλα εἰσεκομίζετο καὶ λόγοι ἱεροὶ αὐτῶν ἔλεγοντο καὶ ὁ βέλτιστος Περεγρύνος — ἐτὶ γὰρ τοῦτο 13 ἐκαλεῖτο—καὶνὸς Σωκράτης ὑπ’ αὐτῶν ὦνομάζετο. καὶ μὴν κὰκ τῶν ἐν Ἁσίᾳ πόλεων ἔστων ὧν ἥκον τῖνες, τῶν Χριστιανῶν στελλότων ἀπὸ τοῦ κοινοῦ, βοήθησοντες καὶ ἐξυγαρεύσοντες καὶ παραμυθησόμενοι τὸν ἀνδρά. ἀμήχανον δὲ τι τὸ τάχος ἐπιδείκνυται, ἐπειδάν τι τοιοῦτον γένεται δημόσιον· ἐν βραχεὶ γὰρ ἀφειδούσι πάντων. καὶ δὴ καὶ τῷ Περεγρύνῳ πολλὰ τότε ἥκε χρήματα παρ’ αὐτῶν ἐπὶ προφάσει τῶν δεσμῶν καὶ πρόσοδον οὐ μικρὰν ταύτην ἐποίησατο· πεπείκασε γὰρ αὐτοὺς οἱ κακοδαίμονες τὸ μὲν ὅλον ἅθανατοὶ ἔσεσθαι καὶ βιώσεσθαι τὸν ἀεὶ χρόνον, παρ’ ὃ καὶ καταφρονοῦσι τοῦ θανάτου καὶ ἐκόντες αὐτοὺς ἑπιδιδάσκων ὁ πολλοὶ. ἐπείτα δὲ ὁ νομοθέτης ὁ πρῶτος ἐπέσεων αὐτοὺς ὡς ἄδελφοι πάντες εἶν

this use of παρὰ 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 τῇ λαῷ: 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.—δείπνα ποικίλα: in antithesis to the plain prison fare (cf. the sauces, pastry, and blood-puddings, παρασκεύαστο ποικίλα in Symp. 11), but also, doubtless, a careless allusion to the Christian ἀγάπη, see Thayer's N.T. Lex. s.v. — καὶνὸς 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 Χρι- στιανοὶ εἰσιν, κὰὶ ἄθεοι ἐποιεισήγησαν, ὅλον ἐν Ἑλλησίν μὲν Σωκράτης καὶ Ἡράκλει- θος καὶ οἱ δῶμοι αὐτοῖς, ἐν βαρβαρῶς δὲ Ἀβραὰμ καὶ Ἀναγίας (Shadrach) καὶ Αζα- 

13. ἀπὸ τοῦ κοινοῦ: from their common fund. Cf. Acts 2, 44; 4, 32; 11, 29, and Just. Mart. Apol. A 14 à ἑξο- μεν εἰς κοινὸ φέρουσας καὶ παρί δεόμενος κοινωνίτες. — ἐν προφάσει: on the score of. — τὸ μὲν ὅλον: in general. — ἅθανατοι: see note on Vit. Auct. 5 and Introd. to Peregr., p. 205. — ὁ νομο- θέτης ὁ πρῶτος: i.e. Christ (not Moses or Saint Paul, as has been suggested; see Reitz. ad loc.). The words just below, κατὰ τοῦ ἑκείνου ἔχουσιν, make this clear, and ἄδελφοι πάντες εἶν
PERI TΗΣ ΠΕΡΕΓΡΙΝΟΥ ΤΕΛΕΥΤΗΣ

άλληλων, ἐπειδὰν ἀπαξ παραβάντες θεοὺς μὲν τοὺς Ἔλλην-κοὺς ἀπαρνήσωσαι, τὸν δὲ ἀνεσκολοπισμένον ἐκείνον σοφι-στὴν αὐτὸν προσκυνῶσι καὶ κατὰ τοὺς ἐκείνου νόμους βιῶσι. καταφρονοῦσιν οὖν ἀπάντων ἐξ ὑστής καὶ κοινὰ ἤγονται ἀνευ-τινὸς ἀκριβῶς πίστεως τα τουαῦτα παραδεξάμενοι. ἢ τοίνυν παρέλθη τις εἰς αὐτοὺς γόης καὶ τεχνίτης ἀνθρωπος καὶ πρα-γμασὶ χρῆοθαι δυνάμενοσ, αὐτίκα μᾶλα πλούσιος ἕν βραχεί-ηγένετο ἰδιώταις ἀνθρώπωσ ἐγχανῶν. πλὴν ἂλλʼ ὁ Περεγρί-νος ἀφεῖδη ὑπὸ τοῦ τότε τῆς Συρίας ἀρχοντος, ἀνδρὸς φιλοσο-φία χαίροντος, ὅσ συνει τὴν ἀπόνοιαν αὐτοῦ καὶ ὅτι δέξατ-ἀν ἀποδανεῖν, ὡς δὸξαν ἐπὶ τούτῳ ἀπολύσω, ἀφῆκεν αὐτοῦ 135 οὐδὲ τῆς κολάσεως ὑπολαβῶν ἄξιον. ὡ δὲ εἰς τὴν οἰκείαν ἐπανελθῶν καταλαμβάνει τὸ περὶ τοῦ πατρῴῳ φόνῳ ἐπὶ φλε-γμαίνου καὶ πολλοὺς τοὺς ἐπανατεινομένους τὴν κατηγορίαν. διήρπαστο δὲ τὰ πλεῖστα τῶν κτημάτων παρὰ τὴν ἀποδημίαν αὐτοῦ καὶ μόνον ὑπελείποντο οἱ ἀγροὶ ὅσον εἰς πεντεκα-δεκα τάλαντα. ἃν γὰρ ἡ πάσα ὀυσία τριάκοντα ποὺ ταλάν-των ἄξια ἢν ὁ γέρων κατέλιπεν, οὐχ ὡσπέρ ὁ παγγέλοιος
certainly in the spirit of S. Matt. 23, 8. — παραβάντες: transgressing, sc. τοὺς νόμους. So in Aesch. Agam. 50 ὁ παρα-βάς the transgressor is used absolutely. — ἀπαρνήσωσαι: 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. — τῶν ἀνε-σκολοπισμένον ἐκείνον σοφιστὴν αὐτῶν: 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. 100, note to c. 13.—κοινά: see above ἀπὸ τοῦ κοινοῦ. — πίστεως: proof; if we had the present tense πα-радεξάμενοι, pledge would give an easier meaning.
14. πλὴν ἂλλʼ: see Introd. 24 (a). — τῆς κολάσεως: the usual chastise-ment. 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 ἀπο-δημίαν: for prep. see note on § 2. — οἱ ἀγροὶ: his real estate as distinguished from κτήματα above. — ὡσπέρ... ὡστις:
Θεαγένης ἐλεγε πεντακισχιλίων· τοσοῦτον γὰρ οὐδὲ ἡ πᾶσα τῶν Παριανῶν πόλεις πέντε σὺν αὐτῇ τὰς γειτνιώσας παραλαμβοῦσα πραθείη ἂν αὐτοῖς ἀνθρώποις καὶ βοοκῆμαι καὶ τῇ λοιπῇ παρασκευῇ. ἀλλ' ἔτι γε ἡ κατηγορία καὶ τὸ ἐγκλῆμα θερμὸν ἦν, καὶ ἐφακεὶ οὐκ εἰς μακρὰν ἐπαναστήσεσθαι τις αὐτῷ, καὶ μάλιστα ὁ δῆμος αὐτὸς ἤγανάκτει χρηστόν, ὃς ἔφασαν οἱ ἱδόντες, γέροντα πενθοῦντες οὕτως ἀσεβῶς ἀπολωλότα. ὁ δὲ σοφὸς οὗτος Πρωτεύς πρὸς ἀπαντᾷ ταῦτα σκέψασθε ὅτι τι ἐξεῦρε καὶ ὅπως τὸν κίνδυνον διέφυγε· παρελθὼν γὰρ εἰς τὴν ἐκκλησίαν τῶν Παριανῶν—ἐκόμα δὲ ἡδή καὶ τριβωνα πυναρὸν ἡμπειχεῖτο καὶ πήραν παρήρητο καὶ τὸ ξύλον ἐν τῇ χείρὶ ἦν καὶ ὅλος μᾶλα τραγικῶς ἑσκεύαστο—τοιοῦτος οὖν ἐπιφανεῖς αὐτοῖς ἀφεῖναι ἐφή τὴν οὖν σίαν, ἥν ὁ μακαρίτης πατήρ αὐτῷ κατέλιπε, δημοσίαν εἶναι πᾶσαν. τοῦτο ὁς ἠκούσειν ὁ δῆμος πέντες ἀνθρώποι καὶ πρὸς διανομᾶς κεχρηνότες, ἀνέκραγον εὐθὺς ἕνα φιλόσοφον, ἐνα φιλόπατρῳ, ἕνα Διογένους καὶ Κράτητος ζηλωτήν. οἱ δὲ ἐχθροὶ ἐπεφίμωντο, κἂν εἰ τις ἐπιχειρήσει μεμηθήσατο τοῦ

see § 4. — τῶν Παριανῶν: Peregrinus was born at Parium on the Hellespont. — αὐτοῖς ἀνθρώποις κτλ.: men, cattle, and all.

15. ἐκόμα: he had a crop of long hair. The same expression, κομὼν ἡδή, 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. — τριβωνα: the Cynic's old cloak, the wallet (ἡ πήρα), the Heracles club, and the bead constantly recur. Cf. § 24. — πυναρὸν: 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 ὁ τὸ ξύλον. — ὁ μακαρίτης πατήρ: his father of blessed memory. Cf. D. Meretr. 6, 1, where the mother says to her daughter: ἀλλὰ δῶ τῇ ταύτῃ ἐξ οὗ τέθηκεν ὁ μακαρίτης σου πατήρ, οὐκ ἐσθα δικάς ἀπεθάνειαν; cf. also Philop. 27. — πρὸς διανομὰς κεχρηνότες: agape for largesses. — φιλόπατρῳ: 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 σῶστα, φεύγωσο, and note to Vit. Auct.
Φόνου, λίθως εὐθύς ἐβάλλετο. Ἐξῆγει οὖν τὸ δεύτερον πλανη-
σόμενος, ἵκανα ἐφόδια τοὺς Χριστιανοὺς ἔχων, ύψ’ ὄν δορυ-
φοροῦμενος ἐν ἀπασιν ἀφθόνοις ἦν. καὶ χρόνον μὲν τινα
οὕτως ἐβόσκετο. εἶτα παρανομῆσας τι καὶ ἐς ἐκεῖνος—
ὡθη γὰρ τι, ὥς οἴμαι, ἐσθίων τῶν ἄπορρήτων αὐτοῖς—
οὐκέτι προσιμένων αὐτῶν ἀποροῦμενος ἐκ παλιώδιας ἀπα-
τεῶν ὕποδει δεῖν παρὰ τῆς πόλεως τὰ κτήματα, καὶ γραμμα-
τεῖον ἐπιδίωκεν ἤξιον ταῦτα κομίσασθαι κελεύσαντος βασιλέως.
εἶτα τῆς πόλεως ἀντιπρεσβευσμένης οὐδὲν ἐπράξθη, ἀλλ’
ἐμμένειν ἐκελεύσθη ὅπε ἀπαξ διέγινυ μηδένος καταναγκάσα-
τος. τρίτη ἔπτο τούτου ἀποδημία εἰς Ἁγιοῦντον παρὰ τὸν
Ἀγαθοβουλοῦν, ἵναπερ τὴν θαυμαστὴν ἀσκησιν διησκεῖτο,
ἐυρόμενος μὲν τῆς κεφαλῆς τὸ ἡμίουν, χρόμενος δὲ τηλῷ τὸ
πρόσωπον, ἐν πολλῷ δὲ τῶν περιστών δήμῳ ἀναφλῶν τὸ
αιδοῖον καὶ τὸ ἄδιάφρον ἡ τούτο καλοῦμενον ἐπιδεικνύ-
μενος, εἶτα παίων καὶ παϊδόμενος νάρθηκι εἰς τὰς πυγᾶς καὶ
ἀλλὰ πολλὰ νεανικάτερα θαυματοποιῶν. ἐκείθεν δὲ οὕτω
παρεσκευασμένος ἐπὶ Ἰταλίαν ἐπιλευσθεὶς καὶ ἀποβᾶς τῆς
νεώς εὐθύς ἐλοιδορεῖτο πάσι καὶ μάλιστα τῷ βασιλεῖ πραῦτατον

18. — λίθως . . ἐβάλλετο: cf. Pisc. 1
βάλλε βάλλε τῶν κατάρατον ἀφθόνοις τοίς
λίθοις.

16. ἐβόσκετο: lived in clover.— ἐσθί-
ών τῶν ἄπορρήτων: perhaps “meat of-
tered to idols,” see Thayer, N.T. Lex.,
α. v. εἰδωλόθυτος, and Smith & Cheetham,
Dict. Christian Antig., s.v. “Idolatry”;
perhaps a confusion of Christian with
Jewish customs.— γραμματείον ἐπιδίω-
 sqlSession: handing in a brief.— κελεύ-
σαντος βασι-
λέως: with the Emperor’s sanction. βα-
σιλέως is regularly used of the Roman
emperors; cf. Gildersleeve on Just.
Introd. 39 (e).

17. ’Αγαθοβουλοῦν: perhaps this same
man is the one mentioned (Demonax 3),
along with Demetrius and Epictetus,
as a teacher of Demonax.— διησκεῖτο:
he went into training in. See note on
Vit. Auct. 0, and see App. — ἐμμένος . . . ἡμίουν: the fool and the philo-
sopher go shares.— ἄδιάφρον: a stock term,
see on Vit. Auct. 21; Pisc. 36, and cf.
Gildersleeve, op. cit., B 3, 26.— παῖων
καὶ παιδόμενος: used of the boxing match
between the Cynic and the clown, Symp.
19, φίλοσοφος ἄνθρ γελωτοποιῶ ἀνταρ-
μένος καὶ παῖων καὶ παιδόμενος ἐν τῷ μέρει.

18. τῷ βασιλεῖ: probably Antoninus
Pius, whom Marcus Aurelius succeeded
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 109 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. — οἱ τὴν πολίν ἐπιστρεφόμενοι: the praefectus urbi at Rome had absorbed the functions of the praetor urbani. — εἰπὼν μὴ διείσθαι: a double solecism for εἰπὼν δὴ οὐ δεῖσθαι. See note on φονίν δη § 23, and for neg. see Introd. 39 (a). — διὰ στόματος ἡν ἄπασιν: was on everybody's lips. — διὰ τὴν παρασκευὴν καὶ τὴν ἄγαν ἔλευθεριαν: 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 Παρρησαίος Ἀληθίωσ, and in § 17 Ἐλευθερία and Παρρησία are handmaidens of Truth, who at once declares herself as on Lucian's side. — Μουσώνιφ: C. Musonius Rufus, a Stoic philosopher banished by Nero to Gyaros in 66 a.d. He was afterwards tolerated by Vespasian when the other philosophers were exiled. — Δίων: Dion Chrysostomus, banished by Domitian. He returned under Nerva. — Ἐπικτήτης: Epictetus, won over to Stoicism by C. Musonius Rufus, was expelled with other philosophers by Domitian.

19. οιδαμεν: suadebat. — ἀνδρα 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 ἀξιόματι προύχοντα, διότι καὶ ἐν τοῖς ἀλλοις εὐ ἐποίησε·
195 τὴν Ἑλλάδα καὶ ὕσσωρ ἐπῆγαγε τῇ Ὁλυμπίᾳ καὶ ἔσαυσε
dύσει ἀπολλυμένους τοὺς πανηγυριστάς, κακῶς ἠγόρευεν ὥς
cαταβηλύνατα τοὺς Ἑλλήνας, δέον τοὺς θεατὰς τῶν Ὁλυμ-
pιῶν διακαρτήρειν διψώντας καὶ νὴ Δία γε καὶ ἀποθνήσκειν
pολλοὺς αὐτῶν ὑπὸ σφοδρῶν τῶν νόσων, αἱ τέως διὰ τὸ
200 ἔτην τοῦ χαρῶν ἐν πολλῷ τῷ πλήθει ἐπεπόλαζον· καὶ
tαύτα ἔλεγε πίνων τοῦ αὐτοῦ νῦν. ὡς δὲ μικρὸι κατέ-
λευσαν αὐτῶν ἐπιδραμόντες ἀπαντεῖ, τότε μὲν ἐπὶ τὸν Δία
20 καταφυγῶν ὁ γενναῖος εὐρετο μὴ ἀποθανεῖν. ἐς δὲ τὴν ἐξῆς
Ὀλυμπιάδα λόγον τινὰ διὰ τεττάρων ἐτῶν συνθεὶς τῶν διὰ
205 μέσου ἐξῆγεν ὑπὸ τοῦ Ἑλλήνας ἔπαινον ὑπὲρ τοῦ ὑσσῷ
ἐπαγαγόντος καὶ ἀπολογίαν ὑπὲρ τῆς τότε φυγῆς. ἤδη δὲ
ἀμελουμένων υφ’ ἀπάντων καὶ μηκέτι ὁμοίως περίβλεπτος ὄν
— ἔως γὰρ ἦν ἀπαντα καὶ οὐδὲν ἐτὶ καινουργεῖν ἐδύνατο,
ἐφ’ ὅτι ἐκπλήξει τοὺς ἐνυγχάνοντας καὶ θαμαζέων καὶ πρὸς
210 αὐτὸν ἀποβλέπειν ποιῆσει, οὕτε ἐξ ἀρχῆς δριμῶν τινα ἔρωτα
ἐρῶν ἐνυγχανε— τὸ τελευταῖον τούτο τόλμημα ἐβουλεύσατο
tὸ περὶ τῆς πυρᾶς, καὶ διέδωκε λόγον ἐς τοὺς Ἑλλήνας εὐθὺς
may sometimes be inclined to criticize
his overalying of antique monuments
with marble, and the emphasis laid
upon beauty of material, yet his bene-
factions 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 re-
tired from Athens and died (ca. 180
A.D.) at his villa near Marathon, his
birthplace. — ἐδωρ ἐπῆγαγε τῇ Ὁλυμ-
pιᾷ: considerable remains of this aqued-
duct 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 Pausa-
nias, IV, pp. 72 ff. — κακῶς ἠγόρευεν:
see account in Philostratus, Introdt. to
Peregr., p. 202. — τῶν: there had been
other, but insufficient, aqueducts; see
Frazer, l.c. — εὐρετο: see App.
20. ἐξῆγεν . . . ἔπαινον: he deliv-
ered a panegyric. — μηκέθ: for οἰκέτης.
See Introdt. 39 (e). — καινουργεῖν: work
up any novelty. Cf. Catapl. 26 τῶν
ἀπ’ Ὀλυμπίων τῶν ἐμπροσθεν ὡς ἐς τούτοις καῦσων ἐαυτόν. 21 καὶ νῦν αὐτὰ ταῦτα θαματοποιεῖ, ὡς φασί, βόθρουν ὀρύττων καὶ ἥπατον καὶ δεινήν τινα τὴν καρτερίαν ὑποχυρόμενον. ἤχρην δὲ, οἶμαι, μάλιστα μὲν περιμένειν τὸν θάνατον καὶ μὴ δραπετεύειν ἐκ τοῦ βίου. εἰ δὲ καὶ πάντως διέγνωστο οἱ ἀπαλλάττεσθαι, μὴ πυρὶ μηδὲ τοὺς ἀπὸ τῆς τραγῳδίας τούτως χρῆσθαι, ἀλλ’ ἐπερον τινα θανάτον τρόπον, μυρίων ὄντων, ἐλόμενον ἀπελθεῖν. εἰ δὲ καὶ τὸ πῦρ ὡς Ἡράκλειον τι ἀστάξιται, τί δὴ ποτε οὐχὶ κατὰ σιγήν ἐλόμενος ὅρος εὐδενήθη τὸ κατὰ ἐκείνως ἐαυτὸν ἐνέπρησε μόνος ἕνα τινὰ οἶνον θεαγένη τούτον Φιλοκτήτην παραλαβῶν; ὅ δὲ ἐν Ὀλυμπίᾳ τῆς πανηγύρεως πληθοῦσης μόνον οὖκ ἐπὶ σκηνῆς ὡς ἡκτησεν ἐαυτὸν, οὐκ ἀνάξιος ὃν μὰ τὸν Ἡρακλέα, εἰ γε χρῆ καὶ τοὺς πατραλοίας καὶ τοὺς ἄθεους δίκας δίδοναι τῶν τολμήματων καὶ κατὰ τοῦτο πάνω ὄντες δρᾶν αὐτὸ ἑοκεν, ὅν ἤχρην πάλαι ἐς τὸν τοῦ Φαλάριδος ταύρον ἐμπεσόντα τὴν ἀξίαν ἀποτετικέναι, ἀλλὰ μὴ ἀπαξ χανόντα πρὸς τὴν φλόγα ἐν ἀκαρεὶ τεθνάναι. καὶ γὰρ αὐ καὶ τὸδε οἱ πολλοὶ μοι λέγουσιν, ὡς οὐδεὶς ἀξίηρος ἀλλος θανάτον τρόπος τοῦ διὰ πυρὸς ἀνοίζει γὰρ δειν μόνον τὸ στόμα καὶ αὐτίκα τεθνάναι ναι. τὸ μέντοι θέαμα ἐπινοεῖται, οἶμαι, ως σεμνόν, ἐν ἑρῶ χωρίς καὶ ὅμους ἀνθρωπός, ἐνθα μηδὲ θάπτειν ὅσιον τούς

κολάσεων τὸ πρὸς ὑμῖντα κακοπράγια. — ἐς τοῦτον: at the subsequent (one).


22. μηδὲ: cf. Introd. 39 (d). —
235 ἀλλοις ἀποθνήσκοντας. ἀκούετε δὲ, οἴμαι, ὡς καὶ πάλαι θέλων τις ἐδοξοῦσα γενέσθαι, ἐπεὶ καὶ ἀλλοι τρόποιν οὐκ εἶχαν ἐπιτυχεῖν τούτον, ἐνέρπησε τῆς Ἐφεσίας Ἀρτέμιδος τὸν νεὼν. τοιοῦτον τι καὶ αὐτὸς ἔπνοεῖ, τοσοῦτος ἔρως τῆς
dóξης ἐντέτηκεν αὐτῷ. καίτοι φησίν ὅτι ὑπὲρ τῶν ἀνθρώπων αὐτὸ δρᾶ, ὡς διδάξεις αὐτοὺς θανάτον καταφρονεῖν καὶ ἐγκαρτερεῖν τοῖς δεινοῖς. ἐγὼ δὲ ἥδεσάν ἐν ἐρόμην οὐκ ἐκεῖνο
νοῦ ἀλλ' ὑμᾶς, εἰ καὶ τοὺς κακούργους βούλοισθε ἀν μαθη
τᾶς αὐτοῦ γενέσθαι τῆς καρτερίας ταύτης καὶ καταφρονεῖν θανάτον καὶ καύσεως καὶ τῶν τοιούτων δειμάτων. ἀλλ' οὐκ

245 ἤν εὗ οἴδ' ὅτι βουληθεῖτο. πώς οὖν ὁ Προτεύς τούτο δια
κρινεὶ καὶ τοὺς μὲν χρηστοὺς ὠφελήσει, τοὺς δὲ πονηροὺς
24 οὔς φιλοκινδυνοτέρους καὶ τολμηροτέρους ἀποφανεῖ; καίτοι δυνατὸν ἔστω ἐς τοῦτο μόνον ἀπαντήσεσθαι τοὺς πρὸς τὸ
ωφέλιμον ὁμομένους τὸ πράγμα. ὑμᾶς δ' οὖν ἀδίκος ἔρημ
σομαι, δέξασθ' ἂν τοὺς παίδας ὑμῶν ζηλωτὰς τοῦ τοιούτου
γενέσθαι; οὔκ ἄν εἰποτε. καίτοι τί τοῦτο ἦρμην, ὅπου
μηδ' αὐτῶν τις τῶν μαθητῶν αὐτοῦ ζηλώσειεν ἄν; τὸν οὖν
.Themeνην τοῦτο μάλιστα αἰτιάσατο ἄν τις, ὅτι τάλλα ζηλῶν
tαύρος οὖν ἐπεται τῷ διδασκάλῳ καὶ συνοδεύει παρὰ τὸν
250 Ἡρακλέα, ὡς φησίν, ἀπίσταν, δυνάμενος ἐν βραχεὶ πανε
δαίμονι γενέσθαι συνεποιησών ἐπὶ κεφαλήν ἐς τὸ πῦρ. οὖ
ガー ἐν πήρᾳ καὶ βάκτρῳ καὶ τρίβων ο ζήλος, ἀλλὰ ταύτα

23. φησίν δὴ: exceptions occur even in classic Greek to the use of the infinitive with φησί: e.g. for δὴ Plato Gorg. 487 ὁ; with ὄ Lys. 7, 19. Cf. Gildersleeve, Just. Mart. Apol. A 19, 18: "φησί 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 δὴ." Cf., per contra, § 18 for εἴπον with inf. — διδάξειν: see Introd. 35 (a).

24. καίτοι δυνατὸν ἔστω: and now, granted that it is possible. See App. — πρὸς τὸ ωφέλιμον: in a salutary light. — ὅπου μηδ': see Introd. 39 (d). —
μὲν ἀσφαλὴ καὶ πάντως ἀν εἰς, τὸ τέλος δὲ καὶ τὸ κεφάλαιον χρή ζηλοῦν καὶ πυρὰν συνθέντα κορμῶν συκίων
260 ὡς ἐν μάλιστα χλωρὶν ἐναποτυπνηῆναι τὸ κατηπ. τὸ πῦρ
γὰρ αὐτὸ ὦ μόνον Ἡρακλέους καὶ Ἀσκληπιοῦ, ἀλλὰ καὶ
tῶν ἰεροσώλων καὶ ἀνδροφόνων, οὐς ὅραν ἔστω ἕκ καταδίκης
αὐτὸ πάντως τὸ διὰ τοῦ κατηπ. ἦδον
25 γὰρ καὶ ὑμῶν ἀν μόνων γένοιτο. ἄλλως τε ὁ μὲν Ἡρακλῆς,
265 εἶπερ ἀρα καὶ ἐτὸλμησέ τι τουτοῦν, ὑπὸ νόσου αὐτὸ ἔδρασεν
ὑπὸ τοῦ Κενταυρείου αἴματος, ὃς φήσην ἡ τραγῳδία, κατε-
σθιόμενος. οὐτός δὲ τῶν αἰτίας ἐνεκν ἐμβάλλει φέρων
ἐαυτὸν εἰς τὸ πῦρ; νὴ Δι', ὅπως τὴν καρτερίαν επιδείξει
καθάπερ οἱ Βραχμᾶνες: ἐκείνους γὰρ αὐτὸν ἥξιον Θεαγένης
270 εἰκάζειν, ὦσπερ οὐκ ἐνόν εἶναι τινας καὶ ἐν Ἰνδόις μωροῦς
καὶ κενοδόξους ἀνθρώπους. ὅμως δ' οὗν καὶ ἐκείνους μυρεί-
σθω: ἐκείνοι γὰρ οὐκ ἐμπνέοι έις τὸ πῦρ, ὡς Ὕψιστερ
τοῦ Ἀλεξάνδρου κυβερνήτης ἰδὼν Ὀλαχάνον κακήνον φήσην,
ἄλλ' ἐπείδαιν νήσωσι, πλησίον παραστάντες ἀκίνητοι ἀνέχον-
ται παραπτώμενοι, εἴτ' ἐπισάντες κατὰ σχῆμα καίονται οὐδ' ὃσον ὁλίγον ἐκτρέφοντες τῆς κατακλίσεως. οὗτος δὲ τί μέγα, εἰ ἐμπεσών τεθνήξεται συναρπασθείς ὑπὸ τοῦ πυρὸς;
οὐδ' ἂπ' ἐλπίδος μὴ ἄναπτήξεσθαι αὐτὸν καὶ ἡμίφλεκτον, εἰ μὴ, ὅπερ φασί, μηχανήσεται βαθεῖαν γενέσθαι καὶ ἐν
βόθρῳ τῇ πυρᾷ. εἰσὶ δ' οἳ καὶ μεταβάλλεσθαί φασιν
αὐτὸν καὶ τῶν ἕνεκα ἀνθρώπων, ὡς τοῦ Δίὸς οὖν ἔωντος
μιᾶς ἑρῶν χωρίον. ἀλλ' ἀπαρχὴς τούτων γε ἑνεκα.
ἐγὼ γὰρ διομοσαίμην ἄν ἡ μην μηδένα τῶν θεῶν ἀγανακτή-
σειν, εἰ Περεγρίνος κακὸς κακῶς ἀποθάνοι. οὐ μὴν οὔδὲ

285 ῥάδιον αὐτῷ ἐ' ἀναδύναι· οἱ γὰρ συνώντες κώνες παραμικροῦν
καὶ συνωθοῦσιν ἐς τὸ πῦρ καὶ ὑπεκάουσιν τὴν γυνήν οὖν
ἔωντες ἀποδειλιαν, ὅν εἰ δύο συγκαταστάσας ἐμπέσοι εἰς
tὴν πυρὰν, τοῦτο μόνον χάριν ἄν ἐργάσατο. ήκονον δὲ ὅς
οὐδὲ Πρωτέου ἐτί καλεῖσθαι ἄξιοι, ἀλλ' Φοίνικα μετωνόμασεν
290 ἐαυτὸν, ὅτι καὶ Φοίνιξ τὸ Ἰδικὸν ὅρνευον ἐπιβαίνειν πυρᾶς

and Arrian Anab. 7, 3, who gives the
details, adding: οὐκ καρπερὸν τέ ἐστι καὶ
ἀνέκτην γνώμην ἀνθρωπίνη 6 τι περ ἐθελει
ἐξεργάσασθαι. — κατὰ σχῆμα . . . κατα-
κλίσεως: cf. Plut. l.c. ἐν ψ' κατελθηθε
σχήματι, and also Fugit. 7 τοῦ γυμνο-
σωστά τό κέντρον . . . δι έντι
πυράν μετάτην ἀναβάντης ἀνέχονται καί-
μενοι οὐδέν τοῦ σχῆματος h tῆς καθέρας
ἐκτρέφοντες. — τεθνήξεται: see Introd.
18 (b). — οὐδ' ἂπ' ἐλπίδος μὴ κτλ.: then,
too, it is not past all expectation (appreh-
ension) that he will jump out, etc. For
ἀπ' ἐλπίδος in this sense cf. (if we accept
the reading ἂπ' rather than ἂτέ), Aesch.
Ag. 998 ff. εὐχομαι δ' ἂπ' εἵμας τοιαύτ'
ἐλπίδος ψύθη πεσεῖν ἐς τὸ μῆ 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. Mill-
er (by letter) cites Thuc. 3, 32, 3 καὶ
ἔλπιδα οὔδὲ τὴν ἐλαχίστην εἴον μὴ ποτε
'Αθηναίων τῆς θαλάσσης κρατούσων γαῖς
Πελοποννησίων εἰς ἱσταν virtues parabolaien, 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 Αθηναίοι ὃ παρέσαν
ταῖς καυσίν ἀπολοῦσιν (cf. ἀπελείποντες
and then ἂπ' ἐλπίδοι) αὐτὸν μὴ ἥξειν.
For οὐδ', Ms. οὔ, see App.

26. κακὸς κακῶς: cf. S. Matt. 21, 41
and see App.—οἱ συνώντες κώνες: his
dog-disciples, or his Cynic associates
(die Häupter der Hunde, Wieland).—
οὐκ ἔωντες ἀποδειλιάν: won't let him
show the white feather.
27. πορρωτάτω γήρως προβεβηκός:

Cf. Xen. Apol. 30 προβήσισθαι πάρρω μοιχηπλασ, will be far gone in knavery.

—χριστόν: acc. abs. See App.—δαίμονα νυκτοφύλακα: a guardian angel of darkness.—χρυσόεις... ἀληθεῖς: expecting to have a golden statue set up. Cf. Tim. 51, where Timon's statue is to be set up χρυσοῦ... παρὰ τὴν Ἀθηναῖαν ἐν τῇ Ἀκροπόλει. χρυσοῦ, as at least equivalent to ἕπιχρυσος, 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 ἅγιον: 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 Pereg., p. 204). Athenagoras adds that the statue of Proteus καὶ αὐτὸς λέγεται χρηστήριον.

—τελετὴν... δαδουχίαι: cf. Alex. 38 τελετὴν τε γὰρ τινὰ συνεταται καὶ δαδουχίαι καὶ λειβοφαντίας κτλ. At the celebration of these mysteries the false prophet made the proclamation cited above at § 21.

29. Σίβυλλαι: so, very solemnly, in Ar. Paz 1096 ὡς γὰρ ταῦτ᾽ ἐξε Σίβυλλα.

—ἀλλ᾽ ὅποταν κτλ.: this and the following (§ 30) parody of the model
περὶ τῆς περείγρινος τελευτῆς 227

ἀλλ’ ὀπόταν Πρωτεὺς Κυνικῶν ὅχ’ ἀρμοστὸς ἀπάντων
Ζηνὸς ἐρυγδοῦποι τέμενος κατά πῦρ ἀνακαύσας
ἐς φλόγα πηδήσας ἐλθῇ ἐς μακρὸν Ὄλυμπον,
δὴ τότε πάντας ὄμως, οἱ ἀρούρης καρπὸν ἔδουσι,

310

νυκτιπόλοι τιμᾶν κέλομαι ἥρωα μέγιστον
σώδρονον Ἐφαιστῶ καὶ Ἡρακλῆ ἄνακτι.

tαῦτα μὲν Θεαγένης Σιβύλλης ἀκηκοέναι φησὶν. ἔγω δὲ
Βάκιδος αὐτῷ χρησμὸν ὑπὲρ τούτων ἐρῶ. φησὶ δὲ ὁ Βάκις

315 οὕτως σφόδρα εἰς ἐπειπῶν,

ἀλλ’ ὀπόταν Κυνικὸς πολυώνυμος ἐς φλόγα· πολλὴν
πηδήσῃ δόξης ὑπ’ ἐρυγνὸ θυμὸν ὀρνθεῖς,
δὴ τότε τοὺς ἄλλους κυναλώπεκας, οἱ οἱ ἐπονταῖν,

320 μμεῖσθαι χρῆ πότμον ἀποίχομένου λύκου.

δὲ δὲ ἰδεῖς ἐώς φεύγῃ μένος Ἐφαιστοῦ,
λάεσον βαλέιν τούτων τάχα πάντας Ἄχαιοὺς,

ὡς μὴ ψυχρὸς ἐώς θερμηγορεῖεν ἐπιχεῖρησιν
χρυσῷ σαζάμενος πηρην μάλα πολλὰ δανείζων,
ἐν καλαῖς Πάτραισιν ἔσων τρίς πέντε τάλαντα.

oracle have the regulation Epic phrasing mixed with the Tragic, and are
t reminiscents also of Ar. Eq. 197 ff.;
e.g. cf. the first verse with Eq. 197 and
v. 4 with Eq. 100 etc. See also Ar.
Ares 983 and 985. Lucian also mocks
the pious Pausanius. For the ortho-
dox belief in the Sibyls etc. cf. Paus.
10, 12, 1-6, and esp. 9, 17, 5 for an
oracle of Bacis beginning ἀλλ’ ὀπόταν
Τιθορεῖς Ἀμφιοτειὰν Ζήνῳ τῷ Ὑπὸ pho-

30. Βάκιδος: Bacis and his doubles
(personified from βατι) rivalled in Bob-
tia even the Sibyls. They are often
referred to, e.g. Hdt. 8, 20. For the ef-
fact of the oracle on the religious Nicias
see the passage from Ar. Eq., esp. 121 ff.
See also the whole scene Ar. Ares 960 ff.
The parody on the Sibyl parody is natu-
really most evident in the first part.—
πολυωνυμος: with double meaning, i.e.
famous and of many aliases. — κυνα-
λώτας: i.e. foxiness crossed with
Cynic squalor. — ψυχρὸς: frigid. To
contrast with θερμηγορεῖεν 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 Au-
gustus, Patras may well have been so
described. Cf. Paus. 7, 17, 2-6 with
325 τι ύμιν δοκεῖ, άνδρε; ἄρα φαινότερος χρησμολόγος ὁ Βάκις 
τῆς Σιβύλλης εἶναι; ὥστε ἄρα τοῖς θαυμαστοῖς τοῦτοις ὀμυ-
ληταῖς τοῦ Πρωτέως περισκοπεῖν ἐνθα ἑαυτοῦς ἔξαερφοντο. 
τοῦτο γὰρ τὴν καύσιν καλοῦσι.

31 Ταύτ' εἰπόντος ἀνεβόησαν οἱ περιεστώτες ἀπαντεῖς. Ἡδη 
καίεσθωσαν ἄξιοι τοῦ πυρός. καὶ ὁ μὲν κατέβη γελὼν, 
"Νέστορα δ’ οὐκ ἔλαθεν ἱαχῆ," τὸν Θεαγένη, ἀλλ’ ὡς ἦκουσε 
τῆς βοής, ἤκεν εὐθὺς καὶ ἀναβάς ἐκεκράγει καὶ μυρία κακά 
διεξήμε περὶ τοῦ καταβεβηκότος. οὐ γὰρ ὁδὰ ὅστις ὁ βέλ-
τιστος ἐκεῖνος ἐκαλεῖτο. ἐγὼ δὲ ἄφεσι αὐτῶν διαρρηγνύμε-
νον ἀπήμεν ὕφομενοι τοὺς ἀθλητάς. ἦδη γὰρ οἱ Ελλανοδίκαι 
ἐλέγοντο εἶναι ἐν τῷ Πλεθρίῳ. ταύτα μὲν σοι τὰ ἐν Ἡλιδι.

32 ἐπεὶ δὲ εἰς τὴν Ὄλυμπιαν ἀφικόμεθα, μεστὸς ἦν ὁ ὀπισθό-
δομος τῶν καθηγορούντων Πρωτέως ἦ ἐπαινούντων τὴν προ-
αίρεσιν αὐτοῦ, ὥστε καὶ εἰς χεῖρας αὐτῶν ἦλθον οἱ πολλοὶ.

340 ἀχρὶ δὴ παρελθὼν αὐτὸς ὁ Πρωτέως μυρίῳ τῷ πλήθει παρα-
πεμπόμενοι κατόπιν τοῦ τῶν κηρύκων ἀγώνοις λόγους τινὰς

Frazer's notes ad loc.—ἐνθα ἑαυτοῦς ἔξαερφοντο: where they are to acrify themselves.

31. ἀξιός: sc. ἄντες. Cf. § 30 above, τοῖς θαυμαστοῖς, for the plural. —Νέ-
στορα κτλ.: cf. II. 14, 1. —ἐκεκράγει: from the intensive perfect κέκραγα, Gild-
dersleeve, S.C.G. 220; hence parallel with the impf. ἤκεν and διεξῆ. —ἐν βο-
πτιστοῖς: Lucian, if himself the speaker (see on § 2 and § 7) may have hoped to 
strengthen his case by seeming to ad-
duce independent testimony. —Ελλα-
νοδίκαι: cf. Paus. 6, 23, 2 ἔστι δὲ ἐν 
tῷ γυμνασίῳ καλοδέμοις Πλεθρίῳ. ἐν δὲ 
αὐτῷ συμβάλλουσιν οἱ Ελλανοδίκαι αὐτοῖς. 
Also see Frazer on Paus. 5, 9, 4 and 5. —ἐν Ἡλιδί: see § 3.

32. Ὅλυμπιαν: 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 pronaoi, which, 
however, was closed with doors. See 
Frazer's Pausanias, III, pp. 498 and 
406. The opisothodos made a con-
venient place for addressing a crowd. 
Herodotus is represented by Lucian, 
Herod. 1, as reading from there his his-
tory to the assembled Greeks, and in 
Fugit. 7 the Cynics fill the place with 
their barking: ὡς... βοής τοῦ ὀπισθό-
δομον ἐμπλήσατοι ὀλακτοῦσι. —μνημ 
πλῆθει: with no end of a crowd. —κα-
τόπιν τοῦ... ἀγώνοι: after the contest
διεξήλθε περί ἑαυτοῦ τὸν βίον τε ὡς ἐβίω καὶ τοὺς κινδύνους οὓς ἐκκινδύνευσε διηγούμενος καὶ ὁσα πράγματα φιλοσοφίας ἐνεκα ὑπέμεινε. τὰ μὲν οὐν εἰρημένα πολλα ἤν· ἐγὼ δὲ 345 ὅλης ἡκουσα ὑπὸ πλῆθους τῶν περισσώτων. ἔτα φοβηθεὶς μὴ συντριβεῖν ἐν τοσαύτη τύρβη, ἐπεὶ καὶ πολλοῖς τούτῳ πάσχοντας ἔφηρων, ἀπῆλθον μακρὰ χαίρειν φράσας θανατώντι σοφιστή τὸν ἐπιστάφιον τὸν ἑαυτοῦ πρὸ τελευτῆς 33 διεξόντι. πλὴν τὸ γε τοσοῦτον ἐπεκούσα· ἐφη γὰρ βοῦς 350 λεσθαί χρυσῷ βίω χρυσὴν κορώνην ἐπιθέναι. χρηναί γὰρ τὸν Ἡρακλέως βεβιωκότα Ἡρακλέως ἀποθανεῖν καὶ ἀναμικθῆναι τῷ αἰθέρι, καὶ ὁφεληθῆναι, ἐφη, βούλομαι τοῖς ἀνθρώποις δείξας αὐτοῖς ὅν χρῆ τρόπον θανάτου καταφρονεῖν πάντας οὐν δεῖ μου τοὺς ἀνθρώπους Φιλοκτήτας γενέσθαι. οἱ μὲν οὖν ἀνοητότεροι τῶν ἀνθρώπων ἐδάκρυνοι καὶ ἐβόων. Σφίζου τοῖς Ἐλλησιν, οἱ δὲ ἀνδρωδέστεροι ἐκεκράγεσαν. Τέλει τὰ δεδογμένα, ὃς ὅν ὁ πρεσβύτης οὐ μετρίως ἐθορυβηθῇ ἐλπίζων πάντας ἐξεσθαί αὐτοῦ καὶ μὴ προήσθην τῷ πυρί, ἀλλὰ ἄκοντα δὴ καθέξειν ἐν τῷ βίῳ. τὸ δὲ 360 Τέλει τὰ δεδογμένα πάνυ ἁδόκητα αὐτῷ προσπεσοῦν ὕμας

of the heralds. Cf. Symp. 20 where the physician arrives after the boxing-match, ἐπεισόδηκεν ὁ ἱλαρός οὐ πολύ κατότιν τοῦ ἀγώνος: and Plato Gorg. 447 λαμακτιν in the same sense, κατότιν ἐφήσει the day after the fair. Hence Fritzsche’s lacuna is unnecessary, and the tr. “behind” is wrong. — τῶν κηρύκων ἀγώνοις: trial-contest of the heralds. Explained by Paus. 5, 22, 1 ἦστι δὲ βωμός ἐν τῷ Ἀλκ. . . . σαλπιγκτάς δὲ ἐφεστηκόσιν αὐτῷ καὶ τοῖς κηρύξιν ἀγωνίζονται καθεστήκη. Cf. also Men. 7 ὅσπερ γάρ οἱ φαύλοι τῶν ἐν τοῖς ἀγώνις κηρύκων (like the inferior ones among the heralds in the contests) ἐπιτροχὼν τι καὶ ἀσαφεῖς ἐφεβύγγετο. — 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 χρεμίζοντος διήκεν ἐν μέσῳ τῷ πολέμῳ διαλεγόμενος ἐπὶ θλη ῥαφιοῦ, — θανατών: see App. 33. χρυσῷ βίω χρυσῇ κορώνῃ: a golden tip on a golden span (i.e. βιω, span of life; βιω, span of a bow), a punning citation of Il. 4, 111; see Fritzsche ad loc. — ἀναμικθῆναι τῷ αἰθέρι: see § 30. — Τέλει τὰ δεδογμένα: go on with your programme! — ἄκοντα δὴ: against his will, of course. — τὸ δὲ Τέλει: Levi
ἐτι μᾶλλον ἐποίησε, καίτοι ἢδη νεκρικώς τὴν χρόαν ἔχοντι,

34 καὶ νὴ Δία καὶ υποτρέμειν, ὦστε κατέπαυε τὸν λόγον. ἐγὼ

dε, εἰκάζεις, οἷμαι, πῶς ἐγέλων· οὐδὲ γὰρ ἔλεειν ἄξιον ἢν

355 οὐτω δυσέρωτα τῆς δόξης ἀνθρωπον ὑπὲρ ἀπαντας, ὅσοι τῇ

ἀυτῇ Ποιή έλαιώνοται. παρεπέμπετο δὲ ομος ὑπὸ πολλῶν

καὶ ἐνεφορεῖτο τῆς δόξης ἀποβλέπων ἐς τὸ πλήθος τῶν θαν-

μαζὸτων, οὐκ εἰδὼς ὃ ἄθλος οὕτω καὶ τοῦ ἐπὶ τὸν σταυρὸν

ἀπαγομένοις ἢ υπὸ τοῦ δημίου ἔχομενοι πολλῷ πλείουσ

35 ἐποντας. καὶ δὴ τὰ μὲν ’Ολυμπία τέλος εἶχε, κάλλιστα

370 ’Ολυμπίαν γενόμενα ὃν ἐγὼ εἶδον, τετράκις ἢ ὅρων. ἐγὼ

dε—οὐ γὰρ ἢν εὐπορήσατο ὁχήματος ἀμα πολλῶν ἐξιόντων

—ἀκὼν ὑπελευσμῆν. ὃ δὲ αἰε ἀναβαλλόμενος νῦκτα τὸ τε-

λευταῖον προειρήκει ἐπιδείξασθαι τὴν καύσων· καὶ με τῶν

ἐταίρων τινὸς παραλαβόντος περὶ μέσας νυκτας ἐξαναστάς

375 ἄπρειν εὐθὺ τῆς ’Αρτένης, ἔνθα ἢν ἢ πυρά. στάδιοι πάντες

οὐτοι εἰκοσιν ἀπὸ τῆς ’Ολυμπίας κατὰ τὸν ἰππόδρομον ἀπίο-

των πρὸς ἔως καὶ ἐπεὶ τάξιστα ἀφικόμεθα, καταλαμβάνομεν

πυρᾶν νενιμμένην ἐν βόθρῳ ὅσον ἐς ὀργυίαι τὸ βάθος. ὅρ-

δε ἢσαν τὰ πολλὰ καὶ παρεβέβυστο τῶν φυγάνων, ὡς ἀνα-

380 φθείρα τάξιστα. καὶ ἐπειδή η σελήνη ἀνέτελλε—ἐδει γὰρ

κάκειν θεάσασθαι τὸ κάλλιστον τοῦτο ἑργον—πρόεσιν

compares Prom. 2 τὸ κατελέσσατε. See

App.—καίτοι: see Introduct. 27.

34. δυσέρωτα: desperately in love

with.—τῇ αὐτῇ Ποιή έλαιώνοται: are

driven by this self-same Pest (i.e. love

of notoriety). For Ποιή personified

see Roscher, Lex. der griech. u. röm.

Mythologie, s.v. “Koroibos.” — ἐνεφο-

ρεῖτο: was taking his fill of.

35. τετράκις ἢδη ὅρων: see Introduct.

p. xii, and Introduct. to Peregr. p. 206.

—εὐπορήσατο ὁχήματος: to find a con-

veyance. — ἀκὼν ὑπελευσμῆν: I kept

getting left behind against my will.—

ἐπιδείξασθαι τὴν καύσων: to give his

(τῆς) cremation show. See App.—τῆς

’Αρτένης: 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. η σελήνη: in Fugit. 1 Apollo ques-
tions Zeus about the death of Perægri-

nus, adding: η Σελήνη γὰρ ἡ ἡμῶν διηγεῖτο
ekteinos eskeunasmenos es ton ai tropon kai eivn auti tae telh ton Kynon, kai malista o genndas o ek Patrnon dada ekhos, ou failos deuteraignosthi. edphofere de kai 385 o Protesos. kai prospelontes allo alloxobhe anhpian to puro meugiston ate apd daadon kai frugwv. o de, kai moi paina hdi prosge tov noin, apothemous ton thron kai to trivwion kai to Hrapkleion ekeino ropalon esthi en obhing nupwsh akribous. eita htei lebvanoton, ws epiphalai epito to puro, kai anadontos tinos epibale te kai elven es tin mesum-briai anopblepon — kai gar kai touto ton prois tin tragwiai hyn h mesum bribery — Daimones mptroioi kai patrwoi, deiaste me euveineis. tauta eliwn enthdeisen es to puro, ou mhn ewrato ge, allla perimeskeithi upo tis phlogos pollhis 395 hrmeneis.

37. Athesi orw gelwnta se, w kalde Krown, tin katastrophi tou dramatos. egw de toous mptrowous mhn daimones epibowmenon ma ton Deli ou sfodra htiwmwn, ote de kai toous

agh entak na kaimenos legousa. — es ton de tropon: in his usual guise. See § 15. — tae telh ton Kynon: the Dog-dignitaries (note the following ka malista); for ta telh, magistrates, authorities, const. with masc. partic., cf. Thuc. 4, 16 edos... ta telh katabanta es to stratopedon bouleivnia. — o ek Patrwn: i.e. Theagenes. See § 30. — ou failos deuteraignosthi: no bad second fiddle. Peregrinus had the title role. — tinh thron... ropalon: 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”: allois tis tihn Protesos tou Kynonoup bakhtrian, hyn katathemeno ultra es to puro, talantos kakeinos ekplato, kai xheis me ton kaimhlon touto kai deikwnv ois Tegestaioi ton Kalwionton to dorho kai Otheaios to osato to Hrnion kai Mefinitai tihn Ihsiod tous plakamous. — vupwsh akribous: consummate dirty. The Cynic in full dress had much in common with the Laconomanics; cf. Ar. Aves 1282 ekwous, epeion, erpous, esw kraton, | eskantalofoiron. — h mesum-bria: for the South as region of the dead in Indian literature see Intro. to Peregr. p. 200, note 2. — ephthgai... devaro... perimesekei... hrmenei: note the picturesque shift in the tenses.

37. tinh katastrophi tou dramatos: see on § 3, and cf. Alex. 60 tonuto telos tihn Alezndrou tragwlias kai auti tou
σαρκίων ἐπεκαλέσατο, ἀναμνησθεὶς τῶν περὶ τοῦ φόνου
400 εἰρημένων οὖν κατέχειν ἡδυνάμην τῶν γέλωτα. οἱ Κυνικοὶ
δὲ περιστάντες τὴν πυρὰν οὐκ ἐδάκρυνες μὲν, σωπῆ δὲ ἐνε-
δείκνυτο λύπην τινὰ εἰς τὸ πῦρ ὀρῶντες, ἀρι ση ἑτὶ ἀποτυγχανεῖς
ἐπὶ αὐτοῖς, Ἀπίωμεν, φημὶ, ὃ μάταιοι· οὐ γὰρ ἢδο τὸ θέαμα
ἀπημπλαμένοι γέφυντο ὀρᾶν κινήτης ἀναπημπλαμένους πονηρᾶς.
405 ἦ περιμένετε ἐστὶ· ἀν γραφεύς τις ἐπελθὼν ἀπεικόσῃ ὑμᾶς
οίους τοὺς ἐν τῷ δεσμωτηρίῳ ἑταίρους τῷ Σωκράτει παρα-
γράφοντι; ἐκεῖνοι μὲν οὖν ἡγανάκτον καὶ ἐλοιδοροῦντό
μοι, ἔνιοι δὲ καὶ ἐπὶ τὰς βακτηρίας ἤξαν. εἶτα ἐπεδῆ ἦπει-
λήσα ἐναρπάσας τινὰς ἐμβαλεῖν εἰς τὸ πῦρ, ὡς ἀν ἐποντο-
τὸ διδασκάλω, ἐπαύσαντο καὶ εἰρήνῃν ἤγον. ἔγω δὲ ἐπα-
νών ποικιλα, ὃ ἐταῖρε, πρὸς ἐμαυτὸν ἐνενόουν, τὸ φιλόδοξον
οίνον τί ἔστων ἀναλογιζόμενον, ὡς μόνος οὖτος ὁ ἔρως ἀφυκτὸς
καὶ τοῖς πάνω θαυμαστοῖς εἶναι δοκοῦν, οἷς ὅπως ἐκεῖνος
τάνδρι καὶ τάλλα ἐμπλήκτος καὶ ἀπονευμημένος βεβιωκτι
καὶ οὗκ ἀναξίως τοῦ πυρός. εἶτα ἐνετύγχανον πολλοῖς ἀπιόν-
σιν ὃς θεάσαντο καὶ αὐτοὶ· φόντο γὰρ ἐτί καταλήψεσθαι
ζῶντα αὐτῶν· καὶ γὰρ καὶ τότε τῇ προτεραίᾳ διεδέσοτο, ὡς

παντὸς ὅραματος ἡ καταστροφὴ. — περὶ
tοῦ φόνου: see § 10 ff. — ἀποτυγχανεῖς: choked with indignation. — κινήτης . . .
πονηρᾶς: in Fugit. 1 Zeus complains of
the odious smell from the roasting Per-
grinus: πολλὴν τὴν ἀνθίαν μέμνησες ἀνα-
σχέμονος τότε ὧπο κινήτης πονηρᾶς, and he
asserts that he would have perished if
he had not taken refuge amidst the
frankincense and aromatic odors of
Araby the best. Even to think of it,
he adds, almost nauseates me, ἀλλὰ καὶ
νῦν ὀλίγον δέω καυσίμων ὑπομνῄεσθεις αὐτῆς.
— γραφεύς: painter. Blümner (Ar-
chaeol. 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 Σωκρά-
tε: cf. the scenes in Plato's Phaedo
and Crito. — ἑπὶ τὰς βακτηρίας ἤξαν:
made a start for their sticks. The Her-
cles club is always in evidence. Cf.
Symp. 10 κατολείπων αὐτοῦ ἢπι τὴν βακτη-
ρίαν ἢπι θαυμάζεται ἤξαν. he'd fetch him a blow. he said, with
his club. See also on Vit. Auct. 7. —
ἀπὶ ἀν: for opt. see Introd. 35 (b).
38. οὐχ ὅπως: let alone. See GMT.
707.

39. ἀποδον: i.e. leaving Olympia
for Harpina. Cf. ἐξόρυξιν, § 35, used
of the general exodus of spectators to
their homes. See App. — σιδέροποτο:
πρὸς ἀνίσχοντα τὸν ἥλιον ἀσπασάμενος—ὡςπερ ἀμέλει καὶ τοὺς Βραχμάνας φασι ποιεῖν—ἐπιβησται τῆς πυρᾶς. ἀπε-
420 στρεφόν δ’ οὖν τοὺς πολλοὺς αὐτῶν λέγων ἦδη τετελέσθαι τὸ ἔργον, οἷς μὴ καὶ τούτ’ αὐτὸ περιπούδαστον ἢν, καὶ αὐτῶν ἰδεῖν τὸν τόπον καὶ τι λείψανον καταλαμβάνειν τοῦ πυρᾶς.
ἐνθα δή, ὦ ἑταΐρε, μυρία πράγματα εἰχὼν ἀπασὶ διηγοῦμενος καὶ ἀνακρίνουσι καὶ ἀκριβῶς ἐκπυθανομένοις. εἰ μὲν
425 οὖν ἰδοιμί τινα χαρίεντα, ψιλὰ ἄν ὡςπερ σοιτὰ πραχθέντα διηγούμην, πρὸς δὲ τοὺς βλάκας καὶ πρὸς τὴν ἀκράσιν κεχηνότας ἔτραγγόδων τι παρ’ ἐμαυτοῦ, ὡς ἐπειδὴ ἀνήφθη μὲν ἡ πυρά, ἐνεβάλε δὲ φέρων ἑαυτόν ὁ Πρωτεύς, σεισμὸν πρότερον μεγάλου γενομένου σὺν μυκηθῷ τῆς γῆς, γυψ
430 ἀναπτάμενος ἐκ μέσης τῆς φλογὸς οἶχοτο ἐς τὸν οὐρανὸν ἀνθρωπίνως μεγάλη τῇ φωνῇ λέγων “ἔληπον γὰν, βαῖνω δ’ ἐς Ὁλυμπόν.” ἐκεῖνοι μὲν οὖν ἐτεθησεν καὶ προσεκύνουν ὑποφρίττοντες καὶ ἀνέκρινον μὲ πότερον πρὸς ἐω ἡ πρὸς
dυσμᾶς ἐνεχθείς ὁ γυψ. ἐγὼ δὲ τὸ ἔπελθον ἀπεκρινάμῃν
αὐτῶς. ἀπελθὼν δὲ ἐς τὴν πανήγυριν ἐπέστην τῶι πολιῷ
ἀνδρὶ καὶ νή τὸν Δι’ ἀξιοπίστῳ τὸ πρόσωπον ἐπὶ τῷ πόγωνι καὶ τῇ λυπῇ σεμνότητι, τὰ τε ἄλλα διηγομένως περὶ τοῦ
Πρωτεύος καὶ ὦς μετὰ τὸ κανθῆναι βεάσατο αὐτὸν ἐν λευκῆ

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 χαρίντα: some man
of taste. — ψιλὰ . . . τὰ πραξαθήνα: the
bald facts. — ἕτραγγόδων τι παρ’ ἐμαυ-
τοῦ: I’d work in a little stage-setting
of my own. — συμφῶ: not a very ab-
normal occurrence in that locality. Cf.
V. H. B 43 στόλακεςετλ. — γυψ: as ap-
propriate a bird is selected for Pere-
grinus 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 Pereg., p. 205. — ἀνθρωπίνως: cf.
Gall. 2 ἀνθρωπίνως ἐλάχιστον ἐλεκτρώνιον.
See App. — ἔληπον γὰν, βαῖνω δ’ ἐς Ὅλυ-
μπόν:
1 ’ve abandoned the earth, to Olympus 1
fare.
Scan as anapaests. See Crusius, Bur-
sian’s Jahresber. 1901, p. 249.
40. λευκή: contrast with ὑπόστροφον
ἐσθήτι μικρὸν ἐμπροσθεν καὶ νῦν ἀπολέπιοι περιπατοῦντα

440 φαιδρὸν ἐν τῇ ἐπταφώνῳ στοὰς κοτίνως τε ἐστεμμένον. εἰτ' ἔπι πᾶσι προσέθηκε τῶν γύπαι, διομνύμενος ἢ μὴν αὐτὸς ἑωρακέναι ἀναπτάμενον ἐκ τῆς πυρᾶς, ὅπον ἐγὼ μικρὸν ἐμπροσθεν ἀφῆκα πέτεσθαι καταγελώντα τῶν ἀνοητῶν καὶ βλακ-κών τὸν τρόπον. ἐννοεῖ τὸ λοιπὸν οἱδα εἰκὸς ἐπὶ αὐτῷ γενή-

445 σεσθαί, ποίας μὲν οὐ μελίττας ἐπιστήσεσθαι ἐπὶ τὸν τόπον, τίνας δὲ τέττυγας οὐκ ἐπάσεσθαι, τίνας δὲ κορώνας οὐκ ἐπι-
πτήσεσθαι καθάπερ ἐπὶ τὸν 'Ἡσιόδου τάφον, καὶ τὰ τοιαῦτα. εἰκόνας μὲν γὰρ παρὰ τέ Ἡλείων αὐτῶν παρὰ τὲ τῶν ἄλλων Ἡλλήνων, οῖς καὶ ἐπεσταλκέναι ἠλεγεν, αὐτίκα μάλα οἶδα

450 πολλὰς ἀναστηρομένας. φασὶ δὲ πάσαις σχεδὸν ταῖς ἐνδο-
ξίους πόλεσιν ἐπιστολὰς διαπέμπαι αὐτῶν διαθήκας τίνας καὶ παρανέσεις καὶ νόμους· καὶ τίνας ἐπὶ τοῦτο προσβεντὰς τῶν ἐταίρων ἐχειροτόνησε νεκραγγέλους καὶ νερτεροδρόμους προσαγορεύεται.

§ 36.—φαιδρόν: part of the same con-
trast. In life the Cynics were σκυθρω-
τοι. Cf. Vit. Aust. 7.—ἐν τῇ ἐπτα-
φώνῳ στοᾷ: the foundations, one
hundred yards in length, of this beau-
tiful "Echo Colonnade" still remain.
Pausanias (5, 21, 7) explains the name:

βοήσατε δὲ ἄνδρι ἐπτάκισ ὑπὸ τῆς ἥχου ἢ φωνῆ... ἀποδίδοτα. Like the famous "Painted Porch" in Athens, this also
was called Ποικίλη, because there were ἐπὶ τῶν τοίχων γραφαὶ τὸ ἄρχαῖον. Possi-
bly these may have existed only in the earlier stoa. See Frazer's Pausanias
ad loc.—κοτίνως: evidently the vulture
had returned with one of the Olympic
wreaths of wild olive in its beak.—
καταγελώντα: in mockery of. The Per-
grinus-vulture could laugh as easily as
the Pythagoras-rooster (see Gall. 14
τὸ μεταζ έγελας, ὁ ἀλεκτρυών;) since
both could speak ἄνθρωπος, 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, μελισσαὶ αὐτῷ καθίζοντι προσε-
κένοντο τε καὶ ἔπλασαν πρὸ τὰ χελῆ τοῦ
κηροῦ. —κοράνας: again Lucian makes
merry over Pausanias and his courteous
crow (see Paus. 9, 38, 3 and 4) that dis-
covered to the Orchomenians the tomb
of Hesiod. —ἐλεγεν: see App.—ἀνα-
στησομένας: see § 27.—ἐπιστολᾶς: a
common device. Took, ad loc., com-
pares those sent out by the martyr
Saint Ignatius.—νεκραγγέλους: messen-
gers from the dead. Cf. ἔξαγγελον.
—νερτεροδρόμους: couriers of the un-
derworld. Cf. ἡμεροδρόμος. For parallels
from Indian literature see Introd. to
Τούτο τέλος τοῦ κακοδαίμονος Πρωτέως ἔγένετο, ἀνδρός, ὡς βραχεὶ λόγῳ περιλαβεῖν, πρὸς ἀλήθειαν μὲν οὐδεπώποτε ἀποβλέψαντος, ἐπὶ δόξη δὲ καὶ τῷ παρὰ τῶν πολλῶν ἑπαίνῳ ἀπαντα ἐπιόντος αἰὲ καὶ πράξαντος, ὡς καὶ εἰς πῦρ ἀλέσθαι, ὅτε μηδὲ ἀπολαύειν τῶν ἑπαίνων ἔμελλεν ἀναίσθητος αὐτῶν γενόμενος. Ἐν ἔτι σοι προσδηγησάμενος παύσομαι, ὡς ἔχεις ἐπὶ πολὺ γελάν· ἐκείνα μὲν γὰρ πάλαι οἶσθα εὐθὺς ἀκούσας μοι ὅτε ἦκὼν ἀπὸ Συρίας διηγούμην ὡς ἀπὸ Τριφάδος συμπλεύσαμι αὐτῷ καὶ τῆς ἠλθὲν τὴν ἐν τῷ πλῆκτρῳ τρυφὴν καὶ τὸ μεραίκον τὸ ῥώαδιν, ὃ ἐπίεσε Κυνήγειν, ὡς ἔχοι τινὰ καὶ αὐτὸς Ἀλκιβιάδην, καὶ ὃς ἐπιταραχθεῖν μὲν τῆς νυκτὸς ἐν μέσῳ τῷ ἀγώνι γνώφοι καταβάντος καὶ κύμα παρμέγεθες ἑγείραντος (..... δὲ κωκύτοι μετὰ τῶν γυναικῶν, ὃ θαναμαστός καὶ θανάτου κρείττων εἶναι δοκῶν. ἄλλα μικρὸν πρὸ τῆς τελευτῆς, πρὸ ἐννέα σχεδὸν ποὺ ἤμερον, πλείον, οἴμαι, τοῦ ἰκανοῦ ἐμφαγῶν ἠμεσῷ τῇ νυκτὸς καὶ ἑάλῳ πυρετῷ μᾶλα σφοδρῷ. ταῦτα δὲ μοι ὁ Ἀλέξανδρος ὁ ἱατρὸς διηγόσατο μετακληθεῖς ὃς ἐπισκοπήσεις αὐτὸν· ἐφι σὺν καταλαβεῖν αὐτὸν χαμαὶ κυλιόμενον καὶ τὸν φλογὸν

Peregr., p. 200, note 2. Lucian in this letter seems to have the Hindus much in mind, cf. §§ 25 and 36.

42. Τούτο τέλος... ἔγένετο: cf. Plato Phaedo ad fin. ἡ τελευτη... ἐγένετο.— ὡς... ἀλέσθαι: see Introd. 26.

43. Κυνήγειν: to turn Cynic; so Origen uses Ἐπικουρίζω. Cf. Μηδίω and Ἑλληνίζω.— ὡς... Ἀλκιβιάδην: that he too might have an Alcibiades, i.e. as well as Socrates, see § 12.— ἐπιταραχθεῖν μὲν... κωκύτοι: see App.— ἐν μέσῳ τῷ ἀγώνι: see App.— γνώφοι... ἑγείραντος: as the text stands γνώφοι 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 ἄφω καὶ γνώφοι ἑπεποίησαν... περιτρέψας, and see App.— (αὐτὸς δὲ) κωκύτοι μετὰ τῶν γυναικῶν: while he joined in their women's shrieking with the best of them; i.e. αὐτὸς in contrast to γυναικεῖς. See App. for κωκύτοι.

44. ἄλλα: in contrast to ἐκεῖνα ταλαι, § 43.— ἐμφαγῶν: the compound denotes greediness or haste like ἐμπιδῶν.— ἰάλω: so used in Symp. 20, where a man is seized with brain fever: φρενίτιδε ἐαλωκότα.— μετακληθεῖς ὁς ἐπισκοπήσεις: called in to see him.
οὐ φέροντα καὶ ψυχρὸν αὐτοῦντα πάνυ ἐρωτικῶς, αὐτὸν δὲ μὴ
dοῦναι, καίτοι εἶπεῖν ἔφη πρὸς αὐτὸν ὡς εἰ πάντως θανάτου
dεότο, ἢκεν αὐτὸν ἐπὶ τὰς θύρας αὐτόματος, ὥστε καλῶς
ἐχειν ἐπεσθαί μηδὲν τοῦ πυρὸς δεόμενον· τὸν δ᾽ αὐ φάναι·
'Ἀλλ' οὖχ ὁμοίως εἰδοὺς ὁ τρόπος γένουτ' ἀν πᾶσι κοινὸς ὡν.
45 Ταῦτα μὲν ὁ Ἀλέξανδρος. ἐγὼ δὲ οὖδ᾽ αὐτὸς πρὸ πολλῶν
ἡμερῶν εἰδόν αὐτὸν ἐγκεχρυσμένον, ὡς ἀποδακρύσει τῷ δρι-
μεὶ φαρμάκῳ. ὁρᾶσ; οὐ πάνυ τοὺς ἀμβλυώστοντας ὁ Ἀλκάς
παραδέχεται. ὁμοίων ώς εἰ τις ἐπὶ σταυρὸν ἀναβησθεῖσθαι
μέλλων τὸ ἐν τῷ δακτύλῳ πρόσπταισμα θεραπεύοι. τί σοι
δοκεῖ ὁ Δημόκριτος, εἰ ταῦτα εἶδε; κατ᾽ ἀξίαν γελάσαι ἂν
485 ἐπὶ τῷ ἀνδρί; καίτοι πόθεν εἶχεν ἄν ἐκεῖνος τοσοῦτον
γέλωτα; σὺ δ〞 οὖν, ὡ φιλότης, γέλα καὶ αὐτός, καὶ μάλιστα
ὁπόταν τῶν ἄλλων ἀκούῃς θαιμαζόντων αὐτὸν.

(professionally). — ψυχρὸν: sc. ποτόν or
ὔδωρ. — ἐρωτικῶς: coaxingly, lit. "like
a lover." — αὐτὸν δὲ: see App. — μὴ δοῦ-
ναι: see Introd. 30 (a); perhaps justify
μὴ by the prohibition in the doctor's
thought. — ἢκεν αὐτὸν . . . αὐτόματον:
here he is come of his own motion.

45. ἐγκεχρυσμένον: (with his eyes)
all plastered up (sc. with collyrium). —
tῷ δριμέῳ φαρμάκῳ: from the pungent
unguent. — ἐν τῷ δακτύλῳ: sc. τοῦ πο-
δί, in his toe, as is shown by πρό-
πταισμα. Cf. πρόπταίσας Vit. Auct. 21
and note.
APPENDIX

A—MANUSCRIPTS

The extant Mss. of Lucian are numerous. Of these the collections in Florence, Rome, and Paris are the richest. It is not yet possible to make out a stemma of the Lucian Mss. and to trace back their descent through at least two 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 are:

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

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2 See Christ, Griech. Lit. 4, 1905, p. 779. The expected edition of Lucian Scholia (by Gräven-Rabe) should throw light upon the question.

3 Fritzche, 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. Fritzsch claims that Ω may go back to this. It contains none of our selections.

3. Β. 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 Nectyomantia (see Introd., p. xx, note 1), Τμαρίνων ἡ περὶ τῶν κατ’ αὐτῶν παθημάτων.


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 Jahrb.** 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. **Ups. 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 Α.

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 continentess praestantissimus videtur.*

P₂. **Palatinus 174.**

V₂. **Vaticanus 89.** First collated by Levi. He designates Γ (Vatican 90) as V₁, and Α (Vatican 87) as V₂.

Y. MARCIANUS 435. This Venetian Ms., collated by Levi for the first time, is regarded by Fr. and Sbdt. as derived from Ω.

As the Peregrinus was either left out or cut out of many Ms., to satisfy Christian prejudices, Levi makes special use of F, V1 (= I, Vat. 90), V2 (= Ά, Vat. 87), V3 (= Vat. 89), P1 (Palat. 73), P2 (Palat. 174), Ω (Marc. 434), Y (Marc. 435), M (Paris 2954). In V1 and in P1, he also denotes first, second, and third hand by adding I, II, III, respectively.

B — EDITIONS


Aldina prima. Luciani Opera, Icones Philostrati, etc. Venice 1503.


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).


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. ΛΟΤΚΙΑΝΟΥ ΣΑΜΟΣΑΤΕΩΣ ΑΠΑΝΤΑ. Luciani Samosatensis Opera. Cum nova versione Tibert. 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 Ms.) published in the French translation by M. Belin de Ballu.

APPENDIX


—— In the Didot edit. of Herodotus, pp. xlii–xlvi under Dindorf’s Commentatio de dialecto Herodoti, see § 22 De dialecto Ionica Luciani.


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:


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 (Diodot) editions above.

GERMAN


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 “portraits” 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.


ENGLISH

The Works of Lucian, translated by Thomas Francklin, sometime Greek Professor in the University of Cambridge. London 1780. 4to, 2 vols. This
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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, Loudon 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 Hermotimus.

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).
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.

Boldeman: 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.

Bernays: Lucian und die Kyniker, 1879.


1 Compare Hirzel, I, p. 327, with the reference to Cyrano de Bergerac, supra, p. xxiii.

Collins: *Lucian,* 1897.

2. The following have reference to Lucian's place as a writer or to his times.

Norden: *Die Antike Kunstprosa,* 1898 (passim).  
Friedländer: *Sittengeschichte Roms,* 1873 (passim).  
Saintsbury: *History of Criticism,* 1900–1904.  
Mahaffy: *The Greek World under Roman Sway,* 1890.  
Milne: *A History of Egypt under Roman Rule,* 1898.  

3. Select 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; Fritzschke, 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. 80, 93; Herwerden, *Plutarchea et Lucianea,* 1877; Hofmann, *Kritische Untersuchungen zu Lucian,* 1894; Jacob, *Charakteristik Lucians von Samosata,* 1832; Joost, *De Luciano philosorhe,* 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.
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Kersten, Wielands Verhältniss zu Lucian, 1900; Kock, Lukian und die Komödie, Rh. Mus., 1888; Kühn, see above, p. 55; Margadant, see above, p. 88; Milden, see above, p. xxxvii; Nilén, Adnotationes Lucianae, Nordisk Tidsskrift, IX, 1889-1890, pp. 241-306, and Luciani Codex Mutinensis, Upsala, 1888; Passow, Lucian und die Geschichte, 1854; Penick, see above, pp. xvi, xxxviii; Reim, Sprichwörter und sprichwörtliche Redensarten bei Lucian, 1894; Rentsch, see above, pp. xx, xxvii, and 188; Richard, Ueber die Lykiosdia-

logue des Lukian, 1886; Rohde, Der griechische Roman und seine Vorläufer, 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 indice, 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, Luciana, 1872. For others see Bursians Jahresber., 1901, l.c.

E—CRITICAL NOTES

The text followed is that of Jacobitz, Teubner edition, 1896, and the changes adopted in these selections are given first. Minor and obvious changes in accents, breathing, punctuation, etc., are not noted. Besides the letters indicating the Mss. (see above) the following abbreviations are used: Jac., the text of the Teubner edition; Sbild., Sommerbrodt; Fr., Fritzsch; Reitz., Reitz-Hemsterhuis edition; Cob., Cobet; Dind., Dindorf; Lehman, Lehmann; Bek., Bekker. Harr. Stud. XII, Allinson, “Luciana” in Harvard Studies in Classical Philology, vol. XII, pp. 181-190.

For special abbreviations for Mss. of Peregrinus, see below.

SOMNIUM

Title: Fr. (on Peregr. init.), following Thomas and Hemsterhuis, admits only περὶ τοῦ ἔννοιαν. See Remacy’s strictures on the double titles of Lucian’s works, Observat. in Hermotimum, pp. 1-16.

2. διδάσκει: Sbildt. διδάσκειν (from ψ) on account of διδάξομαι § 10; he retains, however, Vit. Auct. 3, both διδάσκει and διδάξομαι. Fr. (and see Veitch Gr. Verbs)
counsels the confusion to fut. and aor.: "Praesenti tempore Lucianus
nusquam dixit ididseumai pro didaseow, sed idem habet ididseumai pro
ididow, raro ididseamai pro ididexa." Lucian, moreover, would probably fol-
low Ar. Nub. 877, amelei ididase, which he certainly had in mind. — δυοεν δεξιως:
Sbdtn. with Ψ Γ ΑΦ Ups. for τυχων δεξιας. — ανπλαττων: the simple verb επλαττω
(cf. Ar. Nub. 879) suggests εν επλαττω despite the close repetition of εν. The
compound, however, may mean "moulding into new shapes." — εικονες: Hartman,
for εικονες retained by Sbdtn. in text though he gives Weichmann's εικοναιs in

3. ιπτηδεια: Sbdtn. with six Mss. for επτηδεια. Cf. Dr. Otto Wilhelm, Der
Sprachgebrauch des Lucians hinsichtlich der sogenannten Adjectiva dreier Enden-
gen auf -ης, p. 40.

4. άναλοζων: the variants in the Mss., άναλοζων ΑΩΓΦΣ, δαβλυζων Α, point
to this; cf. Peregr. 6 αμηγου αυτων λοιπάντα. Reitz. and Jac. άναλοζων. — άγα-
κυηερατηκης: for vulg. αγακυηερατηκης, which is perhaps due to λαιδοραματης
in next line. Cf. 5 δε δε αγακυηερατης § 3. άγακυηερατης in ΑΒΓ Ups. Φ (having re-
ceived me or getting me back safe) is less suited to the meaning of λαιδοραματης.
— την εκπληλην: Steigerthal for την νυκτα δλην. Sbdtn. accepts and adds δει
before εικονες, cf. Lucianae, p. 100.

6. ταίων: Sbdtn. (with Cob. and Dind.) emends to ταίν. But see Chabert,
p. 102: Le duel feminin τα apparaît une seule fois, et encore dans la bouche du
pedant Lexiphane (4), qui croit faire une atticisme. L'expression ταίων χερσίν
semble être proverbiale. . . . Pour les cas droits, on trouve τα, même avec χειρ.
Sbdtn. (vol. III, 1899) in Bis Acc. 2 (one of the seven passages cited by Chabert)
καλ γάρ. For Lucian's combinations with και cf. Chabert, p. 151. — καλ αυχμηρά:
Schwarz omits και, which is tempting, as αυχμηρά would then head a list of two
pairs arranged chiasistically.

7. οκεόνην: Fr., on account of oikela, reads μητρόθεν citing Tock. 51.

8. σχήματος: vulg. σώματος, cf. Fr. In § 6, Φ has σώμα for σχήμα. — δεξισ:
Jac. γένωσ. Sbdtn. has δεξισ in text, but δεξισ adm. crit. p. x. — πάμπολλα: Sbdtn.
with ΑΩΨΓΣ Φ (πάμπολα Ups. Φ) for Jac. παντολέν. — γάρ ἡ δε μου την μνήμην:
Sbdtn. with six Mss. for Jac. γάρ μου την μνήμην ἡ δε.

9. είς, δε τον προούχοντα ὑποπτήσονεν: Sbdtn. είς δε τον κτλ., cf. Lucianae,
p. 106. Fr. transposes, είς, τον δε προούχοντα. With this cf. Plato Apol. 37 εν
dουλεισι τη δε καθαταμην ἄρχη. Sbdtn. Ausgew. Schrift. Luk., ad loc., cites
many passages where είς δε means "für alle Zeiten, d. i. dein ganzes Leben
lang." But the sense here desired, if not required, is on each and every occa-
sion crouching down to, etc. Moreover, the expression is reminiscent of Aesch.
Prom. 958 δωτε τον κρατοῦντι δει (construed by Paley as if in the order here sug-
gested by Fr.) and of Prom. 981 υποπτήσεσιν τε τοις νέοις θεοῖς. The adv., used
emphatically at the head of the clause, may be construed both with υποπτήσεσιν
and θεραπεύων. For similar separation of the adverb see Char. 12 end, and Dem.
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de Cor. 263 λαγῶ βλέπω ἵππης δεδιώς καὶ τρέμων καὶ δὲ πληγήσεσθαι προσδοκῶν. If Lucian had this passage from Demothenes in mind (as may be inferred from his quoting in the next line) he did not write εἰς δὲ. Finally, there would thus be a rhetorical balance: ἀργάτης . . . εἰς, ὑποτήθησον . . . θερατεών, ζῶν . . . ὤν. See Harv. Stud. XII, 181. — εἰ δέχη: Sbdtd. with Ά for vulg. δέχοι.

10. ἄπερ σοι: with six of the best Mss.; Fr. and Sbdtd. σοι ἄπερ. Vulg. ἄπερ sov.

11. βουλινομένος τι: Sbdtd. ἄρτι for τι. — καν που: Cob. (Sbdtd.) ποι.

12. ἦ τοὺς φίλους: Sbdtd. for ἦ καὶ τοὺς φίλους. ἦ is retained from Η and καὶ omitted with Ups. — εὐδαμονίζοντες καὶ σι: vulg. without καὶ. Sbdtd.'s chiastic arrangement is tempting: θαυμάζοντες σε τῆς δυνάμεως τῶν λόγων καὶ τῶν πατέρα τῆς εὐταχίας εὐδαμονίζοντες. Fr. transposes and reads εὐδαμονίζοντες τὸν πατέρα κτλ.

13. ὥ τοις: Halm for αὐτοῖς. For the article cf. Dem. de Cor. 305 τῶν τοσοτῶν καὶ τοιάτων ἀγαθῶν.

14. πληγᾶς εὖθες οὐκ ὀλγάς: Sbdtd. with Mss. for πληγᾶς οὐκ ὀλγᾶς εὖθες. — ἔντερε: for συντερε. ἐ(τα.)πρεν Ω; ἑντερε C and vulg.; ἑπρε Sbdtd.


16. τὴν αὐτήν ἱσθήτα: for vulg. τὴν ἱσθήτα. Cf. Sbdtd. — ἀλλὰ μοι: see Sbdtd. Vulg. ἀλλ' ἐμοι. — ἐδείκνυν αὐτῷ ἐκεῖνη: with Ά only, for ἐδείκνυν αὐτῷ ἐκεῖνη. The accusative seems to bring confusion into the passage, and may have slipped in from ἐσθήτα ἐκεῖνη above. — ἐμοὶ δοκεῖν: Sbdtd. with Mss. for ἐμοὶ δοκεῖ.


CHARON

1. παρέχομαι καὶ αὐτός: Sbdtd. with four Mss. for καὶ αὐτὸς παρέχουμ. — λάλων: Brod. and Mss. ἀλλω. — ἀμβλυντῶ: Sbdtd. ex codd.; Jac. ἀμβλυντῶν.

2. ὃ: see Fr. To avoid inserting this ὃ, inferring δεῖσιν or ἀναγκάσει from κωλύσει, perhaps read σχολὴ or σχολαίως for κωλύσει. The Latin and Greek parallels usually cited are questionable: nemo easily suggests the affirmative, and in Soph. O.T. 236–241 from ἀπαθῶ we either understand (see Earle ad loc.) ἀδόκιμος with ὥθειν, or, better, tr. ἀπαθῶ as in Ar. Ran. 369, I forbid.

3. ἦ ὕψηλτερος: for ὕψηλτερος η, see Fr. — φαῖλον τι: Sbdtd. with Ά Urb. for φαῖλον δ.

4. ἄρσε δεικνύει: Fr. Sbdtd. ex codd. for ἄρσε, πῶς; If vulg. is retained write ἄρσε; πῶς;

6. ἵψει: for ἵψι ὁ ὁ, also ὁ ὁ γιόν γιόν γιόν γιόρ με and τι δε; for τι δαι; Sbdt. ex codd. — κλήθης τιν: for Jac. κλήθης. Unless τιν, two lines above, is masc., τι seems necessary; and it could easily have been lost here. — ἰμπεσόνα: ΑΩ Α for ἰμπεσόνα. — οὖκ οἷοι ὡς τοῦ οἰκήματος: ΑΩ Γ for οὖκ οἷοι δτού οἰκήματος.

7. ὁμοδεκτάτων σε: Sbdt. adds σε. — γινώσκεις: Mss. for γιγνώσκεις in the Homeric citation. — παρακούσαι: for ἀκούσα, see Fr.

8. τις τ' ἄρ: Fr. restored from Homer for τις γάρ.

9. ἀρχαίοι: with Ω Γ for ἀρχείον.


11. οὐ ὅρασ: καταγελά γάρ: Fr. Sbdt. ex codd. for οὐ, ὃς ὅρασ, καταγελά.

12. ἀποφαίνειν: Dind. for ἀποφαίνειν. — ἐν τοῖς ἄλλοις: Fr. Sbdt. ex codd. for σὺν τοῖς ἄλλοις. — ὡς ... ἔτη: Fr. Sbdt. for εἰ ... ἔτη. — μὴ τοῦτον: Fr. Sbdt. ex codd. for τοῦτον μὴ. — κελέων: with four of the best Mss. for θέλεις. — χρυσοποιῶν: with Α Urb. for χρυσοποιῶν. See Harv. Stud. XII, 184. Cf. the compounds σκευοποιᾶ, λογοποιᾶ, κωμοποιᾶ. In the Reitz. edition the vulg. χρυσοποιῶν was considered corrupta, the cure suggested being χρυσοχῶν. But χρυσοχῶν was in use, while we do not find the compounds of χαλκός and τοῦ ὁ χαλκοχῦς and χαλκοχῦς, and, per contra, while we find χρυσουργός we do not find χρυσουργία.

14. παρθένες: omit ἥδη with ΑΩΑΓ Κ. — Κλαθοῦτες γυνικὼς κατ': Cob. for Κλάθοθεν γυνικώς κατ', cf. Fr. ad loc.


20. αὐτῶν μέν: for τῶν μέν. See Fr. and Sbdt. Luciane 159.

22. ὅτε: with Α Γ for ἔστι. — ἐκασχεῖ: Lehm. by conjecture for ἐκασχοῦν 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, ἐκασχοῦν. See Harv. Stud. XII, 184.

24. ἀμαῖς: ΑΩΑ Urb. Γ have ἀμαῖς. — eli: with Mss. for ἐς. — ἐνάμην: Sbdt. with four Mss. omits δὲ. — ἐπιτύμβωσ: for ἐκάστωμαι. Editt. omit or bracket as a gloss βασιλεῖς ... μάχαι (πάραγμα being changed into περι by Sbdt.); this ignores the climax of the dialogue. ἐκάστωμαι is the only intrusive element, and if we may substitute ἐπιτύμβωσ or possibly (ai) ἐπιτύμβωσι (sc. χοι), 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 ἐκαθήμβαι, pro qua Solanus τὸμβοι exspectarat, vel maxime offensus est. Sbdt.'s ingenious change of the abbreviation of πρόγματα to περι 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 περι.

VERA HISTORIA B

1. ἀπενεκροῦστο: ἀποκεκροῦστο Mut.; ἀποκεκροῦστο Λ (or ἀπενεκροῦστο, see Sbdt. vol. II, p. 213 but cf. p. 317. Note: Λ has also in next line ἐνορθαμεν for ἐνορθαμεν. Although the plpf. is suggested by τέλευ, the clause below, τῇ δ... ἐκενθήκε, suggests the imperfect here. The double compound ἀπενεκρῶ is in accord with Lucian's style (e.g. προντεξομῳ D. Mort. 27; cf. also Chabert's list, p. 123 ff.) and explains the divergent readings. Plutarch (2, 792 ν) uses ἐνεκροῦσαι.

2. νησομαχίας: Sbdt. by conjecture for ναυμαχίας, from V. H. A 42.


4. αὐτῶν: Sbdt. for αὐτῶν.

5. ἐφεδοντών: Rohde and others by conjecture (see Sbdt.) for ἐταιρισμῶν. Perhaps πινότων, cf. D. Mar. 5, 1, which passage, however, equally supports ἐπίδω.

6. προσαγορευομένων: Α, Sbdt. for προσαγορευομένη.

10. αὕτος δ': Mss. Jac. with Α αὕτος δ'.—πολύν χρόνον: see Sbdt. adn. crit. Mss. have ἔτι πολύν χρόνον.

11. αὕτη η πόλις: Γ, Dind. for αὐτὴ η πόλις.—ἐν αὐτῶι: Α. Mut. Ω Γ omit ἐν.

12. ἀναφεῖ: διαφανές (Rohde's conjecture, accepted by Sbdt.) does not suit ei μὴ ἄφαιτο κτλ. below and ἀφαίτις of Γ might point to ἀναφεῖ. Cf. Pind. 16 ἡ ἀμφίδρα δὲ καὶ ἀναφῇ τὸ χρώμα ἡ ἀλθεία ἡστίν. Plato's ἀναφής οὕσι (Phaedr. 247) lends support to text. rec. — μόνην: Α Mut. omit ἴχονεν, καὶ of other Mss.

13. ἐβδοκαφόρῳ εἰσί: for accent see Chandler, Greek Accent 525.

15. τάσα ἡ ὀλη: Ω Γ Mut.


20. ἐγγεγραμμένοι: Ω omits έγ-. So J. J. Hartman, claiming that έγ- would be prefixed only if reference was made to interpolation by others. — ἐδρά: Cob. and Sbdt. emend to ἐδρών.

22. ὁ ἀγὼν ὁ παρ' αὐτῶι τὰ Θανατοσθία: Ω. Jac. ὁ ἀγὼν τὰ παρ' αὐτῶι Θανατοσθία. — οὐ τίθεται ἄθλα: Ω Α Mut.


27. τὴν ἑτέραν: Sbdt. with Bek. and others emend to ἑμετέραν, but see § 47 ἡ μέχρι τῆς ἑτέρας γῆς.

30. πέτραις καὶ τραχώσι: Sbdt. ex codd. for πέτραις τραχώσι.

31. διὰ πάντων ἦν: Ω Γ Α Mut. add ἦν.


41. παραδοξότατον: ὁ γάρ: Ω Mut. omit γάρ.


43. καταλόγες: Cob. conjectures καταλόγα. — οὗ βρέθω: Ω Ψ Α Γ Mut. omit οὗ, but the comic gravity of the context seems to demand the negative.

44. λόγοι: Sbdt. ex codd. for λόγοι. — σύμφωνοισι: Ω Ψ Mut.; vulg. συμφώνεισι.


47. μετὰ ταύτα: Α Mut. (Γ in rasura), Reitz. Sbdt.; vulg. μετ' αὐτά.

VITARUM AUCTIO

1. ήχοι: Ψ Α Γ for ήχοι.

2. ΑΓΟΡΑΣΤΗΣ: cf. Menand. Φάνον 2. Fr. has ὄντης here and in ff.


4. τάσσεται: Sbdt. for τάσσεται.

5. καὶ ἄλλον ὁρῶμαν καὶ ἄλλον: the Mss. omit one καὶ or the other; the context seems to require both. — τάστη: Sbdt. vol. I, pt. II, p. 283; τάδε Mss.

6. νοτος: Dind.; ότοις Μss.— ἰμψυχίου: Ψ Φ and Fr.— αλμα: δέ omitted with Ω Ψ Α Γ.

9. ἄγε δή, ... ἢν: Fr. for ἄγε, ... ἢν δέ. — ἢν δέ μαστιγοὶ σε: Sbdt. Fr. for ἢν μαστιγοὶ δέ.

11. ἅν ἢ: with Ψ Ω Γ for εἰάν ἢ. — σκυτοδίψησ: Ψ Ω Α Γ. σκυτοδίψησ Jac.


13. πενθών: πενθεῖν Ω. ὃ δέ τινι ἐοικε πενθοῦντι: Ψ.
14. λέγω δῆ: Ψ Α.—περιχωρεῖοντα: see Fr. But περιχωρεῖοντα (rotate) of three Mss. is favored by Λαμα. θ; and cf. περιχώρησις, rotation, used almost as a technical term.—συνδιαφερόμενος: combined from ψ, διαφερόμενος with συμ- 


φερόμενος written above. So the scholiast, who takes it, however, as meaning συνδιαμαχόμενος. Cf. Harm. Stud. XII, 186. Helm, Neue Jahrb. 1902, p. 195, δια- 


φερόμενος, συμφερόμενος.—τι δέ (bis): ex codd. for τι δει.—μάνοιν: ex codd.; 


μενοιν Jac.


18. βαζαί: see Chandler, Greek Accent 897.

19. δυσεβδότερος: ex codd.; ἀσεβδότερος Jac.

20. σκυτοδήψις: Ω Γ Φ.


22. τι δέ: ex codd.—ὅποτερον: Ω Φ for δ πρότερον. Sbdt. adds ἀν.—πρὸς 


Διός: omit τοῦ with Μss.—θρομάι, έ: Cob. See Fr.

23. τόκον λήφται, λήφται: second λήφται is omitted in Ω Ψ ΣιΓ Φ Α.

24. καταικεύσω: Cob.; ἀντίκελεσον Μss.

25. πρὸς Διός: see on § 22.—τοῦ θερίζοντος: six of the best Mss. add λόγου.

Compare also Synpr. 23 θερίζοντα λόγον, but here ἰ θερίζων is personified.

26. πολλοθ: Reitz. for πολύ.—τι δέ: ex codd., cf. § 14.—δίνος δέ οὐ γελαστι- 


κδ: Fr. and Dind. assume a lacuna, and Fr. assumes another after πλωρίσεσβον. This retards the paronomasia in δινο... ἀνοιβιβα. —τῶν εἰκοσίν: Cob. for εἰκοσίν.

27. ύπορρέουσιν: Sbdt.'s emendation to ύπερρέουσιν (based on Λ, ύπερρέουσιν) is tempting.—τι δέ: Μss., see above.

PISCATOR

1. ἤμαν ὄντινα: Fr. ex codd. for ὄντινα ύμῶν.

2. καθ' ἱκαστον γοῦν ἵππακισ δικαίοις: Bek. ex codd., but see Fr. The intervening σε and αὐτόν seem to exclude the neut. δικαίον of several Mss. — γνά καὶ: 


Ω Ψ Α. If the reading τ' αν καὶ is retained see GMT. 335.—ἀπελάττετο: the καὶ following is omitted by five of the best Mss. and marked καὶ in Α.

4. Ἀδηνί: with five Mss. for Ἀδηνία.

5. τοῖντι: Sbdt. and Fr. change to subjv. with Η Γ Urb.

6. ἱκαστον: some Mss. and Jac. have nom.

7. ἰκαστότατον δ' οὖν: Fr.; γοῦν Μss.

8. ἀπολογήστεραι: Sbdt. with one Ms.; the others have aor.

9. δικάζεσθαι: Fr., with Μss.; A B C and Jac. omit.

10. δικάζεσθαι: Fr., with Μss.; A B C and Jac. omit.

11. άν ή: Fr. adds ή.—σκυθρωμών: Sbdt. brackets; Ψ B C A omit.—χρυσά: 


Γ Φ Α.—εἰ τοῦ τόδα: Cob. for εἰ τοῦ τόδας.

13. πλὴν ἄλλ': five Mss. — τοῦτο γάρ: Fr. and six Mss. add γάρ. — τὴν 


κόσμον τὴν ἀπ' τοῦ σχήματος: Μss.; Jac. inserts a comma after κόσμον, in
that case see Introd. 30; see Fr. for omission of second τή. — συννολας: Sbdtt. ex codd.

15. σοι δι τι εν δοκη: Sbdtt. ex codd.; other codd. and Jac. σοι εν δ'.


17. ἄλλα: Sbdtt. ex codd. — ἄν γι σώσασι: so Fr. from Ψ ΒΑ and construes ὁ; above as prep., but ὁ 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 ὁ... σώσαμεν οὐ σώσασι δυνηθημεν, ἄν σώσασι δυνηθημεν.

19. Πλάτων: MSS., Sbdtt.; Jac. Πλάτων.

20. τὸ τοιουτάδε: vulg. adds ελθει, and three Mss. have γείνοι, a gloss in either case. — φιλέω: of the best Mss. two have φιλου and five φιλω. The Aristophanes passage (Vesp. 77) might seem to justify here also the etymological abstraction φιλο-, though by stress of composition two of Lucian's three examples lose the final vowel, while in Aristophanes all but one begin with φιλο-.


22. κατηγορήσαν δοκι: from Mss., see Sbdtt. κατηγορήσαν δι δοκι, Jac. — δίκην; στ, ὁ Πλάτων: from six Mss. for δίκην σοι, ὁ Πλάτων; — ιστιν: Fr. Sbdtt. omit with five Mss.

23. ὁρᾶει; σε μύνον: with Ω (though without interrogation), and inferred from (ὁρᾶε ο) ὡς σε μύνον of Γ Υ Υπγ Φ. For ὁρᾶε; as exclamatory question cf. Gall. 18; Vit. Auct. 4; Pisc. 40.


25. τοῖς ἀποσκέπτωσι: Ω Γ, and see Fr.


27. ἄλλα: Sbdtt. from Mss. — ἵσχατα: Cob. and Mss.; ἵσχατα Jac.

28. καλ ὅπεσα: Sbdtt. (vol. I, pt. 1, p. 283) from Υ Υπγ Ω. — ἄπαντα: Sbdtt. and Fr. have [ἀπαντα].


30. ἄλλα... πράγματος ἐφιμιλινος καλ: with Fr. Ψ Υ Υπγ ΕΑ omit ἄλλα... πράγματος. Ω Γ Φ Μ offer ἐφιμιλινος καλ. Jac. omits ἐφιμιλινος καλ.

31. προσποιετο: Brod. by conjecture. μμείτο Jac. Seven of the best Mss. have ἔποιετο, cf. infra § 50 ὅ τὸν Αἰσχύλην προσποιετομενος.

33. ὅς αἰτιάζον: Sbdtt. with four Mss. for ὁ καὶ αἰτιάζον.

APPENDIX

35. ἀν' οὖκ ὀλίγων: Sbd. from Mss. for ἀν' τολλών. — σωτὴρ καὶ μουὴ: Fr. by conjecture from καὶ μουὴ of Ψ. Sbd. has σωτὴρ μουὴ.

37. σκαλών: vulg. inserts here ἦ τι γὰρ ἂν έστειν έχουμ, although omitted by five of the eight best Mss. and by A. See Fr. — φάσκουσι: vulg. adds καὶ κυθροφοιλ ἔλει, although omitted by the six Mss. just cited.

38. πάντα: Sbd. ex coadd.; τὰ πάντα vulg.

39. τὴν Πιερηνὴν: Madvig by conjecture for vulg. τὴν γε πρώτην.

40. βοτρυδὸν: vulg. adds ἐσμοῦ δίκην, probably a gloss and omitted by Cob. with A only. [ἐσμοῦ δίκην] Sbd.


46. τὸ παραλαβόντα μὲν ἄντον: with Fr. (except ἄντον from Ω). — φιλόσοφον: Sbd. from four Mss.; φιλοσοφία vulg. — ὑποκριτὴς φιλοσοφίας: six Mss. omit one or both of these words. — τῷ θᾶλλῳ στεφάμενος: with Ω Γ Φ; vulg. prefixes ὁ.

48. τὸ δὲ τὶ: Mss. give τουτί or omit. Sbd. emends to ἱδοῦ.— πολλοῦ: Α Urb.; τοῦτο vulg.


52. τὰ παρηγγελμένα: Α Urb.—Στοάν; ἦ ἄπο: Cob. and others. — ποιησᾶμεν: Ω Ψ Α Urb. Α. Jac. assigns to Elenchus τοῦ ... ἀρχηγ (Sbd. assigns to Elenchus τοῦ δὲ ... ἀρχηγ) 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 ἀρ' ὄν δ᾽ Καόκασος ἐπιθέσεις κτλ.; and then answers himself, and Fritzsch's opposite citation from Heronot. 48 (ΑΤΚ. Elen. ἐπὶ τίνα δὴ αὐτῶν πρῶτον ἔθους; ἡ τούτο μὲν οὖν διοίει; ἀρέχαμεν δὲ κτλ.) seems conclusive against his own arrangement. — οἶδ' : vulg. has οἴδα γε. Ψ Α Urb. Β ΨΑ omit γε.

DIALOGI DEORUM

7

4. καὶ ἵγωσα: Ψ A omit as if a mere repetition of ἵγωσας.

13

1. ἐπιθέων: Α ΩΓ etc., see Fr. εἰς ἐπιθέσιν Cob., Fr., and Sbd. ἐπιθέσιν Jac. and vulg.

2. λάβοντοι: for λάβοντοι Sbd. from Schwidop. λάβοντοι vulg.

19

1. ὦ: should we not read οἶ;? Allinson.

25

1. ἐπὶ ἱματεῖς: Α, Fr. Sbd. for vulg. ἱματεῖν.— ἀεί ... ἀνάγκη: ἅ γε ... ἀνάγκη Α, Sbd.
DIALOGI MARINI

2

2. πιότη: see Fr. [πιότη] Jac. — ἤν: Fr. ex codd. for ἤμην.

3. βαβύν ὄσυν: Herwerden adds ὄσυν with Δ. M.


3

1. ὃτι: Fr. from Α for διο. — (ἡ δὲ) οὐὶ ποῦ τῆς γῆς: Sbdt. ex codd. for ποῦ οὐ γῆς.

2. ἄκειν πάντα: ΑΩΑ omit ὀν. Sbdt. [οὖν].

3. ξυναμάσιν: on vulg. ξυναμάσι μὴ γνωσ εἰς Fr.

6

3. οὐδὲν δεινὸν μὴ πάθης: see Fr. CΩF read οὐδὲν δεινὸν οὐ μῆ. — ποιήσω: Fr. Sbdt. ex codd.; ἐδόσ Jac.

8

2. οἰκεῖον: Fr. conjectures ἐπὶ Ἰονίων, citing Hdt. 1, 24.

12

1. ΘΕΤ. ἀκριβῶς ἀπεντα. ὁ γὰρ 'Ακρισιος: from Α. Ω has ἀκριβῶς. ΘΕΤ. ἀπαντα. ὁ γὰρ. Vulg. and Jac. ἀκριβῶς ἀπαντα. ΘΕΤ. ὁ 'Ακρισιος. Sbdt. has ἀκριβῶς. ΘΕΤ. ὁ γὰρ 'Ακρισιος.

14

2. ἔπλι κατόπτρον: omit τοῦ with Ω.

15

1. οἴσθα: Schmid would read οἶδα as above.

DIALOGI MORTUORUM

4

2. ἀπολάβομη: Jac. and editt. add interrogation, see Fr. — πλὴν ἄλλα κτλ.: Sbdt. brackets all from πλὴν ἄλλα to end. See vol. I, pt. 11, p. xliii.

5


18

2. χροῖάν: ex codd. Fr. Sbdt.

21

1. προσώποισι διὸ καὶ Α (except καὶ). See Fr. ad loc. οὐ πάντα δεδεμένοι τὸν θάνατον δοκῶν Jac.
APPENDIX

22

2. ἀνάμην: if ὀναλήπτης is retained from Ω.Γ.Α tr. I hope I may prosper. Perhaps read ὀναλήπτης ἄν. — πρὸς τὰ πορθμαία: Sbd. ex codd.; πρὸς πορθμαία Jac.

3. οποίον: Sbd. ex codd.; οὖν άρ.; ἀπίνα Π Ψ Α Ω and Jac. — οὐδενῶς αὐτῷ μολεῖ: Ω.Γ.Α.; κούδενς κτλ. Ρ; Ψ Φ omit.

30

3. ἀπολαύσεις: Fr. emends to ἀπολαύσεις. This is unnecessary; tr. the following διότι (Sbd. emends to δι) because.

PEREGRINUS

Some of the Mss. in the critical edition of Levi are indicated differently from above, i.e.

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<td>F</td>
<td>Guelfybertanus primus</td>
<td>P₁ I</td>
<td>Palat. 73 prima manus</td>
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<td>V₁</td>
<td>Vatic. 90 (I. above)</td>
<td>P₁ II</td>
<td>“ “ secunda manus</td>
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<td>V₁ I</td>
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<td>P₁ III</td>
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<td>V₁ II</td>
<td>“ “ secunda manus</td>
<td>V₂</td>
<td>Vatic. 87 (I. above)</td>
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<tr>
<td>V₁ III</td>
<td>“ “ tertia manus</td>
<td>P₂</td>
<td>Palat. 174</td>
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5. Ὀλυμπιάδος: cf. Paus. 5, 20, 2; 6, 1, 1; 6, 4, 6; and Hdt. 6, 108 uses the sing. dat. of Ὀλυμπιάδος. — Σωκράτης: P₁. Vulg. Σοκράτης. “Σωκράτης accusativo tanti non semper usus est Lucianus,” Levi.— κατέσεις: Levi with all Mss. Jac. and vulg. κατέσεις.

7. ἱσχεῖος: Fr. reads λεπίτζ, cf. II. 21, 775 λεπίτζει. — αὐτοθ: Bek. and Fr. for αὐτόῦ.

10. ἄλλοτε ἄλλην: V₁ P₁ V₂ P₂ ΩΤ. Transposed in F and edit.

11. καὶ αὐτός: V₂ P₂ and previously, by conjecture, Cob.; Jac. has αὐτῷ καὶ. — ἐπιγράφοντε: Fr. Cf. Scythia 10 ἐπιγράφον Mss. — τὸν μέγαν... βίον: erased in V₂. — τὸν μέγαν: Gesner's μάγον is tempting, but seems to make ἄρθρων superfluous. See Reitz. — ταῦτα: F ΩΤ and edit.; other Mss. ταῦτα. Perhaps ταῦτα in this way, i.e. by death on the cross. Levi ταῦτα, i.e. in Palestine. — ἐστηνέ: Levi “cum libris fere omnibus scribendum.” Vulg. ἐστηγανέν.

12. διαφθοράτος: V₁ P₁ V₂ P₂ ΩΤ and, by conjecture, Lehm. Fr. διαφθοράτος F and edit.

omit ἔκεινον. P₁ Ω have ἀυτὸν. Other Mss. and editt. have ἀυτῶν. Fr. conjectures ἀντ' ἀυτῶν.

15. ἐν τῷ χυμῷ ἤν: F omits ὡς, see Levi, p. 15. — ὶλεγ.: with ὨΤ for ὶλες.

16. ἀνατείνειν γῆτο δείν: V₁ V₂ P₁ P₂ T. In vulg. ἀνατείνειν has third place.

17. διηρόστηκα: V₁ P₁ Ω M for vulg. διήρόστηκα.

18. τῆχην τινὰ: Levi with all Mss. Fr. Jac. etc. omit τινά.

19. εὑρέτω: V₁ Ω T. Other Mss. and vulg. εὑρε τό.

20. πρὸς αὐτόν: Fr. for πρὸς αὐτῶν.


22. δυνατόν ἐστιν: with most Mss. Levi with P₁ II reads δυνατόν ἐσται, urging (see p. 11) that the inv. is redundant with δυνατόν. — αὐτὸν ἰηλώσει: Fr. for αὐτοῦ ἰηλώσεως. — ἰὰν μᾶν: Levi with V₁ V₂ P₁ P₂ Ω T. Vulg. has ἰὰν in second place.

25. οὐκ ἐν: see Levi for the conjecture, from various readings, of ἐν καὶ ᾧν. — κἂν ἰηλώσως: Sbd., following Fr., emends to κἂν ἰηλώσως. — οὐδὲ ἰὰν ἰηλώσως: Fr. conjectured οὐδὲ for οὐκ of the Mss. οὐκ seems bald, but is, perhaps, reinforced by οὖν κα' ἰηλώσως of V₂.

26. καθ' καθ' : 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. καθ'.


28. ἐν πολλοῖς: V₁ V₂ P₁ Ω T, Fr. by conjecture, for ἐν τοῖς πολλοῖς. — συνῆσεθαι: V₁ V₂ Ω T, Cob. previously by conjecture, for συνῆσθαι.

32. ἐκατοτῷ: V₁ V₂ Ω T for αὐτοῦ. — θεατήρι: Cobet's conjecture for θανατώτι, now confirmed by P₂. — τὸν ἐπίταφιον τὸν εἰκοσί: Allinson conjectures second τόν. FT have τὸν ἐπίταφιον αὐτοῦ, other Mss. and editt. have τὸν ἐπίταφιον εἰκοσί. Levi transposes to attributive position, τὸν εἰκοσί ἐπίταφιον.

33. ἐκεκράγεσαν: P₁, Dind., for ἐκεκράγεσαν. — τὸ δὲ Τὸλε: δὲ from P₁ II for δὲ or δὲ of the other Mss. Τὸλε Fr.'s conjecture for τελεῖν of all Mss.

34. ἰχθύνεις: Herderen makes the ingenious but unnecessary emendation ἐκχυτέον. The apparent zeugma with the verb of motion, ἐποντα, is sufficiently accounted for by ἰχθυμεῖος. The late-comers, moreover, are still arriving. One would like to add ἐἴη. Cf. Plato Rep. 439 e περισσά παρὰ τῷ ἐμιμῳ κειμένος.

35. ἐπίδειξαι: Fritzsch's preference for the future (accepted by Levi) and the change εἰ νύκτα τὴν τελεσταίαν seem unnecessary if we may construe ἀναβαλλόμενος absolutely, and tr. he had at last appointed a night for his show. — ἐν βάθρα: Fr.; a certain emendation for ἐν βάθος of all Mss. Fr. cites § 25 (end). Add Char. 22 βάθραν τινὰ δράχαντες.

36. ἀντέλλαν: the impf. (of most Mss.) gives good sense, if not better than the aorist of V₂ accepted by Levi. — τοῦτο τῶν πρῶτοι: P₁ II, V₂ V₂, Fr. by conjecture, for τοῦτο τὸ πρῶτο.

37. γεροντα: Mss. except F, which has γεροντα, the more picturesque reading — adopted by editt.
39. ἀποδοθέν: Levi accepts the easier ἐτιωδοῦν from P1 III. It is, perhaps, like the difference between hin and her in German. In § 35 ἀσθενω and ἀχώντων are more natural. — ἐστιβάνται: with V1 P1 (Levi) and Ω (Sbd., Lucianea, p. 125) for ἐστιβάσεθαι of other Mss. — ἀνθρωπίνως: Fr. for ἀνθρωπίνη of the Mss. In the passage cited by Fr., however, Gall. 2, the common reading is ἀνθρωπικώς. — ἀνάκρινον μη: F and the editt. add λέγοντες, the other Mss. omit.

40. καταγελάντα: Mss.; F καταγελῶν τα. Fr., quem vide for discussion, emends to κατάγελωτα, 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 τα τῶν, provided the construction with acc. followed by ὦι in Eur. Baccch. 286 is sufficient support.


42. ὅλεοθαί: V1 P1 P2. ὅλεοθαι V2. ὅλεοθαι F and editt.

43. ἡκὼν... διηγούμην: V1 V2 V3 ΩΤ. διηγομένου F. ἡκὼν... διηγομένου P1 and editt. — πνεϊ καὶ αὐτός: V1 Ρ1 V2 V3 ΩΤ P2. πνεϊ in third place F and editt. — ἐπιταραχθεὶς μέν: F V3 P3 ΩΤ. ἐπιταραχθείσης εις V1 P1 V2, Bek. and Fr. by conjecture. ἐπιταραχθεὶς μέν, other editt. — ἀγὼν: F V1 P1 II V2 ΩΤ V3 P2. ἀγών P1 ἡ. ἀγών with Ἀγαλµ with Letters superscribed M. Ἀγαλµ editt. With Ἀγαλµ the compound ἐπιταράτω would have suited better than ἐπιταράττω. — ἐγείραντος... σι κωκίοι: the Mss. have ἐγείραντος ἐκόκυς, P2 adds δέ. A lacuna is generally assumed. Some word like πειραματος or χειμώνος is needed (see notes on text), δέ is necessary to correspond with μέν, and κωκίοι is suggested by the optative above. Perhaps read ἐγείραντος τοῦ πειραματος, αὐτός δὲ κωκίοι. The letters from -ΑΝΤΟΣ to ΑΤΤΟΣ could drop out easily, and, δέ then seeming wrong, δεκακυοι might have been changed to δεκακυοι. See Herb. Stud. XII, 100.

44. αὐτόν δὲ: V2 P3. Fr. by conjecture in Quaest. Lucian. Other Mss. and Fac. αὐτόν. Fr. editt. αὐτός δὲ.

45. ἀμβλυαττόντας: Levi with V3 P2: "ἀμβλυαττώτων quinques, ἀμβλυαττῶν numquam a Luciano usurpatum comperimus." Other Mss. and all editt. have ἀμβλυαττόντας. — ἀκοφρόνηται: Fr. adds interrogation. From P3 Levi also inserts ὕε at beginning of clause where P1 II has σύ. — διχὶν δὲν: Levi (see p. 12) inserts δὲ. Boldermann, op. cit., p. 144, would omit καλτοι... γῆλωτα; — ἀκοφρής: Levi with V1 P1 V2 P3 ΩΤ. ἀκοφρής F and editt.
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[References are made as follows: To the General Introduction, pp. ix-xlii, by Roman numerals; to the remainder of book by Arabic numerals (1, 2, 3, etc.) for pages, the number of the line (e.g. 1. 100) is added for the text, and the left and right columns of the notes to the text are designated by (a) and (b) respectively.]

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