In Memoriam
Issac Flagg
1843 - 1931
LUCIANI VERA HISTORIA

C. S. JERRAM
Clarendon Press Series

LUCIANI

VERA HISTORIA

EDITED

WITH INTRODUCTION AND NOTES

FOR THE USE OF MIDDLE FORMS IN SCHOOLS

BY

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PREFACE.

The publication of this edition of Lucian's *Vera Historia* follows rather closely upon that of *Cebetis Tabula*, edited by me for the Clarendon Press Series a few months ago. Although these two works are widely different in character, my object in publishing them is in both cases the same; viz. to provide the student of Greek, in the earlier stages of his work, with a greater variety of material than he now has at his disposal. The fact that fewer boys now learn Greek than was formerly the case, substitution of 'modern' subjects being very generally allowed, is a reason why ampler provision should be made for those who do; since these may fairly be presumed to have some aptitude for the study and a desire to attain some proficiency in it. To get this result the interest of the pupil must be excited, not indeed at the expense of verbal accuracy or so as to avoid the necessary labour, but alongside of this and by way of an additional incentive to work. A loose style of translation, that secures the general sense of a passage but misses its grammatical construction, is not likely to be encouraged in these days of exact and even *ultra* refined scholarship; but the opposite fault, that of extreme literalness without
any attempt at style, is very often committed. Having been necessarily taught all along to concentrate his attention upon the grammatical forms and constructions of the new language he is learning, a boy is apt to lose sight of the wholesome maxim that 'whatever makes nonsense must be wrong;' not perhaps wrong with respect to the rules of Latin or Greek syntax, of whose requirements he is perhaps painfully conscious, but as regards order and choice of words, arrangement of clauses, and all that tends to clearness of expression in his own native tongue, which he has never been taught properly to handle. Hence arises the common schoolboy notion that no absurdity of language is too great for a 'classical' writer to perpetrate, and that nonsense is rather to be expected than otherwise from one who appears to be so far removed from common every-day conditions. The best way of curing this misconception is to make sure that the pupil thoroughly understands the matter of the book he is translating, both as a whole and in its several parts; and this he will do the more readily, if it be of a nature to interest and even to amuse him. The *Vera Historia* of Lucian, now for the first time edited as a school-book, is eminently a work of this kind, being a romance of moderate length, full of marvellous adventures, that might well induce any boy who is making fair progress in Greek to read it for the sake of its contents alone. The labour involved would not be great; there are a certain number of unfamiliar words which would require looking out\(^1\), but the constructions

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\(^1\) I have carefully noted all words not inserted in the smaller edition of Liddell and Scott’s Greek Lexicon, and have translated them in the notes.
are quite easy, and framed as a rule upon the best Attic prose models. Older students also may well be interested in the perusal of one of the most ancient specimens of romance writing, when the art was yet in its infancy; they will mark the vivacity of style and pointedness of the satire, and trace the historical and mythological allusions with which the work abounds. In short the book is one that ought to be in every sense popular, and I put it forth as an experiment in the success of which I cannot help feeling some degree of confidence.

In dividing the text into sections, each with a descriptive heading, I have followed the plan adopted in the 'Easy Selections from Xenophon,' edited by Mr. Phillpotts and myself. This arrangement for young students has, I believe, met with very general approbation. I have not troubled about collation of MSS. and various readings, not having found any of particular importance, but have simply reprinted the chosen (Tauchnitz) text with only a few minor alterations.

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Woodcote House School, Windlesham,
January, 1879.
INTRODUCTION.

The author of the Vera Historia shares with many other illustrious writers the advantage or disadvantage of being in a sense his own biographer. In the absence of any trustworthy details of his life derivable from other sources we have to depend upon scattered notices to be found in his own works, and these afford at the best but meagre materials. The date of Lucian’s birth has with some probability been assigned to the first quarter of the second century A.D., and there are reasons for believing that he lived nearly, if not quite, to the close of it, so that we may say he ‘flourished’ as a writer from A.D. 160–190. Born about 120 A.D. of humble parents, at Samosata in the Roman province of Comagene, he early found the necessity of being apprenticed to some calling by which he might gain a livelihood. After a council of relations and neighbours had debated the matter, he was, as he tells us, committed to the charge of his maternal uncle, a Mercury-carver of some repute, to be taught the craft and art of a statuary. His first and only essay however proved unfortunate; for whatever may have been his aptitude for modelling in wax, as manifested in his school-boy days, his hand now proved too heavy for his uncle’s marble and temper. The slab broke, and the young sculptor received the encouragement of a sound thrashing. To run away home and to pour out his griefs to his sympathising mother was his immediate resource, and then going to bed he dreamed a dream that for the next five-and-twenty years was to shape

1 As Dr. Dyer suggests, ‘an omen of his future course... an iconoclast.’
his destiny. 'Two women methought laid violent hands upon me, each dragging me with all her force towards her;' one was 'hard-handed dusty Sculpture,' the other 'fair Eloquence.' In the sequel 'he flew with rapture to the latter, doubtless with the greater joy from the remembrance of the blows which he had received the day before,' and like Xenophon he tells us he has recorded his dream, because the relation of it might be useful to mankind and might persuade young men to follow literature. The choice of a sculptor's career, rather than one of the liberal professions, had, in Lucian's case been originally made in great measure in consequence of the poverty of his parents, and how after this dream he was enabled to override this practical difficulty we are not told. From the dialogue entitled Bis Accusatus we gather that for some considerable time he wandered about Ionia, 'in habit little better than an Assyrian slave, in language a mere barbarian, and not knowing which way to turn himself.' Later on it appears that he became an advocate, though at first with but meagre success; and so, as a means of gain, to the practice of Jurisprudence he added that of Rhetoric, composing orations for others to deliver. If the short account in Suidas' Lexicon is to be trusted, Antioch was the scene of these early efforts. Thence he soon set out on his travels, and visited in due course Greece, Italy and Gaul, gradually attaining success, and making, especially in Gaul, the moderate fortune that at the age of forty enabled him once more to change his profession. He had, he says, grown weary of a calling sadly fallen since the days of Demosthenes, and was sick of the tricks and pretensions now characteristic of its professors. He returned home for awhile, and before migrating with his family (his father was still living) into Greece, he appears to have visited Alexander, the Paphlagonian prophet, at Aboniteichos, on the Euxine. His

1 Francklin's English version. But the original is Παιδεία, i.e. 'Education.' The Dream is evidently suggested by the apologue of the Choice of Hercules, delivered by Prodicus the sophist and recorded by Xenophon, Memorabilia, ii. 1.
exposure of that arch-impostor is one of the most amusing of his works, and though certainly written at a far later time, when he had acquired that polished Attic style that recalls the best period of the language, it may be taken as incidentally recording an actual visit made about this date. Of the events of Lucian’s later years we have scarcely any particulars. All we know is that he lived permanently at Athens, and devoted himself to philosophy and literature. There he became acquainted with the genial Demonax of Cyprus, many of whose witty sayings he has preserved in the piece bearing that philosopher’s name.

Towards the close of his long life, already ‘with one foot in Charon’s boat,’ he seems to have again become poor, and was, in spite of his objections to the humiliating condition of one in dependence on patronage, glad to accept an official appointment at Alexandria. This office he was allowed to discharge by deputy, and lived for awhile upon its emoluments, probably still at Athens. Here he must have enjoyed some years of literary leisure, the fruit of which appears in the number and variety of his works. If we are to regard as genuine the almost certainly spurious Apology, he was careful to defend himself against what appeared at first sight a gross inconsistency. There is all the difference in the world, he is there made to contend, between holding a public office under government and being dependent upon private liberality and individual caprice. Of the place or circumstances of his death nothing is known. Suidas assigns him a death by hydrophobia, but manifestly on the ground that nothing is

1 We find in Lucian few departures from the strict classic standard. His chief peculiarities are the use of the subjunctive for optative and vice versa in dependent clauses, and of the pluperfect for the aorist; of μη for ou in direct negations, and of ως for εως with the infinitive; also the employment of several words and phrases unknown in earlier Attic Greek. See observations on these in the notes as they occur.

2 Lucian had previously written an essay, De Mercede Conductis, setting forth (after the manner of Juvenal’s 5th Satire) the miseries of such dependence.

3 Apologia pro Mercede Conductis, purporting to be a defence made by Lucian of his conduct in accepting this appointment.
too bad for a ‘blasphemer;’ a *soubriquet* that only too readily attached itself to one who in his keen hatred of imposture and superstition spared neither friend nor foe. The date of his death is also unknown, but 200 A.D. is probably not very far wide of the mark.

Lucian’s works, representing a literary career of over forty years, are reckoned at eighty-two in all. Of these however fully one half have, by one critic or another, been rejected as spurious, often on very slender grounds, though that some are so there can be no reasonable doubt. Of the genuine pieces by far the larger proportion are *satires*, professed or involved, and indeed all have more or less of this element. Lucian, like Persius, was ‘a great laugher with a saucy spleen’; and heartily hated all kinds of imposture or what he thought to be such. His ridicule was unsparing, not from mere love of hard hitting and buffoonery, but from a sincere desire to abolish the deception. Roughly speaking, his satire is directed against (1) the popular creed, (2) the professors of philosophy, (3) the vices and follies of society. It is not pretended that any such division is intentionally observed by him, or that his works can always be assigned to one or other of these heads; on the contrary, many pieces occupy a kind of border-land, and in the majority the religious element is found. The above will however be a convenient grouping for us to adopt in our necessarily brief survey.

Of the first kind the chief specimens are found in the *Dialogues of the Gods* and *Dialogues of the Dead*. The former are a series of burlesque pieces, ridiculing the time-honoured objects of popular devotion and a faith now fast growing obsolete. The very fact of Lucian daring to write them proves how completely the age of belief had given place to an age of enquiry. Time was when Plato ran the risk of giving serious offence to his more orthodox fellow-citizens, because he objected to the Homeric stories being taught to children on the ground of their immorality; when Socrates amongst other

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1 Persius, *Sat.* i. 12, ‘sed sum petulanti splene cachinno’ (Conington’s translation).
2 *Republic*, Book ii. Admitting the possibility of explaining some of
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charges was arraigned for asserting that 'the sun was a stone and the moon earth.' But these dialogues of Lucian are evidence of an altered state of things indeed. It is no longer a matter for argument, but for undisguised burlesque. The gods are 'of the earth, earthy,' and he treats them accordingly, taking the stories of their doings as literal facts and building his grotesque scenes out of materials ready prepared to his hand.

The Dialogues of the Dead, in spite of a display of ribaldry that is often outrageous, are marked nevertheless by a distinct seriousness of purpose. In them such subjects as the levelling of all estates of men after death and the final award of judgment are treated with a deep moral earnestness, which their cynical levity of form only serves to heighten by contrast. As instances we may cite the doom of the tyrant Megapenthes in the Cataplus, and the scene in the tenth dialogue, in which Charon's intending passengers in their several stations are forced to strip themselves of all that in life they had held most dear. These and other like specimens are admirably translated in Mr. Collins' 'Ancient Classics' series, whose Lucian should be in the hands of every student.

There is much in all these dialogues to prompt the feeling that, in spite of the delicacy of his literary skill and his keen appreciation of art, especially pictorial, Lucian was not a man of much real refinement. At any rate he wholly failed to appreciate the undertone which modern students of mythology have seemed to detect of the longings of humanity in even the rudest forms of religious faith. With him to destroy was the principal aim, and ridicule his most potent weapon. And in this field we must fain allow that Lucian stands almost

these legends allegorically, Plato objects to this mode of interpretation for children, since they cannot distinguish allegory from matter of fact.

1 Apologia Socratis, ch. xiv, τὸν μὲν ἥλιον λίθον φησίν εἶναι, τὴν δὲ σελήνην γῆν. That this charge was false is conclusively shown in the Defence.

2 See notes 1, 2 on p. xiv.

3 See for instance the graphic description of the Procession of Europa in the 15th of his Marine Dialogues.
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without a rival. The amours of Zeus, the jealousy of Hera, the gods dining out with 'blameless Ethiopians'\(^1\) when most urgently required at home: the whole paraphernalia of Hades, with Charon's leaky boat and Hermes herding his shades, some of whom naturally try to escape if they can\(^2\); the Olympian council with its motley crowd of divinities all jostling for places, and Zeus at his wits' end to quell the disorder he has been unable to prevent\(^3\),—above all the actual neglect of divine worship among mankind being urged as a taunt of weakness and imbecility against the 'King of gods and men'\(^4\)—what Pantheon that ever existed, let alone one already tottering to its fall, could outlive such onslaughts as these?

But if Lucian is unsparing in his attacks upon the worn-out theology of his day, he deals not a whit more tenderly with the Philosophers and Rhetoricians. He never loses a chance of girding at them, and in the *Sale of Lives* (*Bίων Πρᾶποσ*) especially he indulges in many scurrilous jokes at their expense. Even such men as Pythagoras and Socrates do not escape, nor does Diogenes, in spite of the author's real regard for him, fare much better. Like Aristophanes, who ridiculed Socrates in the *Clouds*, Lucian must be allowed to have his jest at any price. There can be little doubt that the real object of his satire was not genuine philosophy, but the wretched imposture that the philosophical profession had become in his day. He hated with a perfect hatred the host of ignorant pretenders, who traded on the reputation of their (supposed) masters, and were as immoral as they were ignorant. He introduced the great names of antiquity\(^5\) less as individuals than as well-known representatives of the various

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\(^1\) *Prometheus*, § 17 (from Homer, *II*. i. 423). This and some of the other pieces referred to, though not ranked among the *Deorum* and *Mortuorum Dialogi*, are of the same character, and illustrate a similar intention on the part of the author.

\(^2\) *Calapulus*, or the 'Downward Voyage,' referred to above.

\(^3\) *Deorum Concilium*, also *Jupiter Tragoedus* (which some consider spurious).

\(^4\) *Timon*. See 'Ancient Classics,' *Lucian*, pp. 41, etc.

\(^5\) In the *Piscator* Lucian is triumphantly acquitted of bearing any *animus* against genuine philosophers.
sects or classes which he designed to caricature. In the ridicule he casts upon the teachers of Rhetoric and Dialectic we cannot but feel that Lucian is speaking from his own experience in early life, and he certainly displays an admirable courage in thus assailing them. For in his time these men were exceedingly popular, and to try and expose them and put them down was a far more hazardous proceeding than to attack an already discredited Olympus. The sort of hornet’s nest that he would be likely to bring about him is scarcely exaggerated in the amusing dialogue known as Piscator, where he represents himself as pursued by a host of angry philosophers, all thirsting for revenge and united in one common cause for their enemy’s destruction.

Of Lucian’s social satire it may be said with Juvenal (i. 85, 86):

'Quicquid agunt homines, votum timor ira voluptas
Gaudia discursus, nostri est farrago libelli.'

Almost all his dialogues contain specimens of it, and it is the distinct purpose of several separate pieces. Among these, that entitled the Parasite is the defence of his trade by a professional ‘diner-out.’ His arguments are a fair imitation of the conversational style of Socrates, and some of them are not altogether without force. It is, he contends, a real art, and one pleasing to host and guest alike, and what can be more genteel? Great men of all ages have held it in high esteem and practised it. The De Mercede Conductis (which we have already noticed) sets forth in the form of a letter the miseries of ‘hired dependents,’ and is directed against those contemptible philosophical and literary hacks, whom the fashion of the day made an indispensable appendage to every family of position. It is not so very long since that the sting of the piece would have been felt even in England, and Francklin, who wrote about one hundred years ago, introduces his translation of it to his readers with the remark that it affords ‘very good lessons to all the led captains, toad-eaters, and domestic tutors of the present age.’

But there was another folly that specially stirred Lucian’s
anger; superstition and an insane craving for the ‘sensational’ and the marvellous. With this subject he deals in some three or four pieces, and notably in the Philopseudes or ‘Lover of Lies.’ Here we have ghosts, ‘bogies,’ and horrible apparitions ad nauseam; sympathetic cures, walking statues, a pestle that would fetch water and do menial work; a view of the infernal regions, and messages from the spirit-world. Lucian sufficiently marks his contempt for these absurdities by calling the retailer of them ‘a jackanapes in a lion’s skin,’ or else a raving lunatic.

The Vera Historia or ‘Veracious History’ belongs to the same class as the Philopseudes, but is cast in the form of a romance. In its main outline it is an avowed satire on the tales of professed poets and historians, some of whom are mentioned by name; and Lucian makes it his boast that he can hold his own in the art of lying with any of them. So naturally and with such an air of reality is the story told, that in his preface he finds it necessary to guard the credulous amongst his readers from being misled, by warning them that ‘the only word of truth in the whole is the confession that I lie.’

The contents of the piece are sufficiently indicated by the headings to the sections of the text in this edition, and need not here be anticipated. Its form, that of an imaginary voyage, is an obvious and convenient one for stringing together a number of adventures having no particular connexion with each other. According to Photius the story is imitated from an account of the Wonders of the Island of Thule by Antiochus Diogenes, who lived in the time of Alexander the Great. Of that work only the extracts given by Photius remain, and if these are fair samples of the whole, our author has certainly improved upon his model in regard to the marvellous element. For while the fictions of Lucian are only now and then distortions of some ascertained fact, those of Antiochus are much more frequently so.

1 Philopseudes, § 5, ἄρα τοσοῦτον χρόνον ἐλελήθη με ὑπὸ τῇ λεοντῇ γελοίῳ τινα πίθηκον περιστέλλων. 2 See notes on i. 359, ii. 33.
But to speculate on all the possible originals of Lucian’s romance is useless. A start being once made, imagination would do the rest; we shall therefore only indicate a few of the obvious or most probable sources of allusion. These are chiefly Homer’s Odyssey, certain stories in Herodotus (mentioned in the notes), and the Indian History of Ctesias named in Lucian’s preface. To these may be added the work of Iambulus, of which the account given by Diodorus Siculus is said to be an epitome. But besides these Greek sources there are plain traces of Eastern fable. Not only had Lucian been a great traveller in his youth, but the place of his birth, situated as it was upon the confines of the Eastern and Western world, may well have made him familiar with Oriental tales. The stories in the collection known as the Arabian Nights are some of them very ancient, or at least founded on very ancient traditions, and there are at any rate two incidents in the Vera Historia that may have been borrowed from this source. The similarity between the gigantic Kingfisher (ii. 560) and the Roc, or Rukh, that in the Second Voyage of Sindbad the Sailor ‘alighted on the dome [its egg] and brooded over it with its wings’ (cp. τὰ ὀὰ θάλπωνσα, etc.) is obvious. Again in the Fifth Voyage the sailors break the Roc’s egg and eat the young one which they find inside. The only doubt indeed arises from the sequel of this tale in the Arabian Nights. There the ship is smashed by the enraged birds in revenge for their broken egg, and the temptation to note this incident would scarcely, we think, have been resisted by Lucian, if he had heard of it. The counterpart to the huge sea monster (i. 448) appears in a story told (not in the text of the Thousand and One Nights), but in the Cairo edition of Sindbad’s Seventh Voyage. In this expedition they encounter an enormous fish that could gulp down ships with their crews entire, and Sindbad’s vessel would have been thus swallowed, had not a storm come on and broken it in pieces just at the critical moment.

1 See note on i. 22. 2 i. 25, note. 3 Lane’s translation. 4 Cp. V. H. ii. 572. 5 Lane’s edition, vol. iii. p. 109.
In Lucian's description of the City of the Blest and its surroundings the imagery of the East and of the West combine. The gold and precious stones, the river of unguents, and the spice-perfumed baths are 'properties' as surely Oriental as the meads and groves, the zephyrs and fountains, the flowery couches and musical birds of the Elysian Field are unmistakably Greek. Whence the Eastern element in his picture was derived opens up a question that has been much debated. Even a cursory reader cannot fail to observe, notably in the vines that yield their fruit every month and in the great altars all of one huge amethyst, a striking similarity to the description of the New Jerusalem in the Apocalypse. But was Lucian acquainted with the Christian literature? No proof of this exists, and the balance of evidence appears to us to point in a contrary direction. The distinctly anti-Christian dialogue Philopatris was written possibly by a namesake who corresponded with the Emperor Julian, but was certainly not the work of the author of the Vera Historia. In his account of some religious rites practised by the false prophet Alexander, he does indeed mention the Christians, and in connexion too with 'atheists and Epicureans;' but this classification is not Lucian's own, but that of the impostor's admirers, who warn unbelievers of every class to keep aloof from their pretended mysteries. Here therefore there is no evidence that our author intended to cast any slur upon the Christians, but rather the contrary. To their sacred books he makes no certain allusion of any kind, nor are there any passages in his works that necessarily indicate the slightest familiarity with them. The only other mention of the Christians by name is in the Peregrinus. This work we incline to believe is Lucian's, though there have not been want-

1 ii. 145, &c.
2 The words of the proclamation are, Εἴ τις ἄθεος ἢ Χριστιανὸς ἢ Ἐπικούρειος ἤκει κατάσκοτος τῶν ὄργιων φευγέων οἱ δὲ πιστεύοντες τῷ θεῷ τελείοισθωσαν τῦχῃ τῇ ἄγαθῃ.
3 In the Philopseudes he speaks of 'a Syrian from Palestine' who cast out devils; but, as Mr. Collins points out, we know from the Acts that there were professed exorcists who were not Christians.
ing critics of mark who have rejected it. Herein, we must allow, Lucian does ridicule certain practices of the Christians, which he may well have thought 'marvellous'\(^1\); but he does so only incidentally, as it were, and not with malice. To regard the whole piece as a satire on the martyrdom of Polycarp or any other Christian, is to lose sight of the fact that the main circumstances of the account are recorded by Church writers themselves, and also to misunderstand the intention of the author. His object was not to denounce the Christian or any existing form of religion, but to hold up to derision that charlatanism and imposture of which Peregrinus was so conspicuous an example. That in his castigation the Christians were also in some measure involved was hardly Lucian's fault, since it was their countenancing the man that alone brought them even incidentally upon the scene\(^2\). Probably Lucian troubled himself little about this 'new superstition' (as he doubtless considered it)—to him it was at any rate far less obnoxious than the paganism which he set himself to denounce, and of its real nature he nowhere gives reason to suppose that he had any adequate conception. A certain outside acquaintance with the more prominent doctrines and practices of the Christian brotherhood is all that can fairly be claimed for him. We must therefore hesitate to conclude that Lucian's picture of the City of the Blest is founded, even in part, on that of the New Jerusalem in the Revelation; and any resemblance that may be detected between them is evidence only of a recourse to that common storehouse of Oriental imagery, with its gold and precious stones and all the accessories of barbaric splendour, whence the details of both descriptions were undoubtedly derived\(^3\).

\(^1\) Τὴν θανμασθὴν σοφίαν τῶν χριστιανῶν. *Peregrinus*, § II.

\(^2\) According to Lucian's account Peregrinus seems to have joined the Christians with the express design of profiting by their simplicity. They regarded him as a great prophet, 'almost as a god,' allowing him to comment upon, and even to interpolate, their sacred books. During his imprisonment they subscribed liberally for his support, so that he very soon became a rich man (πρόσοδον οὗ μικρὰν ταύτην ἐκτήσατο).

\(^3\) Some keen-sighted commentators have even detected in the sea-monster, the chasm in the ocean (ii. 610), and the blossoming of the
The *Veracious History* is then a romance with a purpose such as we have described; but although its satire is chiefly directed against the poets and historians who are its avowed object, Lucian does not stop here. He turns upon the philosophers also, and burlesques them and their opinions with a zest that reminds us of some of his earlier essays. Indeed some have esteemed those sections of the Second Book which deal with this subject the best part of his work: certainly his treatment of the various philosophical schools is full of elegance and point, and moreover is fairly free from exaggeration. Socrates and his tiresome cross-questionings, Plato dwelling apart in his self-constituted Utopia, Pythagoras unrecognisable after his manifold transmigrations, Academic doubts and Stoic pertinacity, are made, each in turn, to serve the purpose of the satirist. In another place he holds up to ridicule the really absurd notion of the dead performing bodily functions and being influenced by human emotions, noting too the hopeless confusion in the popular creed concerning the nether world, between the lifeless body and the semi-material shade, as if what affected the one must needs affect the other also.

The chief fault of the work (especially in the First Book) is an exuberance of invention, and a too rapid transition from one marvel to another. Just as a conjuror's tricks, following each other in rapid succession, at last seem quite natural and make us forget the difficulty of the performance, so Lucian's prodigies tend by overcrowding to sate the imagination, and fail to impress it with an uniform sense of wonder. This effect is however in a great measure counteracted by the life-like picturesqueness of his style, which enables him to relate the wildest absurdities as though they were matters of daily oc-

mast (ii. 579), allusions to Jonah's 'great fish,' the passage of the Red Sea, and the budding of Aaron's rod respectively!

1 Such as the *Sale of Lives* and the *Piscator* (if genuine) referred to on pp. xiv, xv.

2 As in the case of Ulysses, Menelaus, Helen, Achilles, etc.

3 See ii. 157, etc. Also in the *Dialogues of the Dead* (not to mention other instances) the money put into the mouth of the corpse is Charon's fare for conveying the shade, and Mausolus in Hades is said to be burdened by the weight of his marble tombstone.
The naturalness of his story-telling imposes on the mind of the reader and leads it captive; soon we grow so much interested in the tale as to forget its egregious impossibility. If he at times travels too fast, he never allows himself to fall into the opposite and more serious fault of loitering. From one marvel to another he pushes on, and keeps one's expectation ever on the qui vive. The diversity of his fiction, the rapid change from the hideous to the agreeable, his playful humour and continual strokes of satire (recalling perpetually the professions of his preface), the absence of all effort—this, with much besides, makes the *Feracious History* something more than a mere light piece for an idle hour, and commends it to readers of discrimination and taste. Some of the allusions have unavoidably lost their force of application, others are obscure, and a few quite irrecoverable. Still it is remarkable how much of the work, even as a satire, in spite of the distance of time and the difference of interests in the present day, applies itself to modern conditions. Travellers now, as formerly, bring home strange reports and tell fibs too, many modern customs are by no means invulnerable, wild literary and scientific theories are still broached, the battle still rages about the 'Homer question,' discussion still goes on about 'the nature of the soul' and its state after death. Of course some acquaintance with what has been said by ancient historians and philosophers is presupposed in the student of a book like this, but that being taken for granted, we may with but slight reservation adopt the opinion of Tooke that 'the satire is everywhere intelligible, because it is everywhere applicable.'

Among modern satires and romances the following have been mentioned by various writers as more or less suggested by Lucian's *Vera Historia*;—the *Visions* of Quevedo, De Bergerac's *Voyage to the Moon* and *Empire of the Sun*, Voltaire's

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1 Lucian's skill in this respect may be advantageously compared with the best efforts of Edgar Poe and his partial imitator Jules Verne. The array of mock science at the command of these writers made their attainment of vraisemblance very much easier.

2 One of Lucian's translators. See p. xxiii.
INTRODUCTION.

Princess of Babylon and Micromegas, the Gargantua, etc. of Rabelais, Swift’s Gulliver, and the renowned Baron Munchausen.

With regard to the first of these, beyond the bare descriptions of Hell and the Last Judgment, and a general satire upon poets, historians, and pretenders to science and philosophy, there is scarcely anything that suggests a comparison with Lucian’s work. Cyrano de Bergerac may very likely have borrowed from it both the general idea of his romance and one or two particulars, e. g. the notion of the inhabitants of the moon being nourished by smell, and odours inhaled taking the place of food. The greater part of his work is a burlesque on the natural philosophy of the day. Voltaire’s Micromegas describes a voyage to the planet Saturn by an inhabitant of the Dog-star, who is afterwards conveyed to Jupiter on a comet and thence to the Earth on an Aurora Borealis. In the Princess of Babylon there is an account of a tribe called the Gangaridae, who harness unicorns in battle. With these they fight against the King of India, whose ten thousand elephants are pierced through and through by their horns. Rabelais may have taken the idea of his Lychnobii from the Lychnopolis of Lucian (see i. 406 note), but in our opinion not much besides. Swift’s satire on the philosophers of Laputa may be compared mutatis mutandis with Lucian’s; still there are no traces of direct imitation. In the preface it is said: ‘The author was so distinguished for his veracity, that it became a sort of proverb among his neighbours, whenever anyone asserted a thing to say, it was as true as if Mr. Gulliver had spoken it.’ This may remind us of Lucian’s mock professions of veracity, which occur once or twice in the Vera Historia; an observation that applies also to the Munchausen romance, in which the Baron harps perpetually on his alleged reputation for truthfulness and the credibility of his narrative. This of course is an ordinary common-place of marvel-mongers, and of itself proves nothing as to the source of any particular fiction; but a great many of Munchausen’s adventures are taken bodily, almost totidem verbis, from the

1 See, for instance, i. 368, ii. 440.
Veracious History. In one chapter we are told how a hurricane carries the ship up into the moon, where are 'Vulture-riders' who figure in a war with the inhabitants of the sun. Their weapons are asparagus darts and mushroom shields. They have one finger on each hand and removable heads and eyes. Instead of dying in the ordinary way they dissolve into smoke. Afterwards we read of an island of cheese in a sea of milk, and an enormous kingfisher's nest, exactly as in Lucian. A sea-monster swallows up ship and crew entire. They find many nations inside him, and escape at last by propping open his mouth with masts. In all this there is obviously no originality on the author's part, but whether the other writers we have mentioned (except De Bergerac) were conscious imitators of Lucian is a question which will bear discussion.

One of Thackeray's Sketches is a caricature representing 'Clio the Muse of History supported by the Veracious Historians.' These are Homer, Virgil, Tasso, Rollin and others, in company with Munchausen and Don Quixote. If Mr. Thackeray had remembered the Vera Historia, he might very well have given Lucian a place among them.

Of the translations of Lucian, which are not very numerous, we may mention, first and foremost, the German version by Wieland. There is one in English by 'Eminent Hands,' published in 1711, and another by Tooke, to which we have already referred. Francklin's translation in four volumes, 1781, is spirited and generally accurate, and may be reckoned the best in our language. In French the Vera Historia has been separately rendered by Godard de Beauchamp in his Bibliothèque des Romans Grecs (1746), and by Etienne Béquet in the Collection des Romans Grecs, published by Didot at Paris in 1823. There is also an adaptation of the piece for 'readers young and old,' published at Ha'le in 1876, by R. Schönborn, with six illustrations, entitled Der Griechische Münchhausen, ein Lügen-märchen. This is very nearly as entertaining as the original, and all who read German will find it worth their perusal.

The text of the present edition is that of the Tauchnitz Classics, by C. H. Weise, with some corrections of spelling and punctuation.
Design of the work. 'The mind needs relaxation as well as the body, and light reading affords a relief from serious studies. Such is the design of the following story, which is not only entertaining in itself, but is expressly intended as a parody on the narratives of well-known poets and historians. These (with Homer at their head) have related many impossible marvels with an air of truth; I on the contrary give fair warning that my story is a pure fiction from beginning to end.'

"Ωσπερ τοῖς ἀθλητικοῖς καὶ περὶ τὴν τῶν σωμάτων ἐπιμέλειαν ἥσκημένοις οὐ τῆς εὐθέλιας μόνον οὐδὲ τῶν γυμνασίων φροντίς ἔστιν, ἀλλὰ καὶ τῆς κατὰ καιρὸν γιγνομένης ἀνέσεως, μέρος γοῦν τῆς ἀσκήσεως τὸ μέγιστον αὐτὴν ὑπολαμβάνουσιν οὕτω δὴ καὶ τοῖς περὶ λόγους 5 ἑσπουδακόσιν ἡγούμαι προσήκειν μετὰ τὴν πολλὴν τῶν σπουδαιοτέρων ἀνάγνωσιν, ἀνιέναι τε τὴν διάνοιαν καὶ πρὸς τὸν ἑπείτα κάματον ἀκμαιοτέραν παρασκευάζειν. γένοιτο δὲ ἀν ἐμμελῆς ἡ ἀνάπαυσις αὐτοῖς, εἰ τοῖς τοι-ούτοις τῶν ἀναγνωσμάτων ὀμιλοῖεν, ἀ μὴ μόνον ἐκ τοῦ 10 ἀστελοῦ τε καὶ χαριέντος ψυλὴν παρέξει τὴν ψυχαγω-γίαν, ἀλλὰ τινα καὶ θεωρίαν οὐκ ἄμονον ἐπιδεῖξεται. οἴον τι καὶ περὶ τῶν συγγραμμάτων φρονήσεων

B
υπολαμβάνω. Οὐ γὰρ μόνον τὸ ἐξένοι τῆς ὑποθέσεως,
15 οὐδὲ τὸ χάριεν τῆς προαιρέσεως ἐπαγωγὸν ἔσται αὐτοῖς, ὥστε ὅτι ἔξεστιν οὐκ ἐναλήθως ἔξαρκημον, ἀλλὰ ὅτι καὶ τῶν ἰστορομέμενων ἐκαστοῦ οὐκ ἀκομφωδήτως πρὸς τινὰς ἤμικατα τῶν παλαιῶν ποιητῶν τε καὶ συγγραφέων καὶ φιλοσόφων, πολλὰ τεράστια καὶ μυθώδη συγγεγραφότων οὐς καὶ ὄνομαστὶ ἄν ἐγραφοὺς, εἰ μὴ καὶ αὐτῷ σοι ἐκ τῆς ἀναγνώσεως φαίνεται ἐμελλον. Κτησίας οὗ Κτησίσχου, οὗ Κυίδιος, συνέγραψε περὶ τῆς 'Ἰνδῶν χώρας καὶ τῶν παρ᾽ αὐτοῖς, ἃ μήτε αὐτὸς εἶπε οὔτε ἄλλου εἰπόντως ἤκουσεν. ἐγραφὴ ἐν Ἰαμβοῦλος περὶ τῶν ἐν τῇ μεγάλῃ θαλάττῃ πολλὰ παράδοξα· γνώριμον μὲν ἀπασι τὸ ἱερὸς πλασάμενος, οὐκ ἀτερπῇ δὲ ὁμως συνθείς τῆς ὑπόθεσες. πολλοὶ δὲ καὶ ἄλλοι τὰ αὐτὰ τούτοις προελάμβανε συνεγραψαν, ὡς ὅτι τινᾶς ἐαυτῶν πλάνας τε καὶ ἀποδημίας θηρίων τε μεγέθη ἰστοροῦντες, καὶ ἀνθρώπων ὑμότητας καὶ βίων καινότητας. ἀρχιγόγδε ἐν αὐτοῖς καὶ διδάσκαλος τῆς τοιαύτης βωμολοχίας οὐ τοῦ 'Ομήρου 'Οδυσσέως, τοῖς περὶ τῶν Ἀλκίνοου διηγούμενοι ἄνέμων τε δουλεῖαν καὶ μονοθάλμους καὶ ὑμοφάγους καὶ ἀγριοὺς τινὰς ἀνθρώπους· ἔτι δὲ πολυκέφαλα καῦ καὶ τὰς ὑπὸ φαρμάκων τῶν ἐταίρων μεταβολάς· οίς πολλὰ ἔκεινοι πρὸς ἰδιώτας ἀνθρώπους ἐτερατεύσατο τοὺς Φαλάκας. τοὺς οίων ἑντυχὼν ἀπασι τοῦ ψεύσασθαι μὲν οὐ σφόδρα τοὺς ἀνδρὰς ἐμεμψάμην, ὄρων ἤδη σύννηθες ὅπως τοῦτο καὶ τοῖς φιλοσοφεῖν ὑπισχυσυμένοις· ἔκεινο αὐτῶν ἐθαύμασα, εἰ ἐνόμισαν λήσεις οὐκ ἄληθῆ συγγράφοντες. διὸ περὶ καὶ αὐτὸς ὑπὸ κενοδοξίας ἀπολυπείν τι σπουδάσας τοῖς μεθ᾽ ἡμᾶς, ἵνα μὴ μόνοις ἀμοιροί τῆς ἐν τῷ μυθολογεῖν ἑλευθερίας, ἐπεὶ μηδὲν ἄληθὲς ἰστορεῖν εἶχον,
We start on our voyage and sail westward. After a violent storm, lasting many days, we are thrown upon an island.
We explore the island, wherein are rivers of wine and other strange marvels.
καὶ τὴν χροιὰν καὶ τὴν γεύσιν προσευκότας. ἦμεις γοῦν ἀγρεύσαντες αυτῶν τινὰς καὶ ἐμφαγόντες ἐμεθύ- σθημεν· ἀμέλει καὶ ἀνατεμόντες αὐτοὺς εὑρίσκομεν τρυ- γός μεστοῦς. ὑστερον μέντοι ἐπινοῆσαντες, τοὺς ἄλλους ἰχθύς τοὺς ἀπὸ τοῦ ὕδατος παραμιγνύντες, ἐκεράνυ- μεν τὸ σφοδρὸν τῆς οἰνοφαγίας. τότε δὲ τῶν ποταμῶν διαπεράσαντες, ἦ διαβατὸς ἦν, εὐρομέν ἀμπέλων χρῆμα τεράστιον· τὸ μὲν γὰρ ἀπὸ τῆς γῆς, ὁ στέλεχος αὐτὸς ἐνερνῆς καὶ παχύς· τὸ δ' ἄνω γυναίκες ἦσαν, ὅσον ἐκ τῶν λαγόνων, ἀπαντ' ἔχουσαν τέλεια. τοιαύτην παρ' ἦμιν τὴν Δάφνην γράφονσιν ἁρτι τοῦ Ἀπόλλωνος κατα- λαμβάνοντος ἀποδενδρουμένην. ἀπὸ δὲ τῶν δακτύλων ἀκρῶν ἐξεφύοντο αὐταῖς οἱ κλάδοι, καὶ μεστοὶ ἦσαν βο- τρύων. καὶ μὴν καὶ τὰς κεφαλὰς ἐκόμων ἔλιξι τε καὶ φύλλους καὶ βότρυσι. προσελθόντας δὲ ἠμᾶς ἠσπά- ζοντό τε καὶ ἐδεξιόντο, αἱ μὲν Λύδιοιν αἱ δὲ Ἰνδικὴν αἱ πλείσται δὲ τὴν Ἑλλάδα φωνήν προϊέμεναι. καὶ ἐφί- λον δὲ ἠμᾶς τοῖς στόμασιν· ὁ δὲ φιληθεὶς αὐτίκα ἐμέ- θυε καὶ παράφορος ἦν. ὑπερεσθαὶ μέντοι οὐ παρεῖχον τοῦ καρποῦ, ἀλλὰ ἠλγοῦν καὶ ἑβών ἀποσπωμένου. καταλιπόντες δ' αὐτοὺς ἐπὶ ναῦν ἐφεύγομεν, καὶ τοῖς ἀπολειφθείσι διηγούμεθα ἐλθόντες τὰ πάντα.

A whirlwind carries us through the air and deposits us in the Moon. We are introduced to its king, Endymion.

Καὶ δὴ λαβόντες ἀμφορέας τινὰς καὶ ὑδρευσάμενοι τε ἄμα καὶ ἐκ τοῦ ποταμοῦ οἰνισάμενοι, καὶ αὐτοῦ πλησίον ἐπὶ τῆς ἡμόνοις αὐλισάμενοι, ἔωθεν ἄννηχθημεν οὐ σφό- 125 ὀρα βιαῖῳ πνεύματι. περὶ μεσημβρίαν δὲ, οὐκέτι τῆς υἱόσου φαινομένης, ἄφων τυφῶν ἐπιγενόμενος καὶ περι- δίνησας τὴν ναῦν, καὶ μετεωρίσας ὅσον ἐπὶ σταδίους
VERA HISTORIA.

tρισχιλίους, οὐκέτι καθήκεν εἰς τὸ πέλαγος, ἀλλ' ἄνω μετέωρον ἐξηρτημένην ἀνέμου ἐμπεσὼν τοῖς ἱστίοις ἐφερε κολπώσας τὴν ὀθόνην. ἕπτὰ δὲ ἡμέρας καὶ τὰς ἵσας νύκτας ἀεροδρομήσαντες ὡγδῷ καθορόμεν γῆν τῶν μεγάλην ἐν τῷ ἀέρι, καθάπερ νήσου, λαμπρῶς καὶ σφαιροειδῆ καὶ φωτὶ μεγάλῳ καταλαμπμομένην. προσ-135 ευνεχθέντες δ' αὐτῇ καὶ ὅρμισάμενοι ἀπέβημεν. ἐπι-σκοποῦντες δὲ τὴν χώραν εὐρίσκομεν οἰκουμένην τε καὶ γεωργούμενην ἡμέρας μὲν οὖν οὐδὲν αὐτόθεν καθεω-ρώμενυ νυκτὸς δ' ἐπιγενομένης ἐφαίνοντο ἡμῖν καὶ ἄλλαι νήσοι πλησίον, αἱ μὲν μείζονοι αἱ δὲ μικρότεραι, πυρὶ τὴν χρόναν προσεικύναι καὶ ἀλλή δὲ τις γῆς κάτω, καὶ πόλεις ἐν αὐτῇ καὶ ποταμοὺς ἔχουσα καὶ πελάγη καὶ ὕλας καὶ ὄρη. ταύτην οὖν τὴν καθ' ἡμᾶς οἰκουμένην εἰκάζομεν. δόξαν δὲ ἡμῖν καὶ ἐτὶ πορρωτέρω προελθεῖν, ἐμφελήθημεν, τοῖς Ἰππογύπτοις παρ' αὐτοῖς καλουμένοις ἀπαυτήσαντες. οἱ δὲ Ἰππόγυπτοι οὖτοΐ εἰσὶν ἄνδρες ἐπὶ γυπῶν μεγάλων ὄχουμενοι, καὶ καθάπερ Ἰπποῖοι τοῖς ὄρνεοις χρώμενοι μεγάλοι γὰρ οἱ γύπες καὶ ὡς ἐπίπαν τρικέφαλοι. μάθοι δ' ἂν τις τὸ μέγεθος αὐτῶν ἐντειθεῖν νεώς γὰρ μεγάλης φορτίδος ἰστὸν ἐκαστον τῶν πτερῶν μακρότερον καὶ παχύτερον φέρουσι. τούτοις οὖν τοῖς Ἰππογύπτοις προστέτακται περιπετεμένοις τὴν γῆν, εἰ τις εὐρεθείη ἔξος, ἄγειν ὡς τὸν βασιλέα· καὶ ὅθι καὶ ἡμᾶς ἐξυλλαβόντες ἄγουσιν ὡς αὐτῶν. ὃ δὲ θεασάμενος καὶ ἀπὸ τῆς στολῆς εἰκάσας, "Εὐλήνης ἄρα," ἐφη, "ὑμεῖς, ὃς ἔξοι;" συμφησάντων δὲ ἡμῶν, "πῶς οὖν ἀφίκεσθε," ἐφη, "τοσούτον ἀέρα διελθόντες;" καὶ ἡμεῖς τὸ πᾶν αὐτῷ διηγούμεθα· καὶ ὃς ἄρξάμενος, τὸ καθ' ἑαυτὸ ἡμῶν διεξῆι, ὡς καὶ αὐτὸς ἀνθρωπος ὡς, τούτοις Ἐνδυμίων, ἀπὸ τῆς ἡμετέρας γῆς καθεύδων ἀναρπασθεὶς ποτὲ,
καὶ ἀφικόμενος βασιλεύσεις τῆς χώρας. εἶναι δὲ τὴν 160
γῆν ἐκείνην ἐλεγε τὴν ἡμῶν κατώ φαινομένην Σελήνην.
ἀλλὰ θαρρεῖν τε παρεκκελεύτω καὶ μηδένα κίνδυνον
ὑφοράσθαι: πάντα γὰρ ἡμῖν παρέσεσθαι, διὸ δεόμεθα.
“Ἡν δὲ καὶ κατορθῶσο,” ἔφη, “τὸν πόλεμον, ὅν ἐκφέρω
νῦν πρὸς τοὺς τὸν ἥλιον κατοικοῦντας, ἀπάντων εὐδαίμονην- 165
νέστατα παρ’ ἐμοὶ καταβιώσετε.”

Impending battle between the inhabitants of the Moon and
those of the Sun. The forces of Endymion and their
equipment.

Καὶ ἡμεῖς ἡρώμεθα τίνες τε εἶεν οἱ πολέμιοι καὶ τὴν
αἰτίαν τῆς διαφορᾶς: ὁ δὲ, “Φαέθων,” φησίν, “ὅ τὸν ἐν τῷ
ἡλίῳ κατοικοῦντων βασιλεύσεις, (οἶκεῖται γὰρ δὴ κάκεινος,
ὡσπερ καὶ ἡ Σελήνη) πολὺν ἡδη πρὸς ἡμᾶς πολεμεῖ χρόνον.
ἡρέται δὲ ἐξ αἰτίας τοιαύτης τῶν ἐν τῇ ἁρχῇ
τῇ ἐμῇ ποτε τοὺς ἀπορωτάτους συναγαγὼς ἐβουλήθην
ἀποικίαν ἐς τὸν Ἐσωσφόρον στειλαί, οὐντα ἔρημον καὶ
ὑπὸ μηδενὸς κατοικούμενον τὸ τούς Φαέθων φθονήσας
ἐκώλυσε τὴν ἀποικίαν, κατὰ μέσον τοῦ πόρου ἀπαντήσας 175
ἐπὶ τῶν Ἰππομυρμήκων. τότε μὲν οὖν νικηθέντες (οὐ
γὰρ ἦμεν ἀντίπαλοι τῇ παρασκευῇ) ἀνεχωρήσαμεν· οὖν
dὲ βούλομαι αὕθις ἐξενεγκεῖν τὸν πόλεμον, καὶ ἀποστείλα
τὴν ἀποικίαν. ἦν οὖν ἐθέλητε, κοινωνήσατε μοι
tου στόλου γύπας δὲ ὑμῖν ἐγὼ παρέξω τῶν βασιλικῶν 180
ἐνα ἐκάστῳ καὶ τὴν ἄλλην ὀπλίσωκ. αὕριον δὲ ποιησό
μεθα τὴν ἐξόδουν.” “Οὔτως,” ἔφην ἐγὼ, “γιγνεσθο, ἐπειδὴ
σοι δοκεῖ.” τότε μὲν οὖν παρ’ αὐτῷ ἐστιαθέντες ἐμείνα
ἐσθεν δὲ διαναστάντες ἐτατόμεθα: καὶ γὰρ οἱ
σκοποὶ πλησίον εἶναι ἐσήμαινον τοὺς πολεμίους. τὸ μὲν 185
οὖν πλῆθος τῆς στρατιᾶς δέκα μυριάδες ἐγένοντο, ἀνευ
τῶν σκευοφόρων καὶ τῶν μηχανοποιῶν καὶ τῶν πεζῶν καὶ τῶν ξένων συμμάχων. τούτων δὲ ὀκτακίσμυριοι μὲν ἦσαν οἱ Ἰππόγυποι, δισμύριοι δὲ οἱ ἐπὶ τῶν λαχανικῶν ὀπτέρων. ὄρνεον δὲ καὶ τούτῳ ἐστὶ μέγιστον, ἀντὶ τῶν πτερῶν λαχανίστοι πάντῃ λάσιον· τὰ δ' ὥκυπτερα ἔχει θριάκινους φύλλους μάλιστα προσεικότα. ἐπὶ δὲ τούτωι οἱ Κεγχροβόλοι ἐτετάχατο καὶ οἱ Σκοροδομάχοι. ἦλθον δὲ καὶ ἀπὸ τῆς Ἀρκτοῦ σύμμαχοι, τρισμύριοι μὲν Ψυλλοτοξόταί πεντακισμύριοι δὲ Ἀνεμοδρόμοι. τούτωι δὲ οἱ μὲν Ψυλλοτοξόται ἐπὶ ψυλλῶν μεγάλων ἰππάζονται, ὅθεν καὶ τὴν προσηγορίαν ἔχουσιν μέγεθος δὲ τῶν ψυλλῶν ὄσον δώδεκα ἐλέφαντες. οἱ δ' Ἀνεμοδρόμοι πεζοὶ μὲν εἰσι φέρονται δ' ἐν τῷ ἀερί ἀνευ πτε-200 ρῶν. ὃ δὲ τρόπος τῆς φορᾶς τοιοῦτος χιτῶνας ποδή-ρεις ὑπεξωσμένουι, κολπώσαντες αὐτοὺς τῷ ἀνέμῳ κα-θάπερ ἱστία, φέρονται ὡσπέρ τα ἱκάφη· τὰ πολλὰ δ' οἱ τοιοῦτοι ἐν ταῖς μάχαις πελτασταὶ εἰσιν· ἐλέγοντο δὲ καὶ ἀπὸ τῶν ὑπὲρ τὴν Καππαδοκίαν ἀστέρων ἦξεν 205 Στρουθοβάλανοι μὲν ἐπτακισμύριοι Ἰππογέμαιοι δὲ πεντακισχιλιοί. τούτως ἐγὼ οὐκ ἔθεσαμην' οὐ γὰρ ἀφίκοντο· διόπερ οὐδὲ γράφαι αὐτῶν τὰς φύσεις ἑτολ-μησα· τεράστια γὰρ καὶ ἀπιστὰ περί αὐτῶν ἐλέγετο· αὕτη μὲν τὸν Ἑυνυμίλωνος ἡ δύναμις. σκευή δὲ πάν-210 τῶν ἡ αὐτή' κράνη μὲν ἀπὸ τῶν κύμων (μεγάλοι γὰρ παρ' αὐτοῖς οἱ κύμαι καὶ καρπεροί) θώρακες δὲ φολι-δωτοὶ πάντες θέρμινοι· τὰ γὰρ λέπη τῶν θέρμων συρ-ράπτοντες ποιοῦνται θώρακας· ἀρρηκτὸν δ' ἐκεῖ γίγνε-ται τοῦ θέρμου τὸ λέπος, ὥσπερ κέρας· ἀσπίδες δὲ καὶ 215 ἔλφη, οἰα τὰ Ἑλληνικά.
Both armies are drawn up for battle. Description of the forces of Phaethon, the king of the Sun.

'Επει δὲ κανός ἦν, ἔταισαντο ὅτε τὸ μὲν δεξιὸν κέρας εἶχον οἱ Ἰππόγυποι καὶ ὁ βασιλεὺς τῶν ἀρίστων περὶ αὐτὸν ἔχων· καὶ ἡμεῖς ἐν τούτοις ἠμεῖν· τὸ δὲ εὐώνυμον οἱ Δαχανόπτεροι· τὸ δὲ μέσον οἱ σύμμαχοι ως ἕκαστοι· τὸ δὲ πεζὸν ἦσαν μὲν ἀμφὶ τὰς ἑξακισχιλίας μυριάδας· ἐτάχθησαν δὲ οὕτως. ἀράχναν παρ’ αὐτοῖς πολλοὶ καὶ μεγάλοι γίγνονται, πολὺ τῶν Κυκλάδων νῆσων ἔκαστος μεῖζων. τούτως προσέταξε δινφῆναι τὸν μεταξὺ τῆς Σελήνης καὶ τοῦ Ἐωσφόρου ἄερα. ὡς δὲ τάχιστα ἔξειργάσαντο καὶ πεδίον ἐποίησαν, ἐπὶ τούτοις παρέταξε τὸ πεζὸν. Ἡγεῖτο δὲ αὐτῶν Νυκτερίων ὁ Εὐδιάνακτος τρίτων αὐτῶν. τῶν δὲ πολεμίων τὸ μὲν εὐώνυμον εἶχον οἱ Ἰππομύρμηκες καὶ ἐν αὐτοῖς ὁ Φαέθων· θηρία δὲ ἐστὶ μέγιστα ὑπόπτερα, τοῖς παρ’ ἡμῖν μύρμηξι προσεικότα, πλὴν τοῦ μεγέθους· ὁ γὰρ μέγιστος αὐτῶν καὶ διπλεθρὸς ἦν. ἐμάχησε δὲ οὐ μόνον οἱ ἐπ’ αὐτῶν ἄλλα καὶ αὐτοὶ μάλιστα τοῖς κέρασιν· ἐλέγοντο δὲ οὕτω εἶναι ἀμφὶ τὰς πέντε μυριάδας. ἐπὶ δὲ τοῦ δεξιοῦ αὐτῶν ἐτάχθησαν οἱ Ἀεροκῶνωπες, ὡτες καὶ οὕτοι ἀμφὶ τὰς πέντε μυριάδας, πάντες τοξόται, κώνωψι μεγάλοις ἐποχούμενοι· μετὰ δὲ τούτους οἱ Ἀεροκόρακες, ψιλοὶ τε ὡτες καὶ πεζοὶ, πλὴν μάχιμοι γε καὶ οὗτοι πόρρωθεν γὰρ ἐσφενδόνων ραφανίδας ὑπερμεγέθεις· καὶ ὁ βληθεὶς οὐδ’ ἐπ’ ὅλγον ἀντέχει ἤδυνατο· ἀπέθνησε δὲ, δυσωδίας τινὸς αὐτίκα τῷ τραύματι ἐγγιγνομένης· ἐλέγοντο δὲ χρίειν τὰ βέλη μαλαχῆς ἱδ. ἐχόμενοι δ’ αὐτῶν ἐτάχθησαν οἱ Καυλομύκητες, ὑπλίται ὡτες καὶ ἀγχέμαχοι, τὸ πλῆθος μύριοι· ἐκλήθησαν δὲ Καυλομύκητες, ὅτι ἀσπίστε μὲν
The fight begins, in which the Moon's army is at first victorious. The arrival of the Cloud-centaurs reverses our good fortune.

Συμμέλειας, ἐπειδὴ τὰ σημεῖα ἡρθη καὶ ἄγκυσαντο ἑκατέρων οἱ ὄνοι (τούτοις γὰρ ἀντὶ σαλπιστῶν χρῶνται), ἐμάχοντο. καὶ τὸ μὲν εὐώνυμον τῶν Ἡλιωτῶν αὐτίκα ἐφυγεν οὐδὲ ἔσχερα δεξάμενον τοὺς Ἰππογύπους, καὶ ἡμεῖς εἰπόμεθα κτείνοντες τὸ δεξιὸν δὲ αὐτῶν ἐκράτει τοῦ ἐπὶ τῶν ἡμετέρων εὐωνύμου καὶ ἐπεξῆλθον οἱ Ἀεροκόνωπες διώκοντες ἄχρι πρὸς τοὺς πεζοὺς. ἐνταῦθα δὲ κάκεινων ἐπιβοηθοῦντων ἐφυγον ἐπικλίνοντες, καὶ μάλιστα ἐπεὶ ὑσθὸντο τοὺς ἐπὶ τῶν εὐωνύμων σφῶν νεικη-μένους. τῆς, δὲ τροπῆς λαμπρὰς γενομένης, πολλοὶ μὲν ἐωντες ἡλίσκοντο πολλοὶ δὲ καὶ ἀνήροντο, καὶ τὸ αἷμα ἔρρει πολὺ μὲν ἐπὶ τῶν νεφῶν, ὡστε αὐτὰ βάπτεσθαι καὶ ἐρυθρὰ φαίνεσθαι, οἱ πάρ ἡμῖν δυνομένου τοῦ ἡλίου φαίνεται: πολὺ δὲ καὶ εἰς τὴν γῆν κατέστασεν, ὡστε μὲ εἰκάζειν, μὴ ἀρα τοιούτου τιῶν καὶ πάλαι ἀνω γενομένου
We are taken captive into the Sun. A wall of clouds is built to intercept the light. Terms of peace. Being released and sent back to the Moon, we are pressed to stay, but decline.

'Ἡμεῖς μὲν οὖν ἀπηγόμεθα ἐς τὸν Ἡλίον αὐθημερῶν, 295 τῷ χείρῳ ὀπίσω δεθέντες ἀραχνίου ἀποκόμματι. οἱ δὲ πολιορκεῖν μὲν οὖν ἔγνωσαν τὴν πόλιν· ἀναστρέψαντες
δὲ τὸ μεταξὺ τοῦ ἀέρος ἀπετείχιζον, ὡστε μηκέτι τὰς αὐγάς ἀπὸ τοῦ ἡλίου πρὸς τὴν σελήνην διήκειν. τὸ δὲ 300 τεῖχος ἦν διπλῶν, νεφελωτὸν· ὡστε σαφῆς ἔκλειψις τῆς Σελήνης ἔγερνε καὶ νυκτὶ δημεκεὶ πᾶσα κατείχετο. πιεζόμενος δὲ τούτοις ὁ Ἐνδυμίων πέμψας ἤκετεν καθ- αὐρεῖν τὸ οἰκοδόμημα, καὶ μὴ σφᾶς περιοράν ἐν σκότῳ βιοτεύοντας· ὑπισχυεῖτο δὲ καὶ φόρους τελέσειν καὶ 305 σύμμαχος ἐσεσθαι καὶ μηκέτι πολεμήσειν· καὶ ὄμηρος ἐπὶ τούτοις δοῦναι ἤθελεν. οἱ δὲ περὶ τῶν Φαέθοντα, γενομένης διὰ ἐκκλησίας, τὴν προτεραία μὲν οὐδὲν παρέ- λυσαν τῆς ὀργῆς τῇ υποτελεῖ δὲ μετέγνωσαν. καὶ ἐγένετο ἡ εἰρήνη ἐπὶ τούτοις. "Κατὰ τάδε συνθῆκας ἐποιήσαντο οἱ Ἡλιώται καὶ οἱ σύμμαχοι πρὸς Σεληνίτας καὶ τοὺς συμμάχους, ἐπὶ τῷ καταλύσαι μὲν τοὺς Ἡλιώτας τὸ διατείχισμα καὶ μηκέτι ἐς τὴν Σελήνην ἐσβάλλειν, ἀποδοῦναι δὲ καὶ τοὺς αἰχμαλώτους, βητῶν ἐκαστὸν χρημάτων· τοὺς δὲ Σεληνίτας ἀφεῖναι μὲν αὐτονόμους 315 τοὺς γε ἄλλους ἀστέρας, ὀπλα δὲ μὴ ἐπιφέρειν τοῖς Ἡλιώταις, συμμαχεῖν δὲ τῇ ἄλληλων, ὡς τοῖς ἐπὶ τοῦ φόρου δὲ ὑποτελεῖν ἐκάστου ἐτους τὸν βασιλέα τῶν Σεληνίτων τῷ βασιλεί τῶν Ἡλιώτῶν ὁδόσου ἀμφο- ρέας μυρίων· καὶ ὄμηρος δὲ σφῶν αὐτῶν δοῦναι μυ- 320 ρίους, τὴν δὲ ἀποικίαν τὴν ἐς τὸν Ἐωσφόρον κοινὴν ποι- εῖσθαι, καὶ μετέχειν τῶν ἄλλων τῶν βουλόμενον. ἐγγρά- ψαι δὲ τὰς συνθῆκας στήλη ἠλεκτρίνη καὶ ἀναστήσαι ἐν μέσῳ τῷ ἄερι ἐπὶ τοῖς μεθορίοις. ὁμοσαν δὲ Ἡλιω- τῶν μὲν Πυρωνίδας καὶ Θερίτης καὶ Φλόγιος· Σεληνίτῶν 325 δὲ Νῦκτωρ καὶ Μήνιος καὶ Πολυλαμπής." τουαύτη μὲν ἡ εἰρήνη ἐγένετο· εὐθὺς δὲ τὸ τεῖχος καθηρεῖτο καὶ ἡμᾶς τοὺς αἰχμαλώτους ἀπέδοσαν. ἐπεὶ δὲ ἄφικο- μεθα ἐς τὴν Σελήνην, ὑπηντίαζον ἡμᾶς καὶ ἡσπάζομεν
Manners and customs in the Moon. The food and drink and bodily structure of its inhabitants.

'A d' ēn tō μεταξὺ διατρίβων ēn tῇ Σελήνῃ κατενόησα 335 καινὰ καὶ παράδοξα, ταῦτα βούλομαι εἶπεῖν. τροφῇ μὲν πᾶσιν ἡ αὐτὴ· εἶπεῖδαν γὰρ πῦρ ἀνακαύσωσι, βατράχους ὀπτῶσιν ἐπὶ τῶν ἀνθράκων· πολλοὶ δὲ παρ' αὐτοῖς εἰσὶν ἐν τῷ ἄερι πετόμενοι· ὀπτωμένων δὲ, περικαθεζόμενοι, ὥσπερ δὴ περὶ τράπεζαν, λάπτοντο τῶν ἀναθυμίωμενον 340 καπνὸν καὶ εὐωχοῦνται. σίτῳ μὲν δὴ τρέφονται τοιοῦτῳ· ποτῶν δὲ αὐτοῖς ἔστων ἀλὰ ἀποθλιβόμενος ἐς κύλικα, καὶ ἕγρον ἀνιεῖς, ὥσπερ ὀρόσων. καλὸς δὲ νομίζεται παρ' αὐτοῖς, ἢν ποῦ τις φαλακρὸς καὶ ἄκομος ἢ τοὺς δὲ κομῆτας καὶ μυστάτονται. ἐπὶ δὲ τῶν κομητῶν ἀστέρων 345 τοῦνατίον τοὺς κομῆτας καλῶς νομίζουσι· ἐπεδήμουν γὰρ τινες, οἱ καὶ περὶ ἐκείνων διηγοῦντο. καὶ μὴν καὶ γένεια φύουσι μικρὸν ὑπὲρ τὰ γόνατα. καὶ ὄνυχας ἐν τοῖς ποσίν οὐκ ἔχουσιν, ἀλλὰ πάντες εἰσὶ μονοδάκτυλοι. ἀπομύττονται δὲ μὲλι δριμύτατον· καπείδαν ἡ ποιώσιν 350 ἡ γυμνάζωνται, γάλακτι πάν τὸ σῶμα ἱδρώσιν, ὥστε καὶ τυροὺς ἀπ' αὐτοῦ πήγνυσθαι, ὅλιγον του δέλιτος ἐπι- στάζαντες· ἔλαιον δὲ ποιοῦνται ἀπὸ τῶν κρομμύων πάνυ λιπαρόν τε καὶ εὐώδες, ὥσπερ μύρον. ἀμπέλους δὲ πολλὰς ἔχουσιν ὑδροφόρους· αἱ γὰρ ράγες τῶν βοτρύων 355 εἰσὶν ὥσπερ χάλαζα. καὶ μοι δοκεῖ, ἐπειδὰν ἐμπεσῶν

Manners and customs in the Moon. The food and drink and bodily structure of its inhabitants.

A d' en to metax' diatribewon en t' Selinhe' katenosasa 335 kaina' ka paradoxa, tauta boulomai eipein. trophi men pason he aut' eipeidain gar pyr anakavwosi, batarachous opitwson epi tov anthrakov' polloi de par' autois eisin en to aer' petomenoi' opitomewnon de, perikathezomenoi, wspere de per' trappezan, laptonsi tov anathumimouven 340 kapnon kai euwochnuntai. sitoi men de trefountai toiouto' poton de autois estin ala apotlibomevou' ex kulika, ka' urygon anieis, wspere drason. kalos de nomizei par' autois, hein pou tis falkakros kai akomos he' touvs de komitas kai mvasatanontai. ep' de tov komhton astero' 345 touvanthion touvs komitas kalow' nomizousin' epede'mouven gar tines, oi ka' per' ekeinow diyghunto. ka' mh' kai geneia fvousi mikron uper ta' gonata. ka' onychas en tois posin ouk exousin, alla' pantes eisi' monodaktuloi. apomyttontau de meli drimytagon' kapeidan he' poiosi' 350 he' gymnavwontai, galakti pan to' soma idrosisin, woste ka' turous ap' autou' pignonsthai, olligon tou' delitos epistazantes' elaion de poiountai apo' tav' krommyon panu liparon te kai euwo'des, wsper myron. ampeleson de pollass exousin hudroforous' aih gar' rages tav' botryon 355 eisiw wspere kalaza. ka' moi dokei, epieidain epipesewn
ventus déontai. Anouiktē γὰρ αὐτοῖς αὕτη καὶ πάλιν κλειστή ἐστιν: ἐντερον δὲ ἐν αὐτῇ οὐδὲ ἦπαρ φαίνεται, ἢ τοῦτο μόνον, ὅτι δασεῖα ἐντοσθε καὶ λάσιος ἐστιν, ὡστε καὶ τὰ νεογνα, ἐπειδὰν μιγώσιν, ἐς ταύτην ὑποδύεται. ἑσθῆς δὲ τοῖς μὲν πλουσίοις υαλίνη, μαλθακῆ τοῖς

365 πένησι δὲ χαλκῆ υφαντὴ· πολύχαλκα γὰρ τὰ ἑκεί χωρία, καὶ ἐργάζονται τὸν χαλκὸν οὐδὲ ὑποβρέξαντες, ὡστὲ τὰ ἕρια. περὶ μεντοῦ τῶν ὄφθαλμων, οίους ἔχουσιν, οἷον μὲν εἰπεῖν, μὴ τίς με νομίσῃ ψεῦδεσθαι διὰ τὸ ἀπιστον τοῦ λόγου· ὦμως δὲ καὶ τοῦτο ἔρω. τοὺς ὄφθαλμους

370 περιαρέτους ἔχουσι· καὶ ὁ βουλόμενος ἐξελὼν τοὺς αὐτοῦ φιλάττει, ἔστρ ἀν δειθῆ ἢδείν· οὐτῳ δὲ ἐνδεμενος ὅρᾳ. καὶ πολλοὶ τοὺς σφετέρους ἀπολέσαντες παρ' ἀλλων χρησάμενοι ὀργωσιν. εἰσὶ δ' οἱ καὶ πολλοὶ ἀποθέτους ἔχουσιν, οἱ πλούσιοι. τὰ ὅτα δὲ πλατάνων

375 φύλλα ἐστὶν αὐτοῖς· εἰσὶ δ' οἱ καὶ ἐξυλινα ἔχουσιν. ἐπει- δὰν δὲ γηράσῃ ὁ ἀνθρωπος, οὐκ ἀποθνῄσκει, ἀλλ' ὡστὲρ ὁ καπνὸς διαλυόμενος ἄηρ γίγνεται. καὶ μὴν καὶ ἄλλο θαῦμα ἐν τοῖς βασιλείοις θεοσάμην. κάτοπτρον μέγι- στον κεῖται υπὲρ φρέατος οὐ πάνω βαθέος. ἂν μὲν οὖν

380 εἰς τὸ φρέαρ καταβῇ τις, ἀκούει πάντων τῶν παρ' ἡμῖν ἐν τῇ γῇ λεγομένων· ἐὰν δὲ εἰς τὸ κάτοπτρον ἀπο- βλέψῃ, πάσας μὲν πόλεις πάντα δὲ ἔθνη ὅρᾳ, ὡσπερ ἄφεστως ἐκάστοις· τότε καὶ τοὺς οἰκεῖους ἔγω θεο- σάμην καὶ πᾶσαν τὴν πατρίδα· εἰ δὲ κακείοι με ἐώρων

385 οὐκ ἔχω τὸ ἀσφαλές εἰπεῖν. ὡστις δὲ μὴ πιστεύει ταῦτα οὕτως ἔχειν, ἂν ποτε καὶ αὐτὸς ἐκεῖσε ἀφίκηται, εἰστει ὡς ἀληθῆ λέγω.
Leaving the Moon, we are carried through the Zodiac to the City of Lanterns, and thence to Cloud-cuckoo-town.

Τότε ὁ οὖν ἀσπασάμενοι τὸν βασιλέα καὶ τοὺς ἀμφ’ αὐτῶν, ἐμβάντες ἀνήχθημεν, ἐμοὶ δὲ καὶ ὁ ὑπερέκκεν ὁ 'Ἐνυμίλων δύο μὲν τῶν υαλίνων χιτώνων πέντε δὲ 39ο χαλκοῦς καὶ πανοπλίαν θερμίνην· ἃ πάντα ἐν τῷ κήτε τατέλιπον. συνέπεμπε δὲ ἡμῖν καὶ Ἰππογύπους χιλίους, παραπέμψατο ἀχρι σταδίων πεντακοσίων. ἐν δὲ τῷ παράπλω πολλὰς μὲν καὶ ἀλλας χώρας παρημείγαμεν προσέσχομεν δὲ καὶ τῷ Ἐωσφόρῳ ἀρτὶ συνοικιζομένῳ, 395 καὶ ἀποβάντες ύδρευσάμεθα. ἐμβάντες δὲ εἰς τὸν Ζωδιακὸν ἐν ἀριστερῇ παρῆιμεν τὸν ἔλαυν, ἐν χρῶ τὴν γῆν παραπλέοντες· οὐ γὰρ ἀπέβημεν, καὶ τοῦ πολλὰ τῶν ἑταῖρων ἐπιθυμοῦντων· ἀλλ’ ὁ ἄνεμος οὐκ ἐφῆκεν. ἐθεώμεθα μέντοι τὴν χώραν εὐθαλῆ τε καὶ πίονα καὶ εὕνδρον καὶ πολλὸν ἀγαθὸν μεστήν. ἰδόντες δὲ ἡμᾶς οἱ Νεφελοκένταυροι, μυσθοφοροῦντες παρὰ τῷ Φαέθοντι, ἐπέπτησαν ἐπὶ τὴν ναῦν, καὶ μαθόντες ἐνσπόνδους ἄνεχωρησαν. ἦδη δὲ καὶ οἱ Ἰππόγυποι ἀπεληλύθεσαν πλεύσαντες δὲ τὴν ἐπιούσαν νῦκτα καὶ ἡμέραν περὶ 405 ἐσπέραν ἀφικόμεθα ἐς τὴν Δυννόπολιν καλουμένην, ἦδη τὸν κάτω πλοὺν διώκοντες· ἦ δὲ πόλις αὐτῇ κεῖται μεταξὺ τοῦ Πλειάδων καὶ τοῦ Ἡρῶν ἀέρος, τα- πευνοτέρα μέντοι πολὺ τοῦ Ζωδιακοῦ. ἀποβάντες δὲ ἀνθρωπον μὲν οὐδένα εὑρομεν λύχνους δὲ πολλοὺς περὶ- 410 θέουτας, καὶ ἐν τῇ ἄγορῇ καὶ περὶ τὸν λιμένα διατρίβοντας, τοὺς μὲν μικροὺς καὶ ὁσπερ εἰπεῖν πένητας· ὁλγοὺς δὲ, τῶν μεγάλων καὶ δύνατῶν, πάνυ λαμπροὺς καὶ περιφανεῖς. οἰκήσεις δ’ αὐτοῖς καὶ λυχνεώνες Ἰδία ἐκάστῳ ἐπεποίηντο, καὶ αὐτοὶ ὀνόματα εἶχον, ὁσπερ οἱ ἀνθρωποι, καὶ φωνήν 415
We descend to the Ocean again, and are swallowed, ship and all, by an enormous sea-monster.

435 Τρίτη δ' ἀπὸ ταύτης ἡμέρας, καὶ τὸν Ὡκεανὸν ἦδη σαφῶς ἐωρῶμεν· γῆν δὲ οὐδαμοῖ, πλῆν γε τῶν ἐν τῷ ἀέρι· καὶ αὐταὶ δὲ πυροειδεῖς ἦδη καὶ ὑπερανίγεις ἐφαν-τάζοντο. τῇ τετάρτῃ δὲ περὶ μεσημβρίαν, μαλακῶς εὔδιδόντος τοῦ πνεύματος καὶ συνιζάνοντος, ἔπει τὴν 440 θάλασσαν κατετέθημεν. ὃς δὲ τοῦ ὤδατος ἐφαύσαμεν, θαυμάσιον ὡς ὑπερηψόμεθα καὶ ὑπερεχαίρομεν καὶ πᾶσαν εὐφροσύνην ἐκ τῶν παρόντων ἐποιούμεθα καὶ ἀποβάντες ἐνηχόμεθα· καὶ γὰρ ἐτυχε γαλήνη οὕσα καὶ εὐσταθοῦν
Description of the monster's inside, and what we found there.

'Επει δὲ ἐνδον ἤμεν, τὸ μὲν πρῶτον σκότος ἦν, καὶ οὐδὲν ἐφρῶμεν· ύστερον δὲ αὐτοῦ ἀναχανόντος εἶδομεν κύτος μέγα, καὶ πάντη πλατύ καὶ υψηλόν, ἰκάνον 460 μυριάνθρωποι τόλει ἐνουκέιν. ἔκειντο δ’ ἐν μέσῳ καὶ μικρόι ἱχθύες καὶ ἄλλα θηρία πολλά συγκεκομμένα καὶ πλοῖων ἱστία καὶ ἀγκυραὶ καὶ ἀνθρώπων ὀστέα καὶ φορτία· κατὰ μέσον δὲ καὶ γῆ καὶ λῦμα ἤσαν, ἐμοὶ δοκεῖν, ἐκ τῆς ἱλύσος ἦν κατέπυκε συνυξάνουσα. Ὠλὴ γοῦν ἐπ’ αὐτῆς 465 καὶ δένδρα παντοτὰ ἐπεφύκει, καὶ λάχανα ἐβεβλαστήκει, καὶ ἐφίκει πάντα ἐξειργασμένοις· περίμετρος δὲ τῆς γῆς στάδιοι διακόσιοι καὶ τεταράκοντα. ἦν δὲ ὅδειν καὶ ὄρνη τὰ θαλάττια, λάρους καὶ ἀλκυόνας, ἐπὶ τῶν δένδρων νεοτεύκτονα. τότε μὲν οὖν ἐπὶ πολὺ ἐδακρύσωμεν· ύστερον 470 δὲ ἀναστήσας τοὺς ἐταίρους τὴν μὲν ναῦν ὑπεστηρίζαμεν.
We meet an old man and his son, who have lived here twenty-seven years. After hearing our story the old man tells his own, and describes the region in which we are.

"We met an old man and his son, who have lived here twenty-seven years. After hearing our story the old man tells his own, and describes the region in which we are."
Ὁμεῖς τοι ἀνθρωποι νεήλυθες ἐσμέν, ὥς πάτερ, αὐτῷ σκά-
φει πρόην καταποδέντες. προήλθομεν δὲ νῦν βουλό-
μενοι μαθεῖν τὰ ἐν τῇ ὕλῃ ὡς ἔχει. πολλὴ γὰρ τις κα-
λάσιος ἐφαϊνετο. δαίμων δὲ τις, ὡς ἑοίκεν, ἦμᾶς ἦγαγε,
σὲ τε ὀφομένους καὶ εἰσομένους ὅτι μὴ μόνοι ἐν τῷ δὲ
καθείργημα τῷ θηρίῳ ἀλλὰ φράσον ἦμῖν τὴν σεαντοῦ
τύχην, ὅστις τε ὑμ καὶ ὅπως δεύτῳ εἰσῆλθες." ὁ δὲ οὖ
πρότερον ἑφη ἑρεῖν οὐδὲ πεύσεσθαι παρ’ ἡμῶν, πρὶν
ζενίων τῶν παρόντων μεταδῷναι καὶ λαβῶν ἡμᾶς ἤγεν
ἐπὶ τὴν οἰκίαν, (ἐπεποίητο δὲ αὐτάρκη, καὶ στιβάδας
ἐνυκοδόμητο, καὶ τάλλα ἔξηρτιστο) παραθεῖς δὲ ἡμῖν
λάχανα τε καὶ ἀκρόδρανα καὶ ἴχθυς ἔτι δὲ καὶ οἴνων
ἐγχέας, ἐπειδῆ ἰκανῶς ἐκορέσθημεν, ἐπυνθάνετο ἀ ἐπε-
πόνθειμεν κἀγὼ πάντα ἔξης διηγήσαμην, τῶν τε χειμῶνα
καὶ τὰ ἐν τῇ νήσῳ καὶ τὸν ἐν τῷ ἄερι πλοῦν καὶ τὸν
πόλεμον καὶ τάλλα, μέχρι τῆς ἐσ τὸ κῆτος καταδύσεως.
ὁ δ’ ὑπερθαυμάσας καὶ αὐτὸς ἐν μέρει τὰ καθ’ αὐτοῦ
διεξῆς, λέγων, "Τὸ μὲν γένος εἰμι, ὡς ξένοι, Κύπριος’
ὄρμηθεις δὲ κατ’ ἐμπορίαν ἀπὸ τῆς πατρίδος μετὰ
παιδὸς, ὅν ὅρατε, καὶ ἄλλων πολλῶν οἰκετῶν ἔπλεον
εἰς Ἰταλίαν, ποικίλου φόρτον κομίζων ἐπὶ νεῶς μεγάλης,
ἡν ἐπὶ στόματι τοῦ κῆτος διαλευκόμενήν ἵσως ἑωράκατε.
μέχρι μὲν ὅσον Σικελίας εὔνυχως διεπλέοσαμεν ἐκείθεν
δὲ ἀρπασθέντες ἀνέμῳ σφοδρῷ τριταιοὶ ἐσ τῶν Ὠκεανὸν
ἀπηνείχθημεν, ἐνθα τῷ κῆτε περιτυχόντες καὶ αὐτανδροῖ
καταποδέντες δύο ἡμεῖς, τῶν ἄλλων ἀποθανόντων,
ἔσωθημεν. θάψαντες δὲ τοὺς ἐταῖρους καὶ ναὸν τῷ
Ποσειδῶνοι δειμάμενοι τοιοῦτον τὸν βίον ζωμεν, λάχα-
να μὲν κηπεύουσεν ἴχθυς δὲ σιτούμενοι καὶ ἀκρόδραν.
πολλὴ δὲ ὡς ὅρατε ἡ ὕλη, καὶ μὴ καὶ ἀμπέλους ἔχει
πολλὰς, ἀφ’ ὧν ἤδιστος οἶνος γίγνεται· καὶ τὴν πηγήν δὲ
We hear of other inhabitants besides ourselves, who are said to be unpleasant neighbours. A council of war.
After two days' conflict our enemies are exterminated or driven out, and we are left in undisturbed possession.
From the monster's open jaws we descry another marvellous sight: a strange tribe of giants upon floating islands.

Ἐνιαυτὸν μὲν οὖν καὶ μήνας ὅκτῳ τοῦτον διήγομεν τῶν 610 τρόπων. τῷ δ’ ἐννατῷ μηνὶ, πέμπτῃ ἱσταμένου, περὶ τὴν δευτέραν τοῦ στόματος ἀνοίξειν, (ἀπαξ γὰρ ὅτι τοῦτο κατὰ τὴν ὁραν ἐκάστην ἐποίει τὸ κῆτος, ὥστε ἦμας πρὸς τὰς ἀνοίξεις τεκμαλρέσθαι τὰς ὁρας) περὶ οὖν τὴν δευτέραν,
The Battle of the Islands.

Τὸ μὲν οὖν πρῶτον δύο ἡ τρεῖς ἐωρῶμεν· ὦστερον ὡς ἐφάνησαν ὅσον ἔξακόσιοι· καὶ διαστάντες ἐπολέμουν καὶ ἐναυμάχουν. ἐστὶ δὲ τῶν ἀντίπροφοι συνήρασσοντο ἀλλήλαις πολλαὶ δὲ καὶ ἐμβληθεῖσαι κατεδύσοντο, αἱ δὲ 640 συμπλεκόμεναι καρτερᾶς διηγουμένον, καὶ οὐ βραδὺς ἀπελύσοντο. οἱ γὰρ ἐπὶ τῆς πρώτης τεταγμένοι πᾶσαι
ἐπεδείκνυντο προθυμίαν ἐπεμβαίνοντες καὶ ἀναμενόντες· εξώγρει δὲ οὐδεὶς. ἀντὶ δὲ χειρῶν σιδηρῶν πολύποδας 643 μεγάλους ἐκδεδεμένους ἀλλήλους ἐπερρίπτον· οἱ δὲ πε- ριπλεκόμενοι τῇ ὕλῃ κατείχον τὴν νῆσον. ἔβαλλον μέν- τοι καὶ ἐτίπτωσκόν ὀστρείον τῇ ἁμαξοπληθέσι καὶ σπόγ- γοις πλεθριαίοις. ἤγείτο δὲ τῶν μὲν Αἰολοκένταυ- ρος τῶν δὲ Θαλασσοπότης· καὶ μάχη αὐτοῖς ἐγεγένητο, 650 ὡς ἐδόκει, λείας ἑνεκα. ἐλέγετο γὰρ ὁ Θαλασσοπότης πολλὰς ἀγέλας δελφίνων τοῦ Αἰολοκένταυρον ἐληλακέναι, ὡς ὃν ἀκούειν ἐπικαλούντων ἀλλήλους καὶ τὰ ὁνόματα τῶν βασιλέων ἐπιβομένων. τέλος δὲ νικῶσιν οἱ τοῦ Αἰολοκένταυρον, καὶ νῆσοι τῶν πολεμίων καταδύσοντων 655 ἄμφι τὰς πεντήκοντα καὶ ἑκατόν· καὶ ἄλλας τρεῖς λαμ- βάνοντοι αὐτοῖς ἀνδράσιν· οἱ δὲ λοιποὶ πρύμναν κρον- σάμεναι ἐφυγον. οἱ δὲ μέχρι των διόξαντες, ἐπειδὴ ἐσπέρα ἢν, τραπόμενοι πρὸς τὰ ναυάγια, τῶν πλείστων ἐπεκράτησαν καὶ τὰ ἑαυτῶν ἁνείλοντο. καὶ γὰρ ἐκεί- 660 νών κατέδυσαν νῆσοι ὁκ ἐλάττους τῶν ἁγιοθαντα. ἐστησάν δὲ καὶ τρόπαιον τῆς νησομαχίας, ἐπὶ τῇ κεφαλῇ τοῦ κήτους μίαν τῶν πολεμίων νῆσον ἀνασταυρώσαντες. ἐκείνην μὲν ὅν τὴν νῦκτα περὶ τὸ θηρίον ἁλίσαντο, ἐξάψαντες αὐτοῦ τὰ ἀπόγεια καὶ ἐπὶ ἁγκυρῶν πλησίον 665 ὀρμισάμενοι. καὶ γὰρ ἁγκύραις ἔχρωντο μεγάλαις ψα- λίναις καρτεραῖς. τῇ ὑστεραίᾳ δὲ θύσαντες ἐπὶ τοῦ κήτους καὶ τοὺς οἰκείους θάψαντες ἐπὶ αὐτοῦ ἀπέπλεον ἡδόμενοι, καὶ ὦσπερ παιάνας ἔδουντες. ταύτα μὲν τὰ κατὰ τὴν νησομαχίαν γιγνόμενα.
Tired of our long imprisonment we contrive a means of escape, and launch our vessel once more on the open sea.

To ὃ ἀπὸ τοῦτον μηκέτι φέρων ἐγὼ τὴν ἐν τῷ κήτε δίαιταν ἀχόμενοσ τε τῇ μονῇ μηχανὴ των ἐξήτων, ὦ ἢ ἂν ἔξελθειν γένοιτο. καὶ τὸ μὲν πρῶτον ἔδοξεν ἡμῖν διορύξασι κατὰ τὸν δεξιῶν τοῖχον ἀποδράναι καὶ ἀρξάμενοι διεκόπτομεν. ἐπειδὴ δὲ προελθόντες ὅσον 5 πέντε σταδίους οὐδὲν ἡμύομεν, τοῦ ὑρύγματος ἐπαυσάμεθα τὴν δὲ ύλην καῦσα διέγνωμεν οὐτω γὰρ ἂν τὸ κήτος ἀποθανείν. εἰ δὲ τούτῳ γένοιτο, ῥαδίᾳ ἐμελλέν ἡμῖν ἐσεθαί τῇ ἔξοδοι. ἀρξάμενοι οὖν ἀπὸ τῶν οὐραίων ἐκαίομεν καὶ ἡμέρας μὲν ἐπτὰ καὶ νῦκτα ᾠσαὶ 10 ἀναισθήτως εἰ χε τοῦ καύματος ὁγιόῃ δὲ καὶ ἐννάτη συνίμεν μάτίνοι νοσοῦντος ἄργότερον γονὺν ἀνέχασκε καὶ εἰπότε ἀναχάνοι, ταχὺ συνέμεν. δεκάτῃ δὲ καὶ ἐν- δεκάτῃ τέλεον ἀπενενέκρωτο καὶ δυσώδες ἦν. τῇ δω- δεκάτῃ δὲ μόγις ἐνενοήσαμεν, ὅσ, εἰ μή τις χανόντος αὑ- 15 τοῦ ὑποστηρίζειν τοὺς γομφίους ὁστε μηκέτι συγκλεῖσαι, κινδυνεύσωμεν κατακλεισθέντες ἐν νεκρῷ αὐτῷ ἀπολέ- σθαι οὕτω δὴ τὸ στόμα μεγάλαις δοκοῖς διερεῖσας τὴν ναῦν ἐπεσκευάζομεν, ὕσωρ τε ὡς ἔνυ πλείστου ἐμβαλ- λόμενοι καὶ τάλλα ἐπιτήδεια. κυβερνήσειν ὁ ἐμελλεν ὁ 20 Σκίνθαρος. τῇ δ᾽ ἐπιούσῃ τὸ μὲν ὡς ἢ ἐτεθυγκεί ἡμέρας ὁ ἀνελκύσαντες τὸ πλοῖον καὶ διὰ τῶν ἀραιομάτων διαγαγόντες καὶ ἐκ τῶν ὀδύτων ἐξάφαντες ἡρέμα καθ- ήκαμεν ἃ τὴν βάλατταν ἐπαναβάντες δ᾽ ἐπὶ τὰ νύστα καὶ υόσαντες τῷ Ποσειδῶνι αὐτοῦ παρὰ τὸ τρόπαιον 25.
We make our way across the Frozen Sea and reach the Island of Cheese.

'Ενθα δὴ πολλοὶς τῶν ἐκ τῆς ναυμαχίας νεκροὶς ἀπηντῶμεν καὶ προσωκέλλωμεν καὶ τὰ σώματα καταμετροῦμεν τε ἑθαυμάζομεν. καὶ ἡμέρας μὲν τινας ἐπλέομεν εὐκράτῳ ἀερι ἥρωμεν· ἐπειτα βορέου τοφοδροῦ πνεύσαντος μέγα κρύος ἐγένετο, καὶ ύπ τοῦ αὐτοῦ πάν ἐπάγη τὸ πέλαγος, οὐκ ἐξετιπολῆuya μόνου ἀλλὰ καὶ ἐς βάθος, ὅσον ἐς τετρακοσίας ὄργιας ὦστε καὶ ἀποβάντας διαθέειν 35 ἐπὶ τοῦ κρυστάλλου, ἐπιμένοντος οὖν τοῦ πνεύματος, φέρειν οὐ δυνάμενοι τοιόνδε τὶ ἐπενόησαμεν. (ὸ δὲ τὴν γνώμην ἀποφηνάμενος ὢν ὁ Σκλήνθαρος). σκάψαντες γὰρ ἐν τῷ ὑδατι στῆλαιον μέγιστον ἐν τούτῳ ἐμείναμεν ἡμέρας τριάκοντα, πῦρ ἀνακαίνοτε καὶ σιτοῦμενοι τῶν ἰχθύς· εὐρίσκομεν δὲ αὐτοὺς ἀνορύττοντες. ἐπειδὴ δὲ 40 ἡ ἡδὴ ἐπέλυπτε τὰ ἐπιτήδεια, προσεκλόντες καὶ τὴν ναῦν πεπηγνίαν ἀνασκάπασαντες καὶ πετάσαντες τὴν ὀθόνην ἐσυρόμεθα ὡς περὶ πλέοντες λέως καὶ προσηνῶς, ἐπὶ τοῦ πάγου διοικίσθαι ὕπτα. ἡ ἡμέρα δὲ πέμπτη ἀλέα τε ἡ ἡδὴ 45 ἢν καὶ ὁ πάγος ἐλυτετο καὶ ὕδωρ πάντα ἀθεῖς ἐγένετο. πλεύσαντες οὖν ὅσον τριακόσιον στάδιον νῆσῳ μικρὰ καὶ ἐρήμη προσηνέχθημεν, ἀφ' ὡς ὡδωρ λαβόντες (ἐπελελοίπει γὰρ ἡ ἡδὴ) καὶ δύο ταῦρους ἀγρίους κατατυχοῦσαντες ἀπεπλεύσαμεν. οἱ δὲ ταῦροι ὑπὸ τὰ κέρατα οὐκ 50 ἐπὶ τῆς κεφαλῆς εἶχον, ἀλλ' ὑπὸ τοῖς ὀφθαλμοῖς, ὡς περὶ τῷ Μώμος ἡγίοιο. μετ' οὐ πολὺ δὲ εἰς πέλαγος ἐνεβαϊνόμεν, οὐχ ὑδατος ἀλλὰ γάλακτος. καὶ νῆσος ἐν αὐτῷ ἐφαίνετο λευκῆ, πλήρης ἀμπέλων. ἢν δὲ ἡ νῆσος τυρώς
BOOK II.

The Cork-foot people. The Island of the Blest, with its fragrant smells, its musical birds and breezes.

Melanantes ὑμέρας ἐν τῇ νήσῳ πέντε τῇ ἐκτῇ ἐξωρμησαμεν, αὕρας μὲν τινος παραπεμπουσις λειοκύ-65 μνος ὑπὸ σής τῆς θαλάττης. τῇ ὑγγῇ ἴνα ἴμερα πλέοντες, οὐκ ἔτι διὰ τοῦ γάλακτος ἀλλ’ ἰδὴ ἐν ἀλμυρῷ καὶ κυανῷ ύδατι, καθορώμεν ἀνθρώπους πολλοὺς ἐπὶ τοῦ πελάγους διαθέοντας, ἀπαυτὰ ἴμιν προσεοικότας καὶ τὰ σώματα καὶ τὰ μεγέθη, πλὴν μόνων τῶν ποδῶν ταῦτα 70 γαρ φέλλων ἐἶχον ἀφ’ οὗ ὡς οἴμαι καὶ ἐκαλοῦντο Φελλόποδες. ἐθαυμάζομεν οὐν ὑδόντες οὐ βαπτιζομένους, ἀλλ’ ὑπερέχοντας τῶν κυμάτων καὶ ἀδεῖως ὀδοιποροῦντας οἱ δὲ καὶ προσήμεναν καὶ ἤσπαζότο ἴμας Ἑλληνικὴ φωνῆ, ἐλεγον τε εἰς Φελλῳ τὴν αὐτῶν πατρίδα ἐπείγε-75 σθαι’ μέχρι μὲν ὃ τινος συνωβολῶρον ἴμιν παραθέοντες εἶτα ἀποτραπόμενοι τῇς ὀδοῖς ἐβάδιζον, εὐπλοιαν ἴμιν ἐπενεξάμενοι. μετ’ ὀλίγον δὲ πολλαὶ νῆσοι ἐφαύνωτο· πλησίων μὲν ἐξ ἀριστερῶν ἡ Φελλὼ, ἐς ἣν ἐκεῖνοι ἔστενον, πόλις ἐπὶ μεγάλου καὶ στραγγύλου φελλοῦ 80 κατοικομένη. πόρωθεν δὲ καὶ μᾶλλον ἐν δεξιᾷ
We are brought before the king Rhadamantus for examination, and are permitted to stay awhile.
δίνουσ στεφάνως (οὕτος γὰρ μέγιστος παρ’ αὐτοῖς δὲ- 110 σμός ἐστιν) ἀνήγου ὡς τὸν ἀρχοντα: παρ’ ὄν δὴ καθ’ ὅδὸν ἥκουσαμεν, ὡς ἢ μὲν νήσος εἰς τῶν Μακάρων προσ- αγορευομένη ἀρχον δὲ ὁ Κρῆς ’Ραδάμανθος. καὶ δὴ ἀναχθέντες ὡς αὐτὸν ἐν τάξει τῶν δικαζομένων ἔστημεν τέταρτοι. ἦν δὲ ἢ μὲν πρώτῃ δίκη περὶ Αἰαντος τοῦ 115 Τελαμώνος, εἴτε χρῆ αὐτοῦν συνείναι τοῖς ἠρωσιν εἴτε καὶ μὴν κατηγορεῖτο δὲ αὐτοῦ, ὃτι μεμήνου καὶ ἕαντον ἄπο- κτανον τέλος δὲ, πολλῶν ῥηθέντων, ὁ ’Ραδάμανθος ἀπεφαίνετο νῦν μὲν αὐτοῦν πιὸμενον τοῦ ἐλλεβόρου πα- ραδοθήναι Ἰπποκράτει τῷ Κόφ ϑατρῷ, ύστερον δὲ σω- 120 φρονήσαντα μετέχειν τοῦ συμποσίον. δευτέρα δὲ ἢν κρίσις ἐρωτικῆ, Ὀησέως καὶ Μενελάου περὶ τῆς ’Ελέυνης διαγωνιζομένων, ποτέρῳ αὐτῆν χρῆ συνοικεῖν. καὶ ὁ ’Ραδάμανθος ἐδίκασε Μενελάῳ συνεῖναι αὐτῆν, ἀτε καὶ τοσαῦτα πονηρὰς καὶ κινδυνεύσαντα τοῦ γάμου ἔνεκεν 125 καὶ γὰρ αὐτῷ Ὀησεῖ καὶ ἄλλας εἶναι γυναίκας, τὴν τε Ἀμαζόνα καὶ τὰς τοῦ Μίνωος θυγατέρας. τρίτη δ’ ἐδικάσθη περὶ προεδρίας, ’Αλεξάνδρῳ τε τῷ Φιλίππου καὶ Ἀμνίζᾳ τῷ Καρχεσσιώνι καὶ ἐδοξεῖ προέχειν ὁ Ἄλε- ξανδρός, καὶ θρόνου αὐτῷ ἐτέθη παρὰ Κύρων τῶν Πέρ 130 σην, τοῦ πρώτερον. τέταρτο δ’ ἢμεῖς προσηνέχθημεν καὶ ὁ μὲν ἢρετο, τὶ παθόντες ἐτὶ ἑωτεὶ ιεροῦ χωρίον ἐπιβαίνομεν ἢμεῖς δὲ πάντα ἕξης διηγησάμεθα. οὕτω δὴ μεταστηγομένοις ἡμᾶς ἐπὶ πολὺν χρόνου ἐςκέπτετο, καὶ τοῖς συνέδροις ἐκοινοῦτο περὶ ἡμῶν. συνήδρευσθα 135 δὲ ἄλλου τε πολλοῦ καὶ Ἀριστείδης ὁ δίκαιος, ὁ Ἀθη- ναῖος. ὡς δ’ ἐδοξεῖν αὐτῷ, ἀπεφήνατο τῆς μὲν πολυ- πραγμοσύνης καὶ τῆς ἁποδημίας, ἐπειδὰν ἀποθάνωμεν, ὀδύνα τὰς εὐθύνας, τὸ δὲ νυνὶ βῆτον χρόνου μείναντας ἐν τῇ νήσῳ καὶ συνδιαιτηθέντας τοῖς ἠρωσιν ἀπελθεῖν. 140
Description of the Isle of the Blest and its ravishing joys.

Toúnteúthen autómatwv ἡμῖν τῶν στεφάνων περιπρέποντων, ἐλελύμεθα καὶ εἰς τὴν πόλιν ἡγόμεθα, εἰς τὸ τῶν 145 Μακάρων συμπόσιον. αὐτὴ μὲν οὖν ἡ πόλις πᾶσα χρυσῆ, τὸ δὲ τεῖχος περίκειται σμαράγδιων πύλαι δὲ εἰσιν ἐπτὰ, πᾶσαι μονόξυλοι κινναμώμωνι. τὸ μέντοι ἔδαφος τῆς πόλεως καὶ ἦ ἐντὸς τοῦ τεῖχους γῆ ἠλεφαντίνη. ναοὶ δὲ πάντων θεῶν βηρύλλου λίθου φιλόδομη-150 μένου καὶ βωμοὶ ἐν αὐτοῖς μέγιστοι μονόλιθοι ἀμεθύ-στινοι, ἐφ' ὄν ποιοῦσι τὰς ἐκατόμβας. περὶ δὲ τὴν πόλιν ἰεὶ ποταμὸς μῦρον τοῦ καλλίστου, τὸ πλάτος πηχέων ἐκατόν βασιλικῶν, βάθος δὲ ὡστε νείν εὐμαρῶς. λοντρὰ δὲ ἐστὶν αὐτοῖς, οἶκοι μεγάλοι ύλίνου, τῷ 155 κινναμώμῳ ἐγκαιόμενοι. αὐτὶ μέντοι τοῦ ὦδατος ἐν ταῖς πυέλοις ὄροσος θερμὴ ἐστὶν. ἐσθήτι δὲ χρώνται ἀραχνίοις λεπτοῖς πορφύροις. αὐτοὶ δὲ σώματα μὲν οὐκ ἔχουσιν, ἀλλ' ἀναφεῖς καὶ ἀσαρκοὶ εἰσι, μορφὴν δὲ καὶ ἰδέαν μόνον ἐμφαίνουσι· καὶ ἀσώματοι ὠντες ὁμοιώματι 160 συνεστάσι καὶ κινοῦνται καὶ φρονοῦσι καὶ φωνῇ ἀφιάσι· καὶ ὀλως έοικε γυμνή τις ἡ ψυχὴ αὐτῶν περιπο- λεῖν τὴν τοῦ σώματος ὁμοιότητα περικειμένη. εἰ γοῦν μὴ ἄψαιτο τις, οὐκ ἄν ἐλέγξειε μὴ εἶναι σῶμα τὸ ὄρωμε- νον εἰσὶ γὰρ ὡσπερ σκιά ὀρθαί, οὐ μέλαιναι. γηράσκει 165 δὲ οὔδεις, ἀλλ' ἐφ' ἓς ἄν ἡλικίας ἐλθῇ παραμένει. οὐ μὴν οὖν νῦξ παρ' αὐτοῖς γίγνεσται οὐδὲ ἡμέρα πάνω λαμπρά· ἀλλὰ καθάπερ τὸ λυκανγές ἐγὼ πρὸς ἐω, μηδέποτε ἀνατείλαντος ἡλίου, τοιοῦτο φῶς ἐπέχει τὴν γῆν. καὶ μέντοι καὶ ὄραν μίαν ἱσασὶ τοῦ ὠτου· αἰεὶ γὰρ παρ'
The banqueting-hall; the feast accompanied with song, and the fountains of Mirth and Laughter.

The banquetting-hall; the feast accompanied with song, and the fountains of Mirth and Laughter.
Heroes and famous men inhabiting the island. Among them are Socrates and other philosophers; some, however, are conspicuous by their absence.

Bo̱λομαι δὲ εἶπειν καὶ τῶν ἐπισήμων οὐστὶνας παρ' αὐτοῖς ἑθεασάμην· πάντας μὲν τοὺς ἡμιθέους καὶ τοὺς ἐπὶ Ἰλιον στρατεύσαντας, πλὴν γε δὴ τοῦ Λοκροῦ Ἀιαντος· ἐκείνου δὲ μοῦνον ἐφασκοῦν ἐν τῷ τῶν ἁσεβῶν χάρῳ 220 κολάζεσθαι. Βαρβάρων δὲ Κύρους τε ἀμφοτέρους καὶ τῶν Σκύθων Ἀνάχαρσιν καὶ τῶν Θρᾴκας Ζάμολξιν καὶ Νομίμων τῶν Ἰταλιώτην, καὶ μὴν καὶ Δυκούργων τῶν Λακεδαιμόνιον καὶ Φωκίων καὶ Τέλλου, τοὺς Ἀθηναίους, καὶ τοὺς σοφοὺς, ἤνευ Περιάνδρου. εἶδον δὲ καὶ Σω-
κράτην τὸν Σωφρονίσκου ἀδολεσχοῦτα μετὰ Νέστορος καὶ Παλαμήδους. περὶ δὲ αὐτὸν ἦσαν ὁΤάκινθος τε ὁ Λακεδαίμονιος καὶ ὁ Θεσπιέδος Νάρκισσος καὶ ὁ Βλας καὶ ἄλλοι καλοὶ. καὶ μοι ἑδόκει ἑράν τοῦ Ὁτακίνθου τὰ πολλὰ γοῦν ἐκείνου διήλεγχεν. ἐλέγετο δὲ χαλεπαίνειν αὐτῷ ὁ Ὁράδαμάνθιος, καὶ ἤπειρηκέναι πολλάκις ἐκ- χαλεπαίνειν πόλει οἰκεῖν, χρώμενος τῇ πολιτείᾳ καὶ τοῖς νόμοις, οἷς συνέγραψε. οἱ μέντοι ἀμφ' Ἀριστιππὸν τε καὶ Ἑπί- κουρον τὰ πρῶτα παρ' αὐτοῖς ἐφέροντο, ἠδείς τε ὄντες καὶ κεχαρισμένοι καὶ συμποτικῶτατοι. παρῆν δὲ καὶ Ἀισώπος ὁ Φρύξ. τούτῳ δὲ ὄσα καὶ γελωτοποιοῦχρώ- ται. Διογένης μὲν γε ὁ Σιωπεύς τοσοῦτον μετέβαλε τοῦ τρόπου, ὅστε γῆμαι Λαῖδα τῆς ἐταίρας, ὅρχευσθαί τε ὑπὸ μέθης πολλάκις ἀνιστάμενον καὶ παρονεῖν. τῶν δὲ Στοικῶν οὐδεὶς παρῆν' ἐτι γὰρ ἐλέγοντο ἀναβαίνειν τὸν τῆς ἀρετῆς ὁρθὸν λόφον. ἱκουόμεν δὲ καὶ περὶ Χρυσίππον, ὅτι οὐ πρότερον αὐτῷ ἐπιβήναι τῆς νύσου θέμις πρὶν τὸ τέταρτον ἐαυτὸν ἐλλεβορίσῃ. τοὺς δὲ Ἀκαδημαϊκοὺς ἐλεγον ἐθέλευν μὲν ἐθέλειν, ἐπέχειν δ' ἐτί καὶ διασκέπτεσθαι: μηδὲ γὰρ αὐτῷ τοῦτό πως καταλαμβάνειν, εἴ καὶ νήσος τις τοιαύτη ἐστὶν' ἄλλως τε καὶ τῆν ἐπὶ τοῦ Ὁράδαμάνθιος οἶμαι κρίσιν ἐδεδοξέσαν, ἀτε καὶ τὸ κριτήριον αὐτοῖς ἀνηρηκότες. πολλοὺς δὲ αὐτῶν ἑφα- ρημένας ἀκολούθεων τοῖς ἀφικνούμενοι, ὑπὸ νωθείας δὲ ἀπολείπεσθαι μὴ καταλαμβάνεται, καὶ ἀνα- στρέφεις ἐκ μέσης τῆς δοῦν. ὁυτοὶ μὲν οὐν ἦσαν οἱ ἀξιολογώτατοι τῶν παρόντων. τιμῶσι δὲ μάλιστα τὸν Ἀχιλλέα καὶ μετὰ τοῦτον Ἐθεά. 255
Homer is induced to give a true account of himself and his works. Arrival of Pythagoras and Empedocles.

Οὗτω δὲ δώσῃ τῇ τρισὶ ήμέραι διεληλύθησαν καὶ προσελθὼν ἔγω Ὁμήρῳ τῷ ποιητῷ, σχολῆς οὖσις ἀμφοῖ, τά τε ἄλλα ἐπυνθανόμην καὶ θεεν εἶπη, λέγων τοῦτο μάλιστα παρ' ἡμῖν εἰσέτι νῦν ζητεῖσθαι. οὐ δὲ οὗτος αὐτὸς ἀνεύοι τὰς ἀρχὰς ἐγγὺς ἥμεν, ὡς οἱ μὲν Χίον οἱ δὲ Σμύρναιον πολλοὶ δὲ καὶ Κολοφώνιον αὐτὸν νομίζουσιν. εἶναι μὲν τοις ἔλεγε Βασιλικόν, καὶ παρὰ γε τοῖς πολῖταις οὐχ Ὁμήρος ἀλλὰ Τιγράνης καλεῖσθαι· ὑστερον δὲ ὀμηρεύσας παρὰ τοῖς Ἑλλησπόντῳ ἀλλάξαι τὴν προσηγορίαν. ἔτι δὲ 265 καὶ περὶ τῶν ἀθετουμένων στίχων ἐπηρώτων, ἐπεὶ ἐκεῖνον εἰσὶ γεγραμμένοι· καὶ δὲ ἐφασκε πάντας αὐτοῦ εἶναι. κατεγλύνωσκον οὖν τῶν ἀμφὶ τὸν Ζηνόδοτον καὶ Ἀρισταρχον γραμματικῶν πολλὴν τὴν ψυχρολογίαν. ἔτει δὲ ταῦτα ἱκανῶς ἀπεκρίνατο, πάλιν αὐτὸν ἠρώτων, 270 τί δὴ ποτὲ ἀπὸ τῆς μήνιδος τῆς ἁρχῆς ἐποιήσατο· καὶ δὲ εἴπεν οὕτως ἐπελθεῖν αὐτῷ μηδὲν ἐπιτιθέεσθαι. καὶ μὴν κάκεινον ἐπεθύμουν εἰδέναι, ἐπὶ προτέραν ἔγραψε τὴν Ὁδύσσειαν τῆς Ἰλιάδος, ὡς πολλοὶ φασίν· οὐ δὲ ἠρώτητο. ὁτι μὲν γὰρ οὖς τυφλὸς ἦν, ὃ καὶ αὐτὸν περὶ αὐτοῦ λέ- 275 γοςόν, αὐτίκα ἡ πιστᾶμην ἐώρα γὰρ, ὡστε οὖς πυθα- νεσθαι ἑδεόμην· πολλάκις δὲ καὶ ἄλλοτε τοῦτο ἐποίουν, εἰ ποτὲ αὐτῶν σχολὴν ἄγουτα ἐώρων. προσιών γὰρ τι ἐπυνθανόμην αὐτοῦ, καὶ δὲ προθύμως πάντα ἀπεκρίνετο, καὶ μάλιστα μετὰ τῆς δίκης, ἐπειδὴ ἐκράτησεν· ἦν γὰρ 280 τις γραφὴ κατ' αὐτὸν ἐπεννυγμένη ὑβρεως ὑπὸ Θερσίτου, ὁφ' οἷς αὐτῶν ἐν τῇ ποιήσει ἐσκωψε, καὶ ἐνύκησεν Ὁμήρος Ὁδυσσέως συνηγοροῦντος. κατὰ δὲ τούς αὐτοὺς χρόνους τούτους ἀφίκετο καὶ Πυθαγόρας ὁ Σάμιος, ἐπτάκις
Gymnastic and poetic contests. An attempted invasion of the island. The invaders are repulsed, and the heroes celebrate their victory.

Προϊόντος δὲ τοῦ χρόνου ἐνέστη ὁ ἄγὼν, τὰ παρ’ αὐτοῖς Θανατοῦσια. ἦγωνοθέτει δὲ Ἀχιλλεύς τὸ πέμπτον καὶ Θησεύς τὸ ἕβδομον. τὰ μὲν οὖν ἄλλα μακρὸν ἀν εἴη λέγειν τὰ δὲ κεφάλαια τῶν πραχθέντων διηγήσομαι. πάλην μὲν ἐνίκησε Κάρος ὁ ἄφ’ Ἡρακλεός, ὁ Ὀδυσσέα περὶ τοῦ στεφάνου καταγωνισάμενος. πυγμὴ δὲ ἰση ἐγένετο Ἀρείου τε τοῦ Αιγυπτίου, ὃς ἐν Κορίνθῳ τέθαται, καὶ Ἐπειοῦ, ἀλλήλοις συνελθόντων. παγκρατίου δὲ οὐ τίθεται ἄθλα παρ’ αὐτοῖς. τοὺς μέντοι δρόμον οὐκέτι μέμιναι ὡστε ἐνίκησε. ποιητῶν δὲ τῇ 300 μὲν ἀλθείᾳ παραπολύ ἐκράτει ὁμήρος ἐνίκησε δὲ ὀμοσ Ἡσίοδος. τὰ δ’ ἄθλα ἦν ἀπασί στέφανος πλακείς ἐκ πτερῶν ταυών. ἄρτι δὲ τοῦ ἄγώνος συντετελεσμένου ἡγεῖλλοντο οἱ ἐν τῷ χωρίῳ τῶν ἁσβῶν κολαζόμενοι, ἀπορρήζαντες τὰ δεσμὰ καὶ τῆς φρουρᾶς ἐπικρατήσαντες, ἐλαύνειν ἐπὶ τὴν νῆσον ἠγείρθαι δὲ αὐτῶν Φάλαρίν τε τὸν Ἀκραγαντίων καὶ Βούσιριν τὸν Αἰγυπτίων καὶ Διομήδην τὸν Ὀράκα καὶ τοὺς περὶ Σκείρωνα καὶ Πινυ-κάμπτην. ὃς δὲ ταύτ’ ἦκουσεν τὸ Ῥαδάμανθος, ἑκτάσσει τοὺς ἠρώνας ἐπὶ τῆς ἠίόνος ἠγείτο δὲ Θησεύς τε καὶ 310
Ἀχιλλεὺς καὶ Αἴας ὁ Τελαμώνιος, ἦδη σωφρονῶν. καὶ συμμέζαντες ἐμάχοντο, καὶ ἐνίκησαν οἱ ἥρωες, Ἄχιλλεὼς τὰ πλείστα κατορθώσαντος. ἦριστευσε δὲ καὶ Σωκράτης ἔπὶ τῷ δεξίῳ ταχθείς πολὺ μάλλον ὡτε ζῶν ἐπὶ Δηλίῳ ἐμάχετο. προσινώτων γὰρ τῶν πολεμῶν οὐκ ἔφυγε, καὶ τὸ πρόσωπον ἀτρέπτος ἦν· ἔφ' οίς καὶ ὠστερον ἔξηρέθη αὐτῷ ἀριστεῖον, καλὸς τε καὶ μέγας παράδεισος ἐν τῷ προαστείῳ· ἔνθα συγκαλὼν τοὺς ἑταίρους διελέγετο, Νεκρακαδημίαν τὸν τόπον προσαγορεύσας. συλλαβῶντες οὖν τοὺς νευκημένους καὶ δήσαντες αὕθις ἀπέπεμψαν ἐτὶ μάλλον κολασθησομένους. ἔγραψε δὲ καὶ ταύτην τὴν μάχην "Ομηρος, καὶ ἀπείρτετο μοι ἐδώκε τὰ βιβλία κομίζειν τοῖς παρ' ἡμῖν ἀνθρώποις· ἀλλ' ὠστερον καὶ ταύτα μετὰ τῶν ἄλλων ἀπωλέσαμεν. ἦν δὲ ἡ ἀρχὴ τοῦ ποιήματος αὐτῆς·

Νῦν δὲ μοι ἔννεπε, Μοῦσα, μάχην νεκύων ἡρώων.

τὸτε δ' οὖν κυάμους ἐψήςαντες, ὡσπερ παρ' αὐτοῖς νῦμος ἐπειδὰν πόλεμον κατορθώσωσιν, εἰστιῶντο τὰ ἐπινίκια καὶ ἐορτήν μεγάλην ἠγον' μόνος δὲ ταύτης οὖ

330 μετείχε Πυθαγόρας, ἀλλ' ἀσίτος πόρρω ἐκαθέξετο μυστάρμενος τὴν κυαμοφαγίαν.

Abduction of Helen by one of our party. The fugitives are pursued and brought back.
πινων, καὶ μόνοι ἐξανιστάμενοι ἐπιλανώντο περὶ τὴν ὑλήν. καὶ δὴ ὑπ’ ἔρωτος καὶ ἀμηχανίας ἐβουλεύσατο ὁ Κινύρας ἀρπάσας τὴν Ἐλένην φυγεῖν. ἐδόκει δὲ κακεύνη ταῦτα, οὐχεσθαι ἀπιόντας ἐσ τινὰ τῶν ἐπικειμένων νῆσων, ἤτοι ἐς τὴν Φελλὼν ἢ ἐς τὴν Τυρόεσσαν. συνωμότας δὲ πάλαι προσειλήφεσαν τρεῖς τῶν ἐταίρων τῶν ἐμῶν τοὺς θρασυτάτους. τῷ μέντοι πατρὶ οὐκ ἐμήνυσε ταῦτα. ἦπιστατο γὰρ ὑπ’ αὐτοῦ κωλυθησόμενος. ὡς δ’ ἐδόκει αὐτοῖς, ἐτέλουν τὴν ἐπιβουλήν. καὶ ἐπεὶ νῦς ἐγένετο, ἐγὼ μὲν οὐ παρῆν, (ἐτύγχανον γὰρ ἐν τῷ συμποσίῳ κομιμώμενος) οἱ δὲ λαθόντες τοὺς ἄλλους, ἀναλβόντες τὴν Ἐλένην, ὑπὸ σπουδῆς ἀνιχθήσαν. περὶ δὲ τὸ μεσονύκτιον ἀνεγρόμενος ὁ Μενέλαος, ἐπεὶ ἔμαθε τὴν εὐθὺν κενὴν τῆς γυναικὸς, βοήν τε ἢστη καὶ τὸν ἀδελφὸν παραλαβῶν ἢει πρὸς τὰ βασίλεια τοῦ Ῥαδαμάνθους. ἡμέρας δ’ ὑποφαυνοῦσας ἐλέγουν οἱ σκοποὶ καθορᾶν τὴν ναῦν πολὺ ἀπέχουσαν οὕτω δὴ ἐμβιβάσας ὁ Ῥαδάμανθος πεντήκοντα τῶν ἥρων εἰς ναῦν μονόξυλον ἀσφο- δελίην παρῆγγειλε διώκειν’ οἱ δὲ ὑπὸ προθυμίας ἐλαύνοντες περὶ μεσημβρίαν καταλαμβάνοντοι αὐτοὺς, ἀρτὶ ἐς τὸν γαλακτώδη ὄκεανον ἐμβαίνουσαν, πλησίου τῆς Τυροέσσης’ παρὰ τοσοῦτον ἦλθον διαδράναι καὶ ἀναδησάμενοι τὴν ναῦν ἀλύσει βοῶν κατέπλευον. ἦ 360 μὲν οὖν Ἐλένη ἐδάκρυε τε καὶ ἕσχυνετο καὶ ἑνεκαλυπτετο’ τοὺς δ’ ἀμφὶ τὸν Κινύραν ἀνακρινᾶς πρότερον ὁ Ῥαδάμανθος, εἰ τινες καὶ ἄλλου ἀυτοῖς συνίστασιν, ὡς οὕδενα εἴπον, ἀπέπεμψεν ἐς τὸν τῶν ἀσεβῶν χῶρον, μαλάχη πρότερον μαστιγωθέντας.
Our allotted time having expired, we are forced reluctantly to depart. Parting advice and instructions of Rhadamanthys.

'Ενηφίσαντο δὲ καὶ ἡμᾶς ἐμπροθέσμους ἐκπέμπειν ἐκ τῆς νῆσου, τὴν ἐπιούσαν ἡμέραν μόνην ἐπιμείναντας. ἔνταῦθα δὴ ἐγὼ ἡμιώμην τε καὶ ἐδάκρυνον, οἷα ἐμελλον ἀγαθὰ καταλιπὼν αὖθις πλανηθήσεσθαι. αὐτοὶ μὲντοι 370 παρεμυθουόντο λέγοντες, οὐ πολλῶν ἐτῶν ἀφίξεσθαι πάλιν ὡς αὐτούς· καὶ μοι ἦδη θρόνου τε καὶ κλησίαν ἐς τουπίδων παρεδείκνυσαν, πλησίον τῶν ἀρίστων. ἐγὼ δὲ προσελθὼν τῷ 'Ραδαμάνθυι πολλά ἰκέτευν εἰπεῖν τὰ μέλλοντα καὶ ὑποδείξαι μοι τῶν πλούν. ὅ δὲ ἐφασκεν 375 ἀφίξεσθαι μὲν ἐς τὴν πατρίδα, πολλὰ πρότερον πλανηθέντα καὶ κινδυνεύσαντα· τὸν δὲ χρόνον οὐκέτι τῆς ἐπανόδου προσθείην ἤθελησεν, ἄλλα δὴ καὶ δεικνύς τὰς πλησίον νῆσους (ἐφαύσκοντο δὲ πέντε τῶν ἀριθμῶν καὶ ἀλλη ἐκτῇ πόρρωθεν) ταύτας μὲν εἰσαὶ ἐφασκε τὰς τῶν 380 ἀσεβῶν τὰς πλησίον, "ἄφε νῦν δὴ," ἐφη, "ὅρας τὸ πολὺ πῦρ καἰμένον" ἐκτῇ δὲ ἐκείνη τῶν ὄνειρων ἡ πόλις· μετ' αὐτὴν δὲ ἡ τῆς Καλυψοῦς νῆσος, ἀλλ' οὐδέπω σοι φαίνεται. ἐπειδὰν δὲ ταύτας παραπλεύσης, τὸτε δὴ ἀφίξῃ ἐς τὴν μεγάλην ἤπειρον τὴν ἐναντίαν τῇ υφ' ύμῶν 385 κατοικομένην' ἐνταῦθα δὴ πολλὰ παθῶν καὶ ποικίλα ἔθνη διελθῶν καὶ ἀνθρώποις ἀμίκτοις ἐπιδημήσας χρόνῳ ποτὲ ἤξεις εἰς τὴν ἔτεραν ἤπειρον." τοσαύτε ἐπε' καὶ ἀναστάσας ἀπὸ τῆς γῆς μαλάχης ὄξαν ὧρεξὲ μοι, ταύτῃ κελεύσας ἐν τοῖς μεγίστοις κινδύνοις προσεύχεσθαι. 390 παρῆνεσε δὲ καὶ, εἰ ποτὲ ἀφικοίμην ἐς τῖνς τὴν γῆν, μήτε πῦρ μαχαίρα σκαλεύειν μήτε θέρμους ἐσθίειν μήτε κόρη ὑπέρ τὰ δοκτοκαίδεκα ἐτῇ πλησιάζειν. τούτων γὰρ ἃν μεμνημένον ἐλπίδας ἐχεῖν τῆς εἰς τὴν νῆσον ἀφίξεως.
Ulysses gives me a letter for Calypso. We visit the abode of the damned, full of foul odours and surrounded by mist and gloom. Punishments of the wicked described.

Meinas δ' ἐκείνην τὴν ἥμεραν τῆς ἐπιούσης ἀνηγόμην, τῶν ἕρωων παραπεμπόντων. ἔνθα μοι καὶ Ὀδυσσεὺς προσελθὼν λάθρα τῆς Πηνελόπης δίδωσιν ἑπιστολὴν ἐς Ωγνυίαν τὴν νήσου Καλυψοῦ κομίζειν. συνεπεμψε δέ 405 μοι ὁ Ῥαδάμανθος τὸν πορθμέα Ναύπλιου, ἵν' εἰ κατ- αχθείμενν τὰς νήσους μηδείς ἡμᾶς συλλάβοι, ἀτε κατ' ἄλλην ἑμπορίαν πλέοντας. ἐπεὶ δὲ τὸν εὐώδη ἀέρα προϊόντες παρεληλύθειμεν, αὐτικά ἡμᾶς ὅσμή τε δευτ' διεδέχετο, οίνον ἀσφάλτου καὶ θείου καὶ πίσσης ἀμα Καιομένων καὶ κύυσα δὲ ποιηρᾶ καὶ ἀφόρητος, ὦσσερ ἀπ' ἀνθρώπων ὀπτωμένων καὶ ὁ ἀήρ ζοφερὸς καὶ ὁμ- χλώδης, καὶ κατέσταζεν ἐξ αὐτοῦ ὀρόσος πιττήν. καὶ μέντοι καὶ μαστύγων ψόφος ἤκουετο καὶ οἰμωγὴ ἀνθρώ- πων πολλῶν. ταῖς μὲν οὖν ἂλλαις οὐ προσέσχομεν ής δ' ἐπέβημεν τοιάδε ἦν κύκλῳ μὲν πάσα κρημνώδης καὶ ἀπόξυρος, πέτραις καὶ τράχωσι κατεσκληκτὰ, δένδρον δὲ οὐδέν οὐδέν οὐδόρ εὐήν ἀνερπύστατες δὲ ὄμως κατὰ τὸν κρημνοῦς προῆμεν διὰ τινὸς ἀκανθώδους καὶ σκολόπων μεστῆς ἀτραποῦ, πολλῆν ἀμορφίαν τῆς χώρας ἐχοῦσης.
The Isle of Dreams, and our reception there.

Ταχέως οὖν ἀναστρέψας ἐπὶ τὴν νάν (οὐ γὰρ ἐδυνάμην φέρειν τὴν ὄψιν) ἀσπασάμενος τὸν Ναυπλιού ἀπέπλευσα. καὶ μετ’ ὁλίγον ἐφαίνετο πλήσιόν ἡ τῶν ὁνείρων νῆσος, ἀμυνδά καὶ ἀσαφῆς ἰδεῖν’ ἐπασχε δὲ καὶ αὐτῇ τοῖς ὁνείροις τι παραπλῆσιον ὑπεχώρει γὰρ προσιόδουν ἡμῖν καὶ ὑπέφευγε καὶ πορρωτέρῳ ὑπέβαινε. καταλαβόντες δὲ ποτὲ αὐτὴν καὶ ἐσπλεύσαντες ἐς τὸν ὁπον λιμένα προσαγορεύμενον πλησίον τῶν πυλῶν.
τῶν ἔλεφαντίνων, ἣ τοῦ Ἀλεκτρυνόνος ἱερὸν ἦστι, περὶ 450 ἰδέας ὄψιαν ἀπεβαίνομεν παρελθόντες δ’ ἐσ τῆς πόλεως εἶπεῖν, ἐπεὶ μηδ’ ἄλλῳ τινὶ γέγραπται περὶ αὐτίς· ὅτι δὲ καὶ μόνος ἐπεμνήσθη Ὅμηρος οὐ πάνυ ἀκριβῶς συνέγραψε. κύκλῳ μὲν περὶ 455 πᾶσαν αὐτήν ὑλὴ ἀνέστηκε, τὰ δὲνδρα δ’ ἐστὶ μῆκων ψηλαὶ καὶ μανθραγόραι, καὶ ἐπ’ αὐτῶν πολὺ τι πλῆθος νυκτερίδων· τούτῳ γὰρ μόνον ἐν τῇ νήσῳ γίγνεται ὄρνεον. ποταμὸς δὲ παραρρέει πλησίον, ὑπ’ αὐτῶν καλούμενος Νυκτιπόρος, καὶ πηγαῖ δύο παρὰ ταῖς πύλαις· 460 ὅνοματα καὶ τάυταις τῇ μὲν Νήγρετος τῇ δὲ Παννυχία· ὁ δὲ περὶβολος τῆς πόλεως ψηλὸς τε καὶ ποικίλος, Ἰριδὶ τῆς χροᾶν ὁμοιότατος· πῦλαι μέντοι έπείσω, οὐ δόν, καθάπερ Ὅμηρος εἴρηκεν, ἄλλα τέτταρες· δύο μὲν πρὸς τὸ τῆς Βλακείας πεδίον ἀποβλέπουσαι, ἢ μὲν 465 σιδηρὰ ἢ δὲ ἐκ κεράμου πεποιημένη, καθ’ ὄς ἐλέγοντο ἀποδημεῖν αὐτῶν οἱ τε φοβεροὶ καὶ φονικοὶ καὶ ἀπηνεῖς· δύο δὲ πρὸς τὸν λιμένα καὶ τὴν θάλασσαν, ἢ μὲν κερατίνη ἢ δὲ, καθ’ ἤν ἤμείς παρῆλθομεν, ἔλεφαντίνη. εἰσίντοι δ’ ἐσ τῆς πόλεως ἐν δεξιᾷ μὲν ἐστὶ τὸ Νυκτιφῶν’ 470 σέβουσι γὰρ θεῶν τάυτην μάλιστα καὶ τὸν Ἀλεκρυόνα· ἐκεῖνῳ δὲ πλησίον τοῦ λιμένος τὸ ἱερὸν πεποίηται. ἐν ἀριστερὰ δὲ τὰ τοῦ Ἡπνοῦ βασίλεια. οὕτως γὰρ ὅτι ἄρχει παρ’ αὐτοῖς σατράπασ δύο καὶ ύπάρχουσε πεποιημένος, Ῥαραξίωνα τε τὸν Ματαιογένους καὶ Πλούτοκλέα 475 τὸν Φαντασίωνος. ἐν μέσῃ δὲ τῇ ἀγορᾷ πηγή τῆς ἐστιν, ἤν καλοῦσι Καρεῶτων· καὶ πλησίον ναοὶ δύο, Ἀπάτης καὶ Ἀλκείας· ἐνθα καὶ τὸ ἄδυτον ἐστὶν αὐτοῖς καὶ τὸ μαντεῖον, οὗ προειστήκει προφητεύων Ἀντιφῶν ὁ τῶν ὀνείρων ὑποκριτής, τάυτης παρὰ τοῦ Ἡπνοῦ λαχών τῆς 480
The Island of Ogygia. Calypso receives the letter of Ulysses, which affects her deeply.

'Ἡμέρας μὲν οὖν τριάκοντα καὶ ἵσας νύκτας παρ' αὐτοῖς ἔμελναμεν, καθεύδοντες καὶ εὐωχοῦμενοι. ἔπειτα δὲ ἄφων βροντῆς μεγάλης καταρραγείσης, ἀνεγρόμενοι 500 καὶ ἀναδορόντες, ἀνήχθημεν ἐπιστικάμενοι. τριταῖοι δὲ ἐκείθεν τῇ 'Ὀγυγίᾳ νῆσῳ προσπέχοντες ἀποβαίνομεν. πρόπερον δὲ ἐγὼ λύσας τὴν ἐπιστολὴν ἀνεγίγνωσκον τὰ γεγραμμένα. ἦν δὲ τοιάδε: "ὈΔΥΣΣΕΥΣ ΚΑΛΥΨΟＩ χαίρειν. ἦσθι με, ὃς τὰ πρῶτα ἐξεπλευσα παρὰ σοῦ 505 τὴν σχεδὸν κατασκευασάμενος, ναναγία χρησάμενον καὶ μόλις ὑπὸ Λευκοθέας διασωθέντα εἰς τὴν τῶν Φαεάκων χώραν, ὃς δὲ ἐσ τὴν οἰκείαν ἀποπεμφθείς κατέλαβον πολλοὺς τῆς γυναικὸς μνηστήρας ἐν τοῖς ἡμετέροις
BOOK II.

τρυφώντας. ἀποκτείνας δὲ ἀπαντάς ὑστερον ὑπὸ Τηλεγόνου τοῦ Ἐκ Κῆρης μοι γενομένου ἄνηρέθην. καὶ ἕν ἔν τῇ Μακάρων νήσῳ, πάνυ μετανυῶν ἐπὶ τῷ καταλυεῖν τὴν παρὰ σοὶ δίαταν, καὶ τὴν ὑπὸ σοῦ προτεινομένην ἀθανασίαν. ἦν οὖν καιρὸς λάβωμαι, ἀποδρᾶς ἀφίξομαι πρὸς σὲ;” ταῦτα μὲν ἐδήλου ἡ ἐπιστολή, καὶ περὶ ἦμῶν, ὅπως ξενισθείμεν. ἐγὼ δὲ προελθὼν ὀλίγον ἀπὸ θαλάττης εὗρον τὸ σπῆλαιον τοιούτον οἶνον Ὄμηρος ἐῖπε, καὶ αὐτὴν ταλασσιουργοῦσαν. ὡς δὲ τὴν ἐπιστολὴν ἔλαβε καὶ ἐπελέξατο, πρῶτα μὲν ἐπιπολὴ ἐδάκρυεν ἐπειτα δὲ παρεκάλει ἦμᾶς ἐπὶ ξενιάς καὶ εἰστὶ λαμπρῶς, καὶ περὶ τοῦ 'Οδυσσέως ἐπυνθάνετο καὶ περὶ τῆς Πηνελόπης, ὥσπορα τε εἰς τὴν ὅψιν, καὶ εἰ σωφρονοῦν, καθάπερ Ὅδυσσεὼς πάλαι περὶ αὐτῆς ἐκόμπαξε· καὶ ἥμεις τοιαῦτα ἀπεκρινόμεθα, ἐξ ὧν εἰκάζομεν εὐφρανεῖσθαι αὐτὴν.

Other strange monsters; the Pumpkin-pirates, the Nutshell-mariners, and riders on dolphins.

Τότε μὲν οὖν ἀπελθόντες ἐπὶ τὴν ναὸν πλησίον ἐπὶ τῆς ἡμών ἐκοιμήθημεν. ἐσθενέν δὲ ἀνηγόμεθα, σφοδρότερον κατιόντος τοῦ πνεύματος. καὶ δὴ χειμασθέντες ἤμέρας δύο τῇ τρίτῃ περιπλήκτῃ τοὺς Κολοκυνθοπειραταίς. ἀνθρωποὶ δὲ εἰσὶν οὕτω ἄγριοι, ἐκ τῶν πλησίον νῆσων ληστεύουσας τοὺς παραπλέουσας. τὰ πλοία δὲ ἔχουσι μεγάλα κολοκύθων, τὸ μῆκος περί ἑξάκοντα. ἐπειδὰν γὰρ ἠπανθώσι, κοιλάναντες αὐτὴν καὶ ἐξελόντες τὴν ἐντερίαν ἐμπλέουσιν, ἴστοις μὲν χρόμενοι καλαμίνοι αὐτὶ δὲ τῆς ὀθόνης τῷ φύλλῳ τῆς κολοκύθης. προσβαλόντες οὖν ἦμῖν ἀπὸ δύο πληρωμάτων ἐμάχοντο καὶ πολλοὺς κατετραμμάτιζον, βάλλοντες ἀντὶ λίθων τῷ
σπέρματι τῶν κολοκυνθῶν. ἀγχωμάλως δ’ ἐπιπολὴ ναι-
μαχοῦντες περὶ μεσημβρίαν εἴδομεν κατόπιν τῶν Κολο-
kυνθοπειρατῶν προσπλέοντας τοὺς Καρνονάτας· πολέμιοι

540 ὁ ἦσαν ἀλλήλοις, ὡς ἐδείξαν. ἐπειδή γὰρ κάκεινοι
ὑσθοῦντο αὐτοὺς ἐπιόντας, ἡμῶν μὲν ὠλιγώρησαν τραπό-
μενοι δ’ ἐπ’ ἐκείνους ἐναυμάχουν. ἤμεῖς δ’ ἐν τοσοῦτῳ
ἐπάραντες τῇν ὁθόνῃν ἐφεύγομεν, ἀπολιπόντες αὐτοὺς
μαχομένους· καὶ δὴλοι ἦσαν κρατήσοντες οἱ Καρνονάδ-
545 ταῖ, ὧτε καὶ πλείους (πέντε γὰρ ἔχον πληρώματα) καὶ
ἀπὸ ἱσχυροτέρων νεῶν μαχόμενοι· τὰ γὰρ πλοῖα ἦν
αὐτοῖς κελύφη, καρύων ἡμῖτομα, κεκευωμένα, μέγεθος δὲ
ἐκάστου ἡμιτόμου ἐς μῆκος ὁργιαὶ πεντεκαῖδεκα. ἐπεὶ
δ’ ἀπεκρύψαμεν αὐτοὺς, ἱώμεθα τε τοὺς τραγμάτιας καὶ

550 τολούτοι ἐν τοῖς ὀπλοῖς ὡς ἐπίπαν ἦμεν, ἀεὶ τινὰς ἐπι-
βουλὰς προσδεχόμενοι· οὐ μάτην. οὕτω γοῦν ἐδεδύκει
ὁ ἡλιος καὶ ἀπὸ τινὸς ἐρήμης νῆσον προσήλαυνον ἡμῖν
δόσον εἰκοσι ἄνδρες ἐπὶ δελφῖνων μεγάλων ὁχούμενοι,
λησταί καὶ οὕτοι· καὶ οἱ δελφῖνες αὐτοὺς ἐφερον ἀσφα-
555 λῶς, καὶ ἀναπηδῶντες ἐχρεμέτιζον, ὡσπερ ἵπποι. ἐπεὶ
δὲ πλησίουν ἦσαν, διαιστάντες οἱ μὲν ἐνθὲν οἱ δὲ ἐνθὲν
ἔβαλλον ἡμᾶς σηπλαὶς ἔηραις καὶ ὀφθαλμοῖς καρκίνων.
τοξευόντων δὲ ἡμῶν καὶ ἀκοντιζόντων οὐκέτι ὑπέμειναν,
ἀλλὰ τρωθέντες οἱ πολλοὶ αὐτῶν πρὸς τὴν νῆσον κατέ-

560 φυγον.

A bird’s nest seven miles in circumference. Strange
portents.

Περὶ δὲ τὸ μεσονύκτιον, γαλήνης οὐσῆς, ἐλάθομεν
προσοκείλαντες Ἀλκυόνοις καλίαν παμμεγέθει. σταδίων
ποὺ ἐξήκοντα ἦν αὐτῇ τὸ περίμετρον· ἐπέπλει δὲ ἡ Ἀλ-
κυῶν τὰ ὥς θάλπουσα, οὐ πολὺ μείων τῆς καλιᾶς· καὶ
An ocean forest bars our way. Passing through it we come upon a mighty chasm, which we cross by a bridge of water.
οὔτ’ ἀναστρέφειν ράδιον ἑδόκει. ἤγω δ’ ἀνελθὼν ἐπὶ τὸ μέγιστον δένδρον ἀπεσκόπουν τὰ ἐπέκεινα ὅπως ἔχοι,
595 καὶ ἔωρων ἐπὶ σταδίους μὲν πεντήκοντα ἡ ὅλην πλεῖονς τὴν ὠλην ὁῦσαν’ ἐπειτα δὲ αὕτης ἔτερου Ὀκεανοῦ ἐκδε-
χόμενον. καὶ δὴ ἑδόκει ἡμῖν ἀναθεμένους τὴν ναῦν ἐπὶ τὴν κόμην τῶν δενδρων (πυκνή γὰρ ἦν) ὑπερβιβάσαι, εἰ δυναμέθα, ἐς τὴν ἔτεραν θάλατταν’ καὶ οὕτως ἐποιοῦμεν.
600 ἐκδησάντες γὰρ αὐτὴν κάλω μεγάλῳ καὶ ἀνελθόντες ἐπὶ τὰ δένδρα μόλις ἀνυμπάμεθα. καὶ θέντες ἐπὶ τῶν κλάδων πετάσαντες τε τὰ ιστία καθάπερ ἐν θαλάττῃ ἐπλέομεν, τοῦ ἀνέμου προωθοῦντος ἐπισυρόμενοι’ ἔνθα με καὶ τὸ Ἀντιμάχου τοῦ ποιητοῦ ἔπος ἐπεισήλθε’ φησὶ
605 γὰρ ποιν κάκείνος.’

Τοίσιν δ’ ὑλῆντα διὰ πλάνον ἑρχομένους.

βιασάμενοι δ’ ὅμως τὴν ὠλην ἀφικόμεθα πρὸς τὸ ὕδωρ, καὶ πάλιν ὅμως καθάπετε τὴν ναῦν ἐπλέομεν διὰ καθαροῦ καὶ διανυσοὺ ὁδατος, ἀρι ὅῃ ἐπέστημεν χάσ-
610 ματι μεγάλῳ, ἐκ τοῦ ὁδατος διεστώτος γεγενημένῳ, καθάπερ ἐν τῇ γῇ πολλάκις ὁρῶμεν ὑπὸ σεισμῶν γιγνο-
μενα διαχωρίσματα. ἡ μὲν οὖν ναῦς, καθελόντων ἡμῶν τὰ ιστία, οὐ ράδιῳ ἐστη, παρ’ ὀλγον ἐλθοῦσα κατεν-
χθήναι. ὑπερκύψαντες δὲ ἡμεῖς ἐωρῶμεν βάθος ὅσον
615 σταδίων χιλίων, μάλα φοβερὸν καὶ παράδοξον εἰστήκει γὰρ τὸ ὕδωρ ὁσπερ μεμερισμένον’ περιβλέποντες δὲ ὁρῶμεν κατὰ δεξιὰν οὐ πάνω πόρρωθεν γέφυραν ἔπε-
ζευγμένην ὁδατος συνάπτοντος τὰ πελάγη κατὰ τὴν ἐπιφάνειαν, κὰκ τῆς ἔτερας θαλάττης ἐς τὴν ἔτεραν
620 διαρρέουτος. προσελάσαντες οὐν ταῖς κόπαις κατ’ ἐκείνῳ παρεδράμομεν, καὶ μετὰ πολλῆς ἀγωνίας ἐπεράσα-
μεν οὕποτε προσδοκήσαντες.
Combat with the Ox-headed islanders. More strange sights.

Τούντεθεν ἡμᾶς ὑπεδέχετο πέλαγος τε προσηνές καὶ νῆσος οὗ μεγάλης, εὐπροσίτως συνοικουμένη· ἐνέμοντο δὲ αὐτὴν ἀνθρωποί ἄγριοι Βουκέφαλοι, κέρατα ἔχοντες, οἷον 625 παρ’ ἡμῖν τῶν Μινωταυρῶν ἀναπλάττουσιν. ἀποβάντες δὲ προσήμενεν ὑδρευσόμενοι καὶ σιτία ληψόμενοι, εἴπο-θεν δυνηθείμεν’ οὐκ ἔτι γὰρ εἰχομεν’ καὶ ὑδωρ μὲν αὐτοῦ πλησίων εὐρομεν, ἄλλο δὲ οὐδὲν ἐνεφαίνετο, πλὴν μυκηθῶς πολὺς οὗ πόρρωθεν ἡκουέτο· ὁδάντες οὖν ἀγέλην εἶναι βοῶν κατ’ ὀλίγον προχωροῦντες ἐπεστήμεν τοῖς ἀνθρώποις. οἱ δὲ ἴδοντες ἡμᾶσ εἰδίωκον, καὶ τρεῖς μὲν τῶν ἑταίρων λαμβάνουσιν οἱ δὲ λοιποὶ πρὸς τὴν θάλασσαν κατεφεύγομεν. εἶτα μέντοι πάντες ὀπλισά-μενοι (οὗ γὰρ ἐδόκει ἡμῖν ἀτιμωρήτους περιδέεσ τοὺς 635 φίλους) ἐμπίπτομεν τοῖς Βουκεφάλοις τὰ κρέα τῶν ἀνηρρημένων διαιρουμένως· βοήσαντες δὲ πάντες ἐδιώκο-μεν, καὶ κτεῖνομέν γε ὑσον πεντήκοντα καὶ ζῶντας αὐτῶν δύο λαμβάνομεν, καὶ αὖθις ὅπισω ἀνεστρέφομεν τοὺς ἀλχμαλώτους ἔχοντες· σιτίον μέντοι οὐδέν εὐρόμεν. 640 οἱ μὲν οὖν ἄλλοι παρῆκαν ἀποσφάττειν τοὺς εἰλημμένους· ἐγὼ δὲ οὐκ ἐδοκίμαζον, ἄλλα δῆσας ἐφύλαττον αὐτοὺς, ἀχρι δὴ ἀφίκοντο παρὰ τῶν Βουκεφάλοις πρέσβεις ἀπα-τοῦντες ἐπὶ λύτροις τοὺς συνειλημμένους· συνόιμεν γὰρ αὐτῶν διανεύοντων καὶ γοερῶν τι μυκωμένων, ὥσπερ 645 ἱκετεύοντων. τὰ λύτρα ο’ ἶν τυρεὶ πολλοὶ καὶ ἵχθυς ἔηροι καὶ κρόμμινα καὶ ἱλαφοὶ τέτταρες, τρεῖς ἐκάστη πόδας ἔχουσα, δύο μὲν τοὺς ὀπισθεν οἱ δὲ πρόσω ἐς ἕνα συμπεφύκεσαν. ἐπὶ τούτοις ἀποδόντες τοὺς συνειλημ-μένους καὶ μίαν ἠμέραν ἐπημείναντες ἀνήχθημεν. ἦδη 650 δὲ ἵχθυς τε ἡμῶν ἐφαίνοντο καὶ ὅρνεα παρεπέτετο καὶ
Our adventures with the donkey-legged women. Conclusion of our voyage.

'Εσπέρας δὲ ἦδη προσήχθημεν νήσῳ οὐ μεγάλην κατόκητο δὲ αὕτη ὑπὸ γυναικῶν, ὅς ἐνομίζομεν, Ἐλλάδα φωνὴν προϊμένων' προσήθησαν γὰρ καὶ ἠδεξιοῦστο καὶ ἡσπάζοντο, καλὰ πᾶσα καὶ νεανίδες, ποδύρεις τοὺς 665 χιτώνας ἐπισυρόμεναι. ἦ μὲν οὖν νῆσος ἐκαλείτο Καβαλοῦσα: ἦ δὲ πόλις Ἴδαμαρδία. λαβοῦσαι δὲ οὖν ἦμᾶς αἱ γυναῖκες ἐκάστη πρὸς ἐαυτὴν ἀπῆγε καὶ Ξένων ἐποιεῖτο. ἐγὼ δὲ μικρὸν ὑποστὰς (οὐ γὰρ χρηστὰ ἐμαυτεύομην) ἀκριβέστερον τε περιβλέπων ὅρῳ πολλῶν ἀνθρώπων 670 οὕτω καὶ κρανία κείμενα· καὶ τὸ μὲν βοην ἱστάναι καὶ τοὺς ἑταίρους συγκαλεῖν καὶ ἐς τὰ ὅπλα χωρεῖν οὐκ ἐδοκίμαζον' προχειρισάμενος δὲ τὴν μαλάχην πολλὰ γυναῖκον αὐτὴ διαφυγεῖν ἐκ τῶν παρόντων κακῶν. μετ' ὀλίγον δὲ, τῆς ξένης διακονομένης, εἶδον τὰ σκέλη οὐ 675 γυναικὸς ἀλλ' ὄνον ὅπλας· καὶ δὴ σπασάμενος τὸ ξίφος συλλαμβάνω τε αὐτὴν καὶ ὦσας περὶ τῶν ὀλῶν ἀνέκρινον· ἦ δὲ ἀκοῦσα μὲν εἶπε δὲ ὦμως, αὐτὰς μὲν εἶναι θαλάσσιον γυναῖκας, Ὀνοσκέλεας προσαγορευομένας τροφὴν δὲ ποιεῖσθαι τοὺς ἐπιδημοῦντας Ξένους. "Ἐπεί-
δὰν γὰρ,” ἐφη, “μεθύσωμεν αὐτοὺς, κοιμωμένους ἐπιχειροῦ- 680 μεν.” ἀκούσας δὲ ταῦτα ἐκείνην μὲν κατέλιπον αὐτοῦ δεδεμένην, αὐτὸς δὲ ἀνελθὼν ἐπὶ τὸ στέγος ἐβόων τε καὶ τοὺς ἐταίρους συνεκάλουν. ἐπεὶ δὲ συνήλθον, τὰ πάντα ἔμηνον αὐτοῖς, καὶ τὰ τε ὅστα ἐδείκνυν καὶ ἤγον έίσω πρὸς τὴν δεδεμένην ἢ δὲ αὐτίκα ὑδώρ ἐγένετο καὶ 685 αφανὴς ἦν. ὦμως δὲ τὸ ξίφος εἰς τὸ ὕδωρ καθήκα πειρώμενος· τὸ δὲ αἷμα ἐγένετο. ταχέως οὖν ἐπὶ ναὸν κατελθόντες ἀπεπλεύσαμεν· καὶ ἔπει ἡμέρα ύπηύγαζε, τὴν ἡπείρον ἀποβλεπώμενοι εἰκάζομεν εἶναι τὴν ἀντιπέραν τῇ ὕψῃ ἡμῶν οἰκουμένη κειμένην. προσκυνήσαντες 690 ὁ οὖν καὶ προσευξάμενοι περὶ τῶν μελλόντων ἐσκοποῦμεν, καὶ τοῖς μὲν ἐδόκει ἐπιβάσι μόνον αὖθις ὑπὸσ ἀναστρέφεινα τοῖς δὲ τὸ μὲν πλοῖον αὐτοῦ καταλιπεῖν, ἀνελθόντας δὲ εἰς τὴν μεσόγαιαν πειραθῆναι τῶν ἐνοικούντων. ἐν δὲ ταῦτα ἐλογιζόμεθα, χειμῶν σφοδρὸς 695 ἐπιπεσὼν καὶ προσαράζας τὸ σκάφος τῷ αἰγιαλῷ διέλυσεν. ἡμεῖς δὲ μόλις ἐξενηξάμεθα, τὰ ὁπλα ἐκαστος καὶ εἰ τι ἄλλο οἶος τε ἦν ἀρπασάμενοι.

Ταῦτα μὲν οὖν τὰ μέχρι τῆς ἐτέρας γῆς συνενεχθέντα μοι ἐν τῇ θαλάσσῃ καὶ παρὰ τὸν πλοῦν ἐν ταῖς νῆσοις 700 καὶ ἐν τῷ ἀέρι καὶ μετὰ ταῦτα ἐν τῷ κύθει, καὶ ἐπεὶ ἐξῆλθομεν παρὰ τοῖς τῆς ἤρωσι καὶ τοῖς ὀνείροις, καὶ τὰ τελευταία παρὰ τοῖς Βούκεφάλοις καὶ ταῖς Ἀνοσκέλεαις τὰ δ’ ἐπὶ τῆς γῆς ἐν ταῖς ἐξῆς βίβλοις διηγήσομαι.
NOTES.

BOOK I.

Line 4. μέρος γοῦν, etc., a parenthesis, ‘at least they suppose.’ Γοῦν (γε οὖν) explains the former statement by giving a reason for it; i.e. the athletes provide for relaxation because they think it important.

1 7. σπουδαιοτέρων, Lat. seria, as in Virg. Ecl. vii. 17:—

‘Posthabui tamen illorum mea seria ludo.’

1. 11. ψυλήν, etc., ‘a bare enticement to the mind,’ etc., i.e. not only amuses by a narrative of marvellous adventures, but engages the literary or critical faculty by imitating the accounts of professed poets and historians.

1. 18. οὐκ ἀκουμωδήτως, ‘not without a spice of comedy’ or ‘satire.’

1. 22. Fragments of Ctesias’ History of India are preserved in the Bibliotheca of Photius. Many of the wonders he relates are distortions of fact, e.g. the ‘talking-birds,’ and the black dog-headed men, with long teeth and nails, who have a voice like a bark and make gestures and grimaces.

1. 25. Nothing is left of the works of Iambulus. Vossius gives the title of a treatise De mirificis hominum formis, but does not mention the one alluded to in the text. Diodorus Siculus is supposed to have copied from Iambulus in his description of India.

1. 26, 27. Observe the position of the articles τὸ and τὴν,—‘though the falsity of his fictions is manifest, still the design of the composition is not unpleasing.’

1. 28. ἄλλοι, especially Herodotus, to whom Lucian evidently alludes in several places, sometimes by name, as in ii. 87, 438.

1. 29. ὃς δὴ, ironical, ‘professing to relate their own adventures,’ etc.

1. 30. ἰστοροῦντες, in its later sense of ‘narrating,’ whence our ‘history.’ Cp. the title of this work, Ἀληθῆς Ἰστορία. Originally the word meant ‘enquiry,’ or ‘research;’ thus Herodotus calls his book Ἰστοριαὶ. The proper title for ‘history’ was συγγραφή (cp. ii. 13, 19, 28), which is applied to the work of Thucydides, Ὑσούκειδῆς Ἀθηναίως εἰπεργαφε, Thuc. i. i.

1. 32. βωμολοχίας, ‘buffoonery.’ See βωμολόχος in Lexicon.

1. 33. The tales of Odysseus at the court of Alcinous, about the
Cyclops, the bag in which the winds were confined, the enchantments of Circe, etc., are related in Books ix—xii. of the Odyssey.

1. 37. ἴδιωτας, ‘simple-minded.’ This secondary sense of ἴδιωτας (whence came that of ‘idiot’) appears in Xen. Memorabilia, iii. 12, and must have been common before Lucian’s time. For a similar estimate of the Phaeacians, cp. Juvenal, Sat. xv. 23:—

‘Tum vacui capitis populum Phaeaca putavit.’

1. 40. φιλοσοφεῖν, in allusion to Plato’s myths, especially the one that concludes the Republic.

1. 46. εὐγνωμονέστερον, ‘with a more honest intention.’

1. 47. καν = καὶ ἂν, but ἂν is rare with the fut. ind. When it does occur, it makes an assertion qualified by an understood condition,—‘I will e’en (if you will allow me) state this one true fact,’ or something of the kind. Cp. Plato, Rep. ch. 13, οὐχ ἡκεῖν, οὔτο ἂν ἡκεῖ, ‘nor is he likely to come.’ This naive avowal made at the outset rather spoils the effect of the story; it might perhaps have come better at the end.

1. 50. μῆτε, etc. We should rather expect οὔτε, as expressing a simple fact. But the free use of μῆ for οὐ, especially with participles (as in next line) is a characteristic of Lucian’s style. Cp. l. 503, n.; ii. 1. 453. Clyde, Greek Syntax, 648, Obs. 2, attributes the prevalence of μῆ to the progress of refinement in later times, μῆ being a less downright and therefore politer form of negation.

II. 54, 55. The Pillars of Hercules were Mount Abyla in Mauritania, and Calpe in Spain, one on either side of the Fretum Gaditanum, now the Straits of Gibraltar. According to the legend they were once a continuous mountain, which Hercules rent asunder. Outside these Straits lay the Western Ocean, a tract almost unknown, except possibly to some bolder Phoenician adventurers. The term Oceanus was originally applied to the fabled river (the ὄκεανοι ἑκθρα of Homer) which was believed to encircle the world; but as geographical knowledge advanced it was used to designate the great outside expanse of waters, especially the Atlantic, as distinguished from the Mediterranean or inner sea. Béquet, a French translator of the Vera Historia, observes that if Lucian had really made the voyage he describes, he might have discovered America (of πέραν κατοικοῦντες, l. 6). See note on ii. 384.

1. 65. ἀκατος, a light craft or ‘pinnacle.’ Lucian’s exactitude, giving such an air of reality to this ‘lie with a circumstance,’ is very amusing.

1. 69. ἐπεδίδοου, ‘began to freshen.’ ἐπιδίδοναι = ‘to increase,’ ἐπὶ signifying addition. Cp. our expression ‘to put it on’ in rowing.

1. 72. αὐτοῦς (= ἑαυτοῦ) for ἡμᾶς αὐτοῖς. This use of the 3rd reflexive pronoun for the 1st or 2nd is not uncommon. Cp. Plato, Phaedo, δεὶ ἡμᾶς ἀνειρεσθαί εαυτοῖς: i John i. 8, εαυτοῖς πλανῶμεν, ‘we deceive ourselves.’
1. 75. οὐ τραχεῖ, etc., 'surrounded by the noise of no roughening wave,' i.e. 'around which the waves beat no longer furiously,'quam non turbato circumsonat aeque orae. The passive τραχεῖσθαι may be compared with such expressions as αὐλούμενος, 'having the flute played to one,' i.e. 'hearing the flute' (Xen. Anab. vi. 1. 11), etc. Cp. Ovid, Trist. iii. 13, 47, 'Scythio circumsonor ore' = 'I hear the Scythian speech all around me.' The position of the article between the adjective and noun makes τραχεῖ predicative.

1. 76. οὐ δὲν, i.e. 'as you might expect.' 'Av often stands thus alone, when the context, can be easily supplied, especially in the phrase οὐ δὲν, ὡς πέρ ἃν, ὡς πέρ ἃν εἰ (= quasi), as in Plato, Gorgias, φοβούμενος ὡς πέρ ἃν εἰ παῖς, i.e. 'as a child would be afraid.' Cp. ii. 490.

1. 87. ἐμοὶ δοκεῖν, 'in my opinion.' The infin. without οὐ is common in short colloquial phrases, as ὁλίγον δεῦν almost, πολλοῦ δεῦν, 'far from it,' etc.

1. 91. The double superlative is rare. Cp. Soph. Phil. 651, πλείστων ἐχθρῶσ: Plato, Timaeus, οἱ μάλιστα ἀνοητῶσα. Here it adds force to the burlesque description, 'for all the world exactly like our Chian wine.'

1. 93. ἐπιθεῖ, 'it occurred to us' (lit. 'entered our minds') or 'we were induced.'

1. 103. ὃμέλει, = 'to be sure,' 'of course,'—properly the imperative of ἀμελεῖα, = 'never mind,'—i.e. 'don't trouble yourself.' In the Clouds of Aristophanes Socrates asks Strepsiades, πῶς οὖν δυνήσει μανθάνειν; to which he replies, ἀμέλεια, καλῶς, 'very well, of course.' It is very common in the Characters of Theophrastus.

1. 105. ἐκεράννυμεν, etc. 'we tempered' or 'took off the excessive strength of the liquor.' Wine was mixed with water in the κρατῆρ before drinking, Οἰνοφαγίας instead of οἰνοποσίας, because the wine was taken in a solid form.


1. 111. For the story of Daphne's transformation into a laurel-tree, see Ovid, Met. i. 452–567.

1. 116. Λύδιον, usually Λυδίων in feminine. Derivative adjectives in -ios commonly have only two terminations, but they vary considerably.


1. 120. An evident allusion to Virgil's story of Polydorus and the groaning cornel-tree in Aeneid iii. 22–46.

1. 142. τὴν καθ' ἐμὲς οἰκουμένην, ='our world,' lit. 'according to,' or 'with respect to us.' Hence κατὰ with accus. became almost equivalent to a possessive pronoun, as frequently in the N. T., e.g. Acts xvii. 28,
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τῶν καθ’ ὑμᾶς ποιητῶν, ‘your own poets,’ xviii. 15, νύμοι τοῦ καθ’ ὑμᾶς, ‘your law,’ etc.

1. 152. εὑρεθείη. The opt. denotes frequency, ‘whenever one was found,’ Lat. si quando reperiretur. But προστέτακται, the perf. ind., implies that it was a standing order.

1. 158. The story of Endymion, beloved and visited by the Moon on Latmos, is the subject of the 11th Dialogue of the Gods, between Aphrodite and Selene.

1. 163. δεόμεθα, the ind. for the opt. in a dependent clause after a verb in the past tense. But a Greek writer, to throw life into his narrative, often uses the same tense and mood in a reported speech which the original speaker would have used, altering only the person (as δείσθε into δεόμεθα). Cp. Hdt. vi. 132, φᾶς ἐπὶ χάρην τινά ἄξεν, ὥσεν χρύσου ὀίσεντα, = ‘whence they would get,’ where the speaker would have said οἴσεσθε.

1. 176. Ἰππομυρμήκων, ‘Horse-ants,’ or ‘Ant-cavalry.’

1. 180. γύπας, etc. This is an instance of Lucian’s art in making impossibilities seem natural. The new-comers undertake the management of their vulture-steeds at a day’s notice, as quite an ordinary affair.

1. 190. λαχανοπτέρων, ‘cabbage-fowl.’ This and some other renderings of these strange names are taken from Tooke’s translation of 1820. But the student may exercise his own ingenuity.

1. 204. ὑπὲρ τὴν Καππαδοκίαν, probably because Cappadocia was famous for its breed of horses. Lucian would know it well, as it bordered on his native district of Comмагene.

1. 212. φολίδωτοι, ‘plated with scales,’ like crocodiles. In Xen. Cyropaedia, vi. 4, 2, we have χιτῶν φολίδωτος, a variant reading for στολίδωτος.

1. 219. ὡς ἐκαστοι probably means ‘each in his order,’ = ἐν ταξει. What follows is a good parody on actual descriptions, such as that of the battle of Cunaxa in Xen. Anab. i. 8, 10, or the one in the Cyropaedia, viii. 1.

1. 226. Νυκτερίων, etc., ‘Nightbird, the son of Fairweather.’

1. 228. ἄλλα καὶ αὐτοῖ, etc., perhaps in allusion to the story in Herodotus, v. 111, of the horse of Artybius, which was trained to stand on its hind legs and fight with a man.

1. 234. Ἀεροκώνωπες, ‘Gnat-riders.’

1. 236. Ἀεροκόρακες, ‘Air-crows.’ But as all crows are such, it may be better to read Ἀεροκόραδακες, i.e. ‘Air-mercenarys.’

1. 247. πλῆν, ‘except that,’ or ‘nevertheless,’ = πλῆν ὄτι ἢ ἄλλα. Cp. ii. 529; Xen. Anab. iii. 1, 26, πλῆν Ἀπολλωνίδης τις ἦν.

1. 242. Καυλομύκτες, ‘Stalky-mushrooms.’

1. 245. Κυνοβάλανοι, ‘Dog-acorns,’ or ‘Acorn-dogs.’

1. 252. μῆπωτε ὡφέλον, = ὡφέλον μῆποτε ἀφικέσθαι, which accounts for
the μη, since ἀφελος literally means ‘they ought,’ i.e. ‘would that they,’ etc. So the Latin debere, as in Ovid, Her. xii. 4:—

Deuerant fusos evoluisse suos.'


1. 270. μη ἄπα, etc., 'whether Homer might not have supposed,' etc. Μη in indirect questions or suppositions with the indicative implies that the case probably is so, with the subjunctive or optative greater doubt or suspicion is suggested.

1. 272. For the death of Sarpedon, king of Lycia, whom Patroclus slew, see Iliad, xvi. 459, etc. αἰματοέσσας δὲ ψιάδας κατέχευεν ἔραζε, Παῖδα φίλον τιμῶν.

1. 280. The Colossus of Rhodes was more than 100 feet high. Ἐξ ἡμείς ἡμέας means the half figure of the man above the horse's back.

1. 303. περιορᾶν, 'to overlook,' i.e. 'to allow' anything to happen. Herodotus uses the phrase frequently, e.g. iv. 118, μη περιδήτη ἡμέας διαφθαρέτας.

1. 307. γενομένης δις ἐκκλησίας, etc., possibly in allusion to the reversal by the Athenians of their cruel decree against the Mitylenaeans after the revolt of that town (Thuc. iii. 36). Aristophanes, Acharnians, 630, 632, bestows upon his countrymen the epithets ταχύβουλοι and μετά-βουλαί.

11. 324, 325. The names of the Sun's representatives may be rendered 'Fireman,' 'Summerheat,' and 'Flamington;' those of the Moon 'Nightlove,' 'Moony,' and 'Flashlight' (or 'All-a-blaze').

1. 340. Herodotus, iv. 75, says that the Scythians were wont to regale themselves by a peculiar mode of intoxication, caused by inhaling the fumes of hemp-seed.

1. 343. ύγρόν ἁνίεσ, 'producing a liquid.' Τγρόν is a substantive here.

1. 349. μονοδάκτυλοι probably refers to the feet, as well as to the hands.

1. 350. ἀπομυμυττονταλ, 'discharge from their nostrils;' emungunt.

1. 359. ῤατσρ πήρα, etc. Truth is sometimes at least as strange as fiction; for the kangaroo, opossum, and other animals of the order Marsupalia have just such a pouch or false stomach as is here described, in which their young grow and are nourished up to a certain age. These animals are found only in America and Australia, and therefore could not have been known to Lucian.

1. 370. περαιρετοὺς, 'removable' at pleasure. Thucydides, ii. 13, describes the gold with which the statue of Athenè in the Parthenon was overlaid as ἄπαυ περαιρετῶν. In Household Words, June 1850, there is a story entitled 'My Wonderful Adventures in Skitzland,' where the inhabitants could take themselves to pieces, and a certain Baron sends his eyes by coach to pay a visit.
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1. 373. χρησάμενοι (middle), ‘borrowing.’ Cp. the line in the Anthologia, of a blind man carrying a lamb, one, πόδας χρήσας, ὀμματα χρησάμενος, ‘lending feet and borrowing eyes.’

1. 377. διαλυμένος, etc., possibly in allusion to the theory of Empedocles, which represented birth as a ‘mingling’ of elements, and death as a ‘separation of the mingled’ (μιξίς τε διάλαξις τε μιμέντων).

1. 391. ἐν τῷ κῆτε. Lucian here anticipates another adventure, the account of which begins at l. 445.

1. 406. Λυχνόπολιν, perhaps suggested by the account in Herodotus, ii. 62, of the Feast of Lanterns at Sais in Egypt. From Lucian Rabelais may have borrowed his description of Lantern-land, with its port of the Lychnobii and the lantern-guides.

1. 430. Νεφελοκοκκυγίαν is the name Aristophanes gives to the airy cloud-built town in his comedy of the Birds. Lucian affects to believe that the poet intended it for a reality (l. 434).

1. 432. Κοπτυφίων, formed from κόπτυφος (κόσσυφος), a blackbird.

1. 439. ἐνδιδόντος, ‘subsiding’ (as we say, ‘to give in’). Cp. its opposite ἐπιδιδόναι, l. 69 and note.


1. 469. δένδρον. Gulls and kingfishers do not build in trees.

1. 471. ἀναστήσας ... ὑπεστηριξαμεν instead of ἐμοῦ ἀναστήσαντος, etc., because the ἐγὼ in apposition with ἀναστήσας is included in the subject of the plural verb;—‘after I had roused my comrades, we underpropped our ship.’

1. 493. ἐναλίων δαμόνων. Cp. Eur. Iph. in Tauris, 267, where the herdsmen espying Pylades and Orestes on the rock exclaim—δαμόνες τινες θάσσουσιν οἴδα, and 372—

εἴτ’ οὖν ἐπ’ ἀκταις βάσσετον Διονίσωρ, etc.

1. 503. μὴ would regularly be οὐ, as stating a fact after ὅτι. Cp. l. 50, n.

1. 508. ἐπεποίητο. etc, middle pluperfects, ‘had made (for himself),’ etc. The so-called perfect passive also serves for the perfect middle, especially in deponent verbs and verbs whose active and middle voices differ in meaning.

1. 511. ἐπεπόνθεμεν. This in pure Attic style should rather be ἐπάθομεν. The Greeks commonly used the aorist in relative or dependent clauses, when we use the pluperfect, as ἥτιστο αὐτῶν ὅτι οὐκ ἠλθεν, ‘because he had not come.’ Lucian’s frequent use of pluperfects is a mark of his later style.

1. 512. νῆσῳ, the wine island, l. 74, etc.

1. 542. ἀμικτος, ‘unsociable.’ In Soph. Track. 1095, the Centaurs are called ἀμικτον ἵπποβάμονα στρατόν.

1. 545. Ταριχάνες, ‘Bloatermen,’ from τάρηχος, salt or dried fish.
1. 548. Τριτωνομένητες, perhaps 'Mermen-stoats,' from the description in the next line.

1. 550. Καρκινόχειρες, 'Crab-fists.'

1. 552, 553. Παγουρίδαι, 'Shell-tails,' from πάγουρος.

Ψηττόποδες, 'Flounder-footed.'

1. 568. ή οὐκ ἀπόδοσις, 'the non-payment.' Cp. Thuc i. 137, τὴν τῶν γεφυρῶν οὐ διάλυσιν; iii. 95, τῇ οὔ περιτείχισιν. In these instances οὐ states the fact, but ἡ μὴ ἐμπείρια, Aristoph. Eccles. 115, = 'if one has no experience.'

προθεσμίας, sc. ἡμέρας, 'appointed day.' Cp. ii. 141. At Athens προθεσμία was a legal term for the period within which actions for debt or damage must be brought.

1. 590. Πηλαμος, probably a variation from πηλαμύν, a kind of tunny-fish.

1. 607. ἐνδοτέρω, from ἐνδόν. Primitive adverbs (i.e. those not derived from adjectives), form their comparative and superlative in -ω, as ἄνωτέρω ἄνωτάτω, etc. But some have the additional forms in -τερον and -τατα, as ἐγγύτερον ἐγγύτατα.

1. 632. οὐδέ κορύθων ἐδέντο. This may be an allusion to the fire which Pallas caused to blaze from the helmet of Diomedes, Hom. Il. v. 4:—

δαίε ὁι ἐν κορυθῶν τε καὶ ἀσπίδος ἀκάματον πῦρ.

These people, it seems, had it naturally.

1. 637, etc. Here Lucian gives us a very fair burlesque of descriptions of naval engagements, such as that in Thucydides, ii. 83-92, or the sea-fight in the harbour of Syracuse, ib. vii. 70. 71.

1. 644. πολυπόδας. Aelian, Varia Historia, ch. i. describes the habits of the polypus, and its mode of laying in wait for and catching its prey (like the pieuvre or 'devil-fish' in Victor Hugo's Toilers of the Sea); Pliny, Nat. Hist. ix. 29, mentions an enormous one with feelers thirty feet long, which is doubtless an exaggeration of fact, as appears from the actual size of the octopus.

1. 660. τῶν ὄγδοσκοντα, 'eighty in all,' lit. 'the eighty' made up by computing the whole sum.

1 664. ἐξάψαντες αὐτοῦ τὰ ἀπόγεια, 'fastening their hawsers to it.'

BOOK II.

1. 1. μηκέτι. Here the μὴ may have its usual subjective form, 'feeling that I could not bear, etc.' But we cannot be sure that it is not another instance of Lucian's free use of this particle. Cp. i. 50, n.
I. II. τοῦ καύματος, causal genitive, = 'the heat made the creature insensible.'

1. 14. ἀπενενέκρωτο, 'it had become quite dead.'
1. 19. ὡς ἐνι πλείστον (ἐνι for ἐνεστὶ), = ὡς ἐδυνάμεθα πλείστον.
1. 22. ἄραιμάτων, 'the gaps,' through the verb ἄραιόω from ἄραιός, 'thin;' hence 'porous,' or 'full of holes.'

1. 33. παῦ ἐπάγη, etc., perhaps in allusion to the account in Hero- dotus, iv. 28, of the sea freezing about the Palus Moeotis (Azov), so that waggons are driven over the ice. Cp. Ovid, Trist. iii. 10, 29. Lucian knew nothing of the real frozen sea, and thought lighting a fire on the ice (l. 39) an impossibility.

ἐξεπιπολῆς, i. e. ἐξ ἐπιπολῆς, 'on the surface.'

1. 51. οἱ Μώμοι, etc. Momus, the critic of the gods and their doings, is mentioned by Hesiod, Theog. 214, as the son of Night. He is the personification of censorious ridicule (μουφη, from μέμφομαι). Hence his name passed into a sort of proverb, οὐδ’ ἄν οἱ Μώμοι τὸ τοιοῦτον μέμφατο, Plato, Rep. vi. ch. 2. This piece of criticism about the bull's horns is referred to by Lucian in his Nigrinus, ἐκεῖνος ἔμεμφετο τοῦ ταῦρον τῶν δημουργίων θεῶν, οὐ προθέντα τῶν ὀρθαλμῶν τὰ κέρατα. In the Jupiter Tragedus and Concilium Deorum Momus is introduced as the utterer of some home truths about the gods at the celestial conclave.

II. 58, 61. Note the pun in Galatea from γάλα, and Tyro from τυρός. For the real Galatea, beloved by Polyphemus, see Theocritus, Idyll xi. Tyro was said to have been visited by her lover Poseidon in the form of the river-god Enipeus, Hom. Od. xi. 235, etc.

1. 62. μετὰ τὴν ἐντεύθεν ἀπαλλαγὴν, either 'after her departure from her country' (Thessaly), or 'after Poseidon had left her.' It may also mean simply 'after her death.'

1. 75. Φελλῶ. There was a real Phellos in Lycia. Cp. Liège in Flanders, by which word M. De Beauchamp renders Φελλῶ here.

1. 87. Cp. Hdt. iii. 113, ἀπόζει δὲ τῆς χώρης τῆς Ἀραβίας θεσπεσίου ὡς ἄνθως.

1. 89. ἀμπελάνθης = οἰνάνθης, the flower of the wild vine, from which a perfume was made.

1. 95. μουσικά, 'musical,' the later sense of the word. Properly μουσική meant literature and the fine arts generally, in which 'music' was included. Cp. μουσικά ἀκούσματα in the passage quoted from the Axiosochus, in the note on l. 170.

1. 101. ἐπ’ ἐρημίας, in loco deserto. Another reading is ἐν ἐρημίας, leniter. The expression may refer to the shepherds' custom of hanging up their pipes as an offering to Pan in a solitary place, where the wind would blow through them, as through an Aeolian harp. Cp. Virg. Ecl. vii. 24:—

'Hic arguta sacra pendebit fistula pinu.'
The πλάγιος αὐλὸς, or πλαγιάνυλος, is the ‘cross-flute,’ faltato traverso, formerly called the ‘German’ flute, which is held horizontally and played by means of holes at the side, being in fact what we now call simply the ‘flute.’ The other kind was known as the flûte à bec, played by a mouth-piece at the end, of which our ‘flageolet’ is the only existing specimen.

1. 112. The Isles of the Blest are described by Pindar in his Second Olympian Ode, II. 70, etc.—

ἔνθα μακάρων νάσος (acc. pl.) ἄκεανίδες
αὖραι περιπνεοσίων, ἄνθεμα δὲ χρυσοῦ φλέγει,
tὰ μὲν χέρσοδεν ἀπ’, ἀγλαῶν δενδρέων, ὕδωρ ὁ’ ἄλλα φέρβει,
ὄρμοι τῶν χέρας ἀναπλέκοντι καὶ κεφαλᾶς
βουλαίς ἐν όρθαις 'Ραδαμάνθους.

1. 115. The madness of Ajax, inspired by Athenè, whereby his fury was diverted from Odysseus and the other chieftains upon the flocks and herds, forms the subject of the Aias of Sophocles.

1. 119. Hellebore was supposed to be an antidote for madness. Cp. Aristoph.VESpae, 1489, where the slave Xanthias bids his master πίδ' ἐλλέβουρον. Hence the proverb, originally in Hor. Sat. ii. 3. 166, ‘naviget Anticyram,’ where the hellebore grew.

1. 120. Hippocrates, the physician of Cos, flourished about 430 B.C.

1. 122. Theseus had carried off Helen when a girl. aided by Pirithous of Athens. After her release by Castor and Pollux she returned to Sparta, and married Menelaus.

1. 127. τὴν Ἀμαξώνα, Antiope. The daughters of Minos were Phaedra and Ariadne.

1. 128. In the 12th Dialogue of the Dead Alexander and Hannibal dispute for the precedence. At the suggestion of Scipio, Minos adjudges the prize to Alexander.

1. 141. προθεσμίαν. Cp. i. 568, n.

1. 143. αὐτοματῶν, etc. A close imitation, perhaps intended as a parody, of Xenophon’s dream, Anab. iv. 3. 8, where the fetters which bound him seemed ‘to slide off of their own accord’ (αὐτόματοι περρυφναί). Cp. Acts xii. 17.

II. 145, etc. Some have seen in this description a reference to the New Jerusalem of Rev. xxii. xxii. It may be a mere coincidence. The Greek poets would supply most of the materials, and we do not know that Lucian was acquainted with the New Testament or any part of the Scriptures. Still the ἀμπέλου δῳδεκάφοροι in 1. 172 have, it must be confessed, an exact parallel in Rev. xxii. 2. See Introduction, pp. xviii, xix.

1. 153. πηχέων βασιλικών. Herodotus, i. 178, says ‘the royal cubit exceeded the common cubit by three fingers’ breadth,’ making about 1 ft. 10 in. according to Professor Rawlinson’s calculation in his note on the passage.
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II. 159, etc. Lucian has been supposed to be ridiculing Plato's theories concerning the nature of the soul, as set forth in the *Phaedo* and elsewhere. But Plato distinguishes between good and bad souls; only the latter retain the form of the body and are contaminated by it, while the former become pure and immaterial, οὐδὲν τοῦ σώματος ἐνεφέλκουσα (*Phaedo*, ch. 29). The satire is directed rather at the popular notion of the spirits of the dead as shadowy human forms, according to the descriptions in Homer and Virgil.

1. 164. ἔρθαι, 'erect,' i.e. not recumbent like dead men.

1. 170. Cp. the following description in the *Axiochus* (a dialogue attributed to Plato) of the 'Land of the Leal' (εὐσεβῶν χῶρος)—παντοῖοι λειμῶνες ἀνθεσι ποικίλοις ἔριζόμενοι, καὶ κύκλιοι χοροί (1. 204), καὶ μονοσικὰ ἀκούσματα . . . οὔτε γὰρ χείμα σφοδρὸν οὔτε θάλπος ἐγγίνεται, ἀλλ' εὐκρατος ἄληρ χείται.

1. 176. Μινώου, formed after the analogy of Asiatic names of months (with which Lucian must have been familiar), e.g. *Hermaeus, Metrous*, etc. in Bithynia, *Aphrodisius, Caesarius*, etc. in Cyprus. The Athenian months were not, except Poseideon, named after gods or heroes, but marked the seasons for various occupations, as Gamelion, Elaphbolion, etc.

The whole description (from l. 170 onwards) reads like an exaggerated imitation of Homer's account of the gardens of Alcinous, *Od*. vii. 114, etc., where fruits of all kinds grew in never-failing succession, ripened by a perpetual west-wind at all seasons of the year.

1. 194. μονσικὰ ἔρνεα. Cp. l. 95. n.

1. 201. It appears from this and other passages that Lucian had a real respect for Homer, notwithstanding what he had said about him in his preface, i. 32.

1. 205. *Eunomus*, was a harp-player of Locri in the south of Italy. A story of him is told by Clement of Alexandria, how once in a musical contest in summer time Eunomus broke a string of his lyre; whereupon a grasshopper that had been chirping near sprang upon the neck of the instrument and sang as upon a branch. The minstrel, adapting his strain to the grasshopper's song, made up for the want of the missing string. According to Strabo, a statue of Eunomus with the grasshopper and the lyre was erected at Locri.

*Arion* is said to have been the inventor of 'dithyrambic' poetry, a kind of high-flown lyric strain, originally in honour of Bacchus. He is best known in connexion with the story of the dolphin, related by Herodotus, i. 24, and by Ovid in the *Fasti*, ii. 83. etc.

1. 206. *Anacreon* of Teos flourished about 530 B.C. The festive odes now extant in his name are confessedly spurious.

*Stesichorus*, of Himera in Sicily, is said to have been blinded by Castor and Pollux for writing scurrilous verses against Helen, and to
have recovered his sight on composing a Palinodia or retractation of the satire.

I. 211. ἐπαυλεῖ, 'plays an accompaniment,' properly on the flute (αὐλὸς). The trees are the orchestra on which the winds play; hence they are said κατάρχειν, 'to lead' the music.

I. 219. Λοκροῦ Αἴαντος. The Locrian or Lesser Ajax, (so called to distinguish him from Ajax, son of Telamon, I. 311,) was the son of Oileus, Virg. Aen. i. 41. He is said to have violated Cassandra in the temple of Athenè, who slew him with the thunderbolt of Zeus. Homer, Od. iv. 499, etc., represents him as having been wrecked on the Gyraean rocks by Poseidon for his insolent language to the gods.

I. 221. Anacharsis, the enterprising Scythian traveller, visited Greece and is said to have been taught by Solon. His countrymen (some say his brother) killed him on his return for introducing new ceremonies and customs (Hdt. iv. 76).

The following lines are preserved by Diogenes Laertius:—

'Ες Ξενόθιν 'Ανάχαρσις ὅτε ἠλυθε πολλὰ πλανηθεὶς 
πάντος ἐπεθε βιοῦν ἣθειν Ἐλλαδικοῖς,
τὸν ὅ τε μὴν άκραντὸν ἐνι στομάτεσσιν ἔχοντα
πτηνὸς ἐς ἀθανάτους ἠρπασέν ἦκα δώναξ.

Zamolxis, or Zalmoxis (Hdt. iv. 95), is said to have been a Getan slave of the Samian Pythagoras. Having learnt from him the doctrine of the immortality of souls, he taught it to his Thracian countrymen, who worshipped him as the Good Spirit to whom they expected to go after death.

I. 223. Phocion was the leader of the peace party at Athens in the struggle against Macedon, and the principal opponent of Demosthenes on the question of war with Philip. He was distinguished for the uprightness of his policy, and became in high favour with Alexander. The Athenians accused him of treason, and put him to death, B.C. 317.

Tellus is mentioned in the Charon, ch. 10, as one ὅς εὖ τε ἐβίου καὶ ἀπέθανεν ὑπὲρ τῆς πατρίδος. In the celebrated discourse with Croesus, Solon assigned him the second place, according to Lucian, in respect of human happiness. Herodotus, i. 30, places him first. He died fighting bravely in a border war with the Eleusinians, and was honoured with a public funeral.

I. 224. τοὺς σοφοὺς, the Seven Sages, whose names are commonly given as Thales, Pittacus, Bias, Solon, Cleobulus, Periander. Chilon. But Plato, Protagoras, ch. 28, substitutes one Myson for Periander; hence perhaps his exclusion here by Lucian. Diogenes Laertius, 55 40, 108, also mentions this substitution.

II. 226, 227. The stories of Hyacinthus, accidentally slain by Apollo, and of Narcissus, who pined away for love of his own image, are told at length in Ovid, Met. x. 162, etc. and iii. 339, etc. That of Hylas is
one of the Argonautic legends, see Apollonius Rhodius, Argonautica, ii. 1207, etc. It is the subject of the 13th Idyll of Theocritus, and is alluded to by Virgil, Ecl. vi. 43:—

'Hylan nautae quo fonte relictum
Clamassent, ut litus Hyla Hyla omne sonaret.'

1. 229. τὰ πολλὰ διήλεγγεν, 'he was perpetually cross-questioning him.' The ἔλεγχος was a name given to Socrates' method of cross-examination, whereby he forced his opponent to contradict himself, and to confess his ignorance of the matter in dispute. The way he led men to argue with him was by assuming ignorance on his own part and professing to come simply as a learner. This was called his 'irony' (εἰπωνεία, l. 232). Lucian jocosely represents this 'cross-questioning' as the best proof of his affection for Hyacinthus. It was really so in the case of Alcibiades, who admits, in Plato's Symposium, that his intercourse with Socrates had done him more real good than the discourses of any statesman of the day.

1. 234. The allusion is to Plato's ideal State, or Utopia, as described in the Republic, in which 'philosophers' alone were to be the rulers.

1. 235. The Cyrenaic school of philosophy was founded about 370 B.C. by Aristippus, a disciple of Socrates, but luxurious and debauched in his habits, and in every way unworthy of his master. With respect to him therefore Lucian's satire is just, but not so as regards Epicurus. He started some sixty years later from the Cyrenaic dogma that Pleasure is the Chief Good, but he meant a refined intellectual pleasure, defined as φρόνησις, or practical wisdom, and ἀταφαία, or peace of mind. His followers however afterwards degenerated into gross sensuality.

1. 238. ὁ Φρύξ, to distinguish him from Aesop the Roman actor, a friend of Cicero. The slave Aesop is the author of the fables in prose, which are no longer extant, the so-called 'Aesopic' prose fables being spurious. But many of them were versified in Greek by Babrius and in Latin by Phaedrus.

1. 240. Lais, the celebrated Corinthian courtesan, really lived with Aristippus, for whom Lucian substitutes Diogenes, the founder of the Cynic or opposite school.

1. 243. ἀρετῆς ὅρθιον λόφον. The comparison of a virtuous life to the steep ascent of a hill, though adopted by the Stoics especially, appears first in Hesiod's Works and Days, ll. 285, etc. It was developed by Pythagoras, and is worked out at some length in an allegory known as Cebetis Tabula, ascribed to Cebes the friend and companion of Socrates, but probably of much later date. (See the Introduction to my edition of the Tabula, Clarendon Press Series, 1878.) Hermotimus, in the Dialogue of that name, mentions Hesiod's allegory, saying that he has long been travelling along the road to Virtue's hill, but has only just reached the foot.
244. Chrysippus was a disciple of Cleanthes the successor of Zeno, who founded the Stoic school. In taking him as the representative of the Stoics, Lucian may have had in mind the saying—

εἰ μὴ γὰρ ὤν Χρύσιππος, οὐκ ἂν ὤν Ἱσκεία.

In the Vitærum Auctio he makes Chrysippus say that no man can be a philosopher unless he takes a triple dose of hellebore. Cp. l. 119, n.

1. 246. Ἀκαδημαῖκοι, philosophers of the New Academy, represented by Arcesilaus (B.C. 240), and Carneades (about 160). Deriving from Plato the doctrine of the uncertainty of sense-impressions, but not accepting his peculiar solution of the difficulty, they became absolute sceptics, and differed more in name than in reality from the disciples of Pyrrhus, who bore that name. They asserted the impossibility of a criterion or standard of truth, since neither reason nor sense can supply one; hence the allusion in l. 249, with a play on the word κρίσις,—i.e. if there be no κριτήριον there can be no κρίσις, and the office of Rhadamanthus would be a sinecure.

1. 252. νωθείας, 'torpidity,' 'laziness,' from νωθής.

μὴ has here its proper subjective force, 'feeling that they could not reach it.' Cp. l. 1, n.

The scepticism of the Academicians was in fact a negation of all philosophy whatever, not an incentive to greater exertions, as in the case of Socrates and Plato.

II. 259–273. Lucian touches superficially on three principal points of what is now famous as the 'Homeric Question;' first, Homer's origin and birth-place; secondly, the authorship of the poems and the genuineness of certain passages; thirdly, their design and the relation between the Iliad and Odyssey.

1. 260. The names of the seven cities, each of which claimed to be the birth-place of Homer, are given in the well-known lines—

'Smyrna Chios Colophon Salamis Rhodus Argus Athenae,
Orbis de patria certat, Homere, tua.'

By pushing his birth-place so far eastward as Babylon Lucian reduces the question to an absurdity, and is possibly jesting at the theory of one Alexander of Paphos, who made Homer an Egyptian.

1. 263. ὀμητεύεσας, a playful way of settling the meaning of the name ὀμηρός, as if = 'hostage.' Its derivation is still a matter of dispute. It is supposed to be from the root ὀμ- in ὀμοῦ, etc. and ὀρ-ω, i.e. 'the fitter' or 'composer;' or more probably in a passive sense 'the fitted' or 'united,' in reference either to the union of various lays in one poem, or to the mingling of different grammatical forms and dialects. The traditional explanation was that ὀμηρός meant 'blind' in the Cymæan dialect of Aecolia. Cp. Milton, Paradise Regained, iv. 259—

'Blind Melesigenes, thence Homer called.'

1. 265. ἄθετομενῶν, 'regarded as spurious.' Zenodotus, and after
him Aristarchus, both of Alexandria, made recensions (διορθώσεις) of Homer's text, and rejected a great many passages. Lucian accuses them of bad taste in so doing.

1. 268. ψυχρολογίαν, 'coldness,' i.e. 'dullness' of appreciation. Cicero in his treatise De Claris Oratoribus, speaks of a 'genus acuminis in reprehendendis verbis, nonnunquam frigidum.'

1. 270. τίς μήνιδος, 'the wrath' of Achilles, with which the Iliad opens. This may mean either—why did Homer make this the starting-point of his Epic? in other words, is the poem an original 'Achilleid,' afterwards enlarged (Grote, Hist. of Greece, chap. xxii.)? or why did he begin with the word μήνιον rather than any other word? This would be a hit at the 'micrologists,' as they were called, who fancied some hidden mystery to be couched in almost every word of the poem.

1. 271. μηθὲν ἐπιτηδεύσαντι, i.e. without any special object such as the 'micrologists' imagined. Lucian does not mean to say that Homer wrote without any care or idea of connexion in the several parts of his poem.

1. 272. εἰ προτέραν ἐγραψε, etc. This is also a modern question. In favour of the commonly received order, the marks of higher civilisation in the Odyssey, its more coherent structure, and certain peculiarities of language have been chiefly relied upon. Mr. Grote in his 21st chapter inclines to the opinion that both poems belong to about the same age, and hesitates as to the priority of the Iliad. Lucian does not mention the Chorizontes or Separatists, who assigned each poem to a distinct author. This theory, originated by one Xenon and adopted by Hellanicus, found a strong opponent in Aristarchus (1. 265, n.). It does not seem to have excited much attention at the time, which is probably the reason why Lucian ignores it.

1. 274. οὔδε τυφλὸς ἤν. The belief in Homer's blindness is of very ancient date. Cp. 1. 263, n. It is asserted in the Homeric Hymn to Apollo, quoted by Thucydides, iii. 104, as genuine, but now known to be spurious:—

τυφλὸς ἄνηρ, οἰκεὶ δὲ Χίων ἐνὶ παισολοέσσῃ.

1. 278. καὶ ὅς, a remnant of the old demonstrative use of ὅς. Originally ὅ and ὅς were used indiscriminately both ways; thus in Homer τα, τῶς, etc. = quae, quos, etc., and ὅς = is, as in μήδε ὅς φύγε, ll. vi. 59. Afterwards there remained only the phrases καὶ ὅς, ἦ δὲ ὅς = 'quoth he,' ὅς μὲν . . . ὅς δὲ in Demosthenes, and the rare ὅς καὶ ὅς = 'this or that man,' Hdt. iv. 68. (Jelf, Gr. Gram. § 816.)

1. 280. ἱβρεος, not the strict legal term for insulting language or 'libel,' which was called λοιπορία or κακολογία. Ηὑβρις was wanton injury to the person, such as formed the ground of the famous action brought against Midias by Demosthenes. B.C. 355.

For Thersites, 'the ugliest man that came to Troy, halt of foot,
crook-backed and peak-headed,' and his treatment by Odysseus, see 
Iliad, ii. 212, etc.

1. 284. ἐπτάκις ἀλλαγές etc. According to the 'Transmigration' 
theory of Pythagoras, souls were believed to inhabit different bodies for 
certain successive 'periods' of time. Pythagoras asserted that he had 
himself undergone four or five such transmigrations, the second being 
that into the body of the Trojan Euphorbus (1. 286), who was slain by 
Menelaus. He is said to have proved the fact by taking down at first 
sight the shield of Euphorbus from the temple where it was dedicated. 
To this Horace refers, Oes, i. 28. 11, 'elipeco Trojana reftxo tempora 
testatus.'

1. 285. One of the fables about Pythagoras was that he had a golden 
thigh. In the Vitarum A ictio or Sale of Philosophers, the purchaser of 
Pythagoras exclaims—'By Heracles, his thigh is all gold! Surely he is a 
god and not a man! I will certainly buy him.' Here Lucian improves 
on the legend by making him half golden.

1. 289. Upon the alleged death of Empedocles by throwing himself 
into the crater of Actna, Diogenes Laertius records the following satirical 
lines:—

Καὶ σὺ τοῦτο, Ἐμπεδόκλεις, διερῆ φλογῇ σῶμα καθήρας 
πῦρ ἀπὸ κρητήρων ἐκπέες ἄθανάτων,
οὐκ ἐρέω ὅτι σαυτὸν ἐκὼν βάλες ἐς βόον Αἴτνης,
ἀλλὰ λαθεῖν ἔθελων ἐμπεσες οὐκ ἔθελων.

1. 295. Κάρος ὁ ἄφ' Ἡρακλέους. Nothing is known of him. Some 
think Lucian invented the name and pedigree to puzzle the critics. 
It may be remarked, as a curious coincidence, that the name of Carus 
a Roman poet occurs in Ovid, Epist. ex Ponto, iv. 16, in connexion with 
that of Hercules (a poem he wrote bearing that title):—

'Et qui Junonem laesisset in Hercule Carus,
Junonis si non jam gener ille foret.'

1. 297. Areus, a philosopher of Alexandria, who with his two sons, 
Dionysius and Nicanor, instructed Augustus in philosophy (Suetonius, 
Octavius, ch. 89). According to Quintilian, iii. 1. 16, he was also a 
writer on rhetoric.

1. 298. Epeus, the son of Panopeus, won a boxing-match against 
Euryalus at the funeral games in honour of Patroclus, Hom. II. xxiii. 
664.

1. 301. Plutarch tells a story of a contest between Homer and Hesiod 
at Chalcis, in which Hesiod won the prize, it was said unfairly. 
There is a composition still extant, Certamen Homerii et Hesiodi, written 
about 100 A.D., and suggested by the above-mentioned story. Hesiod 
is commonly supposed to have lived about a century after Homer.

1. 306. The story of Phalaris (B.C. 570) and his brazen bull is well 
known. In the two pieces entitled Phalaris, Lucian defends the tyrant
against the common charge of cruelty. There was in fact a later tradition, which represented him as a mild and just ruler, forced into severe measures by occasional necessity, and especially as a patron of arts and literature. The celebrated Epistles of Phalaris, though proved to be spurious, are an evidence of this belief.

1. 307. Busiris is said to have sacrificed strangers, but to have been slain by Hercules, an intended victim. Herodotus, ii. 45, discredits the story, omitting however the mention of Busiris by name.

1. 308. Diomedes, king of the Thracian Bistones, fed his mares on human flesh. To capture these mares and to slay their master was one of the Twelve Labours of Hercules. Euripides, Alcestis, 481, makes Heracles call at the house of Admetus on his way to this adventure—

Θρηνὸς τέτραφον ἄρμα Διομήδους μέτα.

Sciron, a robber who infested the Attic frontier of Megara. Sinis, called Πινυκάμπτης, or the ‘Pine-bender’ (see Lexicon), pursued the same occupation on the Isthmus of Corinth. Both are said to have been slain by Theseus.

1. 311. Αἴας ὁ Θελαμόνιος. Cp. l. 115, n.

1. 314. Socrates fought as a hoplite at the battle of Delium, B. C. 424. His orderly retreat amid the general confusion is described in Plato's Symposium, ch. 36; how he marched along 'calmly surveying his friends and his foes, so that it was plain to all that if any one attacked him he would resist stoutly.' Lucian makes his present superiority consist in the fact of his not fleeing at all, as if he could have done anything else at Delium under the circumstances. See Thucydides, iv. 96, where however Socrates is not mentioned, a fact which led Athenaeus, Deipnosophistae, § 216, to discredit the story of his having been present.

1. 319. Νεκρακαθημιάν is of course a hit at Plato's Academy for living disciples.

1. 326. A parody of the first line of the Odyssey. The satire lies in the word νεκύων attached to ἤρων.

1. 328. τὰ ἔπινκία, sc. θύμα, the accus. of cognate or equivalent meaning with εἰστιῶντο. Cp. δαίμοναι δαίτα and similar expressions in Homer, or (more precisely) δαίσωμεν ὑμεναίους, 'the nuptial feast.' Eur. Iph. in Aulide, 123.

1. 331. μυστάτομενος τὴν κυαμοφαγίαν. Pythagoras forbade his disciples to eat beans. No one knew why, and no Pythagorean would reveal the secret. All sorts of absurd reasons were suggested; some are enumerated by Diogenes Laertius in his Life of Pythagoras. Pliny gives the common-sense reason that bean diet is heavy and engenders dullness, but he also mentions a superstitious belief that the spirits of the dead reside in beans. Two verses ascribed to Pythagoras run thus:—

Δειλοί, πάνδειλοι, κυάμον ἀπὸ χείρας ἔχεσθε'

ἰσόν τοι κυάμον τε φαγεῖν κεφαλᾶς τε τοκῆν.
Hence arose a saying that a Pythagorean would as soon eat his father's head as eat a bean. In one of Lucian's Dialogues of the Dead, Pythagoras asks Menippus what he has in his wallet. 'Beans,' says Menippus, 'which are not for you to eat.' 'Ah!' replies Pythagoras, 'nous avons changé tout cela; beans and parents' heads are not the same thing down here, I find.'


1. 359. παρὰ τοσοῦτον, etc., 'so near they were to escaping,' lit. 'to so small a distance they came of escaping,' παρὰ denoting motion to get near an object. Cp. Cataplus, § 4, παρὰ τοσοῦτον ἥλθε διαφυγεῖν. Also with the genitive, as παρὰ τοσοῦτον ἡ Μιτυλήνη ἥλθε καυδόνυ, Thuc. iii. 49.

1. 366. ἐκπρόθεσμοι, within the time of the προθεσμία (l. 141), i.e. before the allotted time had expired. The opposite is ἐκπρόθεσμος. Cp. Hermodorus, § 80, ἐκπρόθεσμον τοῦ ὀφλῆματος, 'over the due time for paying the debt.'


II. 375, etc., suggested by Circe's instructions to Odysseus, Odyssey, xii. 37, etc.

1. 384. ἐναντίαι, etc. Cp. τὴν ἀντιπέραν, l. 689. The ancients had a vague notion of a large continent or island far away to westward, where America actually is. This was sometimes described as the island of Atlantis, very fruitful and populous, and larger than Asia and Africa combined. Aristotle De Mundo speaks of countries at a vast distance off and opposite (ἀντιπόρθομοι) to ours. In Aelian's Varia Historia, iii. 18, Silenus the Satyr is represented as holding a conversation with Midas. He tells him that Europe, Asia, and Africa are islands bounded by the Ocean stream, and that the only existing continent is 'outside of the world' (ὲξ ἐν τοῦ κόσμου); an immense tract of land with gigantic inhabitants, whose strange customs he proceeds to describe. It is to this or a similar belief that Lucian here alludes.

1. 386. ἀμίκτοις. Cp. i. 542, n.

1. 388. μαλάχης ῥίζαν, suggested by the herb μῶλυ, which Hermes gave Odysseus (Od. x. 305) to keep him from harm. Cp. Milton's Comus, 636.

II. 391, 392. A satire on the σύμβολα or mystic injunctions of Pythagoras, e.g. 'not to stir the fire with a sword, not to step over a yoke or sit on a quart measure, and to abstain from certain food, especially beans' (l. 331, n.). The first was explained to mean 'not to provoke the wrath of potentates' (δυναστῶν ὄργαν μὴ κυνεῖν) and similar mystic interpretations were given of the rest. Mr. Collins, in his Lucian ('Ancient Classics' Series) compares the old burlesque oath sworn by
travellers at Highgate, 'never to stir the fire with a sword, nor to kiss any woman above two and twenty.'

1. 405. For the island of Ogygia, see Hom. Od. i. 85.
1. 406. Ναύπλιον, an actual name in mythology, given to the legendary founder of Nauplia on the Saronic gulf.
1. 424. ποταμοί, etc. Lucian probably had in mind the description in the Phaedo, ch. 60, of the rivers in Hades, 'some of fire, others of mud, like the lava streams in Sicily, which move up and down by a sort of oscillation inside the earth. One of these rivers falls into a vast space burning with fire and forms a lake boiling with water and mud; this they call Pyrophlegethon.'
1. 429. λυχνίσκους, perhaps may be rendered 'lampreys,' or 'lamp-rays!'

1. 434. περιήγηται, 'guides,' from περιήγεομαι.
1. 438. Κτησίας. Cp. i. 22, n. Herodotus has several times already been the butt of Lucian's satire.
1. 440. This may be in a sense true, after the frank avowal in i. 46.
1. 445, etc. An enlargement (with improvements) upon Homer's description of Dreamland, with its two gates of horn and ivory, whence issue true and false dreams respectively. See Odyssey, xix. 562, etc.; Virg. Aen. vi. 894, etc.
1. 453. μὴδὲ should be οὖδὲ, as stating a fact. Cp. i. 503, n.
1. 457. μανδραγόραι. Cp. Timon, § 2, καθίσπερ ὑπὸ μανδραγόρα καθεύδεις. The 'mandrake' is a narcotic plant allied to the deadly nightshade. Cp. Shaksp. Othello, iii. 3, 'Not poppy nor mandragora... shall ever medicine thee to that sweet sleep, which thou owedst yesterday.'
1. 459. ὄρνεον. Lucian probably did not know that the bat is not a 'bird.'
1. 460. Νυκτιπόρος, 'Nightfare.'
1. 461. Νήγιρετος, 'Wakeless,' or 'Neverwake.' Cp. νήγιρετος ύπνος, Hom. Od. xiii. 80.

δοραί γὰρ τε πῦλαι ἀμενήνων εἰσίν ὅνεραν

αἱ μὲν γὰρ περάσοι τετεύχαται, αἱ δὲ ἐλέφαντι.

1. 465. Βλακείας πεδίον, 'the plain of Indolence.' (Francklin.)
1. 470. Νυκτόφων, 'temple of Night,' formed like Νυτφών, Εμμαίον, etc.
1. 475. Ταραξίωνα, etc. 'Fright, son of Vain-hope, (Francklin,) and Purse-pride, son of Cut-a-dash.' This last may represent the notion of empty display suggested by Φαντασίων.
1. 477. Καρεώτων, 'Sleep-drench,' (Tooke,) from κάρος, 'torpid slumber.'
1. 487. ἐς βασιλέας, 'like kings.' Els, lit. 'into' another state or condition, denotes conformity or likeness. So ἐν, as ἐν ἀνδρασίν, 'in

l. 490. ὥς ἀν, = 'as though,' *quasi*. Cp. i. 76, n.

ll. 505, etc. For the building of the skiff on Circe's island, see *Odyssey*, v. 234, etc. Afterwards Odysseus is wrecked by Poseidon (ib. 315), and saved by Leucothea or Ino, daughter of Cadmus (ib. 332). His arrival at the Phaeacian land is related at the end of the same Book.

l. 509. The massacre of the suitors forms the subject of the 22nd Book, entitled Μνηστηροφονία.

l. 510. Telegonus, being sent by Circe to seek his father, was wrecked on the coast of Ithaca, and proceeded to ravage the country. Odysseus, not knowing who he was, went out to oppose him, and was slain by his son. This story is told in the *Telegonia*, a continuation of the *Odyssey*, and the last poem of the 'Epic Cycle,' written by Eugammon about 560 B.C.

l. 512. Cp. *Od.* v. 135, where Calypso says to Hermes concerning Odysseus:—

τὸν μὲν ἐγὼ φίλεων τε καὶ ἐτρεφον, ὥδε ἐφασκον
θήσεων ἀθάνατον καὶ ἀγήρων ἡματα πάντα.

l. 517. ταλασσιουργοῦσαν. *Ib.* 56:—

ἡ δ' ἐνδον ἄοιδάονυ' ὅπι καλὴ
ἰστόν ἐποίχωμεν χρυσεῖη κερκίς' ύφαινεν.

l. 522. In l. 216 of the same Book, Odysseus calls Penelope by the simple epithet περίφρων, but does not otherwise extol her virtues to Calypso.

l. 532. ξηρανθώσι, sc. αἱ κολόκυνθαι, from the adj. κολόκυνθινα in the preceding line. Observe the change from plural to singular in αὐτὴν, i.e. 'one of them.'

l. 533. ἐντεριώνην, 'the inside' of the pumpkin.


l. 542. ἐν τοσοῦτῳ, 'at this juncture,' stronger than ἐν τούτῳ. Lit. 'on so great,' i.e. 'so favourable' an opportunity.

l. 553. ἐπὶ δελφίνων, in allusion to the common stories of dolphins carrying men on their backs, e g. that of Arion, Hdt. i. 24. Gellius quotes a tale of a dolphin that carried a boy on his back every day from Baiae to Puteoli.

ll. 562, etc. The reader will remember the story of the Roc and its egg in the Second Voyage of Sindbad the Sailor. Whether Lucian may have borrowed from the Arabian Nights (or rather from the common material out of which those tales were composed) is a fair question. See Introduction, p. xvii.

l. 570. The Chian wine-jar held some three or four quarts of our measure.
NOTES.

1. 576. χηνίσκος, Greek ships had the extremity of the prow shaped like a goose’s or swan’s neck, hence the name. See Dict. of Antiquities, under Ναβίς.

1 584. Lucian’s satire is directed at the common superstition, which saw in every strange occurrence an omen of divine anger, requiring prayer or sacrifice to avert it. See Virg. Aen. ii. 680-700 for one instance out of many.

1 591. χρή, the indic. for the opt. in ‘graphic’ narration. Cp. i. 163, n.

1. 606. This is possibly a real line of Antimachus, perverted by Lucian in its application. Antimachus of Colophon, about 400 B.C., wrote a Thebaid, several lines of which are cited by Athenaeus; also some elegiac poems. The emperor Hadrian is said to have preferred him to Homer.

1. 612. διαχερισμάτα, ‘clefts,’ from διαχωρίζω.
1 615. εἰστήκει, etc. Some see in this a scoffing allusion to the passage of the Red Sea by the Israelites. But see note on l. 145.
1 626. For the Minotaur, the offspring of Pasiphae and the Cretan bull and guardian of the labyrinth, see Virg. Aen. vi. 24-30 (‘mixtum genus, prolesque biformis Minotaurus,’ etc.). Perhaps the Βουκέφαλοι are intended as a burlesque of the Cynocephali or dog-headed inhabitants of India, mentioned by Ctesias. Cp. i. 22, n.
1 629. πλήν, = ἄλλα, ‘except that.’ Cp. i. 237, n.
1 666. Καβαλώσα, Τέθαμαρδία. No satisfactory explanation has been given of these names. The first looks like a participle of καταβάλλω (= Καβαλώσα), qy. ‘Downing island’? The second perhaps should be Τέθαμαρδία, and may refer to the water transformation described below, l. 685.

II. 668-676. A parody of Homer, Od. x. 317, etc., where Odysseus defends himself against Circe’s enchantments with the moly which Hermes had given him, draws his sword upon her, and forces her to disenchant his crew. The ‘bones and sculls’ (l. 670) may have been suggested by the description of the Sirens’ coast, Od. xii. 45:—

πολὺς ἀμφί οὐστοῦρν θέσ
ἀνόρων πυθομένων, περὶ δὲ ρινοὶ μυνύθουσιν.

1. 678. Ὄνοσκελέας. Cp. the fabled Empusa, a spectre sent by Hecate to devour men, also called ὄνοσκελες and ὄνοκώλη.
1 685. ὑδώρ ἐγένετο. This was one of the transformations of Proteus. Cp. Virg. Georg. iv. 410, ‘aut in aquas tenues dilapsus abibit.’
1 689. τὴν ἀντιπέραν. Cp. l. 384, n.
1 704. ἐν ταῖς ἑξῆς βιβλοῖς, etc. This promise appears never to have been fulfilled. One of Lucian’s French translators, Perrot d’Ablancourt, has added a very tame continuation of the story, written by his nephew.
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