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[with translations]



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## INTRODUCTION.

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§ 1. **Life of Lucian.**—Our knowledge of Lucian's life depends almost entirely on incidental references in his own writings. He was a native of Samōsāta, the chief town of the province of Commagene, on the Euphrates, in the north of Syria. According to the lexicographer Suidas (about 1100 A.D.) he was born during the reign of the emperor Trajan, 98-117 A.D.; but this date is too early, for we know that he settled at Athens about 164 A.D., and in the *Hermotimus*, written shortly after his arrival there, he gives his age as forty. 125 A.D. may therefore be given approximately as the year of his birth. From the autobiographical sketch entitled "The Dream" (περὶ τοῦ ἐνυπνίου), we learn that his parents were poor, and that when, on his leaving school, his father consulted his friends as to his future, it was decided that a liberal education was beyond his reach, and that he should be sent to his mother's brother, who was a sculptor, to learn that art. In his schooldays Lucian had been very fond of modelling wax figures of men and animals, and he entered on his profession with high hopes of success. But these were soon disappointed. His uncle set him to work on a slab of marble; Lucian pressed too hard with the chisel and broke the slab; he received a beating and went home in tears. In the following night Lucian represents himself as having the dream which gives a title to the piece. It is a contest between two female figures, Sculpture and Education, for the allegiance of the youth, resulting in the triumph of the latter. The dream is clearly modelled on Prodicus' story of the Choice of Heracles, told by Xenophon in his *Memorabilia*, and we need not suppose that Lucian ever dreamt it.

We next find Lucian a student of rhetoric. In the *Twice Accused* Rhetoric (personified) says of him, "When he was quite a youth and still a barbarian in his speech, and had almost dressed in the Assyrian fashion, I found him wandering about Ionia in a state of uncertainty as to what he should do with himself, and I took him and educated him." There is nothing to shew what change in his circumstances enabled Lucian to devote himself to study, or where he was trained. But it is probable that he studied at Smyrna and Ephesus, which were the chief centres of education in Ionia. When he was about twenty-five years old, he became (according to Suidas) an advocate at Antioch in Syria; but, probably because the profession was uncongenial, he soon gave it up, and became a travelling Sophist (see § 2).

Lucian thus visited Asia Minor, Macedonia, Greece, Italy, and Gaul; in the last of these countries he settled for several years, holding a well-paid professorship of rhetoric, doubtless in one of the half-Greek towns in the valley of the Rhone. He was back in Antioch in 163 A.D., and about this time revisited Samosata, where he probably read his *Dream* to his fellow-townsmen. He then removed with his family to Athens, after narrowly escaping death through the machinations of the impostor Alexander of Abonuteichos in Paphlagonia, whom he had offended. He seems to have lived at Athens for about twenty years (165-185 A.D.), a period to which belong his best writings. He had now given up rhetoric, the practice of which had enabled him to acquire a considerable fortune, and devoted himself to philosophy; not that Lucian was a serious philosopher, holding any coherent system of beliefs; he was rather a critic of the contemporary philosophers. His stinging satire must have made him many enemies, while on the other hand his sceptical attitude found numerous sympathisers. For some unknown reason he again set out on his travels, about the age of sixty, perhaps from lack of money, perhaps because he felt that it would be well to appeal to a fresh audience. He seems to have contented himself with reading to the inhabitants of the cities he visited the pieces which he had composed at Athens.

Finally he received a post in the imperial civil service in Egypt, as registrar of the law-courts. We learn this from his *Defence of the Recipients of Salaries*, in which he defends himself against the charge of inconsistency in accepting this post when he had lately published a pamphlet attacking people who let themselves out for hire. A large salary was attached to the post, and Lucian had hopes of rising in the service till he should become the governor of a province. But nothing more is heard of him. He probably died towards the end of the reign of Commodus, 192 A.D. The story of Suidas that Lucian was killed by dogs is either a mere invention, or a distorted reminiscence of the hatred which the Cynic philosophers (οἱ κυνικοί) felt for their merciless assailant.

§ 2. **The Sophists.**—The Sophist is the leading figure in the literary history of the second century A.D. Originally a term of honour, applied to the skilful poet or musician or the able statesman, the word “sophist” acquired in the fifth century B.C. an unfavourable sense. It was used to designate those teachers, such as Protagoras, Prodicus, Gorgias, who claimed to prepare men for success in civic life, teaching especially the art of rhetoric. Many of these Sophists were high-minded men, but others taught the art of disputation not as a means of discovering truth, but solely as a way of gaining the victory over an opponent. But in the second century A.D. the word Sophist again became a title of honour, and the art of the Sophist was popular in every part of the Roman empire where Greek culture had made its influence felt.

The Sophists of this period were professors of rhetoric. Some conducted private schools, charging high fees; others were paid by the local authorities of a city or by the imperial Treasury. Many of them travelled from city to city, thus getting the benefit of a constantly changing audience. The education of a Sophist was based on a wide acquaintance with the poets and philosophers, historians and orators of classical times; it was from their works that he drew the subject matter of his discourses, and not from the circumstances of practical life. Great

attention was given by the Sophist to constant practice in declamation, and great importance was attached to delivery, to the management of the voice, and to appropriate gestures. The discourse might be read from manuscript, delivered from memory, or improvised on a subject chosen by the audience.

The general name for an exhibition by a Sophist was ἐπίδειξις, and the department of oratory which the Sophist cultivated was called "epideictic," the oratory of display, as distinguished from the "deliberative" oratory of the public assembly and the "forensic" oratory of the law court. The subject might be suggested by some special occasion, and thus take the form of a panegyric on some individual or city, a funeral oration, etc. But more commonly it was purely fictitious, the subject being taken either from Greek history or from an imaginary case at law. An example of the former class would be the speech of a Spartan advising his fellow citizens not to admit back into the city the prisoners taken at Sphacteria; of the latter we have an instance in Lucian's Ἀποκηρυττόμενος, a pleading for a son disowned by his father. The ἐπίδειξις proper was generally preceded by a short introduction (προλαλία) in which the Sophist spoke in his own person, recommending himself to the favour of his audience; a few examples of this kind are extant among Lucian's works.

Remote from real life as the characteristic oratory of the Sophists was, they by no means held entirely aloof from practical affairs. Not only Lucian, but other distinguished Sophists, practised at the bar; and it was quite common for one of the great cities of the empire to employ a Sophist to plead its cause before the emperor's council at Rome.

§ 3. **Works of Lucian.**—The total number of writings extant under the name of Lucian is eighty-two. They are all in prose, except a collection of fifty-three epigrams and two short serio-comic dramatic pieces. Of the eighty-two, at least nine may be rejected with certainty as spurious; some are the work of imitators, others have been ascribed to Lucian by mistake. The genuineness of

many others is doubted by critics on various grounds. On the other hand it is certain that some of his works have been lost.

The number and variety of Lucian's writings is so great that only the most important among them can be noticed here. The chronological indications are few, but the works may be classified according to their subject-matter as follows:—

(1) Early rhetorical exercises, valuable chiefly as an indication of the style of discourse given by Lucian during his years of travel as a Sophist. Examples of these are *The Tyrannicide* (Τυραννοκτόνος) and the Ἀποκηρυττόμενος already mentioned. Together with these may be classed several short witty pieces, *jeux d'esprit*, without any serious purpose. Such are *The Judgment of the Vowels*, in which the vowels sit as jurors to hear the complaint of the letter σ against the letter τ, by which it had to a large extent been ousted.

(2) Works of literary criticism. Of these the most important is the essay entitled *How History ought to be Written* (Πῶς δεῖ ἱστορίαν συγγράφειν), written in 165 A.D. or a little earlier; in this Lucian satirises the careless and uncritical methods of the ordinary historian, and lays down sound rules for historical writing. The *Lexiphanes* is an attack on pedantic writers who used obsolete words. Others are playful replies to compliments or bitter retorts to criticisms.

(3) Satires on philosophy, mythology, and human life generally. This is the most important and most numerous class of Lucian's writings, and the works which belong to it were all written after his fortieth year. In the *Hermotimus* he attacks the Stoics, and dwells upon the difficulty of finding wisdom. In the *Twice Accused* Lucian is arraigned by Rhetoric for forsaking her service, and by Dialogue for perverting her from her proper purpose. The *Sale of the Philosophers* (βίων πρᾶσις) is a humorous sketch of an auction at which Socrates, Aristotle, Diogenes, etc., are sold, mostly for very low prices; this has a sequel in the *Fisherman*, in which Lucian explains that his attack is directed only at sham seekers after truth, not at truth itself.

Here also may be mentioned two biographical sketches: (*a*) *On the Death of Peregrinus*. Lucian here exposes the insincerity of many Cynic philosophers, in relating the voluntary death of Peregrinus (which he had himself witnessed) at Olympia in 165 A.D. (*b*) *Alexander*, an exposure of the impostures of Alexander the Paphlagonian oracle-monger, and of the credulity of his dupes.

The popular mythology is the subject of another set of satires, such as the *Dialogues of the Gods*, the *Prometheus*, the *Zeus Tragoedus*, in which Lucian devotes all his brilliant powers to ridiculing the old fables.

Among the satires on human life are the famous *Dialogues of the Dead*—conversations in the nether world between famous personages—the *Charon*, and the *Timon*. Lucian's object in these is to shew the worthlessness of the objects after which most men strive, the follies and vanities of human life. The corrupt state of society furnished him with abundant materials for satire. The uneducated man who sought to gain a reputation for culture by buying a large library, the "parasite" who lived at the expense of his patron and entertained him with his jokes, the "hired companion" who occupied a degrading position in the households of the wealthy, the superstitious believer in magic, in oracles, and in mythology, are all lashed by him unmercifully.

(4) Of the two romances, the *True History* and *The Ass*, the former is one of Lucian's happiest efforts, and probably furnished hints to Rabelais and Swift. It is an extravagant burlesque on the "travellers' tales" which formed so large an ingredient in Greek history and poetry, and purports to relate the adventures of certain voyagers from the Pillars of Heracles into the Western Ocean, and thence to the Moon and the Island of the Blest. *The Ass* deals with the amusing adventures of a certain Lucius, who had been metamorphosed into an ass. These romances illustrate the influence of the Oriental story on Greek literature.

(5) Poems, viz. the *Epigrams* (many of them probably spurious) and the *Tragedy of Gout* and the *Swift Foot*, two serio-comic dramatic sketches on the ravages of gout. The latter were probably written in Lucian's old age,



§ 4. **Lucian's style.**—The Greek in which Lucian writes was different from that spoken and commonly written in the Graecised East, the so-called “common dialect” (*κοινή διάλεκτος*), which had Attic for its basis but had been modified by the local conditions of various districts. The diffusion of the Greek language throughout Western Asia began with Alexander's invasion; one of the great kingdoms into which his empire was divided after his death was Syria, with its capital Antioch, where the Seleucidae reigned until the advance of Roman conquest abolished the monarchy (64 B.C.).

Lucian's style is formed largely on the classic authors. From his training as a Sophist, he is thoroughly familiar with Homer, the lyrists, and the dramatists, with Herodotus and Thucydides, Plato and Xenophon and Demosthenes. The words he uses are nearly all drawn from the best Attic writers, although he admits a certain number of later words (some coined by himself) and constructions, the more important of which are noticed in the notes to this edition as they occur. Here may be mentioned Lucian's fondness for strong particles, *e.g.* *τοιγαροῦν*, and for such combinations as *πλήν ἀλλά*; his frequent use of *μή* for *οὐ*, of *ὡς* for *ὥστε*, and of the optative in subordinate clauses instead of the subjunctive. It has been computed that Lucian's vocabulary is richer than that of any other Greek prose writer. The grace of Lucian's language, no less than his brilliant wit, his strong common-sense, and the range of his imaginative powers, entitles him to the epithet of “the inimitable” applied to him by Gibbon.

The literary form in which Lucian displayed most originality is the satiric dialogue. He borrowed the dialogue form from Plato, but employed it in the humorous vein of Aristophanes and the other comedians. He probably owed much to the Cynic philosopher Menippus of Gadara in Palestine, who, in the third century B.C., wrote satiric pieces in a medley of prose and verse, imitated by the Roman Varro in his *Saturae Menippeae*. In some of the dialogues there is no action, in others there is just enough to bring out the characteristics of the speakers;

and the personality of the speaker is often forgotten, so that Lucian really speaks his own thoughts, not those appropriate to the character. He also fails, on the whole, to give us vivid pictures of contemporary manners; his characters are (with a few exceptions) taken rather from literature than from real life, and the faults and vices he satirises are, as a rule, those which are common to human nature at all periods of the world's history. Many of Lucian's works are pamphlets, which are either in narrative, or argumentative, or hortatory form, with a vein of satire running through all.

§ 5. **Lucian's mental standpoint.**—Lucian's standpoint is summed up in the words of his defence before the tribunal of Philosophy in the *Fisherman*, "I hate quacks and charlatans, lies and conceit; . . . I love truth and beauty and singleness of heart." The same love of truth inspires the essay *On the Writing of History*, and in fact all his writings after his settlement at Athens.

His view of life was that of a moderate Epicurean, who aimed at living sensibly and keeping his mind free from illusions. He was thus in an excellent position to make fun of ordinary life; but his criticism was entirely destructive, and he had no lofty ideal to inculcate. He wrote to amuse. In his attacks on religion he did excellent service in exposing the childishness and immorality of the popular beliefs, but his own position was the Epicurean denial of Divine Providence.

A typical expression of the once widely prevalent belief that Lucian was an enemy of Christianity is given in the notice of his life by Suidas, who says: "There is a tradition that he was killed by dogs, because he raved against the truth. For in the *Life of Peregrinus* the accursed wretch attacks Christianity, and blasphemes Christ himself. Wherefore he has suffered fitting punishment in this world for his madness; and in the world to come he shall inherit with Satan the everlasting fire." As a matter of fact, Lucian's account of Peregrinus does not bear out the statement of Suidas; it is not an attack on Christianity, but on the impostor Peregrinus, a Cynic philosopher, who

had pretended to be a Christian. The account of the self-immolation of Peregrinus at Olympia was wrongly thought to be a parody of a Christian martyr's death. It is true that Lucian calls Christ "the crucified Sophist"; but "Sophist" was in his day a title of honour, applied by Lucian to himself, and he also calls Christ "that great man who was crucified in Palestine." The dialogue *Philopatris*, which contains an attack upon the Christians, is not by Lucian, but belongs to a later period, perhaps the tenth century. The *Peregrinus* shews that his knowledge of Christianity was very superficial, and that—like other heathen writers—he confounded the Christians with the Jews.

§ 6. "**Charon.**"—This dialogue takes its title from the ferryman of the lower world, who visits earth out of curiosity to see what human life is like. He finds a suitable guide in Hermes, who is associated with him in the duty of conveying departed spirits to the world below. The first part (Ch. 1-7) is full of action, being occupied with preparations for securing a good point of view: this is finally obtained by placing Parnassus on the top of other mountains. Hermes bids Charon survey everything (ἐπισκόπει ἅπαντα) from this commanding position: hence the second title of the dialogue, Ἐπισκοποῦντες. The witty application of a quotation from Homer gives Charon piercing vision.

In the second part (Ch. 8-14) Charon beholds the great historical personages of the sixth century B.C. The great athlete Milo, the Persian kings Cyrus and Cambyses, the Lydian king Croesus, Polycrates despot of Samos, are all examples of the mutability of human affairs; their present prosperity is contrasted with their miserable ends. Most of this is taken from Herodotus, especially the interview between Croesus and Solon the famous Athenian legislator, who enunciates the view that no man can be pronounced happy until he has reached the end of life, and shews that the gold of Croesus will be of little use when his country is invaded by the Persians.

The third part (Ch. 15-24) deals with mankind in the mass, their hopes and fears, their destiny, typified by the

thread spun by the Fates, the uncertainty of all human affairs, the folly of men in striving after external goods which they cannot carry with them when they die. Men are like the bubbles in a spring: all must burst and disappear—a fact realised only by a few, who have deeper insight. The dialogue closes with some talk about foolish burial customs, the present insignificance of the famous cities of old such as Nineveh, and the folly of war. The moral of the piece is summed up in the concluding words: “What a life is that of men, poor wretches! And no one thinks of Charon!”

The device of contemplating human life from a distant standpoint and so revealing the absurdity of men’s ambitions, is used by Lucian in the *Dialogues of the Dead*, which, like the *Charon*, are probably modelled largely on the satires of Menippus. The approval of suicide by the wise (Ch. 21) is a distinctly Cynic trait. The date of composition is probably about 161 A.D.

§ 7. **Timon the Misanthrope.**—Timon was a historical personage, but little is known of him. He is twice mentioned by his contemporary Aristophanes. In the comedy of the *Lysistrata*, produced in 411 B.C., the chorus of women say, “There was one Timon, an unsociable man with his face hedged round with impassable thorns, an imp of the Erinyes. This Timon in his hatred invoked many a curse on wicked men. He always hated wicked men, but was very dear to women.” In the *Birds* (414 B.C.) Prometheus, in reference to his hatred of the gods, calls himself “a thorough Timon.” Another contemporary comedian, Phrynichus, in his *Μονότροπος* (“The Solitary”), makes the leading character say, “I live the life of a Timon, without wife or slave, harsh of temper, unapproachable, without laughing or talking, holding to my own opinion.” Timon was the leading character in a lost play by Antiphanes, a poet of the New Comedy. His life seems to have been written by Neanthes of Cyzicus, who lived at Pergamus towards the end of the third century B.C., in his book *περὶ ἐνδόξων ἀνδρῶν*; and this probably was the source from which later writers obtained their

information. Plutarch, in his *Life of Antony*, relates a few anecdotes of Timon, illustrative of his hatred of mankind; the mention of these is occasioned by the circumstance that Antony, like Timon, withdrew from human society owing to the ingratitude of his friends, and built himself a small tower near Pharos in Egypt. Timon's tower was situated in the Outer Cerameicus, a suburb of Athens, near the Academy where Plato lectured. Timon was a native of the deme (or township) of Collytus, near Mount Hymettus in the south-west of Attica; and he was buried at Halae near the coast of the Saronic Gulf.

The real cause of Timon's hatred of mankind has been disputed. Plutarch, like Lucian, ascribes it to the ingratitude of those on whom he had conferred benefits; but what historical ground there is for this view must remain uncertain. It has been suggested with some probability that it was a revolt from the general depravity of the life of the time, and that Timon was a fit object for the attacks of the comic poets because his private life was not in accordance with that strict morality the absence of which he so bitterly condemned in others. It must be remembered that in a small community like Athens, where so large a part of a man's life was spent in public, the refusal of Timon to discharge any public duties would excite far more remark than under the conditions of modern life.

§ 8. **The Dialogue "Timon."**—This dialogue, probably composed about 160 A.D., is a satire on the instability of riches and the ingratitude of mankind. It falls into the following well-marked divisions:—

(1) Ch. 1-6 are a soliloquy by Timon, who has withdrawn from Athens and is working as a hired labourer near Mount Hymettus. He appeals to Zeus to rouse himself from slumber and inflict just punishment on wicked men. The disparagement of the father of the gods reveals Lucian in his favourite vein as a jester at the old beliefs. Timon also briefly describes the ingratitude with which he has been treated.

(2) Ch. 7-11. The scene now changes to Olympus, the abode of the gods, where Timon's appeal has attracted the

attention of Zeus. The sorry attire of the suppliant prevents Zeus from recognising him until Hermes points out that it is Timon, who formerly used to offer the gods expensive sacrifices. Hermes explains that he has been reduced to this miserable condition by his folly in treating as friends men who were thoroughly selfish. Zeus declares that he must not display similar ingratitude, and excuses his neglect of Timon partly by his occupation with other matters and partly by the deafening noise of disputation which for ever ascends from Athens. He then commands Hermes to take Plutus (the god of wealth) to Timon, accompanied by Thesaurus (Treasure); and announces that he will punish Timon's ungrateful contemporaries when his thunderbolt has been repaired. After Hermes has remarked on the value of importunity, Plutus declares that he will not go to Timon.

(3) Ch. 12-19. An argument between Zeus and Plutus, ending in the submission of the latter. Plutus' ground for refusing to have any further dealings with Timon is that Timon had formerly driven him from his house. To this Zeus retorts that Plutus is hard to please, for he finds fault with misers for keeping him too closely shut up. But Plutus replies that the spendthrift and the miser are both to blame for a wrong use of wealth. Zeus assures him that he will find Timon now in a much more sensible frame of mind.

(4) Ch. 20-29. Conversation between Hermes and Plutus as they go on their way to Attica. Plutus is blind and lame and slow of foot when he is going to anyone, but keen-sighted and swift when he is quitting anyone. He draws a vivid picture of the misuse of wealth by an unworthy recipient. Being blind, Plutus cannot discriminate; the first person who meets him carries him off to his house. Men are fond of him, in spite of his defects, because they are fools and because he wears a beautiful mask.

(5) Ch. 30-40. Hermes and Plutus reach Attica, and find Timon surrounded by Poverty, Toil, Patience, Wisdom, Courage, and the like. Learning that Zeus has decreed that Timon shall once more be rich, Poverty and her companions depart; Timon receives the new comers

with threats, blames Plutus, and descants on the blessings of poverty. Plutus defends himself against the accusation, and Timon (rather suddenly) ceases his opposition. Hermes and Plutus depart.

(6) Ch. 41-44. Soliloquy of Timon. He digs up a treasure, to his great delight, and then proposes and carries a mock decree of the Assembly to the effect that Timon shall have no further dealings with men and will do nothing to help them in their sorest need.

(7) Ch. 45-58. A very lively scene between Timon and four of his former friends, who flock to him now that he is wealthy again. The flatterers Gnathonides and Philiades, the politician Demeas, and the philosopher Thrasycles all received a sound beating with Timon's mattock, and the dialogue ends as Timon is preparing to receive his other visitors with showers of stones. This section includes a realistic picture of the inconsistency between the lives and doctrines of many contemporary ascetics.

Lucian's object in writing this dialogue was obviously to satirise the insincerity of the parasites, politicians, and philosophers of his day; but it is also an attack on men like Timon who misused their wealth by encouraging such impostors, and who were largely responsible for their existence. The character of Timon is drawn with great vigour and clearness, except that his sudden consent to accept wealth is not very happily ascribed to submission to the will of the gods, of whom he has just been speaking with the utmost contempt. What really reconciles him to his new situation is the opportunity of punishing men for their ingratitude. The dialogue contains many reminiscences of the *Plutus* of Aristophanes, produced in 388 B.C.

Shakespeare, in his *Timon of Athens*, has dealt with the same story, but in a different way. The chief source from which he drew his materials was the twenty-eighth novel in Painter's *Palace of Pleasure*; he may also have used the anecdotes in North's *Plutarch* (Life of Antony). There is no reason to suppose that he was acquainted with Lucian's dialogue. At the opening of the play we find Timon at the height of his prosperity, prodigal in his bounty, flattered and courted by all. When his creditors begin to

press him for their money, he tries to borrow from the men he has enriched, but all excuse themselves. Timon has his revenge before he quits Athens for ever; he invites his false friends to dinner, but the dishes contain nothing but warm water, which he throws over the guests. He then retires to a cave by the sea-shore, and, as he digs for roots, discovers gold, which he bestows on Alcibiades, who is attacking Athens, and on robbers who are enemies of the human race. The softer side of his character comes into play when he is visited by his faithful steward Flavius. A poet and a painter, hearing that Timon is wealthy again, come to pay their court to him, and are driven away with blows. Then come senators of Athens, who beg Timon to take command against Alcibiades; but he will have nothing to do with them, and finally commits suicide, after composing an epitaph which breathes his hatred of mankind.

NOTE.—The Text, except in a few passages, follows that of Bürger in the Teubner series. In the preparation of the notes the commentaries of Jacobitz as revised by Bürger, Sommerbrodt, Mr. Heitland (on the *Charon*), and Mr. Mackie (on the *Timon*) have been consulted. For the Introduction the editor is largely indebted to the article on Lucian in the *Histoire de la Littérature Grecque*, by MM. Alfred and Maurice Croiset.



## ΛΟΤΚΙΑΝΟΥ

### ΧΑΡΩΝ Η ΕΠΙΣΚΟΠΟΥΝΤΕΣ.

#### ΕΡΜΗΣ ΚΑΙ ΧΑΡΩΝ.

ΕΡΜ. Τί γελᾷς, ὦ Χάρων ; ἢ τί τὸ πορθμείον ἀπολι- 1  
πὼν δεῦρο ἀνελήλυθας ἐς τὴν ἡμέτεραν, οὐ πάνυ  
εἰσθῶς ἐπιχωριάζειν τοῖς ἄνω πράγμασιν ;

ΧΑΡ. Ἐπεθύμησα, ὦ Ἐρμῆ, ἰδεῖν, ὁποῖά ἐστι τὰ ἐν  
τῷ βίῳ καὶ ἃ πράττουσιν οἱ ἄνθρωποι ἐν αὐτῷ, ἢ τίνων 5  
στερόμενοι πάντες σιμῶζουσι κατιόντες παρ' ἡμᾶς·  
οὐδεὶς γὰρ αὐτῶν ἀδακρυτὶ διέπλευσεν. αἰτησάμενος  
οὖν παρὰ τοῦ "Αἰδου καὶ αὐτός, ὥσπερ ὁ Θετταλὸς  
ἐκεῖνος νεανίσκος, μίαν ἡμέραν λειπόνεως γενέσθαι  
ἀνελήλυθα ἐς τὸ φῶς, καὶ μοι δοκῶ ἐς δέον ἐντετυ- 10  
χηκέμαι σοι· ξεναγήσεις γὰρ εὖ οἶδ' ὅτι με ξυμπερινο-  
στῶν καὶ δειξέεις ἕκαστα ὡς ἂν εἰδῶς ἅπαντα.

ΕΡΜ. Οὐ σχολή μοι, ὦ πορθμεῦ· ἀπέρχομαι γάρ τι  
διακογησόμενος τῷ ἄνω Διὶ τῶν ἀνθρωπικῶν· ὁ δὲ  
ὀξύθυμὸς ἐστι καὶ δέδια, μὴ βραδύναυτά με ὄλον 15  
ὑμέτερον εἶσθαι παραδοὺς τῷ ζόφῳ, ἢ, ὅπερ τὸν  
"Ἡφαιστον πρώην ἐποίησε, ρίψῃ καμὲ τεταγῶν τοῦ  
ποδὸς ἀπὸ τοῦ θεσπεσίου βηλοῦ, ὡς ὑποσκάζων γέλωτα  
παρέχοιμι καὶ αὐτὸς οἰνοχοῶν.

1 ΧΑΡ. Περιόψει οὖν με ἄλλως πλανώμενον ὑπὲρ γῆς  
 21 καὶ ταῦτα ἐταῖρος καὶ σύμπλους καὶ ξυνδιάκτορος ὧν ;  
 καὶ μὴν καλῶς εἶχεν, ὧ Μαίας παῖ, ἐκείνων γάρ σε  
 μεμνήσθαι, ὅτι μηδεπώποτε σε ἢ ἀντλεῖν ἐκέλευσα ἢ  
πρόσκωπον εἶναι· ἀλλὰ σὺ μὲν ρέγκεις ἐπὶ τοῦ  
 25 καταστρώματος ἐκταθεῖς, ὧμους οὕτω καρτεροὺς ἔχων,  
 ἢ εἴ τινα λάλον νεκρὸν εὖροις, ἐκείνω παρ' ὄλον τὸν  
 πλοῦν διαλέγῃ, ἐγὼ δὲ πρεσβύτης ὧν τὴν δικωπίαν  
 ἐρέττω μόνος. ἀλλὰ πρὸς τοῦ πατρός, ὧ φίλτατον  
 30 τῷ βίῳ ἅπαντα, ὡς τι καὶ ἰδὼν ἐπανέλθοιμι· ὡς ἦν  
 με σὺ ἀφῆς, οὐδὲν τῶν τυφλῶν διοίσω· καθάπερ γὰρ  
 ἐκείνοι σφάλλονται καὶ διολισθάνουσιν ἐν τῷ σκότῳ,  
 οὕτω δὴ ἐγὼ σοι ἔμπαλιν ἀμβλυώττω πρὸς τὸ  
 φῶς. ἀλλὰ δός, ὧ Κυλλήνιέ, μοι ἐς αἰὲ μεμνησομένῳ  
 35 τὴν χάριν.

2 ΕΡΜ. Τοῦτο τὸ πρᾶγμα πληγῶν αἴτιον καταστή-  
 σεταί μοι· ὀρῶ γοῦν ἤδη τὸν μισθὸν τῆς περιηγῆσεως  
 οὐκ ἀκούδουλον παντάπασιν ἡμῖν ἐσόμενον. ὑπουργη-  
 τέον δὲ ὅμως· τί γὰρ ἂν καὶ πάθοι τις, ὅποτε φίλος τις  
 5 ὧν βιάζοιτο ; πάντα μὲν οὖν σε ἰδεῖν καθ' ἕκαστον  
 ἀκριβῶς ἀμήχανόν ἐστιν, ὧ πορθμεῦ· πολλῶν γὰρ ἂν  
 ἐτῶν ἢ διατριβῇ γένοιτο. εἶτα ἐμὲ μὲν κηρύττεσθαι  
 δεήσει καθάπερ ἀποδράντα ὑπὸ τοῦ Διός, σὲ δὲ καὶ  
 αὐτὸν κωλύσει ἐνεργεῖν τὰ τοῦ Θανάτου ἔργα καὶ  
 10 τὴν Πλούτωνος ἀρχὴν ζημιοῦν μὴ νεκραγωγοῦντα  
 πολλοῦ τοῦ χρόνου· καὶ ὁ τελώνης ὁ Αἰακὸς ἀγανακ-  
 τήσει μηδ' ὀβολὸν ἐμπολῶν. ὡς δὲ τὰ κεφάλαια τῶν  
 γιγνομένων ἴδοις, τοῦτο ἤδη σκεπτέον.

ΧΑΡ. Αὐτός, ὧ Ἑρμῆ, ἐπινόει τὸ βέλτιστον· ἐγὼ δὲ  
 15 οὐδὲν οἶδα τῶν ὑπὲρ γῆς ξένος ὧν.

ΕΡΜ. Τὸ μὲν ὄλον, ὦ Χάρων, ὑψηλοῦ τινος ἡμῖν δεῖ 2  
χωρίου, ὡς ἀπ' ἐκείνου πάντα κατίδοις· σοὶ δὲ εἰ μὲν ἐς  
τὸν οὐρανὸν ἀνελθεῖν δυνατὸν ἦν, οὐκ ἂν ἐκίμνομεν· ἐκ  
περιπέτης γὰρ ἂν ἀκριβῶς ἅπαντα καθέωρας· ἐπεὶ δὲ  
οὐ θέμις εἰδώλοισι ἀεὶ ξυνόντα ἐπιβατεύειν τῶν 20  
βασιλείων τῶν Διός, ὦρα ἡμῖν ὑψηλὸν τι ὄρος  
περισκοπεῖν.

ΧΑΡ. Οἶσθα, ὦ Ἑρμῆ, ἅπερ εἶωθα λέγειν ἐγὼ πρὸς 3  
ὑμᾶς, ἐπειδὰν πλέωμεν; ὁπότε γὰρ τὸ πνεῦμα  
καταιγίσαν πλαγία τῇ ὀθόνη ἐμπέσῃ καὶ τὸ κῦμα  
ὑψηλὸν ἀρθῆ, τότε ὑμεῖς μὲν ὑπ' ἀγνοίας κελεύετε τὴν  
ὀθόνην στείλαι ἢ ἐνδοῦναι ὀλίγον τοῦ ποδὸς ἢ συνεκ- 5  
δραμεῖν τῷ πνέοντι, ἐγὼ δὲ τὴν ἡσυχίαν ἄγειν παρα-  
κελεύομαι ὑμῖν· αὐτὸς γὰρ εἰδέναί το βέλτιον. κατὰ  
ταῦτά δὴ καὶ σὺ πρᾶπτε, ὅποσα καλῶς ἔχειν νομίζεις,  
κυβερνήτης νῦν γε ὢν· ἐγὼ δέ, ὡσπερ ἐπιβαταῖς νόμος,  
σιωπῇ καθεδοῦμαι πάντα πειθόμενος κελεύοντί σοι. 10

ΕΡΜ. Ὅρθῶς λέγεις· αὐτὸς γὰρ εἶσομαι τί ποιητέον  
καὶ ἐξευρήσω τὴν ἱκανὴν σκοπὴν. ἄρ' οὖν ὁ Καύκασος  
ἐπιτήδειος ἢ ὁ Παρνασσὸς ὑψηλότερος ἢ ἀμφοῖν ὁ  
"Ὀλυμπος ἐκεινοσί; καίτοι οὐ φαῦλόν τι ἀνεμνήσθην  
ἐς τὸν "Ὀλυμπον ἀπιδῶν· συγκαμῖν δέ τι καὶ ὑπουρ- 15  
γῆσαι καὶ σέ δεῖ.

ΧΑΡ. Πρόσταπτε· ὑπουργήσω γὰρ ὅσα δυνατά.

ΕΡΜ. "Ὀμηρος ὁ ποιητὴς φησι τοὺς Ἀλωέως υἱέας,  
δύο καὶ αὐτοὺς ὄντας, ἔτι παῖδας ἐθελήσαι ποτε τὴν  
"Ὀσσαν ἐκ βάθρων ἀνασπάσαντας ἐπιθεῖναι τῷ 20  
"Ὀλύμπῳ, εἶτα τὸ Πήλιον ἐπ' αὐτῇ, ἱκανὴν ταύτην  
κλίμακα ἔξτειν οἰομένους καὶ πρόσβασιν ἐπὶ τὸν  
οὐρανόν. ἐκείνω μὲν οὖν τὸ μεираκίῳ, ἀτασθάλω γὰρ  
ἦσθην, δίκας ἐτισάτην· νῶ δέ—οὐ γὰρ ἐπὶ κακῷ τῶν

3 θεῶν ταῦτα βουλευόμεν—τί οὐχὶ οἰκοδομοῦμεν καὶ  
 26 αὐτοὶ κατὰ τὰ αὐτὰ ἐπικυλιυδοῦντες ἐπάλληλα τὰ  
 ὄρη, ὡς ἔχοιμεν ἀφ' ὑψηλοτέρου ἀκριβεστέραν τὴν  
 σκοπὴν ;

4—ΧΑΡ. Καὶ δυνησόμεθα, ὦ Ἑρμῆ, δὴ ὄντες ἀναθέσθαι  
 ἀράμενοι τὸ Πήλιον ἢ τὴν Ὀσσαν ;

ΕΡΜ. Διὰ τί δ' οὐκ ἄν, ὦ Χάρων ; ἢ ἀξιοῖς ἡμᾶς  
 ἀγεννεστέρους εἶναι τοῖν βρεφυλλίῳ ἐκείνῳ, καὶ  
 5 ταῦτα θεοὺς ὑπάρχοντας ;

ΧΑΡ. Οὐκ, ἀλλὰ τὸ πρᾶγμα δοκεῖ μοι ~~ἀπιθανόν~~  
 τινα τὴν μεγαλοουργίαν ἔχειν.

ΕΡΜ. Εἰκότως· ιδιώτης γὰρ εἶ, ὦ Χάρων, καὶ ἥκιστα  
 ποιητικός· ὁ δὲ γεννάδας Ὀμηρος ἀπὸ δυοῖν στίχοιν  
 10 αὐτίκα ἡμῖν ἀμβρατὸν ἐποίησε τὸν οὐρανόν, οὕτω  
 ῥαδίως συνθεὶς τὰ ὄρη. καὶ θαυμάζω, εἴ σοι ταῦτα  
τεράστια εἶναι δοκεῖ τὸν Ἄτλαντα δηλαδὴ εἰδότει, ὃς  
 τὸν πόλον αὐτὸν εἰς ὧν φέρει ἀνέχων ἡμᾶς ἅπαντας.  
 ἀκούεις δέ γε ἴσως καὶ τοῦ ἀδελφοῦ τοῦ ἐμοῦ πέρι, τοῦ  
 15 Ἑρακλέους, ὡς διαδέξαιτό ποτε αὐτὸν ἐκείνῳ τὸν  
 Ἄτλαντα καὶ ἀναπαύσειε πρὸς ὀλίγον τοῦ ἄχθους  
 ὑποθεὶς ἑαυτὸν τῷ φορτίῳ.

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

20 ΕΡΜ. Ἀληθέστατα, ὦ Χάρων. ἢ τίνος γὰρ ἕνεκα  
 σοφοὶ ἄνδρες ἐψεύδοντο ἄν ; ὥστε ἀναμοχλεύωμεν τὴν  
 Ὀσσαν πρῶτον, ὥσπερ ἡμῖν ὑψηγείται τὸ ἔπος καὶ ὁ  
ἀρχιτέκτων ὁ Ὀμηρος,

αὐτὰρ ἐπ' Ὀσση

25

Πήλιον εἰνοσίφυλλον.

ὄρας, ὅπως ῥαδίως ἅμα καὶ ποιητικῶς ἐξειργάσμεθα ;  
 φέρ' οὖν ἀναβὰς ἴδω, εἰ καὶ ταῦτα ἱκανὰ ἢ αὐτῷ ἐποι-

κοδομῆν ἔτι δεήσει. παταί, κάτω ἔτι ἐσμὲν ἐν ὑπώ- 5  
 ρείᾳ τοῦ οὐρανοῦ· ἀπὸ μὲν γὰρ τῶν ἐώων μόγις Ἴωνία  
 καὶ Λυδία φαίνεται, ἀπὸ δὲ τῆς ἐσπέρας οὐ πλέον  
 Ἰταλίας καὶ Σικελίας, ἀπὸ δὲ τῶν ἀρκτώων τὰ ἐπὶ  
 τάδε τοῦ Ἰστρου μόνον, κακείθεν ἢ Κρήτη οὐ πάνυ 5  
 σαφῶς. μετακινητέα ἡμῖν, ὧ πορθμεῦ, καὶ ἡ Οἴτη, ὡς  
 ἔοικεν, εἶτα ὁ Παρνασσὸς ἐπὶ πᾶσιν.

ΧΑΡ Οὕτω ποιῶμεν. ὄρα μόνον, μὴ λεπτότερον  
 ἐξεργασώμεθα τὸ ἔργον ἀπομηκύναντες πέρα τοῦ  
 πιθανοῦ, εἶτα συγκαταρριφέντες αὐτῷ πικρᾶς τῆς 10  
 Ὀμήρου οἰκοδομητικῆς πειραθῶμεν ξυντριβέντες τῶν  
 κρανίων.

ΕΡΜ. Θάρρει· ἀσφαλῶς ἔξει ἅπαντα. μετατίθει  
 τὴν Οἴτην· ἐπικυλιυδέσθω ὁ Παρνασσός. ἰδοὺ δὴ,  
 ἐπάνειμι αὐθις· εὖ ἔχει· πάντα ὀρώ· ἀνάβαινε ἤδη 15  
 καὶ σύ.

ΧΑΡ. Ὁρεξον, ὧ Ἑρμῆ, τὴν χεῖρα· οὐ γὰρ ἐπὶ  
 μικράν με ταύτην μηχανὴν ἀναβιβάζεις.

ΕΡΜ. Εἴ γε καὶ ἰδεῖν ἐθέλεις, ὧ Χάρων, ἅπαντα,  
 οὐκ ἔνι δὲ ἄμφω καὶ ἀσφαλῆ καὶ φιλοθεάμονα εἶναι. 20  
 ἀλλ' ἔχον μου τῆς δεξιᾶς καὶ φείδου μὴ κατὰ τοῦ  
ὀλισθηροῦ πατεῖν. εὖ γε, ἀνελήλυθας καὶ σύ· ἐπεὶ περ  
 δὲ δικόρυμβος ὁ Παρνασσός ἐστι, μίαν ἐκάτερος ἄκραν  
ἐπιλαβόμενοι καθεζόμεθα· σὺ δέ μοι ἤδη ἐν κύκλω  
 περιβλέπων ἐπισκόπει ἅπαντα. 25

ΧΑΡ. Ὀρώ γῆν πολλὴν καὶ λίμνην τινὰ μεγάλην 6  
 περιρρέουσιν καὶ ὄρη καὶ ποταμούς τοῦ Κωκυτοῦ καὶ  
 Πυριφλεγέθοντος μείζονας καὶ ἀνθρώπους πάνυ σμικ-  
 ροὺς καὶ τινὰς φωλεοὺς αὐτῶν.

ΕΡΜ. Πόλεις ἐκεῖναί εἰσιν, οὓς φωλεοὺς εἶναι  
 νομίζεις.

6 ΧΑΡ. Οἶσθα οὖν, ὦ Ἐρμῆ, ὡς οὐδὲν ἡμῖν πέπρακται, ἀλλὰ μάτην τὸν Παρνασσὸν αὐτῇ Κασταλία καὶ τὴν Οἶτην καὶ τὰ ἄλλα ὄρη μετεκινήσαμεν ;

10 ΕΡΜ. Ὅτι τί ;

ΧΑΡ. Οὐδὲν ἀκριβὲς ἔγωγε ἀπὸ τοῦ ὑψηλοῦ ὀρῶ· ἐδεόμην δὲ οὐ πόλεις καὶ ὄρη αὐτὸ μόνου ὥσπερ ἐν γραφαῖς ὀρᾶν, ἀλλὰ τοὺς ἀνθρώπους αὐτοὺς καὶ ἀπράττουσι καὶ οἷα λέγουσιν, ὥσπερ ὅτε με τὸ πρῶτον  
15 ἐντυχῶν εἶδες γελῶντα καὶ ἤρου με, ὅ τι γελῶν· ἀκούσας γάρ τινος ἦσθην ἐς ὑπερβολήν.

ΕΡΜ. Τί δὲ τοῦτ' ἦν ;

ΧΑΡ. Ἐπὶ δεῖπνον, οἶμαι, κληθεὶς ὑπὸ τινος τῶν φίλων ἐς τὴν ὑστεραίαν, Μάλιστα ἤξω, ἔφη, καὶ  
20 μεταξὺ λέγοντος ἀπὸ τοῦ τέγους κεραμῖς ἐμπεσοῦσα οὐκ οἶδ' ὅτου κινήσαντος ἀπέκτεινεν αὐτόν. ἐγέλασα οὖν οὐκ ἐπιτελέσαντος τὴν ὑπόσχισιν. ἔοικα δὲ καὶ νῦν ὑποκαταβήσεσθαι, ὡς μάλλον βλέπομι καὶ ἀκούοιμι.

7 ΕΡΜ. Ἐχ' ἀτρέμας· καὶ τοῦτο γὰρ ἐγὼ ἰάσομαί σοι καὶ ὄξυδερκέστατον ἐν βραχεὶ ἀποφανῶ παρ' Ὀμήρου τινὰ καὶ πρὸς τοῦτο ἐπωδὴν λαβῶν, κάπειδαν εἶπω τὰ ἔπη, μέμνησο μηκέτι ἀμβλυώττειν, ἀλλὰ σαφῶς πάντα  
5 ὀρᾶν.

ΧΑΡ. Λέγε μόνου.

ΕΡΜ. Ἄχλυν δ' αὖ τοι ἀπ' ὀφθαλμῶν ἔλον, ἢ πρὶν ἐπῆεν,  
ὄφρ' εὖ γινώσκης ἡμὲν θεὸν ἠδὲ καὶ ἄνδρα.

10 τί ἐστίν ; ἤδη ὀρᾶς ;

ΧΑΡ. Ἐπερφυῶς γε τυφλὸς ὁ Λυγκεὺς ἐκεῖνος ὡς πρὸς ἐμέ· ὥστε σὺ τὸ ἐπὶ τούτῳ προσδίδασκέ με καὶ ἀποκρίνου ἐρωτῶντι. ἀλλὰ βούλει κάγῳ κατὰ τὸν

“Ὀμηρον ἔρωμαί σε, ὡς μάθης οὐδ’ αὐτὸν ἀμελέτητον ἵ  
 ὄντα με τῶν Ὀμήρου; 15

ΕΡΜ. Καὶ πόθεν σὺ ἔχεις τι τῶν ἐκείνου εἶδέναι  
 ναύτης αἰεὶ καὶ πρόσκωπος ὢν;

ΧΑΡ. Ὀρᾶς; ὄνειδιστικὸν τοῦτο ἐς τὴν τέχνην. ἐγὼ  
 δὲ διαπορθμεύων αὐτὸν ἀποθανόντα πολλὰ ράψω-  
δοῦντος ἀκούσας ἐνίωμι ἔτι μέμνημαι. καίτοι χειμῶν <sup>20</sup>  
 ἡμᾶς οὐ μικρὸς τότε κατέλαβεν. ἐπεὶ γὰρ ἤρξατο  
 ᾄδειν οὐ πάνυ αἰσιόον τινα ᾠδὴν τοῖς πλέουσιν, ὡς ὁ  
 Ποσειδῶν συνήγαγε τὰς νεφέλας καὶ ἐτάραξε τὸν  
 πόντον ὡσπερ τορύνην τινα ἐμβαλὼν τὴν τρίαιναν καὶ  
 πάσας τὰς θυέλλας ᾠρόθυνε καὶ ἄλλα πολλά, κυκῶν <sup>25</sup>  
 τὴν θάλατταν ὑπὸ τῶν ἐπῶν, χειμῶν ἄφνω καὶ γνόφος  
 ἐμπεσὼν ὀλίγου δεῖν περιέτρεψε νῆμιν τὴν ναῦν, ὅτε  
 περ καὶ ναυτιάσας ἐκείνος ἀπήμισε τῶν ράψωδιῶν τὰς  
 πολλὰς αὐτῇ Σκύλλῃ καὶ Χαρύβδει καὶ Κύκλωπι. οὐ  
 χαλεπὸν οὖν ἦν ἐκ τοσοῦτου ἐμέτου ὀλίγα γοῦν δια- <sup>30</sup>  
 φυλάττειν. εἰπέ γάρ μοι. 8

τίς γὰρ ὄδ’ ἐστὶ πάχιστος ἀνὴρ ἡύς τε μέγας τε,  
ἔξοχος ἀνθρώπων κεφαλὴν καὶ εὐρέας ὤμους;

ΕΡΜ. Μίλων οὗτος ὁ ἐκ Κρότωνος ἀθλητής. ἐπι-  
 κροτοῦσι δ’ αὐτῷ οἱ Ἕλληνες, ὅτι τὸν ταῦρον ἀράμενος <sup>5</sup>  
 φέρει διὰ τοῦ σταδίου μέσου.

ΧΑΡ. Καὶ πόσω δικαιότερον ἂν ἐμέ, ὦ Ἐρμῆ, ἐπαι-  
 νοῖεν, ὅς αὐτόν σοι τὸν Μίλωνα μετ’ ὀλίγον ξυλλαβῶν  
ἐνθήσομαι ἐς τὸ σκαφίδιον, ὑπόταν ἤκη πρὸς ἡμᾶς ὑπὸ  
 τοῦ ἀναλωτοτάτου τῶν ἀνταγωνιστῶν καταπαλαισθεῖς <sup>10</sup>  
 τοῦ Θανάτου, μηδὲ ξυνεῖς, ὅπως αὐτὸν ὑποσκελίζει;  
κᾶτα οἰμώξεται ἡμῖν δηλαδὴ μεμνημένος τῶν στεφάνων  
 τούτων καὶ τοῦ κρότου· νῦν δὲ μέγα φρονεῖ θαυμαζό-

8 μενος ἐπὶ τῇ τοῦ ταύρου φορᾶ. τί δ' οὖν οἰηθῶμεν ;  
 15 ἄρα ἐλπίζειν αὐτὸν καὶ τεθνήξεσθαι ποτε ;

ΕΡΜ. Πόθεν ἐκείνος θανάτου νῦν μνημονεύσειεν ἂν ἐν ἀκμῇ τοσαύτῃ ;

ΧΑΡ. Ἐὰ τοῦτον οὐκ εἰς μακρὰν γέλωτα ἡμῖν παρεξόντα, ὁπόταν πλὴν μηδ' ἐμπίδα, οὐχ ὅπως ταῦρον, ἔτι  
 9 ἄρασθαι δυνάμενος. σὺ δέ μοι ἐκείνο εἰπέ,

τίς τ' ἄρ' ὄδ' ἄλλος ὁ σεμνὸς ἀνὴρ ;

οὐχ Ἑλληνας, ὡς ἔοικεν ἀπὸ γούνης τοσούτης.

ΕΡΜ. Κύριος, ὦ Χάρων, ὁ Καμβύσου, ὃς τὴν ἀρχὴν  
 5 πάλαι Μήδων ἐχόντων νῦν Περσῶν ἤδη ἐποίησεν εἶναι·  
 καὶ Ἀσσυρίων δ' ἐναγχος οὗτος ἐκράτησε καὶ Βαβυλῶνα  
 παρεστήσατο καὶ νῦν ἐλασεῖοντι ἐπὶ Λυδίας  
 ἔοικεν, ὡς καθελῶν τὸν Κροῖσον ἄρχειν ἀπάντων.

ΧΑΡ. Ὁ Κροῖσος δὲ ποῦ ποτε κάκεινός ἐστιν ;

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

15 ΧΑΡ. Πάνυ μὲν οὖν.

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

5 ΧΑΡ. Τί ἄρα ὁ Σόλων ἐρεῖ ;

ΕΡΜ. Θάρρει· οὐδὲν ἀγεννές, ὦ Χάρων.

ΣΟΛ. ὦ Κροῖσε, ὀλίγοι μὲν οἱ εὐδαιμονες· ἐγὼ δὲ  
 ὦν οἶδα Κλέοβιν καὶ Βίτωνά ἡγοῦμαι εὐδαιμονεστάτους  
 γενέσθαι, τοὺς τῆς ἱερείας παῖδας τῆς Ἀργόθεν, τοὺς



ἄμα πρώην ἀποθανόντας, ἐπεὶ τὴν μητέρα ὑπαδύντες 10  
εἴλκυσαν ἐπὶ τῆς ἀπήνης ἄχρι πρὸς τὸ ἱερόν. 11

ΚΡΟΙΣ. Ἔστω· ἐχέτωσαν τὰ πρῶτα ἐκεῖνοι τῆς  
εὐδαιμονίας. ὁ δεύτερος δὲ τίς ἂν εἴη ;

ΣΟΛ. Τέλλος ὁ Ἀθηναῖος, ὃς εὖ τε ἐβίω καὶ ἀπέ-  
θανεν ὑπὲρ τῆς πατρίδος. 15.

ΚΡΟΙΣ. Ἐγὼ δέ, ὦ κάθαρμα, οὐ σοι δοκῶ εὐδαίμων  
εἶναι ;

ΣΟΛ. Οὐδέπω οἶδα, ὦ Κροῖσε, ἢν μὴ πρὸς τὸ τέλος  
ἀφίκη τοῦ βίου· ὁ γὰρ θάνατος ἀκριβῆς ἔλεγχος τῶν  
τοιούτων καὶ τὸ ἄχρι πρὸς τὸ τέρμα εὐδαιμόνως 20  
διαβιῶναι.

ΧΑΡ. Κάλλιστα, ὦ Σόλων, ὅτι ἡμῶν οὐκ ἐπιλέλησαι,  
ἀλλὰ τὸ πορθμεῖον αὐτὸ ἀξιοῖς γίνεσθαι τὴν περὶ τῶν  
τοιούτων κρίσιν. ἀλλὰ τίνας ἐκείνους ὁ Κροῖσος ἐκ- 11  
πέμπει ἢ τί ἐπὶ τῶν ὤμων φέρουσι ;

ΕΡΜ. Πληθὺς τῷ Πυθίῳ χρυσᾶς ἀνατίθησι μισθὸν  
τῶν χρησμῶν, ὑφ' ὧν καὶ ἀπολείται μικρὸν ὕστερον.  
φιλομαντίς δὲ ὁ ἀνὴρ ἐκτόπως. 5

ΧΑΡ. Ἐκεῖνο γάρ ἐστιν ὁ χρυσός, τὸ λαμπρὸν ὃ  
ἀποστίλβει, τὸ ὑπαχρον μετ' ἐρυθήματος ; νῦν γὰρ  
πρώτου εἶδον ἀκούων αἰεῖ.

ΕΡΜ. Ἐκεῖνο, ὦ Χάρων, τὸ αἰοίδιμον ὄνομα καὶ  
περιμάχητον. 10

ΧΑΡ. Καὶ μὴν οὐχ ὀρώ, ὃ τι ἀγαθὸν αὐτῷ πρόσ-  
εστιν, εἰ μὴ ἄρα ἐν τούτῳ μόνον, ὅτι βαρύνονται οἱ  
φέροντες αὐτό.

ΕΡΜ. Οὐ γὰρ οἶσθα, ὅσοι πόλεμοι διὰ τούτου καὶ  
ἐπιβουλαὶ καὶ ληστήρια καὶ ἐπιπρῆξαι καὶ φόνοι καὶ 15  
δεσμὰ καὶ πλοῦς μακρὸς καὶ ἐμπορῖαι καὶ δουλείαι.

ΧΑΡ. Διὰ τούτου, ὦ Ἐρμῆ, τὸ μὴ πολὺ τοῦ χαλκοῦ

11 διαφέρον; οἶδα γὰρ τὸν χαλκόν, ὀβολόν, ὡς οἶσθα, παρὰ τῶν πλεόντων ἐκάστου ἐκλέγων.

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

ΧΑΡ. Δεινὴν τινα λέγεις τῶν ἀνθρώπων τὴν ἀβελ-  
25 τερίαν, οἱ τοσοῦτον ἔρωτα ἐρώσιν ὠχροῦ καὶ βαρέος κτήματος.

ΕΡΜ. Ἄλλ' οὐ Σόλων γε ἐκεῖνος, ὦ Χάρων, ἐρᾶν αὐτοῦ φαίνεται· ὡς ὄρας, καταγελαῖα γὰρ τοῦ Κροῖσου καὶ τῆς μεγαλαυχίας τοῦ βαρβάρου, καὶ μοι δοκεῖν  
30 ἐρέσθαι τι βούλεται αὐτόν· ἐπακούσωμεν οὖν.

12 ΣΟΛ. Εἰπέ μοι, ὦ Κροῖσε, οἶε γὰρ τι δεῖσθαι τῶν πλίνθων τούτων τὸν Πύθιον;

ΚΡΟΙΣ. Νῆ Δία· οὐ γὰρ ἔστιν αὐτῷ ἐν Δελφοῖς ἀνάθημα οὐδὲν τοιοῦτον.

5 ΣΟΛ. Οὐκοῦν μακάριον οἶε τὸν θεὸν ἀποφαίνειν, εἰ κτήσαιτο ἐν τοῖς ἄλλοις καὶ πλίνθους χρυσᾶς;

ΚΡΟΙΣ. Πῶς γὰρ οὐ;

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

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

ΣΟΛ. Εἰπέ μοι, σίδηρος δὲ φύεται ἐν Λυδίᾳ;

ΚΡΟΙΣ. Οὐ πάνυ τι.

15 ΣΟΛ. Τοῦ βελτίονος ἄρα ἐνδεεῖς ἐστε.

ΚΡΟΙΣ. Πῶς ἀμείνων ὁ σίδηρος χρυσοῦ;

ΣΟΛ. Ἦν ἀποκρίνη μηδὲν ἀγανακτῶν, μάθοις ἄν.

ΚΡΟΙΣ. Ἐρώτα, ὦ Σόλων.

ΣΟΛ. Πότεροι ἀμείνους, οἱ σφάζοντες τίνας ἢ οἱ 12  
σφάζόμενοι πρὸς αὐτῶν ; 20

ΚΡΟΙΣ. Οἱ σφάζοντες δηλαδή.

ΣΟΛ. Ἄρ' οὖν, ἦν Κῦρος, ὡς λογοποιούσι τινες, ἐπὶ ἡ  
Λυδοῖς, χρυσᾶς ~~μαχαίρας~~ σὺ ποιήσῃ τῷ στρατῷ, ἢ ὁ  
σίδηρος ἀναγκαῖος τότε ;

ΚΡΟΙΣ. Ὁ σίδηρος δῆλον ὅτι. 25

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

ΚΡΟΙΣ. Εὐφήμει, ἄνθρωπε.

ΣΟΛ. Μὴ γένοιτο μὲν οὕτω ταῦτα· φαίνη δ' οὖν  
ἀμείνω τοῦ χρυσοῦ τὸν σίδηρον ὁμολογῶν. 30

ΚΡΟΙΣ. Οὐκοῦν καὶ τῷ θεῷ κελεύεις σιδηρᾶς πλίν-  
θους ἀνατιθέναι με, τὸν δὲ χρυσὸν ὀπίσω αὐθις ἀνα-  
καλεῖν ;

ΣΟΛ. Οὐδὲ σιδήρου ἐκείνός γε δεήσεται, ἀλλ' ἦν τε  
χαλκὸν ἦν τε χρυσὸν ἀναθῆς, ἄλλοις μὲν ποτε κτῆμα 35  
καὶ ἔρμαιον ἔσῃ ἀνατεθεικῶς ἢ Φωκεύσιν ἢ Βοιωτοῖς ἢ  
Δελφοῖς αὐτοῖς ἢ τινι τυράννῳ ἢ ληστῇ, τῷ δὲ θεῷ  
ὀλίγον μέλει τῶν σῶν χρυσοποιῶν.

ΚΡΟΙΣ. Ἄει σύ μου τῷ πλούτῳ προσπολεμεῖς καὶ  
φθονεῖς. 40

ΕΡΜ. Οὐ φέρει ὁ Λυδός, ὦ Χάρων, τὴν παρρησίαν 13  
καὶ τὴν ἀλήθειαν τῶν λόγων, ἀλλὰ ξένον αὐτῷ δοκεῖ τὸ  
πράγμα, πένης ἄνθρωπος οὐχ ὑποπτήσων, τὸ δὲ  
παριστάμενον ἐλευθέρως λέγων. μεμνήσεται δ' οὖν  
μικρὸν ὕστερον τοῦ Σόλωνος, ὅταν αὐτὸν δέῃ ἀλούτα 5  
ἐπὶ τὴν πυρὰν ὑπὸ τοῦ Κύρου ἀναχθῆναι· ἤκουσα γὰρ  
τῆς Κλωθοῦς πρῶην ἀναγινωσκούσης τὰ ἐκάστῳ ἐπι-  
κεκλωσμένα, ἐν οἷς καὶ ταῦτα ἐγγέγραπτο, Κροῖσον μὲν  
ἀλῶναι ὑπὸ Κύρου, Κῦρον δὲ αὐτὸν ὑπ' ἐκεινησὶ τῆς

13 Μασσαγέτιδος ἀποθανεῖν. ὁρᾷς τὴν Σκυθίδα, τὴν ἐπὶ  
11 τοῦ ἵππου τούτου τοῦ λευκοῦ ἐξελαύνουσαν ;

ΧΑΡ. Νῆ Δία.

ΕΡΜ. Τόμυρις ἐκείνη ἐστὶ, καὶ τὴν κεφαλὴν γε  
ἀποτεμοῦσα τοῦ Κύρου αὕτη ἐς ἀσκὸν ἐμβαλεῖ πλήρη  
15 αἵματος. ὁρᾷς δὲ καὶ τὸν υἱὸν αὐτοῦ τὸν νεανίσκον ;  
Καμβύσης ἐκείνός ἐστιν. οὗτος βασιλεύσει μετὰ τὸν  
πατέρα καὶ μυρία σφαλεῖς ἔν τε Λιβύῃ καὶ Αἰθιοπία  
τὸ τελευταῖον μανεῖς ἀποθανεῖται ἀποκτείνας τὸν  
Ἄπιν.

20 ΧΑΡ. ὦ πολλοῦ γέλωτος. ἀλλὰ νῦν τίς ἂν αὐτοὺς  
προσβλέψειεν οὕτως ὑπερφρονούντας τῶν ἄλλων ; ἢ  
τίς ἂν πιστεύσειεν, ὡς μετ' ὀλίγου οὗτος μὲν αἰχμάλ-  
λωτος ἔσται, οὗτος δὲ τὴν κεφαλὴν ἔξει ἐν ἀσκῶ

14 αἵματος ; ἐκεῖνος δὲ τίς ἐστίν, ὧ Ἑρμῆ, ὁ τὴν πορφυρᾶν  
ἐφεστρίδα ἐμπεπορημένος, ὁ τὸ διάδημα, ὃ τὸν  
δακτύλιον ὁ μάγειρος ἀναδίδωσι τὸν ἰχθὺν ἀνατεμών,

νήσῳ ἐν ἀμφιρῦτι, βασιλεὺς δὲ τις εὐχεται εἶναι.

5 ΕΡΜ. Εὖ γε παρωδεῖς ἤδη, ὦ Χάρων. ἀλλὰ Πολυ-  
κράτην ὁρᾷς τὸν Σαμίων τύραννον πανευδαίμονα ἠγού-  
μενον εἶναι. ἀτὰρ καὶ οὗτος αὐτὸς ὑπὸ τοῦ παρεστῶτος  
οἰκέτου Μαιανδρίου προδοθεὶς Ὀροίτη τῷ σατράπῃ  
ἀνασκολοπισθήσεται, ἄθλιος ἐκπεσὼν τῆς εὐδαιμονίας  
10 ἐν ἀκαρεῖ τοῦ χρόνου· καὶ ταῦτα γὰρ τῆς Κλωθοῦς  
ἐπήκουσα.

ΧΑΡ. Ἄγαμαι Κλωθοῦς γεννικῆς· καὶ αὐτούς, ὧ  
βελτίστη, καὶ τὰς κεφαλὰς ἀπότεμνε καὶ ἀνασκολόπιζε,  
ὡς εἰδῶσιν ἄνθρωποι ὄντες· ἐν τοσοῦτῳ δὲ ἐπαιρέσ-  
15 θωσαν ἀφ' ὑψηλοτέρου ἀλγεινότερον καταπεσούμενοι.  
ἐγὼ δὲ γελάσομαι τότε γνωρίσας αὐτῶν ἕκαστον γυμνὸν

ἐν τῷ σκαφιδίῳ μήτε τὴν πορφυρίδα μήτε τιάραν ἢ 14  
κλίνην χρυσοῦν κομίζοντας.

ΕΡΜ. Καὶ τὰ μὲν τούτων ὧδε ἔξει· τὴν δὲ πληθὺν 15  
ὄρας, ὦ Χάρων, τοὺς πλείοντας αὐτῶν, τοὺς πολεμοῦντας,  
τοὺς δικαζομένους, τοὺς γεωργοῦντας, τοὺς δανείζοντας,  
τοὺς προσαιτοῦντας ;

ΧΑΡ. Ὅρῳ ποικίλην τινὰ τὴν τύρβην καὶ μεστὸν 5  
ταραχῆς τὸν βίον καὶ τὰς πόλεις γε αὐτῶν εἰκυίας  
τοῖς σμήνεσιν, ἐν οἷς ἅπας μὲν ἰδίον τι κέντρον ἔχει καὶ  
τὸν πλησίον κεντεῖ, ὀλίγοι δέ τινες ὥσπερ σφήκες  
ἄγουσι καὶ φέρουσι τὸ ὑποδεέστερον. ὁ δὲ περιπετό-  
μενος αὐτοὺς ἐκ τάφαρῶν οὗτος ὄχλος τίνες εἰσίν ; 10

ΕΡΜ. Ἐλπίδες, ὦ Χάρων, καὶ δαίματα καὶ ἄγνοια  
καὶ ἡδοναὶ καὶ φιλαργυρία καὶ ὀργαὶ καὶ μίση καὶ τὰ  
τοιαῦτα. τούτων δὲ ἡ ἄγνοια μὲν κάτω ξυναναμέμικται  
αὐτοῖς καὶ ξυμπολιτεύεται καὶ νῆ Δία καὶ τὸ μῖσος  
καὶ ἡ ὀργὴ καὶ ζηλοτυπία καὶ ἀμαθία καὶ ἀπορία καὶ 15  
φιλαργυρία, ὁ φόβος δὲ καὶ αἱ ἐλπίδες ὑπεράνω πετό-  
μενοι ὁ μὲν ἐμπίπτων ἐκπλήττει, ἐνίοτε καὶ ὑποπτῆσ-  
σειν ποιεῖ, αἱ δ' ἐλπίδες ὑπὲρ κεφαλῆς αἰωρούμεναι,  
ὁπόταν μάλιστα οἴηται τις ἐπιλήψεσθαι αὐτῶν, ἀναπ-  
τάμεναι οἴχονται κεκηνότας αὐτοὺς ἀπολιποῦσαι, ὅπερ 20  
καὶ τὸν Τάνταλον κάτω πάσχοντα ὄρας ὑπὸ τοῦ ὕδατος.  
ἦν δὲ ἀτενίσσης, κατόψει καὶ τὰς Μοίρας ἄνω ἐπικλω- 16  
θούσας ἐκάστω τὸν ἄτρακτον, ἀφ' οὗ ἠρτήσθαι  
ξυμβέβηκεν ἅπαντας ἐκ λεπτῶν νημάτων. ὄρας  
καθάπερ ἀράχνια τινα καταβαίνοντα ἐφ' ἕκαστον ἀπὸ  
τῶν ἀτράκτων ; 5

ΧΑΡ. Ὅρῳ πάνυ λεπτὸν ἐκάστω νῆμα, ἐπιπεπλεγ-  
μένα γε τὰ πολλά, τοῦτο μὲν ἐκείνῳ, ἐκείνο δὲ ἄλλῳ.

ΕΡΜ. Εἰκότως, ὦ πορθμεῦ· εἴμαρται γὰρ ἐκείνῳ μὲν

16 ὑπὸ τούτου φονευθῆναι, τούτῳ δὲ ὑπ' ἄλλου, καὶ  
 10 κληρονομῆσαί γε τούτον μὲν ἐκείνου, ὅτου ἂν ἢ  
 μικρότερον τὸ νῆμα, ἐκείνον δὲ αὐτῶν· τοιούδε γάρ  
 τι ἢ ἐπιπλοκῇ δηλοῖ. ὁρᾶς δ' οὖν ἀπὸ λεπτοῦ κρεμα-  
 μένους ἅπαντας· καὶ οὗτος μὲν ἀσπασθεὶς ἄνω  
 μετέωρός ἐστι καὶ μετὰ μικρὸν καταπέσων ἀπορρα-  
 15 γέντος τοῦ λίνου, ἐπειδὴν μηκέτι ἀντέχη πρὸς τὸ  
 βάρος, μέγαν τὸν ψόφον ἐργάσεται, οὗτος δὲ ὀλίγον  
 ἀπὸ γῆς αἰωρούμενος, ἦν καὶ πέση, ἀψοφητὶ κείσεται,  
 μόγις καὶ τοῖς γείτοσιν ἐξακουσθέντος τοῦ πτώματος.

ΧΑΡ. Παγγέλοια ταῦτα, ὦ Ἐρμῆ.

17 EPM. Καὶ μὴν οὐδ' εἰπεῖν ἔχοις ἂν κατὰ τὴν ἀξίαν,  
 ὅπως ἐστὶ καταγέλαστα, ὦ Χάρων, καὶ μάλιστα αἱ  
 ἄγαν σπουδαὶ αὐτῶν καὶ τὸ μεταξὺ τῶν ἐλπίδων  
 οἴχεσθαι ἀναρπάστους γιγνομένους ὑπὸ τοῦ βελτίστου  
 5 Θανάτου. ἀγγελιοὶ δὲ καὶ ὑπηρεταὶ αὐτοῦ μάλα  
 πολλοί, ὡς ὁρᾶς, ἠπίαλοι καὶ πυρετοὶ καὶ φθόαι καὶ  
 περιπνευμονίαι καὶ ξίφη καὶ ληστήρια καὶ κώνεια καὶ  
 δικασταὶ καὶ τύρανοι· καὶ τούτων οὐδὲν ὄλως αὐτοῦς  
 εἰσέρχεται, ἔστ' ἂν εὖ πράττωσιν, ὅταν δὲ σφαλῶσι,  
 10 πολὺ τὸ ὄτατοί καὶ αἰαῖ καὶ οἴμοι. εἰ δὲ εὐθύς ἐξ  
 ἀρχῆς ἐνενοοῦν, ὅτι θνητοὶ τέ εἰσιν αὐτοὶ καὶ ὀλίγον  
 τούτου χρόνον ἐπιδημήσαντες τῷ βίῳ ἀπίασιν ὥσπερ  
 ἐξ ὄνειρατος πάντα ὑπὲρ γῆς ἀφέντες, ἔξω τε ἂν  
 σωφρονέστερον καὶ ἡττοῦ ἠνιῶντο ἀποθανόντες· νῦν δὲ  
 15 ἐς αἰὲ ἐλπίσαντες χρῆσεσθαι τοῖς παρούσιν, ἐπειδὴν  
 ἐπιστὰς ὁ ὑπηρετὴς καλῆ καὶ ἀπάγη πεδήσας τῷ  
 πυρετῷ ἢ τῇ φθόῃ, ἀγανακτοῦσι πρὸς τὴν ἀγωγὴν  
 οὐποτε προσδοκῆσαντες ἀσπασθῆσεσθαι αὐτῶν.  
 ἢ τί γὰρ οὐκ ἂν ποιήσειεν ἐκείνος ὁ τὴν οἰκίαν σπουδῆ  
 20 οἰκοδομούμενος καὶ τοὺς ἐργάτας ἐπισπέρχων, εἰ μάθοι

ὅτι ἡ μὲν ἔξει τέλος αὐτῷ, ὁ δὲ ἄρτι ἐπιθείς τὸν ὄροφον 17  
 ἄπεισι, τῷ κληρονόμῳ καταλιπὼν ἀπολαύειν αὐτῆς,  
 αὐτὸς δὲ οὐδὲ δειπνήσας ὁ ἄθλιος ἐν αὐτῇ; ἐκείνος  
 μὲν γὰρ ὁ χαίρων, ὅτι ἄρρενα παῖδα τέτοκεν αὐτῷ ἡ  
 γυνή, καὶ τοὺς φίλους διὰ τοῦτο ἐστιῶν καὶ τοῦνομα 25  
 τοῦ πατρὸς τιθέμενος, εἰ ἠπίστατο, ὡς ἐπτετης γενό-  
 μενος ὁ παῖς τεθνήξεται, ἄρα ἂν σοι δοκεῖ χαίρειν ἐπ'  
 αὐτῷ γεννωμένῳ; ἀλλὰ τὸ αἴτιον, ὅτι τὸν μὲν εὐτυ-  
 χοῦντα ἐπὶ τῷ παιδί ἐκείνου ὄρα, τὸν τοῦ ἀθλητοῦ  
 πατέρα τοῦ Ὀλύμπια νευνηκότος, τὸν γείτονα δὲ τὸν 30  
 ἐκκομίζοντα τὸ παιδίον οὐχ ὄρα οὐδὲ οἶδεν, ἀφ' οἷας  
 αὐτῷ κρόκης ἐκρέματο. τοὺς μὲν γὰρ περὶ τῶν ὄρων  
 διαφερομένους ὄρας, οἰοί εἰσι, καὶ τοὺς συναγείροντας  
 τὰ χρήματα, εἶτα, πρὶν ἀπολαῦσαι αὐτῶν, καλουμένους  
 ὑφ' ὧν εἶπον τῶν ἀγγέλων τε καὶ ὑπηρετῶν. 35

ΧΑΡ. Ὅρω ταῦτα πάντα καὶ πρὸς ἑμαυτὸν γε ἐννοῶ, 18  
 ὅ τι τὸ ἡδὺ αὐτοῖς παρὰ τὸν βίον ἢ τί ἐκείνὸ ἐστίν, οὐ  
 στερόμενοι ἀγανακτοῦσιν. ἦν γοῦν τοὺς βασιλέας ἴδη  
 τις αὐτῶν, οἵπερ εὐδαιμονέστατοι εἶναι δοκοῦσιν, ἔξω 5  
 τοῦ ἀβεβαίου ὡς φῆς καὶ ἀμφιβόλου τῆς τύχης, πλείω  
 τῶν ἡδέων τὰ ἀνιάρὰ εὐρήσει προσόντα αὐτοῖς, φόβους  
 καὶ ταραχὰς καὶ μίση καὶ ἐπιβουλάς καὶ ὀργὰς καὶ  
 κολακείας· τούτοις γὰρ ἅπαντες ξύνεισιν. ἐὼ πένθη  
 καὶ νόσους καὶ πάθη ἐξ ἰσοτιμίας δηλαδὴ ἄρχοντα  
 αὐτῶν. ὅπου δὲ τὰ τούτων πονηρά, λογίζεσθαι καιρός, 10  
 οἷα τὰ τῶν ιδιωτῶν ἂν εἶη. ἐθέλω δ' οὖν σοι, ὦ Ἑρμῆ, 19  
 εἰπεῖν, ᾧτινι εἰοικέναι μοι ἔδοξαν οἱ ἄνθρωποι καὶ ὁ  
 βίος ἅπας αὐτῶν. ἦδη ποτὲ πομφόλυγας ἐν ὕδατι  
 ἐθεάσω ὑπὸ κρουνοῦ τινι καταράττοντι ἀνισταμένας;  
 τὰς φουσαλίδας λέγω, ἀφ' ὧν ξυναγείρεται ὁ ἀφρός· 5  
 ἐκείνων τοίνυν αἱ μὲν τινες μικραὶ εἰσι καὶ αὐτίκα

- 19 ἐκράγισαι ἀπέσβησαν, αἱ δ' ἐπὶ πλέον διαρκούσι καὶ προσχωρουσῶν αὐταῖς τῶν ἄλλων ὑπερφυσώμεναι ἐς μέγιστον ὄγκον αἴρονται, εἶτα μέντοι κάκειναι πάντως
- 10 ἐξερράγησάν ποτε. οὐ γὰρ οἶόν τε ἄλλως γενέσθαι. τοῦτό ἐστιν ὁ ἀνθρώπου βίος· ἅπαντες ὑπὸ πνεύματος ἐμπεφυσημένοι οἱ μὲν μείζους, οἱ δὲ ἐλάττους· καὶ οἱ μὲν ὀλιγοχρόνιον ἔχουσι καὶ ὠκύμορον τὸ φύσημα, οἱ δὲ ἅμα τῷ ξυστήναι ἐπαύσαντο· πᾶσι δ' οὖν ἀπορρα-  
15 γῆναι ἀναγκαῖον.

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

- 20 ΧΑΡ. Καὶ τοιοῦτοι ὄντες, ὦ Ἑρμῆ, ὄρας, οἷα ποιοῦσι καὶ ὡς φιλοτιμούνται πρὸς ἀλλήλους ἀρχῶν πέρι καὶ τιμῶν καὶ κτήσεων ἀμιλλώμενοι, ἅπερ ἅπαντα καταλιπόντας αὐτοὺς δεήσει ἓνα ὀβολὸν ἔχοντας ἠκεῖν παρ' ἡμᾶς. βούλει οὖν, ἐπεὶ περ ἐφ' ὑψηλοῦ ἐσμέν, ἀναβοήσας παμμέγεθες παραινέσω αὐτοῖς ἀπέχεσθαι μὲν τῶν ματαίων πόνων, ζῆν δὲ αἰεὶ τὸν θάνατον πρὸ ὀφθαλμῶν ἔχοντας, λέγων, ὦ μάταιοι, τί ἐσπουδάκατε περὶ ταῦτα; παύσασθε κάμνοντες· οὐ γὰρ ἐς αἰεὶ βιώσεσθε·  
10 οὐδὲν τῶν ἐνταῦθα σεμνῶν αἰδίων ἐστιν, οὐδ' ἂν ἀπαγάγοι τις αὐτῶν τι ξὺν αὐτῷ ἀποθανών, ἀλλ' ἀνάγκη τὸν μὲν γυμνὸν οἴχεσθαι, τὴν οἰκίαν δὲ καὶ τὸν ἀγρὸν καὶ τὸ χρυσίον αἰεὶ ἄλλων εἶναι καὶ μεταβάλλειν τοὺς δεσπότας. εἰ ταῦτα καὶ τὰ τοιαῦτα ἐξ ἐπηκόου ἐμβοή-  
15 σαιμι αὐτοῖς, οὐκ ἂν οἶει μεγάλα ὠφελήθηναί τὸν βίον καὶ σωφρονεστέρους ἂν γενέσθαι παρὰ πολὺ;
- 21 ERM. ὦ μακάριε, οὐκ οἶσθα, ὅπως αὐτοὺς ἢ ἄγνοια καὶ ἢ ἀπάτη διατεθείκασιν, ὡς μὴδ' ἂν τρυπάνω ἔτι διανοιχθῆναι αὐτοῖς τὰ ὦτα· τοσοῦτω κηρῷ ἔβυσαν αὐτά, οἶόν περ ὁ Ὀδυσσεὺς τοὺς ἐταίρους ἔδρασε δέει



τῆς Σειρήνων ἀκροάσεως. πόθεν οὖν ἂν ἐκείνοι ἀκού- 21  
σαι δυνηθείεν, ἦν καὶ σὺ ~~κεκραγώς~~ διαρραγῆς; ὅπερ 6  
γὰρ παρ' ὑμῖν ἢ Διὶ δύνανται, τοῦτο ἐνταῦθα ἢ ἄγνοια  
ἐργάζεται. πλὴν ἄλλ' εἰσὶν αὐτῶν ὀλίγοι οὐ παρα-  
δεδεγμένοι τὸν κηρὸν ἐς τὰ ὦτα, πρὸς τὴν ἀλήθειαν  
ἀποκλίνοντες, ὃξὺ δεδορκότες ἐς τὰ πράγματα καὶ 10  
κατεγνωκότες οἷά ἐστιν.

ΧΑΡ. Οὐκοῦν ἐκείνοις γοῦν ἐμβοήσωμεν;

ΕΡΜ. ~~Περὶ τὸν~~ καὶ τοῦτο, λέγειν πρὸς αὐτοὺς ἅ  
ἴσασιν. ὁρᾷς, ὅπως ἀποσπάσαντες τῶν πολλῶν κατα-  
γελῶσι τῶν γιγνομένων καὶ οὐδαμῆ οὐδαμῶς ἀρέσκονται 15  
αὐτοῖς, ἀλλὰ δῆλοί εἰσι δρασμὸν ἤδη βουλευόντες παρ'  
ὑμᾶς ἀπὸ τοῦ βίου· καὶ γὰρ καὶ μισοῦνται ἐλέγχοντες  
αὐτῶν τὰς ἀμαθίας.

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

20

ΕΡΜ. Ἰκανοὶ καὶ οὗτοι. ἀλλὰ κατίωμεν ἤδη.

ΧΑΡ. Ἐν ἔτι ἐπόθουν εἰδέναί, ὦ Ἑρμῆ, καί μοι 22  
δείξας αὐτὸ ἐντελῆ ἔση τὴν περιήγησιν πεποιημένος,  
τὰς ἀποθήκας τῶν σωματῶν, ἵνα κατορύττουσι, θεά-  
σασθαι.

ΕΡΜ. Ἑρίαι, ὦ Χάρων, καὶ τύμβους καὶ τάφους 5  
καλοῦσι τὰ τοιαῦτα. πλὴν τὰ πρὸ τῶν πόλεων ἐκείνα  
τὰ χῶματα ὁρᾷς καὶ τὰς στήλας καὶ πυραμίδας;  
ἐκείνα πάντα νεκροδοχεῖα καὶ σωματοφυλάκιά ἐστι.

ΧΑΡ. Τί οὖν ἐκείνοι στεφανοῦσι τοὺς λίθους καὶ  
χρίουσι μύρῳ; οἱ δὲ καὶ πυρὰν νήσαντες πρὸ τῶν 10  
χωμάτων καὶ βόθρον τινὰ ὀρυζάμενοι καίουσί τε ταυτὶ  
τὰ πολυτελῆ δείπνα καὶ εἰς τὰ ὀρύγματα οἶνον καὶ  
μελίκρατον, ὡς γοῦν εἰκάσαι, ἐκχέουσιν;

ΕΡΜ. Οὐκ οἶδα, ὦ πορθμεῦ, τί ταῦτα πρὸς τοὺς ἐν

22 Ἰδίου πεπιστεύκασι δ' οὖν τὰς ψυχὰς ἀναπεμπο-  
 16 μένας κάτωθεν δειπνεῖν μὲν ὡς οἶόν τε περιπετομένας  
 τὴν κνῖσαν καὶ τὸν καπνόν, πίνειν δὲ ἀπὸ τοῦ βόθρου  
 τὸ μελίκρατον.

ΧΑΡ. Ἐκείνους ἔτι πίνειν ἢ ἐσθίειν, ὧν τὰ κρανία  
 20 ξηρότατα; καίτοι γελοῖός εἰμι σοὶ λέγων ταῦτα ὄση-  
 μέραι κατάγοντι αὐτούς. οἶσθ' οὖν, εἰ δύναιντ' ἂν ἔτι  
 ἀνελθεῖν ἅπαξ ὑποχθόνιοι γινόμενοι. ἐπεὶ τοι καὶ  
 παγγέλοι' ἂν, ὦ Ἑρμῆ, ἔπασχον, οὐκ ὀλίγα πράγματα  
 ἔχων, εἰ ἔδει μὴ κατάγειν μόνου αὐτούς, ἀλλὰ καὶ  
 25 αὐθις ἀπάγειν πιεμένους. ὦ μάταιοι, τῆς ἀνοίας, οὐκ  
 εἰδότες, ἡλίκους ὄροις διακέκριται τὰ νεκρῶν καὶ τὰ  
 ζώντων πράγματα καὶ οἷα τὰ παρ' ἡμῖν ἐστί καὶ  
 ὅτι

κάτθαν' ὁμῶς ὅ τ' ἄτυμβος ἀνὴρ ὅς τ' ἔλλαχε τύμβου,  
 30 ἐν δὲ ἰῆ τιμῇ Ἴρος κρείων τ' Ἀγαμέμνων  
 Θερσίτη δ' ἴσος Θετίδος παῖς ἠυκόμοιο.  
 πάντες δ' εἰσὶν ὁμῶς νεκρῶν ἀμενηνὰ κάρηνα,  
 γυμνοὶ τε ξηροὶ τε κατ' ἀσφοδελὸν λειμῶνα.

23 ΕΡΜ. Ἡράκλεις, ὡς πολὺν τὸν Ὀμηρον ἐπαντλεῖς.  
 ἀλλ' ἐπεὶπερ ἀνέμνησάς με, ἐθέλω σοι δεῖξαι τὸν τοῦ  
 Ἀχιλλέως τάφον. ὄρῃς τὸν ἐπὶ θαλάττῃ; Σίγειου  
 μὲν ἐστὶν ἐκεῖνο τὸ Τρωικόν. ἀντικρὺ δὲ ὁ Αἴας τέθαπ-  
 5 ται ἐν τῷ Ῥοιτείῳ.

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

ΕΡΜ. Ἡ Νίνος μὲν, ὧ πορθμεῦ, ἀπόλωλεν ἤδη καὶ 23  
οὐδὲ Ἰγνος ἔτι λοιπὸν αὐτῆς, οὐδ' ἂν εἴποις ὅπου ποτὲ  
ἦν· ἢ Βαβυλῶν δέ σοι ἐκείνη ἐστὶν ἢ εὐπυργος, ἢ τὸν  
μέγαν περίβολον, οὐ μετὰ πολὺ καὶ αὐτὴ ζητηθησομένη 15  
ὥσπερ ἢ Νίνος· Μυκῆνας δὲ καὶ Κλεωνὰς αἰσχύνομαι  
δεῖξαί σοι καὶ μάλιστα τὸ Ἴλιον. ἀποπνίξεις γὰρ εἶ  
οἶδ' ὅτι τὸν Ὀμηρον κατελθὼν ἐπὶ τῇ μεγαληγορίᾳ  
τῶν ἐπῶν. πλὴν ἀλλὰ πάλαι μὲν ἦσαν εὐδαίμονες, νῦν  
δὲ τεθνήασι καὶ αὐταὶ ἀποθνήσκουσι γάρ, ὧ πορθμεῦ, 20  
καὶ πόλεις ὥσπερ ἄνθρωποι καὶ τὸ παραδοξότατον καὶ  
ποταμοὶ ὄλοι· Ἰνάχου γοῦν οὐδὲ τάφρος ἔτι ἐν Ἄργει  
καταλείπεται.

ΧΑΡ. Παπαῖ τῶν ἐπαίων Ὀμηρε, καὶ τῶν ὀνο-  
μάτων, Ἴλιος ἱρὴ καὶ εὐρύαγνια καὶ εὐκτίμεται 25  
Κλεωναί. ἀλλὰ μεταξὺ λόγων, τίνες ἐκείνοί εἰσιν οἱ 24  
πολεμοῦντες, ἢ ὑπὲρ τίνος ἀλλήλους φονεύουσιν ;

ΕΡΜ. Ἄργειοὺς ὄρας, ὧ Χάρων, καὶ Λακεδαιμονίους  
καὶ τὸν ἡμιθῆτα ἐκείνου στρατηγὸν Ὀθρυάδαν, τὸν  
ἐπιγράφοντα τὸ τρόπαιον τῷ αὐτοῦ αἵματι. 5

ΧΑΡ. Ὑπὲρ τίνος δ' αὐτοῖς, ὧ Ἐρμῆ, ὁ πό-  
λεμος ;

ΕΡΜ. Ὑπὲρ τοῦ πεδίου αὐτοῦ, ἐν ᾧ μάχονται.

ΧΑΡ. Ὡ τῆς ἀνοίας, οἷ γε οὐκ ἴσασι, ὅτι, κἂν ὅλην  
τὴν Πελοπόννησον κτήσωνται, μόγις ἂν ποδιαῖον 10  
ἕκαστος αὐτῶν λάβοιεν τόπον παρὰ τοῦ Αἰακοῦ·  
τὸ δὲ πεδίου τούτου ἄλλοτε ἄλλοι γεωργήσουσι  
πολλάκις ἐκ βάρων τὸ τρόπαιον ἀνασπάσαντες τῷ  
ἀρότρῳ.

ΕΡΜ. Οὕτω μὲν ταῦτα ἔσται· ἡμεῖς δὲ καταβάντες 15  
ἤδη καὶ κατὰ χώραν εὐθετήσαντες αὐθις τὰ ὄρη  
ἀπαλλαττώμεθα, ἐγὼ μὲν καθ' ἃ ἐστάλην σὺ δὲ ἐπὶ

24 τὸ πορθμεῖον· ἤξω δέ σοι καὶ αὐτὸς μετ' ὀλίγον  
νεκροστολῶν.

20 ΧΑΡ. Εὖ γε ἐποίησας, ὦ Ἑρμῆ· εὐεργέτης εἰς ἀεὶ  
ἀναγεγράφη. ὠνάμην γάρ τι διὰ σέ τῆς ἀποδημίας.—  
 οἶά ἐστι τὰ τῶν κακοδαιμόνων ἀνθρώπων πράγματα·  
 Χάρωνος δὲ οὐδεὶς λόγος.

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## NOTES.

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The references in the notes are to chapters and lines of the text.

Cp.=compare. Sc. (*scilicet*)=supply.

κ.τ.λ.=καὶ τὰ λοιπά=*et cetera*.

An obelus (†) prefixed to a note indicates that the reading is doubtful.

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**Ch. 1, 2.**—*Charon has taken a day's holiday and has come up from the nether world to the earth, being anxious to see what human life is like, and meets Hermes, whom he asks to be his guide. The god at first refuses, on the ground that he has business to do for Zeus, but ultimately consents, Charon having reminded him of the indulgence he has granted him. Hermes explains why it is impossible for Charon to see everything; and says that in order to get a view of the most important features in the life of men, it is necessary to ascend to a great height.*

[See Index for Χάρων, Ἑρμῆς, Ἄιδης, Ἥφαιστος, Μαῖα, Κυλλήμιος, Πλούτων, Αἰακός.]

1. 1. τί γελᾷς, ὦ Χάρων: the answer to this question is given in 6, 16.

2. ἐς τὴν ἡμετέραν: sc. γῆν or χώραν. οὐ πάνυ: "not quite," here, as often, used ironically for "not at all."

3. ἄνω: "on earth," as opposed to the world below.

4. ὅποια...ἄ...τίνων: these words introduce three indirect questions depending on ἰδεῖν. In such questions either the direct or indirect interrogative pronouns and adjectives may be used (τίς, ποῖος, or ὅστις, ὅποιος, κ.τ.λ.); and sometimes (as here, ἄ) the simple relative is found.

5. τίνων στερόμενοι πάντες οἰμῶζουσι: lit. "being deprived of what, they all lament," *i.e.* "what it is they are deprived of that

they all lament." Here, as frequently in Greek, the participle expresses the principal notion.

8. *καὶ αὐτός*: "myself also." ὁ *Θετταλὸς...νεανίσκος*: see Index under *Πρωτεσίλαος*.

10. *ἐς δέον*: "at a suitable time." A preposition with its case often has an adverbial force.

11. *εὖ οἶδ' ὅτι*: a common parenthesis, "I feel sure."

12. *ὥς ἂν εἰδὼς ἅπαντα*: "for I think you must know them all." ὥς with the participle expresses the thought either of the subject of the leading verb, or (as here) of some other person prominent in the sentence. ἂν gives the participle a potential force.

14. *τῷ ἄνω Δί*: *i.e.* Zeus who reigns in heaven, as opposed to Hades or Pluto, the king of the nether world. *τῶν ἀνθρωπικῶν*: partitive genitive depending on *τι*.

15. *ἔλον ὑμέτερον*: Hermes at present is the servant both of Zeus and of Hades; his fear is that he may be relegated to the service of the latter alone.

16. *ὅπερ τὸν Ἥφαιστον...ἐποίησε*: "as he did to Hephaestus." Verbs which denote doing anything to a person are regularly constructed with two accusatives, one internal (of the thing done), the other external (of the person affected).

17. *ῥίψη...βηλοῦ*: an echo of Homer, *Iliad* I., 592, *ῥίψε ποδὸς τεταγῶν ἀπὸ βηλοῦ θεσπεσίοιο*. *τεταγῶν* is an Epic reduplicated 2nd aorist with no present in use. *κάμέ* (crasis for *καὶ ἐμέ*) = "me, as well as Hephaestus." Verbs of "taking hold" may be constructed with an accusative of the person seized and a genitive of the part by which he is seized.

18. *ὥς...παρέχοιμι*: the subjunctive would be used in pure Attic, for *ῥίψη* is a primary tense. Lucian is very free in his use of the optative. ὥς is scarcely ever used as a final particle by any Attic prose writer except Xenophon.

20. *περιόψει οὖν με ἄλλως πλανώμενον*: *περιοράω*, "to look on without interfering," "to permit," may be constructed either with a participle in agreement with the object or with an accusative and infinitive.

21. *καὶ ταῦτα*: "and that too." *ξυνδιάκτορος*: in Homer *διάκτορος* is a regular epithet of Hermes; it is variously explained as "guide" (cp. *διάγω*) or "runner" (cp. *διώκω*). Lucian evidently uses it here in the former sense, as Hermes assists Charon in conducting the dead to Hades.

22. *καλῶς εἶχεν...σε μεμνήσθαι*: "it were well for you to remember." The imperfect of verbs denoting obligation, propriety, or possibility, *e.g.* *ἔδει, προσῆκεν, ἔξην*, and the impersonal *ἦν* with adjectives expressing similar ideas, is idiomatically used with the present infinitive to refer to present time, and to imply that the

action of the infinitive does not take place; so here, *μεινῆσθαι* being a perfect with present meaning, "you ought to remember (but you don't)." *ἐκείνων* points forward to and is explained by the following clauses introduced by *ὅτι*.

23. *μηδεπόποτε*: in pure Attic the negative in a clause introduced by *ὅτι*, "that," is *οὐ*, not *μή*.

26. † *λάλον*: a conjectural reading for the *ἄλλον* of the MSS. *εἰ...εὔροις...διαλέγη*: "should you find,...you talk." Conditional sentences of this form (optative in protasis, present indicative in apodosis) are fairly common; but the normal mode of expression would be *ἐὰν εὔρησ*.

28. *πρὸς τοῦ πατρός*: "I implore you by your father," i.e. Zeus.

29. *περιήγησαι... ὡς τι καὶ ἰδὼν ἐπανελοίμι*: the optative is here used in a final clause depending on an imperative, which regularly takes primary sequence. Cp. 1, 18, *n*. *καί* emphasizes the participle, which expresses the main idea of the clause.

31. *οὐδέν*: adverbial accusative with the intransitive *διοίσω*.

32. † *σκότῳ*: some MSS. read *σκότει*. Both forms of the dative are found.

35. *τὴν χάριν*: this is object both of *δός* and of *μεινησομένῳ*.

2. 1. *καταστήσεται*: "will become." *καθίστασθαι* is often used as an equivalent for *γίγνεσθαι*.

4. *τί γὰρ ἂν καὶ πάθοι τις*: "for what is to become of one?"

5. *καθ' ἕκαστον*: "separately"; *κατά* having its distributive force.

6. *πολλῶν...ἐτῶν*: genitive of quality used predicatively.

8. *ἀποδράντα*: *ἀποδιδράσκω* is frequently used of slaves running away. *σὲ δὲ καὶ αὐτόν*: "and you yourself also."

9. *κωλύσει*: the subject is *ἡ διατριβή*.

10. *ζημιούν*: the infinitive depends upon *κελεύσει*, or some similar verb, which must be supplied from the preceding *κωλύσει*.

11. *πολλοῦ τοῦ χρόνου*: genitive of time in the course of which an event occurs. The predicative position of the adjective is very common in Lucian.

12. *μηδ' ὀβολὸν ἐμπολῶν*: the participle is equivalent to a conditional clause (hence the negative *μηδέ*); "if he does not earn even an obol." *ὡς...ἔδοις...σκεπτέον*: sc. *ἐστί*. For the irregular sequence, see 1, 18, *n*., and cp. *δεῖ...ὡς...κατίδοις*, l. 17 below.

16. *τὸ μὲν ὅλον*: adverbial accusative, equivalent to *ὅλως*, "on the whole," i.e. "in short."

20. *οὐ θέμις*: sc. *ἐστί*, "it is not right." *θέμις* = Lat. *fas*. *ξυνόντα*: agreeing with *σέ* understood.

**Ch. 3-5.**—Charon having promised to obey all Hermes' orders, the latter suggests that they should follow the example of the giant sons of Alëus, as related by Homer, and pile mountain upon mountain in order to get a point of vantage. Charon doubts the feasibility of this, but is silenced by Hermes. The united height of Olympus, Ossa, and Pelion being found inadequate, Oeta and Parnassus are added. Charon mounts with the help of Hermes, and they take their seats on the summit of Parnassus.

[See Index for Καύκασος, Παρνασσός, "Ὀλυμπος, 'Αλωεύς, "Ὀσσα, Πήλιον, "Ὀμηρος, "Ατλας, 'Ηρακλῆς, 'Ιωνία, Λυδία, "Ιστρος, Κρήτη, Οἴτη.]

3. 3. **πλαγία τῇ ὀθόνῃ ἐμπέση** : "falls upon the sail and makes it slant." The adjective is used proleptically, *i.e.* it anticipates the result of the action of the verb.

5. **ἐνδοῦναι ὀλίγον τοῦ ποδός** : "to slacken the sheet a little."

6. **τῷ πνέοντι** : equivalent to **τῷ πνεύματι**. The substantival use of the participle coupled with the article is commonly confined to abstract expressions, *e.g.* **τὸ δεδιός**, "fear."

7. **αὐτὸς γὰρ εἰδέναι** : infinitive because Charon is reporting his own assertion. **κατὰ ταῦτά** : "in the same way."

13. **ἀμφοῖν** : *sc.* ὑψηλότερος.

18. **Ὀμηρος ὁ ποιητῆς φησι** : the reference is to *Odyssey*, XI. 305-320, where Odysseus tells how he saw Iphimedeia, the mother of the Aloïdæ, in the under-world.

24. **ἐπὶ κακῷ τῶν θεῶν** : "in order to injure the gods." **ἐπί** with the dative frequently expresses the purpose which one has in view.

25. **οικοδομοῦμεν... ὡς ἔχοιμεν** : for the irregular sequence, see 1, 18, *n.*

4. 1. **δύ' ὄντες** : "though there are only two of us." **ἀναθέσθαι** : *i.e.* to set it on the top of Olympus.

3. **οὐκ ἄν** : *sc.* **δυναίμεθα**. **ἀξιόις** : ἀξιώω, properly "to think fit," is sometimes used (as here) in the sense of "to think," "to be of opinion that..."

4. **βρεφυλλίων** : for the form (diminutive of **βρέφος**), *cp.* **εἰδύλλιον** from **εἶδος** and **ἐπύλλιον** from **ἔπος**. **καὶ ταῦτα** : "and that too," adding a circumstance heightening the force of what has been said.

6. **ἀπίθανόν τινα τῇ μεγαλοουργίαν ἔχειν** : "to be of almost incredible magnificence." The use of the indefinite **τις** modifies the force of the adjective.

8. **ιδιώτης** : "an ordinary person," as distinguished from one who has professional knowledge of a subject.



9. ἀπὸ δυοῖν στίχοις: "by a couple of lines." The use of ἀπό to express the instrument is found as early as Homer.

10. ἀμβατόν: Epic for ἀναβατόν. The word is quoted from *Odyssey*, XI. 316, ἴν' οὐρανὸς ἀμβατὸς εἶη.

11. θαυμάζω, εἰ σοι...δοκεῖ: "I am surprised that you think." Many verbs denoting emotion, e.g. θαυμάζω, ἀγανακτέω, αἰσχύνομαι, are normally constructed with an εἰ clause instead of a causal clause introduced by ὅτι. The object of emotion is thus stated as a supposition rather than a fact.

14. ἀκούεις: words denoting "to hear" in the sense of "to know by hearsay" are often used in the present tense even when the act of hearing is already completed. Render, "you have heard." περί: the accent of a dissyllabic preposition is on the penult when it follows its case. In Attic prose περί is the only preposition that can stand in this position.

15. διαδέξαιτο: optative in dependent statement after ἀκούεις, which here has the force of a historic tense (=ἤκουσας). The use of the accusative with διαδέχομαι, "to take the place of a person," is characteristic of later Greek, the dative being used by Plato and Xenophon.

16. πρὸς ὀλίγον: "for a short time." τοῦ ἄχθους: genitive of separation with ἀναπαύσειε.

18. εἰ...ἀληθῆ ἔστι: an indirect question depending on ἄν... εἰδείητε.

20. ἢ τίνας γὰρ ἔνεκα: "or (can there be any doubt about it? No,) for why..."

21. σοφοὶ ἄνδρες: i.e. the poets.

24. αὐτὰρ...εἰνοσιφύλλον: quoted from *Odyssey*, XI. 315, 316.

27. φέρ' οὖν: "come then," "well, now." The imperative of φέρω is used as an exclamation; cp. ἄγε from ἄγω.

5. 1. ὑπωρεῖα: properly the foot of a mountain.

2. ἀπὸ...τῶν ἑσίων: "on the east."

4. τὰ ἐπὶ τὰδε τοῦ Ἰστροῦ: "the country on this side of the Danube."

5. κάκειθεν: "and on that side," i.e. on the south.

6. μετακινήτεια ἡμῖν: sc. ἐστί. The verbal adjective in -τέος corresponds to the Latin gerundive, the agent being put in the dative case.

8. λεπτότερον: "too finely"; an instance of the absolute use of the comparative.

10. πικρὰς...πειραθῶμεν: observe the predicative position of the adjective: "find by experience how unpleasant Homer's method of building is." With οἰκοδομητικῆς supply τέχνης.

11. ξυντριβέντες τῶν κρανίων: "having had our skulls broken."

The genitive is partitive, the active form being *ξυντρίβω τῶν κρανίων*, "I break (part of) their skulls."

13. *ἀσφαλῶς, ἔξει* : = *ἀσφαλῆ ἔσται*. The intransitive use of *ἔχω* with an adverb is extremely common; cp. *καλῶς ἔχει*, "it is well."

19. *εἴ γε καὶ ἰδεῖν ἐθέλεις* : "yes, (it is necessary) if you wish also to see (*i.e.* as well as to hear) etc." The apodosis must be supplied from the previous sentence.

20. *ἐν* : equivalent to *ἔνεστι*, "it is possible." *ἄμφω* : this is explained by the two adjectives which follow.

21. *ἔχου μου τῆς δεξιᾶς* : verbs denoting "to take hold of" are constructed with a genitive. *μου* is possessive genitive. *φείδου μὴ...πατεῖν* : "take care not to walk," lit. "forbear to walk." The negative *μὴ* is often prefixed to the infinitive when this depends upon a verb containing a negative idea; it simply strengthens the negation, and cannot be translated.

22. *εὖ γε* : "bravo !"

23. *μίαν...ἄκραν ἐπιλαβόμενοι* : in pure Attic the genitive would be used instead of the accusative.

24. *μοι* : ethic dative, "please."

**Ch. 6-9.**—*Charon complaining that he cannot see distinctly, Hermes improves his vision by a quotation from Homer. Charon, to the surprise of his companion, shows acquaintance with the Homeric poems, and explains how he acquired this knowledge. He then proceeds to question Hermes, in Homeric style, about various persons whom he sees. The first of these is the famous athlete Milo, the second, Cyrus king of Persia, the third, Croesus king of Lydia.*

[See Index for *Κωκτός*, *Πυριφλεγέθων*, *Κασταλία*, *Λυγκεύς*, *Ποσειδῶν*, *Σκύλλα*, *Χάρυβδις*, *Κύκλωψ*, *Μίλων*, *Κρότων*, *Κῦρος*, *Καμβύσης*, *Κροῖσος*, *Σάρδεις*, *Σόλων*.]

6. 1. *λίμνην τινα* : "a kind of sheet of water." Charon alludes to the ocean, which by the early Greeks was believed to be a stream flowing round (*περιρρέουσιν*) the earth, the latter being conceived of as shaped like a round shield with a convex surface.

5. *πόλεις...οὓς φωλεοὺς...νομίζεις* : the relative is assimilated to the gender of the predicative substantive in the relative clause, instead of agreeing with the antecedent *ἐκεῖναι*, which is feminine in agreement with the predicative substantive *πόλεις*.

7. *οὐδὲν ἡμῖν πέπρακται* : with the perfect and pluperfect passive the agent is usually expressed by the dative.

8. *αὐτῇ Κασταλίᾳ* : "Castalia and all," lit. "together with Castalia itself." The dative, especially with *αὐτός*, may

denote that by which anything is accompanied; cf. *ναῦν εἶλον αὐτοῖς ἀνδράσιν*, "they captured a ship, crew and all."

10. *ἔτι τί*: *sc. ἐστί*, lit. "because *what* is?" *i.e.* "why?"

12. *ἐδεόμην*: "I wanted," *i.e.* when I started on my journey from the under-world. *αὐτὸ μόνον*: "simply and solely." *αὐτί* means practically the same as *μόνον*, the notion of "self" in *αὐτός* easily passing into that of "by oneself," "alone."

14. *οἶα λέγουσιν*: supply *ἀκούειν*, the verb *ὄραν* being applicable only to the preceding objects, *ἀνθρώπους* and *ἃ πράττονσι*. *ὅτε με ... ἐντυχῶν εἶδες γελῶντα*: *με* is the object of *εἶδες* only; with *ἐντυχῶν* supply *μοι*.

15. *γελῶν*: optative in an indirect question depending on a main verb in a historic tense.

16. *ἐς ὑπερβολήν*: = *ὑπερβαλλόντως*, "excessively."

18. *κληθεῖς*: *καλέω* is the regular word for "to invite" to dinner, etc.

19. *ἐς τὴν ὑστεραίαν*: *sc. ἡμέραν*. *μάλιστα ἤξω*: "I shall be sure to be there." The present *ἤκω* having a perfect meaning, "I have come," the future *ἤξω* has a future-perfect meaning, "I shall have come," "I shall be present."

20. *μεταξὺ λέγοντος*: *sc. αὐτοῦ*, genitive absolute. The adverb *μεταξὺ*, though placed next to the participle, really modifies the verb *ἀπέκτεινεν*; lit. "while he was speaking, a tile fell and killed him in the middle (of his speech)."

21. † *οὐκ οἶδ' ὅτου κινήσαντος*: "some one or other having dislodged it." *οὐκ οἶδ' ὅστις*, "I don't know who," is treated as a single word and the pronoun is declined accordingly; cp. Lat. *nescio quis*. Another reading is *οὐκ οἶδ' ὅπως*, "somehow or other."

22. *ἐπιτελέσαντος*: *sc. αὐτοῦ*, genitive absolute. *ἔοικα... ὑποκαταβήσεται*: "I think I will go down gradually (or a little)." *ἔοικα* = *δοκῶ μοι*, "I seem to myself."

23. *βλέπομι καὶ ἀκούομι*: cp. 1, 18, *n*.

7. 2. *ἀποφανῶ*: *sc. σε*. This verb, like *ἀποδείκνυμι*, is used in the sense of *ποιέω* with a predicative accusative, "to render so-and-so."

3. *ἐπωδήν*: incantations were a prominent feature of the healing art in early Greece, but had fallen into disrepute centuries before Lucian wrote.

7. *ἄχλυν... ἄνδρα*: a quotation from *Iliad* V., 127, 128, where these words are addressed by Athene to Diomedes. Note the Epic forms *τοι, ἔλον, ἐπήεν*, for *σοι, εἶλον, ἐπήν*. *ὄφρα* = *ἵνα*, and *ἡμέν...* *ἦδέ* = *καὶ...καί*.

11. *ὁ Λυγκεὺς ἐκείνος*: "the famous Lynceus." *ὡς πρὸς ἐμέ*:

“as compared with me.” This “limiting” use of *ὡς* is common in Attic; cp. Thucydides IV., 84, *οὐδὲ ἀδύνατος, ὡς Λακεδαιμόνιος, εἶπεῖν*, “no mean orator, considering that he was a Spartan.”

12. τὸ ἐπὶ τούτῳ: “in the next place.” ἐπὶ with the dative meaning “in addition to,” and τό being accusative of respect, the phrase literally means “as to that which is in addition to this.”

13. † βούλει...ἔρωμαι: the MSS. vary between ἔρωμαι and ἐρήσομαι. If the latter is adopted, εἰ must be prefixed to βούλει. ἔρωμαι is deliberative subjunctive in semi-dependence on βούλει, lit. “am I to ask—do you wish it?” i.e. “would you like me to ask?”

15. τῶν Ὀμήρου: sc. ἐπῶν.

19. ῥαψωδοῦντος: “reciting.” A ῥαψωδός was a person who recited epic poetry in public, lit. “a singer of stitched things” (ῥάπτω + ἄδω), the writing of poetry being figuratively described as “stitching verses together.”

22. ᾄδειν: “to chant.” ᾄδω, like Lat. *canto*, can be used of any solemn recitation. The words ὁ Ποσειδῶν...ὠρόθυνε are a paraphrase of *Odyssey* V., 291, 292, with a humorous addition ὥσπερ τορύνην τινά.

25. κυκῶν: agreeing with the subject of ἤρξατο (“Ομηρος).

27. ὀλίγου δεῖν: “almost,” “all but,” lit. “so as to want little.”

29. αὐτῇ Σκύλλῃ: for the datives in this line, cp. 6, 8, n.

8. 2. τίς γὰρ...ᾧμους: a parody of *Iliad* III., 226, where Priam asks Helen with reference to Ajax:—

τίς τ' ἄρ' ὄδ' ἄλλος Ἀχαιῶς ἀνὴρ ἡὺς τε μέγας τε,  
ἔξοχος Ἀργείων κεφαλὴν τε καὶ εὐρέας ᾧμους;

κεφαλὴν and ᾧμους are accusatives of specification with ἔξοχος.

7. πόσῳ: dative of manner with a comparative adjective, denoting the degree of difference.

8. σοι: ethic dative, “look you.”

12. κᾶτα: crisis for καὶ εἶτα.

14. οἰηθῶμεν: deliberative subjunctive. This verb must be understood after ἄρα.

15. ἐλπίζειν: “to expect.” τεθνήξασθαι: a late form for the Attic τεθνήξαι. θνήσκω and ἵστημι are the only verbs which have a special form for the future-perfect active, τεθνήξω, “I shall be dead,” and ἐστήξω, “I shall stand.” In the case of other verbs a periphrasis is used, e.g. μεμαθηκῶς ἔσομαι, “I shall have learned.”

18. οὐκ εἰς μακράν; “soon.”

19. μῆδ' ἐμπίδα, οὐχ ὅπως ταῦρον: “not even a gnat, much less

a bull." οὐχ ὅπως is for οὐ λέγω ὅπως, "I do not say a bull," i.e. "to say nothing of a bull."

9. 2. τίς... ἄνθρωπος; again a parody of *Iliad* III., 226.

5. πάλαι Μήδων ἐχόντων: genitive absolute. Περσῶν: possessive genitive used predicatively with εἶναι.

6. καὶ Ἀσσυρίων δέ: δέ couples this sentence to that which has preceded, while καί="also" (i.e. the Assyrians as well as the Medes).

7. παρεστήσατο: "brought to terms," lit. "brought to his side." The word can be used either of one who conquers by force or of one who wins over by kindness. The 1st aorist middle of ἵστημι and its compounds has a causal force. ἐλασεῖοντι... ἔοικεν: "he seems desirous of invading Lydia." ἐλασεῖω is the "desiderative" form (i.e. a form denoting wish) corresponding to ἐλαύνω; cp. δρασεῖω from δράω. ἔοικα with the dative of a participle is equivalent to δοκῶ with the infinitive. Lucian here disregards chronology; Cyrus conquered Lydia before he conquered Babylon.

8. ὡς καθελῶν... ἄρχειν; the use of ὡς with the infinitive to express purpose is not common. The participle καθελῶν is nominative because the unexpressed subject of the infinitive, with which it agrees, is the same as the subject of the principal verb (ἐλασεῖοντι ἔοικεν).

11. τὴν τὸ τριπλοῦν τεῖχος: sc. ἔχουσαν.

13. βούλει ἀκούσωμεν: cp. 7, 13, n.

14. αὐτῶν: the persons denoted by the object of the principal sentence are the same as those denoted by the subject of the dependent clause. For the idiom, cp. οἶδά σε ὅστις εἶ, "I know (thee) who thou art."

15. πάνυ μὲν οὖν: "by all means." In this common formula of emphatic assent οὖν has its intensive force.

**Ch. 10-14.** Charon and Hermes listen to a conversation between Croesus and Solon of Athens; the latter is asked by Croesus who is the happiest of mankind, and Croesus is disappointed at his reply. The offerings of gold sent by Croesus to Delphi attract Charon's attention, and he enquires about the use of that metal. Solon shows Croesus that in time of war iron is more valuable than gold. Hermes announces to Charon the violent deaths which will befall Croesus and Cyrus, Cambyses son of Cyrus, and Polycrates of Samos; he has learned their doom from Clotho.

[See Index for Κλέοβις, Βίτων, Τέλλος, Πύθιος, Δελφοί, Φωκεύς, Κλωθώ, Τόμυρις, Καμβύσης, Λιβύη, Αἰθιοπία, Ἄπις, Πολυκράτης, Μαιάνδριος, Ὅροίτης.]

10. 1. εἶδες γὰρ: "now that you have seen." A clause which states a reason sometimes precedes the clause which states that for which the reason is given, so that γὰρ = ἐπειδή, "since" or "as."

2. ἄσμημος χρυσός: "uncoined gold," including bullion and plate.

8. ὧν οἶδα: ὧν is by assimilation for τούτων οὖς, where τούτων is partitive genitive with εὐδαιμονεστάτους.

10. πρῶην: strictly "the day before yesterday," but used loosely for "lately." ὑποδύντες: sc. ὑπὸ τὸ ζυγόν.

12. ἔστω: "be it so." τὰ πρῶτα: "the pre-eminence."

16. ὦ κάθαρμα: "you wretch!" The word means literally "offscourings."

22. κάλλιστα: sc. εἶπας.

23. † τὸ πορθμείον αὐτό: some MSS. have παρὰ τὸ πορθμείον ("at the ferry") αὐτός.

11. 1. τίνας ἐκείνους...ἐκπέμπει: "who are those that Croesus is sending out?" The interrogative pronoun is used predicatively, as often.

3. μισθὸν τῶν χρησμῶν: according to Herodotus, Croesus made the offering long before he received the ambiguous answer of the oracle, which ran thus: Κροῖσος Ἄλυν διαβάς μεγάλην ἀρχὴν καταλύσει.

6. ἐκείνο γάρ: γάρ indicates surprise; "what! is that gold?"

7. ὑπωχρον: "yellowish." ὑπό in compounds often has the force of "slightly."

8. ἀκούων ἀεί: "though I was perpetually hearing about it." The participle here is of the imperfect tense.

11. καὶ μὴν: adversative, "and yet."

12. εἰ μὴ ἄρα: "unless perhaps." ὅτι βαρύνονται κ.τ.λ.: a substantival clause explanatory of τοῦτο.

14. οὐ γὰρ οἶσθα: "yes, for you don't know." If a mark of interrogation is put after δουλείαι, render "What! don't you know...?" ὅσοι πόλεμοι: sc. γίγονται.

21. ὀλίγον: "in small quantities," or "which is rare."

22. πλὴν ἀλλά: used in late prose to break off the narrative and pass to another subject. The thought is, "Gold is unlike other metals in many respects; however..."

23. ἐκ τῆς γῆς: sc. ἀνορύττεται.

24. δεινὴν τινα: cp. 4, 6, n.

25. τοσοῦτον ἐρῶτα: cognate accusative with ἐρῶσι, which is constructed with the genitive (κτήματος). ἐρῶ implies warm, passionate love.

29. μοι δοκεῖν: "methinks." The infinitive is used absolutely, as in ὀλίγου δεῖν, 7, 27.

30. ἔρῃσθαι τι...αὐτόν: verbs of questioning are constructed with two accusatives, one internal (of the question asked), the other external (of the person questioned). ἐπακούσωμεν: jussive subjunctive.

12. 1. τι: adverbial accusative, "at all."

5. οὐκοῦν...οἴει...ἀποφαίνειν, εἰ κτήσαιο: "then do you suppose that you make the god happy, should he get...?" The apodosis is ἀποφαίνειν, the indirect form of ἀποφαίνεις. We should expect either ἂν ἀποφαίνειν or ἐὰν κτήσεται, but conditional sentences of this form (optative in protasis, indicative in apodosis), are fairly common in good authors.

7. πῶς γὰρ οὐ: "of course," lit. "why! how not?"

9. μεταστέλλεσθαι: a late use for μεταπέμπεσθαι.

10. αὐτούς: i.e. the gods.

14. οὐ πάνυ τι: "not at all"; τι is adverbial accusative.

17. ἦν ἀποκρίνη...μάθοις ἂν: when ἐάν with the subjunctive stands in the protasis, the apodosis usually has the future indicative; the potential optative with ἂν is merely a softened expression for the latter.

20. πρὸς αὐτῶν: the use of πρὸς with the genitive to express the agent with a passive verb is frequent in Lucian and in poetry; Attic prose regularly employs ὑπό with the genitive.

23. χρυσᾶς μαχαίρας σὺ ποιήσῃ: "will you have gold swords made?" The middle voice here has a causative force.

24. ἀναγκαῖος τότε: sc. ἔσται.

25. δῆλον ὅτι: "obviously." The phrase is practically an adverb, and is often written as one word; the full expression would be δηλόν ἐστιν ὅτι ὁ σίδηρος ἀναγκαῖος ἔσται τότε.

26. οἴχοιτο ἂν: "would be gone." οἴχομαι is a present form with perfect meaning; cp. ἤκω, "I have come."

27. ἐς Πέρσας: the name of the people is put for the name of the country, as often.

28. εὐφήμει: "hush!" εὐφημεῖν is properly "to speak words of good omen," hence "to avoid words of ill omen" (such as Solon had just used), and thus "to keep silence."

29. φαίνη δ' οὖν...ὁμολογῶν: "at all events you evidently admit." δ' οὖν waives further discussion, "however that may be." Distinguish φαίνομαι ὧν, "I clearly am" or "I am seen to be," from φαίνομαι εἶναι, "I seem to be."

34. ἦν τε...ἦν τε: these particles are used with the subjunctive, like εἶτε...εἶτε with the indicative or optative, in stating alternative suppositions or conditions; cf. Lat. *sive...sive*.

36. ἔρμαιον: a "godsend" or "windfall," a piece of luck being regarded as the gift of the god Hermes. ἔση ἀναθεϊκῶς: the usual periphrasis for the future-perfect indicative; cp. 8, 15, n.

37. τῷ δὲ θεῷ ὀλίγον μέλει... χρυσοποιῶν: the impersonal μέλει is constructed with a dative of the person and a genitive of the thing; ὀλίγον is adverbial accusative.

13. 2. ξένον: "strange," "unusual."

3. πένης ἀνθρωπος... λέγων; in apposition to τὸ πρᾶγμα. τὸ... παριστάμενον: "what occurs to him," "what comes into his head," a common meaning of the middle of παρίστημι.

4. μεμνήσεται: a future-perfect (middle) form with future meaning, just as the perfect μέμνημαι has a present meaning, "I have reminded myself," i.e. "I remember."

7. ἀναγινωσκούσης: the omission of γ in γιννώσκω and its compounds is characteristic of later Greek. The use of the genitive of the participle with ἤκουσα implies that Charon heard with his own ears Clotho reading; whereas ἤκουσα τὴν Κλωθῶ ἀναγινώσκουσαν = "I heard (through others) that Clotho was reading."

8. Κροῖσον μὲν ἀλῶναι..., Κῦρον δὲ... ἀποθανεῖν: the accusative and infinitive here expresses a dependent command, ἐγγέγραπτο implying "it was ordered (by fate)." Render "that Croesus should be captured," etc.

9. ἐκείνησί: -ί is added to demonstrative pronouns (cf. οὔτοσί, ὀδί), when they are used in a "deictic" sense, i.e. when the use of the word is accompanied by a gesture pointing (δείκνυμι) to the person or thing referred to.

17. μυρία σφαλεῖς: "after innumerable disasters." μυρία is adverbial accusative; similarly τὸ τελευταῖον in l. 18.

20. ὦ πολλοῦ γέλωτος: "how very funny!" The genitive with exclamations denotes the cause of astonishment, etc. τίς ἄν αὐτοὺς προσβλέψειεν: "who could look them in the face?"

22. οὔτος μὲν... οὔτος δέ: i.e. Croesus... Cyrus.

14. 2. ὁ τὸ διάδημα: sc. ἔχων. The διάδημα was a blue and white band, worn round the τιάρια or Persian head-dress.

4. νήσῳ ἐν ἀμφιρύτῃ: a quotation from *Odyssey*, I. 50, where the reference is to the legendary island of Ogygia, in which Odysseus was detained by the nymph Calypso. Here Samos is meant. βασιλεὺς δέ τις εὔχεται εἶναι: the remainder of the line is not a quotation, but the phrase εὔχεται εἶναι is of frequent occurrence in Homer,

5. παρῳδεῖς: παρά in compounds often signifies alteration, the meaning "beside" passing into that of "divergence"; hence παρῳδέω means "to alter a poem," especially by way of burlesque.

6. τύραννον: this word implies the acquisition of absolute power by unconstitutional means, not the tyrannical exercise of such power.



8. **σατράπῃ**: the viceroy or governor of a Persian province.
10. **ἐν ἀκαρεὶ τοῦ χρόνου**: "in a moment." *ἀκαρεὶ* is an adjective, "small," used substantivally; and the genitive is participative.
12. **ἄγαμαι Κλωθοῦς γεννικῆς**: lit. "I admire the noble Clotho," *i.e.* "Bravo, noble Clotho!" **ὦ βελτίστη**: a common form of address, "my dear friend."
14. **ὡς εἰδῶσιν ἄνθρωποι ὄντες**: the participle is nominative because it refers to the same persons as the subject of the verb of knowing on which it depends. **ἄνθρωποι**: "only men," not gods. **ἐν τοσοῦτῳ**: "meanwhile."
15. **καταπεσούμενοι**: future participle expressing purpose.
18. **κομίζοντας**: the participle is plural, as if *πάντας αὐτοῦς* had preceded instead of *αὐτῶν ἕκαστον*.

**Ch. 15-17.**—*Charon sees the mass of mankind attended by a crowd of passions and emotions, and the Fates spinning the thread of destiny for each individual. Hermes remarks on the shortsightedness of men and their forgetfulness of death; they are buoyed up with hopes which are doomed to disappointment.*

[See Index for *Τάνταλος, Μοίραι.*]

15. 1. **τὰ μὲν τούτων**: *sc.* *πράγματα*. **πληθύν**: an Epic form, used also in late prose, for *πλήθος*, "the masses" as opposed to the kings.

2. **αὐτῶν**: partitive genitive, "among them"; the plural refers to the collective noun *πληθύν*.

3. **δικαζομένους**: *δικάζω* is used of the judge, "to decide a case"; the middle *δικάζομαι* is used of the parties to a case, "to get judgment given," *i.e.* "to go to law."

4. **προσαιτούντας**: this compound is the regular term for the professional begging of a mendicant.

5. **ποικίλην τινὰ τὴν τύρβην**: *cp.* 4, 6, *n.*

9. **ἄγουσι καὶ φέρουσι**: "plunder and harry." The metaphor in this common phrase is from an invading army, *ἄγειν* meaning "to drive off" men and cattle, *φέρειν* "to carry off" inanimate things; *cp.* Lat. *agere et ferre*. **τὸ ὑποδέεστερον**: "the weaker element" in the community. **ὁ δὲ περιπετόμενος...οὗτος ὄχλος**: a demonstrative regularly stands either before the article or after the substantive, but when there is another attribute the demonstrative may be placed between the article and the substantive.

10. **ἐκ τάφανους**: (crasis for *τοῦ ἀφανούς*), "invisibly." **τίνας εἰσίν**: for the plural, *cp.* 15, 2, *n.*

13. **τούτων**: partitive genitive. **κάτω**: *i.e.* on earth.

14. αὐτοῖς: *i.e.* mankind.

16. πετόμενοι: when a predicative adjective or participle refers to the whole of a compound subject (here ὁ φόβος καὶ αἱ ἐλπίδες), it is masculine plural if (a) the substantives which make up the subject denote persons of different sexes, or if (b) personification takes place (as here) and one of the substantives is masculine.

17. ὁ μὲν: a repetition of ὁ φόβος.

19. ὁπότεν μάλιστα: "at the very moment when."

20. αὐτούς: *i.e.* men. The plural is often used to refer to the indefinite τῆς. ὅπερ...πάσχοντα ὀράς: "just as you see Tantalus treated (or affected)." πάσχω serves as the passive of ποιέω.

21. κάτω: *i.e.* in the world below, in Hades.

16. 3. ξυμβέβηκεν: impersonal, "it so happens that..."

7. τοῦτο μὲν...ἐκείνο δέ: in partitive apposition with τὰ πολλά.

9. τούτῳ δέ: *sc.* εἴμαρται φονευθῆναι.

10. ἐκείνου, ὅτου ἂν ἦ...νῆμα: "of that man (in fact of any one) whose thread is shorter." The notion is that the length of a man's life is proportionate to the length of the thread spun for him by Fate.

11. τοιόνδε: this form usually refers to what follows; here it refers to what has preceded.

12. ἀπὸ λεπτοῦ: *sc.* νήματος.

15. ἀντέχη; the subject is τὸ λίνον.

17. 1. κατὰ τὴν ἀξίαν; "adequately," lit. "according to their deserts."

2. αἱ ἄγαν σπουδαί: "their excessive eagerness." An adverb with the article often takes the place of an attributive adjective.

3. τὸ...οὔχεσθαι: *sc.* αὐτούς, "the fact that they are gone," *i.e.* "their disappearance."

4. ὑπὸ τοῦ βελτίστου Θανάτου: ironical, "by their excellent friend Death."

7. κώνεια: a reference to the usual method of executing criminals at Athens.

8. οὐδὲν ὄλως: "none at all," "not a single one." αὐτοὺς εἰσέρχεται: "enters their minds."

10. τὸ ὁποιοῦ κ.τ.λ.: any part of speech may do duty as a substantive if the article is prefixed to it.

11. ὅτι θνητοὶ τέ εἰσιν: in an indirect statement depending on a historic tense (here ἐνεγούουν) the tense of the direct statement (in this case θνητοὶ εἰσμεν) must be retained; the indicative mood may either remain or be changed to the optative.

12. ἀπιασιν: εἶμι and its compounds are used in Attic instead of the future indicative of ἔρχομαι and its compounds.

13. ἐξ ὄνείρατος: "after a dream."

14. νῦν δέ: "but as it is," "as the case now stands."

15. ἐς ἀεί: to be joined with *χρήσεσθαι*. τοῖς παροῦσιν: neuter, "their possessions."

16. ὁ ὑπὲρτης: *sc.* τοῦ Θανάτου.

18. αὐτῶν: *i.e.* τῶν παρόντων.

19. ἢ τί γάρ: *cp.* 4, 20, *n.*

20. οἰκοδομούμενος: "causing to be built," causative middle.

21. ἢ μὲν ἔξει τέλος αὐτῷ: "he will see it finished"; αὐτῷ is ethic dative.

25. τοῦνομα τοῦ πατρὸς τιθέμενος: "giving the child his own father's name." It was customary to call the first-born son after his paternal grandfather, the name being given when the child was seven or ten days old.

27. ἂν σοι δοκεῖ χαίρειν: ἂν χαίρειν is the indirect form of ἂν ἔχαιρε, corresponding to the protasis εἰ ἠπίστατο. When an infinitive with ἂν depends upon δοκέω, οἴομαι, φημί, or οἶδα, the ἂν regularly stands before the principal verb. The subject of δοκεῖ is ἐκεῖνος (l. 23), but in English an impersonal expression must be used when this verb has a dependent infinitive with ἂν; "does it seem to you that he would be rejoicing?" *i.e.* "do you think that...?"

28. τὸ αἴτιον: *sc.* ἐστίν.

30. τοῦ Ὀλύμπια νενικηκότος: "who has won an Olympic victory." The cognate accusative in such expressions limits the meaning of the verb to one of several possible applications.

31. ἐκκομίζοντα: "carrying out to burial." ἀφ' οἷας...ἐκρέματο; "from what sort of thread his child (or his fortune) was hanging."

32. τοὺς μὲν...διαφερομένους ὄρας, οἳ εἰσι: for the construction, *cp.* 9, 14, *n.*

34. εἶτα: this word, like ἔπειτα, often stands at the beginning of a clause without any conjunction.

35. ὑφ' ὧν: by assimilation for ὑπὸ τούτων οὔς. The antecedent, τῶν ἀγγέλων τε καὶ ὑπηρετῶν, is attracted into the relative clause.

**Ch. 18-21.**—*Charon* observes that even kings have more pain than pleasure in life; ordinary men he compares to bubbles in water which burst sooner or later. He suggests that he should cry aloud and exhort men to desist from their vain ambitions; but *Hermes* says that their ears are stuffed so that they cannot hear; only a few wise men have escaped this, and it is superfluous to tell them what they already know.

[See Index for Ὀδυσσεύς, Σιρῆν, Λήθη.]

18. 4. ἔξω τοῦ ἀβεβαίου...καὶ ἀμφιβόλου: "apart from the instability and uncertainty." The neuter adjectives with the article are equivalent to abstract nouns.

5. ὡς φῆς: the reference is to 13, 8-10, 16-19.

8. ἔω: "I say nothing about..."

9. ἐξ ἰσοτιμίας: "on equal terms," *i.e.* just as they rule ordinary mortals.

10. ὅπου: in causal sense, "since." τὰ τούτων: "their position"; τούτων=τῶν βασιλέων.

19. 6. αἱ μὲν τινες..., αἱ δέ: "some...others." τινες is unnecessary, being practically a repetition of αἱ μὲν.

7. ἀπέσβησαν: gnomic aorist, expressing a general truth; similarly ἐξεργάγησαν, l. 10, and ἐπαύσαντο, l. 14. ἐπὶ πλεόν: "for a longer time."

11. τοῦτό ἐστιν ὁ ἀνθρώπου βίος: οὗτος would be normal instead of τοῦτο, since a demonstrative predicate is usually assimilated to the gender of the subject.

12. μείζους..., ἐλάττους: "to a greater..., to a smaller size." The adjectives are used proleptically, *i.e.* they anticipate the result of the action of the participle ἐμπεφυσημένοι.

14. ἅμα τῷ ξυστήναι: "at the moment of their formation."

16. εἴκασας: "you have used a simile." The Attic form is ἦκασας.

17. ὅς φύλλοις...ὁμοιοῖ: the reference is to *Iliad*, VI. 146-149, οἷη περ φύλλων γενεῆ, τοιήδε καὶ ἀνδρῶν, κ.τ.λ.

20. 5. βούλει...παραινέσω: cp. 7, 13, *n.*

6. παμμέγεθες: adverbial accusative with ἀναβοήσας.

12. τὸν μὲν: *i.e.* the man himself.

13. ἀεί: "from time to time." ἄλλων: possessive genitive used predicatively.

15. οὐκ ἄν οἶει...ὠφέληθῆναι: for the position of ἄν, cp. 17, 27, *n.*

16. παρὰ πολύ: "by far."

21. 1. ὦ μακάριε: a common form of address, "my dear sir."

2. ὡς μὴδ' ἄν...διανοιχθῆναι: ὡς is here equivalent to ὥστε, the clause being consecutive; such a usage is extremely rare in the best Attic prose. The infinitive with ἄν expresses the consequence in a potential form, "so that their ears could not be opened."

4. οἰὸν περ...τοὺς ἑτάρους ἔδρασε; for the construction, cp. 1, 16, *n.*

5. πόθεν οὖν ἄν...δυνηθεῖεν, ἦν...διαρραγῆς: cp. 12, 17, *n.*

7. παρ' ὑμῖν: *i.e.* in the world of the dead.

8. πλὴν ἀλλά: cp. 11, 22, *n.*

11. κατεγνωκότες: "having fully ascertained."

13. λέγειν: the infinitive is explanatory of τοῦτο.

14. ἀποσπάσαντες: here intransitive—a rare usage.

16. δῆλοι εἰσι...βουλευόντες: δῆλός εἰμι takes a participle like φαίνομαι, 12, 29, *n.* In Greek a personal construction is often used where English idiom requires an impersonal form of expression; so here, “it is clear that they are plotting.” The allusion here is to suicide.

17. καὶ γὰρ καὶ μισοῦνται: “for they are actually hated.”

18. αὐτῶν: *i.e.* τῶν πολλῶν.

19. ᾧ γεννάδει: Charon here apostrophises the wise minority of whom Hermes has been speaking.

**Ch. 22–24.** Charon, seeing the tombs of the dead and the offerings which are made to departed spirits, exclaims upon the folly of men, who think that the spirits can issue from the under-world to partake of these gifts. Next he sees the ruins of famous cities, Nineveh and Babylon; and lastly he sees the Spartans and Argives at war. The mountains are then put back in their places, and Charon and Hermes depart to their respective duties.

[See Index for Ἴριος, Ἀγαμέμνων, Θερσιτης, Θέτις, Ἀχιλλεύς, Σίγειον, Αἴας, Ῥοίτειον, Νίνος, Σαρδανάπαλλος, Μυκηναί, Κλεωναί, Ἴλιος, Ἴναχος, Ὀθρυάδας.]

22. 1. ἐπόθουν: for the tense, cp. 6, 12, *n.*

3. ἴνα: in the local sense, “where.” τὰς ἀποθήκας...θεάσασθαι: explanatory of ἐν εἰδέναι.

9. τοὺς λίθους: *i.e.* the grave-stones.

13. ὡς γοῦν εἰκάσαι: “so far as one can judge.” For the absolute use of the infinitive, cp. 11, 29, *n.*

14. τί ταῦτα πρὸς τοὺς ἐν Ἅιδου: *sc.* ἐστί, “what this has to do with the dwellers in (the house of) Hades,” *i.e.* what benefit it is to them. The ellipsis of οἰκία is regular in this phrase.

15. πεπιστεύκασι: “they have come to believe.”

16. ὡς οἶόν τε: *sc.* ἐστί, “so far as is possible.”

19. ἐκείνους ἔτι πίνειν: the accusative and infinitive depends on πεπιστεύκασι.

20. γελοῖός εἰμι σοὶ λέγων ταῦτα: “it is ridiculous for me to say this to you.” For the personal construction, cp. 21, 16, *n.*

23. οὐκ ὀλίγα πράγματα ἔχων: “my duties not being few as it is.”

25. πιόμενος: future participle expressing purpose. τῆς ἀνοίας: causal genitive.

27. τὰ παρ’ ἡμῖν: “our world.”

29–33. κάθαν’ ὁμῶς...λειμῶνα: these verses consist mainly of fragmentary expressions from *Iliad*, IX. 319, 320, and *Odyssey*, X.

521, XI. 539. Note the Epic forms : *κάτθανε* (gnomic aorist) = *κατέθανε*, *ἔλλαχε* = *ἔλαχε*, *ἦν* = *μῖα*, *ἴσος* = *ἴσος*, *ἠγκόμοιο* = *εὐκόμοιο*. *ὁμῶς*, "alike," must be distinguished from *ὁμως*, "nevertheless."

32. *νεκύων ἀμενηνὰ κάρηνα* : "fleeing phantoms of the dead." *νεκύνων κάρηνα* is a Homeric periphrasis for *νεκυεῖς*. According to the Homeric conception, the dead in Hades are wraiths or semblances (*εἴδωλα*), sharply distinguished from the man himself (*αὐτός*), i.e. the body. These *εἴδωλα* have the same occupations as the persons to whom they belong had in life, but there is no strength in them.

23. 1. *Ἡράκλεις* : a vocative used as an exclamation. *ὡς πολὺν ... ἐπαντλείς* : "what a flood of Homer you are deluging me with"; cp. *ἄντλος*, "bilge-water."

7. *ἀκούομεν* : *ἀκούω* sometimes, as here, means "to know by hearsay."

10. *ὡς* : equivalent to *ὥστε*; cp. 21, 2, *n*. *δέκα ἔτων ἐπὶ* : the genitive expresses the time in the course of which an event occurs. The ten years are those during which Troy was besieged.

14. *σοι* : ethic dative, "look you." *ἢ τὸν μέγαν περίβολον* : *sc. ἔχουσα*.

15. *οὐ μετὰ πολὺ* : "soon."

17. *εὖ οἶδ' ὅτι* : *sc. ἀποπνίξις*. The phrase is constantly used as a parenthesis, "I feel sure."

21. *τὸ παραδοξότατον* : in apposition with the sentence *καὶ ποταμοὶ ὄλοι* (*ἀποθνήσκουσι*).

24. *παπαὶ τῶν ἐπαίνων* : for the genitive, cp. 13, 20, *n*.

25. *ἰρή* : Epic for *ἱερά*. This adjective in Homer probably means "strong," not "sacred."

24. 1. *μεταξὺ λόγων* : "by the bye."

4. *τὸν ἡμιθνήτα ἐκείνον στρατηγόν* : for the order of the words, cp. 15, 9, *n*.

5. *τρόπαιον* : a "trophy" consisted of weapons and other spoils taken from the enemy, fastened to a pole or the trunk of a tree; it commemorated the rout (*τροπή*) of the enemy.

9. *οἱ γε* : the relative with *γε* has a causal sense, "inasmuch as they..."; cp. Lat. *quippe qui*.

12. *ἄλλοτε ἄλλοι* : "different sets of men at different times," i.e. "some at one time, others at another."

16. *κατὰ χώραν* : "in their proper place."

17. *καθ' ἃ* : for *κατὰ ταῦτα καθ' ἃ*.

18. *ἤξω δέ σοι* : "you will see me arrive." *σοι* is ethic dative.

20. *εὖ γε ἐποίησας* : "you have been very kind." *εὐεργέτης... ἀναγεγράψη* : the name of a man who had done the state some service

was often inscribed on a tablet set up in some public place. The future-perfect denotes the future state resulting from a completed action; "your name shall stand inscribed."

21. ὠνάμην: in Attic the common form of the aorist middle of ὀνίημι is ὠνήμην.

23. Χάρωνος δὲ οὐδεὶς λόγος: "but no one thinks of Charon," *i.e.* no one reflects that he must one day die.





## ΛΟΥΚΙΑΝΟΥ

### ΤΙΜΩΝ Η ΜΙΣΑΝΘΡΩΠΟΣ.

ΤΙΜΩΝ, ΖΕΥΣ, ΕΡΜΗΣ, ΠΛΟΥΤΟΣ, ΠΕΝΙΑ,  
ΓΝΑΘΩΝΙΔΗΣ, ΦΙΛΙΑΔΗΣ, ΔΗΜΕΑΣ, ΘΡΑΣΥΚΛΗΣ.

ΤΙΜ. ὦ Ζεῦ φίλιε καὶ ξένιε καὶ ἔταιρεῖε καὶ ἐφέστιε 1  
καὶ ἄστεροπητὰ καὶ ὄρκιε καὶ νεφεληγερέτα καὶ ἐρίγ-  
δουπε καὶ εἴ τί σε ἄλλο οἱ ἐμβρόντητοι ποιηταὶ καλοῦσι,  
καὶ μάλιστα ὅταν ἀπορῶσι πρὸς τὰ μέτρα,—τότε γὰρ  
αὐτοῖς πολυώνυμος γινόμενος ὑπερείδεις τὸ πίπτου τοῦ 5  
μέτρου καὶ ἀναπληροῖς τὸ κεχηνὸς τοῦ ῥυθμοῦ—ποῦ  
σοι νῦν ἢ ἐρισμάραγος ἀστραπή καὶ ἢ βαρύβρομος  
βροντὴ καὶ ὁ αἰθαλόεις καὶ ἀργήεις καὶ σμερδαλέος  
κεραυνός; ἅπαντα γὰρ ταῦτα λήρος ἤδη ἀναπέφηνε  
καὶ καπνὸς ἀτεχνῶς ποιητικὸς ἔξω τοῦ πατάγου τῶν 10  
ὀνομάτων. τὸ δὲ αἰοίδιμόν σοι καὶ ἐκηβόλον ὄπλον καὶ  
πρόχειρον οὐκ οἶδ' ὅπως τελῶς ἀπέσβη καὶ ψυχρὸν  
ἔστι, μηδὲ ὀλίγον σπινθῆρα ὀργῆς κατὰ τῶν ἀδικούντων  
διαφυλάττον. θᾶπτον γοῦν τῶν ἐπιорκεῖν τις ἐπι- 2  
χειρούντων ἔωλον θρυαλλίδα φοβηθείη ἂν ἢ τὴν τοῦ  
πανδαμάτορος κεραυνοῦ φλόγα· οὕτω δαλὸν τινα  
ἐπανατείνεσθαι δοκεῖς αὐτοῖς, ὡς πῦρ μὲν ἢ καπνὸν ἀπ'  
αὐτοῦ μὴ δεδιέναι, μόνον δὲ τοῦτο οἶεσθαι ἀπολαύειν 5

- 2 τοῦ τραύματος, ὅτι ἀναπλησθήσονται τῆς ἀσβόλου.  
 ὥστε ἤδη διὰ ταῦτά σοι καὶ ὁ Σαλμωνεὺς ἀντιβροντᾶν  
 ἐτόλμα, οὐ πάνυ τι ἀπίθανος ὢν, πρὸς οὕτω ψυχρὸν  
 τὴν ὀργὴν Δία θερμουργὸς ἀνὴρ μεγαλαυχούμενος.
- 10 πῶς γάρ ; ὅπου γε καθάπερ ὑπὸ μανδραγόρα καθεύδεις,  
 ὃς οὔτε τῶν ἐπιορκούντων ἀκούεις οὔτε τοὺς ἀδικούντας  
 ἐπισκοπεῖς, λημᾶς δὲ καὶ ἀμβλυώττεις πρὸς τὰ γινόμενα  
 καὶ τὰ ὄτα ἐκκεκώφησαι καθάπερ οἱ παρηβηκότες.
- 3 ἐπεὶ νέος γε ἔτι καὶ ὀξύθυμος ὢν καὶ ἀκμαῖος τὴν ὀργὴν  
 πολλὰ κατὰ τῶν ἀδίκων καὶ βιαίων ἐποίεις καὶ οὐδέποτε  
 ἤγες τότε πρὸς αὐτοὺς ἐκεχειρίαν, ἀλλ' ἀεὶ ἐνεργὸς  
 πάντως ὁ κεραυνὸς ἦν καὶ ἡ αἰγὶς ἐπεσειέτο καὶ ἡ
- 5 βροντὴ ἐπαταγεῖτο καὶ ἡ ἀστραπὴ συνεχὲς ὥσπερ εἰς  
 ἀκροβολισμὸν προηκοντίζετο· οἱ σεισμοὶ δὲ κοσκινηδὸν  
 καὶ ἡ χιῶν σωρηδὸν καὶ ἡ χάλαζα πετρηδόν, ἵνα  
 σοι φορτικῶς διαλέγωμαι, ἕτεοί τε ῥαγδαῖοι καὶ βίαιοι,  
 ποταμὸς ἐκάστη σταγῶν· ὥστε τηλικαύτη ἐν ἀκαρεῖ
- 10 χρόνου ναυαγία ἐπὶ τοῦ Δευκαλίωνος ἐγένετο, ὡς ὑποβρυχίων  
 ἀπάντων καταδεδυκότων μόγις ἔν τι κιβώτιον περισωθῆναι  
 προσοκεῖλαν τῷ Λυκωρεῖ ζώπυρόν τι τοῦ ἀνθρωπίνου  
 σπέρματος διαφυλάττον εἰς ἐπιγονὴν
- 4 κακίας μείζονος. τοιγάρτοι ἀκόλουθα τῆς ῥαθυμίας  
 τὰπίχειρα κομίζη παρ' αὐτῶν, οὔτε θύοντος ἔτι σοί  
 τινος οὔτε στεφανοῦντος, εἰ μὴ τις ἄρα πάρεργον  
 Ὀλυμπίων, καὶ οὗτος οὐ πάνυ ἀναγκαῖα ποιεῖν δοκῶν,
- 5 ἀλλ' εἰς ἔθος τι ἀρχαῖον συντελῶν. καὶ παρ' ὀλίγον  
 Κρόνον σε, ὦ θεῶν γενναϊότατε, ἀποφαίνουσι παρῳσάμενοι  
 τῆς τιμῆς. ἐὼ λέγειν, ποσάκις ἤδη σου τὸν νεῶν σεσυληκάσιν·  
 οἱ δὲ καὶ αὐτῷ σοι τὰς χεῖρας Ὀλυμπίασιν ἐπιβεβλήκασιν,  
 καὶ σὺ ὁ ὑψιβρεμέτης ὠκνησας
- 10 ἢ ἀναστῆσαι τοὺς κύνας ἢ τοὺς γείτονας ἐπικαλέσασθαι,

ὡς βοηδρομήσαντες αὐτοὺς συλλάβοιεν ἔτι συσκευαζο- 4  
 μένους πρὸς τὴν φυγὴν· ἀλλ' ὁ γενναῖος καὶ Γιγαν-  
 ολέτωρ καὶ Τιτανοκράτωρ ἐκάθησο τοὺς πλοκάμους  
 περικειρόμενος ὑπ' αὐτῶν, δεκάπηχυν κεραυνὸν ἔχων ἐν  
 τῇ δεξιᾷ. ταῦτα τοίνυν, ὦ θαυμάσιε, πηνίκα παύσεται 15  
 οὕτως ἀμελῶς παρορώμενα; ἢ πότε κολάσεις τὴν  
 τοσαύτην ἀδικίαν; πόσοι Φαέθοντες ἢ Δευκαλίωνες  
 ἱκανοὶ πρὸς οὕτως ὑπέραντλον ὕβριν τοῦ βίου; ἴνα 5  
 γὰρ τὰ κοινὰ εἴσας τὰ μὰ εἶπω, τοσοῦτους Ἀθηναίων  
 εἰς ὕψος ἄρας καὶ πλουσίους ἐκ πενεστάτων ἀποφήνας  
 καὶ πᾶσι τοῖς δεομένοις ἐπικουρήσας, μᾶλλον δὲ ἀθρόον  
 εἰς εὐεργεσίαν τῶν φίλων ἐκχέας τὸν πλοῦτον, ἐπειδὴ 5  
 πένης διὰ ταῦτα ἐγενόμην, οὐκέτι οὐδὲ γνωρίζομαι πρὸς  
 αὐτῶν οὐδὲ προσβλέπουσιν οἱ τέως ὑποπτήσσαντες  
 καὶ προσκυνοῦντες κακ τοῦ ἐμοῦ νεύματος ἀπηρητημένοι,  
 ἀλλ' ἦν που καὶ ὁδῶ βαδίζων ἐντύχω τινὶ αὐτῶν,  
 ὥσπερ τινὰ στήλην παλαιοῦ νεκροῦ ὑπτίαν ὑπὸ τοῦ 10  
 χρόνου ἀνατετραμμένην παρέρχονται μὴδὲ ἀναγνόντες,  
 οἱ δὲ καὶ πόρρωθεν ἰδόντες ἑτέραν ἐκτρέπονται δυσάν-  
 τητον καὶ ἀποτρόπαιον θέαμα ὄψεσθαι ὑπολαμβάνοντες  
 τὸν οὐ πρὸ πολλοῦ σωτήρα καὶ εὐεργέτην αὐτῶν  
 γεγενημένον. ὥστε ὑπὸ τῶν κακῶν ἐπὶ ταύτην τὴν 6  
 ἐσχατιὰν τραπόμενος ἐναψάμενος διφθέραν ἐργάζομαι  
 τὴν γῆν ὑπόμισθος ὀβολῶν τεττάρων, τῇ ἐρημία καὶ  
 τῇ δικέλλῃ προσφιλοσοφῶν. ἐνταῦθα τοῦτο γοῦν μοι  
 δοκῶ κερδαίνειν, μηκέτι ὄψεσθαι πολλοὺς παρὰ τὴν 5  
 ἀξίαν εἶ πράττοντας· ἀνιάρωτατον γὰρ τοῦτό γε. ἤδη  
 ποτὲ οὖν, ὦ Κρόνου καὶ Ῥέας υἱέ, τὸν βαθὺν τοῦτον  
 ὕπνον ἀποσεισάμενος καὶ νήδυμον—ὑπὲρ τὸν Ἐπιμενί-  
 δην γὰρ κεκοίμησαι—καὶ ἀναρριπίσας τὸν κεραυνὸν ἢ ἐκ  
 τῆς Αἴτνης ἐναυσάμενος μεγάλην ποιήσας τὴν φλόγα 10

6 ἐπιδείξαιό τινα χολὴν ἀνδρώδους καὶ νεανικοῦ Διός, εἰ μὴ ἀληθῆ ἔστι τὰ ὑπὸ Κρητῶν περὶ σοῦ καὶ τῆς ἐκεῖ ταφῆς μυθολογούμενα.

7 ΖΕΥΣ. Τίς οὗτός ἐστιν, ὦ Ἑρμῆ; ὁ κεκραγὼς ἐκ τῆς Ἰατρικῆς παρὰ τὸν Ἰατρικὸν ἐν τῇ ὑπὸ ὑμῶν, πιναρὸς ὄλος καὶ ἀνχμῶν καὶ ὑποδίφθερος; σκάπτει δὲ οἶμαι ἐπικεκυφῶς· λάλος ἄνθρωπος καὶ θρασύς. ἦ που φιλό-  
5 σοφός ἐστιν· οὐ γὰρ ἂν οὕτως ἀσεβεῖς τοὺς λόγους διεξῆει καθ' ἡμῶν.

ΕΡΜ. Τί φῆς, ὦ πάτερ; ἀγνοεῖς Τίμωνα τὸν Ἐχεκρατίδου τὸν Κολλυτέα; οὗτός ἐστιν ὁ πολλακίς ἡμᾶς καθ' ἱερῶν τελείων ἐστιάσας, ὁ νεόπλουτος, ὁ τὰς  
10 ὄλας ἐκατόμβας, παρ' ᾧ λαμπρῶς ἐορτάζειν εἰώθαμεν τὰ Διάσια.

ΖΕΥΣ. Φεῦ τῆς ἀλλαγῆς. ὁ καλὸς ἐκεῖνος, ὁ πλούσιος, περὶ ὃν οἱ τοσοῦτοι φίλοι; τί οὖν παθὼν τοιοῦτός ἐστιν ὁ ἄθλιος; ἀνχμηρός καὶ σκαπανεὺς καὶ μισθωτός,  
15 ὡς ἔοικεν, οὕτω βαρεῖαν καταφέρων τὴν δίκηλαν.

8 ΕΡΜ. Οὕτως μὲν εἰπεῖν, χρηστότης ἐπέτριψεν αὐτὸν καὶ φιλανθρωπία καὶ ὁ πρὸς τοὺς δεομένους ἅπαντας οἶκτος, ὡς δὲ ἀληθεῖ λόγῳ, ἄνοια καὶ εὐήθεια καὶ ἀκρισία περὶ τῶν φίλων, ὃς οὐ συνίει κόραξι καὶ  
5 λύκοις χαριζόμενος, ἀλλ' ὑπὸ γυνῶν τοσοῦτων ὁ κακοδαίμων κειρόμενος τὸ ἦπαρ φίλους εἶναι αὐτοὺς καὶ ἐταίρους ᾤετο, ὑπ' εὐνοίας τῆς πρὸς αὐτὸν χαίροντας τῇ βορᾷ· οἱ δὲ τὰ ὄσῳ γυμνώσαντες ἀκριβῶς καὶ περιτραγόντες, καὶ εἴ τις μυελὸς ἐνήν, ἐκμυζήσαντες καὶ  
10 τοῦτον εὖ μάλα ἐπιμελῶς, ᾤχοντο αὐτὸν καὶ τὰς ρίζας ὑποτετμημένον ἀπολιπόντες, οὐδὲ γνωρίζοντες ἔτι οὐδὲ προσβλέποντες—πόθεν γάρ;—ἢ ἐπικουροῦντες ἢ ἐπιδιδόντες ἐν τῷ μέρει. διὰ ταῦτα δικελλίτης καὶ

διφθερίας, ὡς ὀράς, ἀπολιπὼν ὑπ' αἰσχύνης τὸ ἄστνυ 8  
μισθοῦ γεωργεῖ μελαγχολῶν τοῖς κακοῖς, ὅτι οἱ πλου- 15  
τῶντες παρ' αὐτοῦ μάλα ὑπεροπτικῶς παρέρχονται  
οὐδὲ τοῦνομα, εἰ Τίμων καλοῖτο, εἰδότες.

ΖΕΥΣ. Καὶ μὴν οὐ παροπτέος ἀνὴρ οὐδὲ ἀμελητέος· 9  
εἰκότως γὰρ ἠγανάκτει δυστυχῶν· ἐπεὶ καὶ ὅμοια  
ποιήσομεν τοῖς καταράτοις κόλαξιν ἐκείνοις ἐπιλεησ-  
μένοι ἀνδρὸς τοσαῦτα μηρία ταύρων τε καὶ αἰγῶν  
πιότατα καύσαντος ἡμῖν ἐπὶ τῶν βωμῶν· ἔτι γοῦν ἐν 5  
ταῖς ῥισὶ τὴν κνῖσαν αὐτῶν ἔχω. πλὴν ὑπ' ἀσχολίας  
τε καὶ θορύβου πολλοῦ τῶν ἐπιορκούντων καὶ βιαζο-  
μένων καὶ ἀρπαζόντων, ἔτι δὲ καὶ φόβου τοῦ παρὰ τῶν  
ἱεροσυλούντων—πολλοὶ γὰρ οὗτοι καὶ δυσφύλακτοι  
καὶ οὐδὲ ἐπ' ὀλίγον καταμύσαι ἡμῖν ἐφιάσι—πολλὴν ἤδη 10  
χρόνον οὐδὲ ἀπέβλεψα ἐς τὴν Ἀττικὴν, καὶ μάλιστα ἐξ  
οὐ φιλοσοφία καὶ λόγων ἔριδες ἐπεπόλασαν αὐτοῖς· μαχο-  
μένων γὰρ πρὸς ἀλλήλους καὶ κεκραγόντων οὐδὲ ἐπακούειν  
ἔστι τῶν εὐχῶν· ὥστε ἢ ἐπιβυσάμενον χρὴ τὰ ὦτα καθῆσ-  
θαι ἢ ἐπιτριβῆναι πρὸς αὐτῶν, ἀρετὴν τινα καὶ ἀσώματα 15  
καὶ λήρους μεγάλη τῇ φωνῇ ξυνειρόντων. διὰ ταῦτά τοι  
καὶ τοῦτον ἀμεληθῆναι ξυνέβη πρὸς ἡμῶν οὐ φαῦλον ὄντα.  
ὅμως δὲ τὸν Πλούτον, ὃ Ἑρμῆ, παραλαβὼν ἄπιθι παρ' 10  
αὐτὸν κατὰ τάχος· ἀγέτω δὲ ὁ Πλούτος καὶ τὸν Θησαυ-  
ρὸν μεθ' αὐτοῦ καὶ μενέτωσαν ἄμφω παρὰ τῷ Τίμωνι  
μηδὲ ἀπαλλαττέσθωσαν οὕτω ῥαδίως, κὰν ὅτι μάλιστα  
ὑπὸ χρηστότητος αὔθις ἐκδιώκη αὐτοὺς τῆς οἰκίας. 5  
περὶ δὲ τῶν κολάκων ἐκείνων καὶ τῆς ἀχαριστίας, ἣν  
ἐπεδείξαντο πρὸς αὐτόν, καὶ αὔθις μὲν σκέψομαι καὶ  
δίκην δώσουσιν, ἐπειδὰν τὸν κεραυνὸν ἐπισκευάσω·  
κατεαγμένα γὰρ αὐτοῦ καὶ ἀπεστομωμένα εἰσὶ δύο  
ἀκτῖνες αἱ μέγισται, ὅποτε φιλοτιμότερον ἠκόντισα 10

10 *πρώην ἐπὶ τὸν σοφιστὴν Ἀναξαγόραν, ὃς ἔπειθε τοὺς ὀμιλητὰς μηδὲ ὄλως εἶναι τινὰς ἡμᾶς τοὺς θεοὺς. ἀλλ' ἐκείνου μὲν διήμαρτον, — ὑπερέσχε γὰρ αὐτοῦ τὴν χεῖρα Περικλῆς — ὁ δὲ κεραυνὸς εἰς τὸ Ἀνακείον παρασκήψας*  
 15 *ἐκείνὸ τε κατέφλεξε καὶ αὐτὸς ὀλίγου δεῖν συνετρίβη περὶ τῇ πέτρᾳ. πλὴν ἱκανὴ ἐν τοσοῦτῳ καὶ αὕτη τιμωρία ἔσται αὐτοῖς, εἰ ὑπερπλουτοῦντα τὸν Τίμωνα ὀρώσιν.*

11 *ΕΡΜ. Οἶον ἦν τὸ μέγα κεκραγένοι καὶ ὀχληρὸν εἶναι καὶ θρασύν. οὐ τοῖς δικαιολογοῦσι μόνοις, ἀλλὰ καὶ τοῖς εὐχομένοις τοῦτο χρήσιμον· ἰδοὺ γέ τοι αὐτίκα μάλα πλούσιος ἐκ πενεστάτου καταστήσεται ὁ Τίμων*  
 5 *βοήσας καὶ παρρησιασάμενος ἐν τῇ εὐχῇ καὶ ἐπιστρέψας τὸν Δία· εἰ δὲ σιωπῇ ἔσκαπτεν ἐπικεκυφώς, ἔτι ἂν ἔσκαπτεν ἀμελούμενος.*

*ΠΛΟΥΤ. Ἄλλ' ἐγὼ οὐκ ἂν ἀπέλθοιμι, ὦ Ζεῦ, παρ' αὐτόν.*

10 *ΖΕΥΣ. Διὰ τί, ὦ ἄριστε Πλούτε, καὶ ταῦτα ἐμοῦ κελεύσαντος;*

12 *ΠΛΟΥΤ. Ὅτι νῆ Δία ὕβριζεν εἰς ἐμὲ καὶ ἐξεφόρει καὶ ἐς πολλὰ κατεμέριζε καὶ ταῦτα πατρῶον αὐτῷ φίλον ὄντα, καὶ μόνον οὐχὶ δικράνοις ἐξέωθει με τῆς οἰκίας καθάπερ οἱ τὸ πῦρ ἐκ τῶν χειρῶν ἀπορριπτοῦν-*  
 5 *τες. αὐθις οὖν ἀπέλθω παρασίτοις καὶ κόλαξι καὶ ἐταίραις παραδοθησόμενος; ἐπ' ἐκείνους, ὦ Ζεῦ, πέμπε με τοὺς αἰσθησομένους τῆς δωρεᾶς, τοὺς περιέψοντας, οἷς τίμιος ἐγὼ καὶ περιπόθητος· οὗτοι δὲ οἱ λάροι τῇ πενίᾳ ξυνέστωσαν, ἣν προτιμῶσιν ἡμῶν, καὶ διφθέραν*  
 10 *παρ' αὐτῆς λαβόντες καὶ δίκηλλαν ἀγαπάτωσαν ἄθλιοι τέτταρας ὀβολοὺς ἀποφέροντες, οἱ δεκαταλάντους δωρεᾶς ἀμελητὶ προϊέμενοι.*

ΖΕΥΣ. Οὐδὲν ἔτι τοιοῦτον ὁ Τίμων ἐργάσεται περὶ 13  
 σέ· πάνυ γὰρ αὐτὸν ἢ δίκηλα πεπαιδαγωγῆκεν, εἰ μὴ  
 παντάπασιν ἀνάληγτός ἐστι τὴν ὀσφύν, ὡς χρῆν σέ  
 ἀντὶ τῆς πενίας προαιρεῖσθαι. σὺ μέντοι πάνυ μεμ-  
 ψίμοιρος εἶναι μοι δοκεῖς, ὃς νῦν μὲν τὸν Τίμονα αἰτιᾷ, 5  
 διότι σοι τὰς θύρας ἀναπετάσας ἠφίει περινοστέιν  
 ἔλευθέρως οὔτε ἀποκλείων οὔτε ζηλοτυπῶν· ἄλλοτε δὲ  
 τούναντίον ἠγανάκτεις κατὰ τῶν πλουσίων κατακε-  
 κλείσθαι λέγων πρὸς αὐτῶν ὑπὸ μοχλοῖς καὶ κλεισί  
 καὶ σημείων ἐπιβολαῖς, ὡς μηδὲ παρακῦψαί σοι ἐς τὸ 10  
 φῶς δυνατὸν εἶναι. ταῦτα γοῦν ἀπωδύρου πρὸς με  
 ἀποπνίγεσθαι λέγων ἐν πολλῷ τῷ σκότῳ· καὶ διὰ  
 τοῦτο ὠχρὸς ἡμῖν ἐφαίνου καὶ φροντίδος ἀνάπλεως,  
 συνεσπακῶς τοὺς δακτύλους πρὸς τὸ ἔθος τῶν λογι-  
 σμῶν καὶ ἀποδράσεσθαι ἀπειλῶν, εἰ καιροῦ λάβοιο, 15  
 παρ' αὐτῶν· καὶ ὅλως τὸ πρᾶγμα ὑπέρδεινον ἐδόκει  
 σοι, ἐν χαλκῷ ἢ σιδηρῷ τῷ θαλάμῳ καθάπερ τὴν  
 Δανάην παρθενεύεσθαι ὑπ' ἀκριβέσι καὶ παμπονήροις  
 παιδαγωγοῖς ἀνατρεφόμενον, τῷ Τόκῳ καὶ τῷ Λογισμῷ.  
 ἄτοπα γοῦν ποιεῖν ἔφασκες αὐτοὺς ἐρῶντας μὲν ἐς 14  
 ὑπερβολήν, ἐξὸν δὲ ἀπολαύειν οὐ τολμῶντας, οὐδὲ ἐπ'  
 ἀδείας χρωμένους τῷ ἔρωτι κυρίου γε ὄντας, ἀλλὰ  
 φυλάττειν ἐγρηγορότας, ἐς τὸ σημεῖον καὶ τὸν μοχλὸν  
 ἀσκαρδαμυκτὶ βλέποντας, ἱκανὴν ἀπόλαυσιν οἰομένους 5  
 οὐ τὸ αὐτοὺς ἀπολαύειν ἔχειν, ἀλλὰ τὸ μηδενὶ μετα-  
 διδόναι τῆς ἀπολαύσεως, καθάπερ τὴν ἐν τῇ φάτνῃ  
 κύνα μῆτε αὐτὴν ἐσθίουσαν τῶν κριθῶν μῆτε τῷ ἵππῳ  
 πεινῶντι ἐπιτρέπουσαν. καὶ προσέτι γε καὶ κατεγέλας  
 αὐτῶν φειδομένων καὶ φυλαττόντων καὶ τὸ καινότατον 10  
 αὐτοὺς ζηλοτυπούντων, ἀγνοούντων δέ, ὡς κατάρατος  
 οἰκέτης ἢ οἰκονόμος πεδύτριψ ὑπεισιῶν λαθραίως

- 14 ἔμπαροινήσει, τὸν κακοδαίμονα καὶ ἀνέραστον δεσπό-  
την πρὸς ἀμαυρόν τι καὶ μικρόστομον λυχνίδιον καὶ  
15 διψαλέον θρυαλλίδιον ἐπαγρυπνεῖν ἑάσας τοῖς τόκοις.  
πῶς οὖν οὐκ ἄδικα ταῦτα, πάλαι μὲν ἐκεῖνα αἰτιᾶσθαι,  
νῦν δὲ τῷ Τίμωνι τὰ ἐναντία ἐπικαλεῖν ;
- 15 ΠΛΟΥΤ. Καὶ μὴν εἴ γε τάληθές ἐξετάζοις, ἄμφω  
σοι εὐλόγα δόξω ποιεῖν· τοῦ τε γὰρ Τίμωνος τὸ πᾶν  
τοῦτο ἀνειμένον ἀμελές καὶ οὐκ εὐνοϊκὸν ὡς πρὸς ἐμέ  
εἰκότως ἂν δοκοίη, τούς τε αὖ κατάκλειστον θύραις καὶ  
5 ἐν σκότῳ φυλάττοντας, ὅπως αὐτοῖς παχύτερος γενοί-  
μην καὶ πιμελῆς καὶ ὑπέρογκος ἐπιμελουμένους, οὔτε  
προσαπτομένους αὐτούς οὔτε ἐς τὸ φῶς προάγοντας,  
ὡς μηδὲ ὀφθείην πρὸς τινος, ἀνοήτους ἐνόμιζον εἶναι  
καὶ ὑβριστάς, οὐδὲν ἀδικοῦντά με ὑπὸ τοσοῦτοις δε-  
10 σμοῖς κατασήποντας, οὐκ εἰδότας, ὡς μετὰ μικρὸν  
ἀπίασιν ἄλλῳ τινὶ τῶν εὐδαιμόνων με καταλιπόντες.
- 16 οὔτ' οὖν ἐκείνους οὔτε τοὺς πᾶν προχείρους εἰς ἐμέ  
τούτους ἐπαινῶ, ἀλλὰ τοὺς, ὅπερ ἄριστόν ἐστι, μέτρον  
ἐπιθήσοντας τῷ πράγματι καὶ μήτε ἀφεξομένους τὸ  
παράπαν μήτε προησομένους τὸ ὅλον. σκόπει γάρ, ὦ  
5 Ζεῦ, πρὸς τοῦ Διός, εἴ τις νόμῳ γήμας γυναῖκα νέαν  
καὶ καλὴν ἔπειτα μήτε φυλάττοι μήτε ζηλοτυποῖ τὸ  
παράπαν, ἀφιεῖς καὶ βαδίζειν ἔνθα ἐθέλοι νύκτωρ καὶ  
μεθ' ἡμέραν, ἄρα ὁ τοιοῦτος ἐρᾶν δόξειεν ἄν ; οὐ σύ γε,  
17 ὦ Ζεῦ, τοῦτο φαίης ἂν ἐρασθεῖς πολλάκις. εἰ δέ τις  
ἔμπαλιν ἐλευθέραν γυναῖκα εἰς τὴν οἰκίαν νόμῳ παρα-  
λαβὼν ἐπ' ἀρότῳ παίδων γνησίων, ὁ δὲ μήτε αὐτὸς  
προσάπτειτο ἀκμαίας καὶ καλῆς παρθένου μήτε ἄλλῳ  
5 προσβλέπειν ἐπιτρέποι, καὶ ταῦτα ἐρᾶν φάσκων καὶ  
δηλὸς ὢν ἀπὸ τῆς χροᾶς καὶ τῆς σαρκὸς ἐκτετηκυίας  
καὶ τῶν ὀφθαλμῶν ὑποδεδυκότῳ, ἔσθ' ὅπως ὁ τοιοῦτος



οὐ παραπαίειν δόξειεν ἄν, καταμαραίνων εὐπρόσωπον 17  
 οὕτω καὶ ἐπέραστον κόρην καθάπερ ἰέρειαν τῇ Θεσμο-  
 φόρῳ τρέφων διὰ παντὸς τοῦ βίου ; ταῦτα καὶ αὐτὸς 10  
 ἀγανακτῶ πρὸς ἐνίων μὲν ἀτίμως λακτιζόμενος καὶ  
 λαφυσσόμενος καὶ ἐξαντλούμενος, ὑπ' ἐνίων δὲ ὥσπερ  
 στιγματίας δραπέτης πεπεδημένος.

ΖΕΤΣ. Τί οὖν ἀγανακτεῖς κατ' αὐτῶν ; διδῶσι γὰρ 18  
 ἄμφω ἰκανὴν τὴν δίκην, οἱ μὲν ὥσπερ ὁ Τάνταλος  
 ἄποτοι καὶ ἄγευστοι καὶ ξηροὶ τὸ στόμα, ἐπικεχηνότες  
 μόνον τῷ χρυσίῳ, οἱ δὲ καθάπερ ὁ Φινεύς ἀπὸ τῆς  
 φάρυγγος τὴν τροφήν ὑπὸ τῶν Ἀρπυιῶν ἀφαιρούμενοι. 5  
 ἀλλ' ἄπιθι ἤδη σωφρονεστέρῳ παρὰ πολὺ τῷ Τίμωνι  
 ἐντευξόμενος.

ΠΛΟΥΤ. Ἐκεῖνος γὰρ ποτε παύσεται ὥσπερ ἐκ  
 κοφίνου τετρυπημένου, πρὶν ὅλως εἰςρυῆναί με, κατὰ  
 σπουδὴν ἐξαντλῶν, φθάσαι βουλόμενος τὴν ἐπιρροήν, 10  
 μὴ ὑπέραντλος εἰσπεσῶν ἐπικλύσω αὐτόν ; ὥστε ἐς  
 τὸν τῶν Δαναίδων πίθον ὑδροφορήσειν μοι δοκῶ καὶ  
 μάτην ἐπαντλήσειν, τοῦ κύτους μὴ στέγοντος, ἀλλὰ  
 πρὶν εἰςρυῆναι σχεδὸν ἐκχυθησομένου τοῦ ἐπιρρέοντος·  
 οὕτως εὐρύτερον τὸ πρὸς τὴν ἔκχυσιν κεχηνὸς τοῦ 15  
 πίθου καὶ ἀκώλυτος ἢ ἕξοδος.

ΖΕΤΣ. Οὐκοῦν εἰ μὴ ἐμφράξεται τὸ κεχηνὸς τοῦτο 19  
 καὶ ἐς τὸ ἄπαξ ἀναπεπταμένον, ἐκχυθέντος ἐν βραχεῖ  
 σου ραδίως εὐρήσει τὴν διφθέραν αὐθις καὶ τὴν δί-  
 κελλαν ἐν τῇ τρυγί τοῦ πίθου. ἀλλ' ἄπιτε ἤδη καὶ  
 πλουτίζετε αὐτόν· σὺ δὲ μέμνησο, ὦ Ἐρμῆ, ἐπανιῶν 5  
 πρὸς ἡμᾶς ἄγειν τοὺς Κύκλωπις ἐκ τῆς Αἴτνης, ὅπως  
 τὸν κεραυνὸν ἀκονήσαντες ἐπισκευάσωσιν· ὡς ἤδη γε  
 τεθηγμένου αὐτοῦ δεησόμεθα.

ΕΡΜ. Προΐωμεν, ὦ Πλούτε. τί τοῦτο ; ὑποσκάζεις ; 20

20 ἐλελήθεις με, ὦ γεννάδα, οὐ τυφλὸς μόνον, ἀλλὰ καὶ χωλὸς ὢν.

ΠΛΟΥΤ. Οὐκ αἰεὶ τοῦτο, ὦ Ἑρμῆ, ἀλλ' ὁπότε μὲν  
 5 ἀπίω παρά τινα πεμφθεὶς ὑπὸ τοῦ Διός, οὐκ οἶδ' ὅπως  
 βραδύς εἰμι καὶ χωλὸς ἀμφοτέροις, ὡς μόλις τελεῖν ἐπὶ  
 τὸ τέρμα, προγηράσαντος ἐνίοτε τοῦ περιμένοντος,  
 ὁπότεν δὲ ἀπαλλάττεσθαι δέη, πτηνὸν ὄψει, πολὺ τῶν  
 ὀνειρώων ἄκύτερον· ἅμα γοῦν ἔπεσεν ἢ ὑσπληγξ, κἀγὼ  
 10 ἤδη ἀνακηρύττομαι νενικηκώς, ὑπερπηδήσας τὸ στάδιον  
 οὐδὲ ἰδόντων ἐνίοτε τῶν θεατῶν.

ΕΡΜ. Οὐκ ἀληθῆ ταῦτα φῆς· ἐγὼ γέ τοι πολλοὺς  
 ἂν εἰπεῖν ἔχοιμί σοι χθῆς μὲν οὐδὲ ὀβολόν, ὥστε πρία-  
 σθαι βρόχον, ἐσχηκότας, ἄφνω δὲ τήμερον πλουσίους,  
 15 καὶ πολυτελεῖς ἐπὶ λευκοῦ ζεύγους ἐξελαύνοντας, οἷς  
 οὐδὲ κἂν ὄνος ὑπήρξε πώποτε, καὶ ὅμως πορφυροῖ  
 καὶ χρυσόχειρες περιέρχονται οὐδ' αὐτοὶ πιστεύοντες,  
 οἶμαι, ὅτι μὴ ὄναρ πλουτοῦσιν.

21 ΠΛΟΥΤ. Ἐτεροῖον τοῦτ' ἐστίν, ὦ Ἑρμῆ, καὶ οὐχὶ  
 τοῖς ἐμαντοῦ ποσὶ βαδίζω τότε, οὐδὲ ὁ Ζεὺς, ἀλλ' ὁ  
 Πλούτων ἀποστέλλει με παρ' αὐτοὺς ἅτε πλουτοδότης  
 καὶ μεγαλόδωρος καὶ αὐτὸς ὢν· δηλοῖ γοῦν καὶ τῷ  
 5 ὀνόματι. ἐπειδὴν τοίνυν μετοικισθῆναι δέη με παρ'  
 ἑτέρου πρὸς ἕτερον, ἐς δέλτον ἐμβαλόντες με καὶ κατα-  
 σημηνάμενοι ἐπιμελῶς φορηδὸν ἀράμενοι μετακομίζουσι·  
 καὶ ὁ μὲν νεκρὸς ἐν σκοτεινῷ που τῆς οἰκίας πρόκειται  
 ὑπὲρ τὰ γόνατα παλαιᾷ τῇ ὀθόνη σκεπόμενος, περι-  
 10 μάχητος ταῖς γαλαῖς, ἐμὲ δὲ οἱ ἐπελπίσαντες ἐν τῇ  
 ἀγορᾷ περιμένουσι κεχηνότες ὥσπερ τὴν χελιδόνα  
 22 προσπετομένην τετριγότες οἱ νεοττοί. ἐπειδὴν δὲ τὸ  
 σημεῖον ἀφαιρεθῆ καὶ τὸ λίνον ἐντμηθῆ καὶ ἡ δέλτος  
 ἀνοιχθῆ καὶ ἀνακηρυχθῆ μου ὁ καινὸς δεσπότης ἦτοι

συγγενής τις ἢ κόλαξ ἢ καταπύγων οἰκέτης, ἐκείνος 22  
 μέν, ὅστις ἂν ἦ ποτε, ἄρπασάμενός με αὐτῇ δέλτῳ θεῖ 5  
 φέρων ἀντὶ τοῦ τέως Πυρρίου ἢ Δρόμωνος ἢ Τιβίου  
 Μεγακλῆς ἢ Μεγάβυζος ἢ Πρώταρχος μετονομασθεῖς,  
 τοὺς μάτην κεχηνότας ἐκείνους ἐς ἀλλήλους ἀποβλέ-  
 ποντας καταλιπὼν ἀληθῆς ἄγοντας τὸ πένθος, οἷος  
 αὐτοὺς ὁ θύννος ἐκ μυχοῦ τῆς σαγήνης διέφυγεν οὐκ 10  
 ὀλίγον τὸ δέλεαρ καταπιῶν. ὁ δὲ ἐμπεσὼν ἀθρόος εἰς 23  
 ἐμὲ ἀπειρόκαλος καὶ παχύδερμος ἄνθρωπος, ἔτι τὴν  
 πέδην πεφρικῶς, καὶ εἰ παριῶν ἄλλως μαστιξιεῖ τις,  
 ὄρθιον ἐφιστὰς τὸ οὖς καὶ τὸν μυλῶνα ὥσπερ τὸ Ἀνάκ-  
 τορον προσκυνῶν οὐκέτι φορητὸς ἐστί τοῖς ἐντυγχά- 5  
 νουσι, ἀλλὰ τοὺς τε ἐλευθέρους ὑβρίζει καὶ τοὺς  
 ὀμοδούλους μαστιγοῖ, ἀποπειρώμενος, εἰ καὶ αὐτῷ τὰ  
 τοιαῦτα ἔξεστιν, ἄχρι ἂν ἦ ἐς πορνιδίον τι ἐμπεσὼν ἢ  
 ἵπποτροφίας ἐπιθυμήσας ἢ κόλαξι παραδοὺς ἑαυτὸν  
 ὀμνύουσιν, ἢ μὴν εὐμορφότερον μὲν Νιρέως εἶναι αὐτόν, 10  
 εὐγενέστερον δὲ τοῦ Κέκροπος ἢ Κόδρον, συνετώτερον  
 δὲ τοῦ Ὀδυσσέως, πλουσιώτερον δὲ συνάμα Κροίσων  
 ἑκκαίδεκα, ἐν ἀκαρεῖ τοῦ χρόνου ὁ ἄθλιος ἐκχέῃ τὰ κατ'  
 ὀλίγον ἐκ πολλῶν ἐπιπορκιῶν καὶ ἄρπαγῶν καὶ πανουρ-  
 γιῶν συνειλεγμένα. 15

ΕΡΜ. Αὐτά που σχεδὸν φῆς τὰ γιγνόμενα· ὁπότεν 24  
 δ' οὖν αὐτόπους βαδίξῃς, πῶς οὕτω τυφλὸς ὢν εὐρί-  
 σκεις τὴν ὁδόν; ἢ πῶς διαγιγνώσκεις, ἐφ' οὓς ἂν σε ὁ  
 Ζεὺς ἀποστείλῃ κρίνας εἶναι τοῦ πλουτεῖν ἀξίους;

ΠΛΟΤΤ. Οἶει γὰρ εὐρίσκειν με οἵτινές εἰσι; μὰ τὸν 5  
 Δία οὐ πᾶν· οὐ γὰρ ἂν Ἀριστείδην καταλιπὼν Ἴππο-  
 νίκῳ καὶ Καλλιᾷ προσῆειν καὶ πολλοῖς ἄλλοις Ἀθη-  
 ναίων οὐδὲ ὀβολοῦ ἀξίους.

ΕΡΜ. Πλὴν ἀλλὰ τί πράττεις καταπεμφθεῖς;

24 ΠΛΟΥΤ. Ἄνω καὶ κάτω πλανῶμαι περινοστών,  
 11 ἄχρι ἂν λάθω τινὶ ἐμπροσθέν· ὁ δέ, ὅστις ἂν πρώτός μοι  
 περιτύχη, ἀπαγαγὼν παρ' αὐτὸν ἔχει, σὲ τὸν Ἑρμῆν  
 ἐπὶ τῷ παραλόγῳ τοῦ κέρδους προσκυνῶν.

25 ΕΡΜ. Οὐκοῦν ἐξηπάτηται ὁ Ζεὺς οἰόμενός σε κατὰ  
 τὸ αὐτῷ δοκοῦν πλουτίζειν, ὅσους ἂν οἴηται τοῦ πλου-  
 τεῖν ἀξίους ;

ΠΛΟΥΤ. Καὶ μάλα δικαίως, ὦγαθέ, ὅς γε τυφλὸν  
 5 ὄντα εἰδὼς ἔπεμπεν ἀναζητήσοντα δυσεύρετον οὕτω  
 χρῆμα καὶ πρὸ πολλοῦ ἐκλελοιπὸς ἐκ τοῦ βίου, ὅπερ  
 οὐδ' ὁ Λυγκεὺς ἂν ἐξεύροι ῥαδίως, ἀμαυρὸν οὕτω καὶ  
 μικρὸν ὄν. τοιγαροῦν ἅτε τῶν μὲν ἀγαθῶν ὀλίγων  
 ὄντων, πονηρῶν δὲ πλείστων, ἐν ταῖς πόλεσι τὸ πᾶν  
 10 ἐπεχόντων, ῥᾶον ἐς τοὺς τοιοῦτους ἐμπίπτω περιουῶν  
 καὶ σαγηνεύομαι πρὸς αὐτῶν.

ΕΡΜ. Εἶτα πῶς, ἐπειδὴν καταλίπης αὐτούς, ῥαδίως  
 φεύγεις οὐκ εἰδὼς τὴν ὁδόν ;

ΠΛΟΥΤ. Ὁξυδερκῆς τότε πως καὶ ἀρτίπους γίγνο-  
 15 μαι πρὸς μόνον τὸν καιρὸν τῆς φυγῆς.

26 ΕΡΜ. Ἔτι δὴ μοι καὶ τοῦτο ἀπόκριναι, πῶς τυφλὸς  
 ὢν, εἰρήσεται γάρ, καὶ προσέτι ὠχρὸς καὶ βαρὺς ἐκ τοῖν  
 σκελοῖν τοσοῦτους ἔραστὰς ἔχεις, ὥστε πάντας ἀπο-  
 βλέπειν εἰς σέ, καὶ τυχόντας μὲν εὐδαιμονεῖν οἶεσθαι,  
 5 εἰ δὲ ἀποτύχοιεν, οὐκ ἀνέχεσθαι ζῶντας ; οἶδα γοῦν  
 τινὰς οὐκ ὀλίγους αὐτῶν οὕτω σου δυσέρωτας ὄντας  
 ὥστε καὶ ἐς βαθυκῆτα πόντον φέροντες ἔρριψαν  
 αὐτοὺς καὶ πετρῶν κατ' ἡλιβάτων ὑπερορᾶσθαι νομίζον-  
 τες ὑπὸ σοῦ, ὅσπερ οὐδὲ τὴν ἀρχὴν ἐώρας αὐτούς. πλὴν  
 10 ἀλλὰ καὶ σὺ ἂν εὖ οἶδ' ὅτι ὁμολογήσειας, εἴ τι ξυνίης  
 σαντοῦ, κορυβαντιᾶν αὐτοὺς ἐρωμένῳ τοιοῦτῳ ἐπιμεμη-  
 νότας.

ΠΛΟΥΤ. Οἶει γὰρ τοιοῦτον, οἷός εἰμι, ὀρᾶσθαι αὐτοῖς, 27  
 χωλὸν ἢ τυφλὸν ἢ ὅσα ἄλλα μοι πρόσσεστιν ;

ΕΡΜ. Ἄλλὰ πῶς, ὦ Πλούτε, εἰ μὴ τυφλοὶ καὶ αὐτοὶ  
 πάντες εἰσὶν ;

ΠΛΟΥΤ. Οὐ τυφλοί, ὦ ἄριστε, ἀλλ' ἡ ἄγνοια καὶ 5  
 ἡ ἀπάτη, αἴπερ νῦν κατέχουσι τὰ πάντα, ἐπισκιά-  
 ζουσιν αὐτούς· ἔτι δὲ καὶ αὐτός, ὡς μὴ παντάπασι  
 ἄμορφος εἶην· προσωπεῖόν τι ἐρασμιώτατον περιθέ-  
 μενος, διάχρυσον καὶ λιθοκόλλητον, καὶ ποικίλα ἐνδὺς  
 ἐντυγχάνω αὐτοῖς· οἱ δὲ αὐτοπρόσωπον οἰόμενοι ὀρᾶν 10  
 τὸ κάλλος ἐρώσι καὶ ἀπόλλυνται μὴ τυγχάνουτες.  
 ὡς εἴ γέ τις αὐτοῖς ὄλον ἀπογυμνώσας ἐπέδειξέ με,  
 δῆλον ὡς κατεγίνωσκον ἂν αὐτῶν ἀμβλυώττοντες  
 τὰ τηλικαῦτα καὶ ἐρώντες ἀνεράστων καὶ ἀμόρφων  
 πραγμάτων. 15

ΕΡΜ. Τί οὖν ὅτι καὶ ἐν αὐτῷ ἤδη τῷ πλουτεῖν γε- 28  
 νόμενοι καὶ τὸ προσωπεῖον αὐτοὶ περιθέμενοι ἔτι ἕξα-  
 πατῶνται, καὶ ἦν τις ἀφαιρῆται αὐτούς, θάττον ἂν τὴν  
 κεφαλὴν ἢ τὸ προσωπεῖον πρόοιντο ; οὐ γὰρ δὴ καὶ  
 τότε ἀγνοεῖν εἰκὸς αὐτούς, ὡς ἐπίχριστος ἢ εὐμορφία 5  
 ἐστίν, ἐνδοθεν τὰ πάντα ὀρώντας.

ΠΛΟΥΤ. Οὐκ ὀλίγα, ὦ Ἐρμῆ, καὶ πρὸς τοῦτό μοι  
 συναγωνίζεται.

ΕΡΜ. Τὰ ποῖα ;

ΠΛΟΥΤ. Ἐπειδὴν τις ἐντυχὼν τὸ πρῶτον, ἀναπετά- 10  
 σας τὴν θύραν, εἰσδέχεταιί με, συμπαρεισέρχεται μετ'  
 ἐμοῦ λαθὼν ὁ τῦφος καὶ ἡ ἄνοια καὶ ἡ μεγαλαυχία καὶ  
 μαλακία καὶ ὕβρις καὶ ἀπάτη καὶ ἄλλ' ἄττα μυρία·  
 ὑπὸ δὴ τούτων ἀπάντων καταληφθεὶς τὴν ψυχὴν  
 θαυμάζει τε τὰ οὐ θαυμαστὰ καὶ ὀρέγεται τῶν 15

- 28 φευκτῶν κἀμὲ τὸν πάντων ἐκείνων πατέρα τῶν εἰσελη-  
 17 λυθότων κακῶν τέθηπε δορυφορούμενον ὑπ' αὐτῶν,  
 καὶ πάντα πρότερον πάθοι ἂν ἢ ἐμὲ προέσθαι ὑπο-  
 μείνειεν ἄν.
- 29 EPM. Ὡς δὲ λείος εἶ καὶ ὀλισθηρός, ὦ Πλούτε,  
 καὶ δυσκάτοχος καὶ διαφευκτικός, οὐδεμίαν ἀντιλαβὴν  
 παρεχόμενος βεβαίαν, ἀλλ' ὥσπερ αἱ ἐγχέλεις ἢ οἱ  
 ὄφεις διὰ τῶν δακτύλων δραπετεύεις οὐκ οἶδ' ὅπως ἢ  
 5 Πενία δ' ἔμπαλιν ἰξώδης τε καὶ εὐλαβῆς καὶ μυρία τὰ  
 ἄγκιστρα ἐκπεφυκότα ἐξ ἅπαντος τοῦ σώματος ἔχουσα,  
 ὡς πλησιάζοντας εὐθύς ἔχεσθαι καὶ μὴ ἔχειν ῥαδίως  
 ἀπολυθῆναι. ἀλλὰ μεταξὺ φλυαροῦντας ἡμᾶς πρᾶγμα  
 ἤδη οὐ μικρὸν διέλαθε.
- 10 ΠΛΟΥΤ. Τὸ ποῖον ;  
 EPM. Ὅτι τὸν Θησαυρὸν οὐκ ἐπηγαγόμεθα, οὐπερ  
 ἔδει μάλιστα.
- 30 ΠΛΟΥΤ. Θάρρει τούτου γε ἔνεκα· ἐν τῇ γῇ αὐτὸν  
 αἰεὶ καταλείπων ἀνέρχομαι παρ' ὑμᾶς ἐπισκῆψας ἔνδον  
 μένειν ἐπικλεισάμενον τὴν θύραν, ἀνοίγειν δὲ μηδενί, ἢν  
 μὴ ἀκούσῃ ἐμοῦ βοήσαντος.
- 5 EPM. Οὐκοῦν ἐπιβαίνωμεν ἤδη τῆς Ἀττικῆς· καὶ  
 μοι ἔπου ἐχόμενος τῆς χλαμύδος, ἄχρι ἂν πρὸς τὴν  
 ἐσχατιὰν ἀφικώμεθα.
- ΠΛΟΥΤ. Εὖ ποιεῖς, ὦ Ἑρμῆ, χειραγωγῶν· ἐπεὶ ἦν  
 γε ἀπολίπης με, Ὑπερβόλω τάχα ἢ Κλέωνι ἐμπεσοῦμαι  
 10 περινοστῶν. ἀλλὰ τίς ὁ ψόφος οὗτός ἐστι καθάπερ  
 σιδήρου πρὸς λίθον ;
- 31 EPM. Ὁ Τίμων οὐτοσὶ σκάπτει πλησίον ὀρεινὸν καὶ  
 ὑπόλιθον γῆδιον. παπαῖ, καὶ ἢ Πενία πάρεστι καὶ ὁ  
 Πόνος ἐκείνος, ἢ Καρτερία τε καὶ ἢ Σοφία καὶ ἢ Ἀνδρεία

καὶ ὁ τοιοῦτος ὄχλος τῶν ὑπὸ τῷ Λιμῷ ταπτομένων 31  
ἀπάντων, πολὺ ἀμείνους τῶν σῶν δορυφόρων. 5

ΠΛΟΥΤ. Τί οὖν οὐκ ἀπαλλαττόμεθα, ὦ Ἐρμῆ, τὴν  
ταχίστην; οὐ γὰρ ἄν τι ἡμεῖς δράσαιμεν ἀξιόλογον πρὸς  
ἄνδρα ὑπὸ τηλικούτου στρατοπέδου περιεσχημένον.

ΕΡΜ. Ἄλλως ἔδοξε τῷ Διί· μὴ ἀποδειλιῶμεν οὖν.

ΠΕΝ. Ποῖ τοῦτον ἀπάγεις, ὦ Ἀργειφόντα, χειρα- 32  
γωγῶν;

ΕΡΜ. Ἐπὶ τουτοῖ τὸν Τίμωνα ἐπέμφθημεν ὑπὸ τοῦ  
Διός.

ΠΕΝ. Νῦν ὁ Πλούτος ἐπὶ Τίμωνα, ὅποτε αὐτὸν ἐγὼ 5  
κακῶς ἔχοντα ὑπὸ τῆς Τρυφῆς παραλαβοῦσα, τουτοισὶ  
παραδοῦσα, τῇ Σοφίᾳ καὶ τῷ Πόνῳ, γενναῖον ἄνδρα καὶ  
πολλοῦ ἄξιον ἀπέδειξα; οὕτως ἄρα εὐκαταφρόνητος  
ὑμῖν ἢ Πενία δοκῶ καὶ εὐαδίκητος, ὥσθ', ὃ μόνον κτήμα  
εἶχον, ἀφαιρείσθαι με, ἀκριβῶς πρὸς ἀρετὴν ἐξειργασ- 10  
μένον, ἔν' αὐθις ὁ Πλούτος παραλαβὼν αὐτὸν Ὑβρει  
καὶ Τύφῳ ἐγχειρίσας ὅμοιον τῷ πάλαι, μαλθακὸν καὶ  
ἀγεννή καὶ ἀνόητον ἀποφήνας ἀποδῶ πάλιν ἐμοὶ ῥάκος  
ἤδη γεγεννημένον;

ΕΡΜ. Ἔδοξε ταῦτα, ὦ Πενία, τῷ Διί. 15

ΠΕΝ. Ἀπέρχομαι καὶ ὑμεῖς δέ, ὦ Πόνε καὶ Σοφία 33  
καὶ οἱ λοιποί, ἀκολουθεῖτέ μοι. οὗτος δὲ τάχα εἴσεται,  
οἷαν με οὔσαν ἀπολείψει, ἀγαθὴν συνεργὸν καὶ  
διδάσκαλον τῶν ἀρίστων, ἢ συνὼν ὑγιεινὸς μὲν τὸ σῶμα,  
ἐρρωμένος δὲ τὴν γνώμην διετέλεσεν ἀνδρὸς βίον ζῶν 5  
καὶ πρὸς αὐτὸν ἀποβλέπων, τὰ δὲ πολλὰ ταῦτα, ὥσπερ  
ἐστίν, περιττὰ καὶ ἀλλότρια ὑπολαμβάνων.

ΕΡΜ. Ἀπέρχονται ἡμεῖς δὲ προσίωμεν αὐτῷ.

ΤΙΜ. Τίνες ἐστέ, ὦ κατάρατοι; ἢ τί βουλόμενοι 34  
δεῦρο ἦκετε ἄνδρα ἐργάτην καὶ μισθοφόρον ἐνοχλή-

34 σοντες ; ἀλλ' οὐ χαίροντες ἄπιτε μιανοὶ πάντες ὄντες· ἐγὼ γὰρ ὑμᾶς αὐτίκα μάλα βάλλων τοῖς βώλοισι καὶ  
 5 τοῖς λίθοις συντρίψω.

ΕΡΜ. Μηδαμῶς, ὦ Τίμων, μὴ βάλῃς· οὐ γὰρ ἀνθρώπους ὄντας βαλεῖς, ἀλλ' ἐγὼ μὲν Ἑρμῆς εἰμι, οὐτοσί δὲ ὁ Πλούτος. ἔπεμψε δὲ ὁ Ζεὺς ἐπακούσας τῶν εὐχῶν. ὥστε ἀγαθῇ τύχῃ δέχου τὸν ὄλβον

10 ἀποστάς τῶν πόνων.

ΤΙΜ. Καὶ ὑμεῖς οἰμώξεσθε ἤδη καίτοι θεοὶ ὄντες, ὡς φατέ· πάντα γὰρ ἅμα καὶ ἀνθρώπους καὶ θεοὺς μισῶ, τουτοὺν δὲ τὸν τυφλόν, ὅστις ἂν ἦ, καὶ ἐπιτρίψειν μοι δοκῶ τῇ δικέλλῃ.

15 ΠΛΟΥΤ. Ἀπίωμεν, ὦ Ἑρμῆ, πρὸς τοῦ Διός· μελαγχολᾶν γὰρ ὁ ἀνθρωπος οὐ μετρίως μοι δοκεῖ, μή τι κακὸν ἀπέλθω προσλαβών.

35 ΕΡΜ. Μηδὲν σκαιόν, ὦ Τίμων, ἀλλὰ τὸ πᾶνν τοῦτο ἄγριον καὶ τραχὺ καταβαλὼν προτείνας τὴν χεῖρα λάμβανε τὴν ἀγαθὴν τύχην καὶ πλούτει πάλιν καὶ ἴσθι Ἀθηναίων τὰ πρῶτα καὶ ὑπερόρα τῶν ἀχαρίστων  
 5 ἐκείνων μόνος αὐτὸς εὐδαιμονῶν.

ΤΙΜ. Οὐδὲν ὑμῶν δέομαι· μὴ ἐνοχλεῖτέ μοι ἰκανὸς ἐμοὶ πλοῦτος ἢ δίκηλλα· τὰ δ' ἄλλα εὐδαιμονέστατός εἰμι μηδενός μοι πλησιάζοντος.

ΕΡΜ. Οὕτως, ὦ τάν, ἀπανθρώπως ;

10 τόνδε φέρω Διὶ μῦθον ἀπηνέα τε κρατερόν τε ; καὶ μὴν εἰκὸς ἦν μισάνθρωπον μὲν εἶναί σε τοσαῦτα ὑπ' αὐτῶν δεινὰ πεπονθότα, μισόθεον δὲ μηδαμῶς οὕτως ἐπιμελουμένων σου τῶν θεῶν.

36 ΤΙΜ. Ἀλλὰ σοὶ μὲν, ὦ Ἑρμῆ, καὶ τῷ Διὶ πλείστη χάρις τῆς ἐπιμελείας, τουτοὺν δὲ τὸν Πλούτον οὐκ ἂν λάβοιμι.



ΕΡΜ. Τί δή ;

36

ΤΙΜ. "Οτι καὶ πάλαι μυρίων μοι κακῶν αἴτιος οὗτος <sup>5</sup>  
κατέστη κόλαξί τε παραδούς καὶ ἐπιβούλους ἐπαγαγὼν  
καὶ μῖσος ἐπεγείρας καὶ ἡδυπαθεία διαφθείρας καὶ  
ἐπίφθονον ἀποφήνας, τέλος δὲ ἄφνω καταλιπὼν οὕτως  
ἀπίστως καὶ προδοτικῶς· ἢ βελτίστη δὲ Πενία πόνοις  
με τοῖς ἀνδρικωτάτοις καταγυμνάσασα καὶ μετ' <sup>10</sup>  
ἀληθείας καὶ παρρησίας προσομιλοῦσα τά τε ἀναγκαῖα  
κάμνοντι παρείχε καὶ τῶν πολλῶν ἐκείνων καταφρονεῖν  
ἐπαίδευεν ἐξ αὐτοῦ ἐμοῦ τὰς ἐλπίδας ἀπαρτήσασά μοι  
τοῦ βίου καὶ δείξασα, ὅστις ἦν ὁ πλοῦτος ὁ ἐμός, ὃν  
οὔτε κόλαξ θωπεύων οὔτε συκοφάντης φοβῶν, οὐ δῆμος <sup>15</sup>  
παροξυνθείς, οὐκ ἐκκλησιαστῆς ψηφοφορήσας, οὐ  
τύραννος ἐπιβουλεύσας ἀφελέσθαι δύναιτ' ἄν. ἐρρω- **37**  
μένος τοιγαροῦν ὑπὸ τῶν πόνων τὸν ἀγρὸν τουτονὶ  
φιλοπόνως ἐργαζόμενος, οὐδὲν ὀρῶν τῶν ἐν ἄστει  
κακῶν, ἱκανὰ καὶ διαρκῆ ἔχω τὰ ἄλφιστα παρὰ τῆς  
δικέλλης. ὥστε παλίνδρομος, ὦ Ἑρμῆ, ἄπιθι τὸν <sup>5</sup>  
Πλοῦτον ἐπανάγων τῷ Δί· ἐμοὶ δὲ τοῦτο ἱκανὸν ἦν,  
πάντας ἀνθρώπους ἠβηδὸν οἰμῶζειν ποιῆσαι.

ΕΡΜ. Μηδαμῶς, ὦγαθέ· οὐ γὰρ πάντες εἰσὶν ἐπιτή-  
δειοι πρὸς οἰμωγῆν. ἀλλ' ἔα τὰ ὀργίλα ταῦτα καὶ  
μειρακιώδη καὶ τὸν Πλοῦτον παράλαβε. οὔτοι ἀπό- <sup>10</sup>  
βλητά ἐστι τὰ δῶρα τὰ παρὰ τοῦ Διός.

ΠΛΟΥΤ. Βούλει, ὦ Τίμων, δικαιολογήσωμαι πρὸς  
σέ ; ἢ χαλεπαίνεις μοι λέγοντι ;

ΤΙΜ. Λέγε, μὴ μακρὰ μέντοι, μηδὲ μετὰ προοιμίω,  
ὥσπερ οἱ ἐπίτριπτοι ῥήτορες· ἀνέξομαι γάρ σε ὀλίγα <sup>15</sup>  
λέγοντα διὰ τὸν Ἑρμῆν τουτονί.

ΠΛΟΥΤ. Ἐχρῆν μὲν ἴσως καὶ μακρὰ εἰπεῖν οὕτω **38**  
πολλὰ ὑπὸ σοῦ κατηγορηθέντα· ὅμως δὲ ὄρα, εἴ τί σε,

- 38 ὡς φῆς, ἠδίκηκα, ὃς τῶν μὲν ἠδίστων ἀπάντων αἰτίος σοι κατέστην, τιμῆς καὶ προεδρίας καὶ στεφάνων καὶ τῆς ἄλλης τρυφῆς, περίβλεπτός τε καὶ αὐίδιμος δι' ἐμὲ ἦσθα καὶ περισπούδαστος· εἰ δέ τι χαλεπὸν ἐκ τῶν κολάκων πέπονθας, ἀναίτιος ἐγὼ σοι· μᾶλλον δὲ αὐτὸς ἠδίκημαι τοῦτο ὑπὸ σοῦ, διότι με οὕτως ἀτίμως ὑπέβαλες ἀνδράσι καταράτοις ἐπαινοῦσι καὶ καταγοητεύ-
- 10 οῦσι καὶ πάντα τρόπον ἐπιβουλεύουσί μοι. καὶ τό γε τελευταῖον, ἔφησθα, ὡς προδέδωκά σε· τούναντίον δ' ἂν αὐτὸς ἐγκαλέσαιμί σοι πάντα τρόπον ἀπέλαθεις ὑπὸ σοῦ καὶ ἐπὶ κεφαλὴν ἐξωσθῆις τῆς οἰκίας. τοιγαροῦν ἀντὶ μαλακῆς χλανίδος ταύτην τὴν διφθέραν ἢ
- 15 τιμιωτάτη σοι Πενία περιτέθεικεν. ὥστε μάρτυς ὁ Ἑρμῆς οὐτοσί, πῶς ἰκέτευον τὸν Δία μηκέθ' ἦκειν παρὰ σέ οὕτω δυσμενῶς μοι προσενηνεγμένον.
- 39 EPM. Ἄλλὰ νῦν ὄρας, ὦ Πλοῦτε, οἷος ἤδη γεγένηται· ὥστε θαρρῶν ξυνδιάτριβε αὐτῷ. καὶ σὺ μὲν σκάπτε, ὡς ἔχεις, σὺ δὲ τὸν Θησαυρὸν ὑπάγαγε τῇ δικέλλῃ· ὑπακούσεται γὰρ ἐμβοήσαντί σοι.
- 5 TIM. Πειστέον, ὦ Ἑρμῆ, καὶ αὐθις πλουτητέον. τί γὰρ ἂν καὶ πάθοι τις, ὅποτε οἱ θεοὶ βιάζονται; πλὴν ὄρα γε, ἐς οἷά με πράγματα ἐμβάλλεις τὸν κακοδαίμονα, ὃς ἄχρι νῦν εὐδαιμονέστατα διάγων χρυσὸν ἄφνω τοσοῦτον λήψομαι οὐδὲν ἀδικήσας καὶ τοσαύτας
- 10 φροντίδας ἀναδέξομαι.
- 40 EPM. Ὑπόστηθι, ὦ Τίμων, δι' ἐμέ, καὶ εἰ χαλεπὸν τοῦτο καὶ οὐκ οἰστόν ἐστιν, ὅπως οἱ κόλακες ἐκείνοι διαρραγῶσιν ὑπὸ τοῦ φθόνου· ἐγὼ δὲ ὑπὲρ τὴν Αἴττην ἐς τὸν οὐρανὸν ἀναπτήσομαι.
- 5 ΠΛΟΥΤ. Ὁ μὲν ἀπελήλυθεν, ὡς δοκεῖ· τεκμαίρομαι γὰρ τῇ εἰρεσίᾳ τῶν πτερῶν· σὺ δὲ αὐτοῦ περίμενε·

ἀναπέμψω γάρ σοι τὸν Θησαυρὸν ἀπελθὼν· μᾶλλον δὲ 40  
 παῖε. σέ φημι, Θησαυρὲ χρυσοῦ, ὑπάκουσον Τίμωνι  
 τουτῶι καὶ παράσχεσ σεαυτὸν ἀνελέσθαι. σκίπτε, ὦ  
 Τίμων, βαθείας καταφέρων· ἐγὼ δὲ ὑμῖν ἀποστήσομαι. 10

TIM. Ἄγε, ὦ δίκηλλα, νῦν μοι ἐπίρρωσον σεαυτὴν 41  
 καὶ μὴ κάμης ἐκ τοῦ βύθους τὸν Θησαυρὸν ἐς τοῦμ-  
 φανὲς προκαλουμένη. ὦ Ζεῦ τεράστιε καὶ φίλοι  
 Κορύβαντες καὶ Ἑρμῆ κερδῶε, πόθεν τοσοῦτον χρυσίον ;  
 ἢ που ὄναρ ταῦτά ἐστι ; δέδια γοῦν μὴ ἄνθρακας εὔρω 5  
 ἀνεγρόμενος· ἀλλὰ μὴν χρυσίον ἐστὶν ἐπίσημον, ὑπέ-  
 ρυθρον, βαρὺ καὶ τὴν πρόσοψιν ὑπερήδιστον.

ὦ χρυσέ, δεξίωμα κάλλιστον βροτοῖς.

αἰθόμενον γὰρ πῦρ ἄτε διαπρέπεις καὶ νύκτωρ καὶ μεθ'  
 ἡμέραν. ἐλθέ, ὦ φίλτατε καὶ ἐρασμιώτατε. νῦν 10  
 πείθομαί γε καὶ Δία ποτὲ γενέσθαι χρυσόν· τίς γὰρ  
 οὐκ ἂν παρθένος ἀναπεπταμένοις τοῖς κόλποις ὑπεδέ-  
 ξατο οὕτω καλὸν ἐραστὴν διὰ τοῦ τέγους καταρρέοντα ;  
 ὦ Μίδα καὶ Κροῖσε καὶ τὰ ἐν Δελφοῖς ἀναθήματα, ὡς 42  
 οὐδὲν ἄρα ἦτε ὡς πρὸς Τίμονα καὶ τὸν Τίμωνος  
 πλοῦτον, ὧ γε οὐδὲ ὁ βασιλεὺς ὁ Περσῶν ἴσος. ὦ  
 δίκηλλα καὶ φιλτάτη διφθέρα, ὑμᾶς μὲν τῷ Πανὶ  
 τούτῳ ἀναθεῖναι καλόν· αὐτὸς δὲ ἤδη πᾶσαν πριάμενος  
 τὴν ἐσχατιάν, πυργίον οἰκοδομησάμενος ὑπὲρ τοῦ  
 θησαυροῦ, μόνῳ ἐμοὶ ἰκανὸν ἐνδαιτᾶσθαι, τὸν αὐτὸν  
 καὶ τάφον ἀποθανῶν ἔξειν μοι δοκῶ. δεδόχθω δὲ  
 ταῦτα καὶ νενομοθετήσθω πρὸς τὸν ἐπίλοιπον βίον,  
 ἀμιξία πρὸς ἅπαντας καὶ ἀγνωσία καὶ ὑπεροψία. 10  
 φίλος δὲ ἢ ξένος ἢ ἐταῖρος ἢ Ἐλέου βωμὸς ὕθλος πολὺς,  
 καὶ τὸ οἰκτεῖραι δακρύοντα ἢ ἐπικουρῆσαι δεομένῳ  
 παρανομία καὶ κατάλυσις τῶν ἐθῶν, μονήρης δὲ ἢ

- 43 δίαίτα καθάπερ τοῖς λύκοις, καὶ φίλος εἰς Τίμων, οἱ δὲ ἄλλοι πάντες ἐχθροὶ καὶ ἐπίβουλοι, καὶ τὸ προσομιλήσαι τινα αὐτῶν μίασμα· καὶ ἦν τινα ἴδω μόνον, ἀποφρὰς ἢ ἡμέρα· καὶ ὅλως ἀνδριάντων λιθίνων ἢ
- 5 χαλκῶν μηδὲν ἡμῖν διαφερέτωσαν, καὶ μήτε κήρυκα δεχόμεθα παρ' αὐτῶν μήτε σπονδὰς σπενδώμεθα· ἢ ἐρημία δὲ ὄρος ἔστω πρὸς αὐτούς. φυλέται δὲ καὶ φράτορες καὶ δημόται καὶ ἡ πατρὶς αὐτῆ ψυχρὰ καὶ ἀνωφελῆ ὀνόματα καὶ ἀνοήτων ἀνδρῶν φιλοτιμήματα.
- 10 πλουτεῖτώ δὲ Τίμων μόνος καὶ ὑπεροράτω ἀπάντων καὶ τρυφάτω μόνος καθ' ἑαυτὸν κολακειᾶς καὶ ἐπαίνων φορτικῶν ἀπηλλαγμένος· καὶ θεοῖς θυέτω καὶ εὐωχεῖτω μόνος, ἑαυτῷ γείτων καὶ ὄμορος, ἐκὰς ὦν τῶν ἄλλων. καὶ ἄπαξ ἑαυτὸν δεξιώσασθαι δεδόχθω, ἣν δέη ἀποθα-
- 44 νεῖν, καὶ αὐτῷ στέφανον ἐπενεγκεῖν. καὶ ὄνομα μὲν ἔστω ὁ Μισάνθρωπος ἡδιστον, τοῦ τρόπου δὲ γνωρίσματα δυσκολία καὶ τραχύτης καὶ σκαιότης καὶ ὀργῆ καὶ ἀπανθρωπία· εἰ δὲ τινα ἴδοιμι ἐν πυρὶ καταφθειρό-
- 5 μενον καὶ σβεννύναι ἱκετεύοντα, πίττη καὶ ἐλαίῳ κατασβεννύναι· καὶ ἦν τινα τοῦ χειμῶνος ὁ ποταμὸς παραφέρῃ, ὁ δὲ τὰς χεῖρας ὀρέγων ἀντιλαβέσθαι δέηται, ὠθεῖν καὶ τοῦτον ἐπὶ κεφαλὴν βαπτίζοντα, ὡς μηδὲ ἀνακῦψαι δυνηθείη· οὕτω γὰρ ἂν τὴν ἴσην ἀπολάβοιεν.
- 10 εἰσηγήσατο τὸν νόμον Τίμων Ἐχεκρατίδου Κολλυτεύς, ἐπεψήφισε τῇ ἐκκλησίᾳ Τίμων ὁ αὐτός. εἶεν, ταῦτα ἡμῖν δεδόχθω καὶ ἀνδρικῶς ἐμμένωμεν
- 45 αὐτοῖς. πλὴν ἀλλὰ περὶ πολλοῦ ἂν ποιησαίμην ἄπασι γνώριμά πως ταῦτα γενέσθαι, διότι ὑπερπλουτῶ· ἀγχόνῃ γὰρ ἂν τὸ πρᾶγμα γένοιτο αὐτοῖς. καίτοι τί τοῦτο; φεῦ τοῦ τάχους. πανταχόθεν συνθέουσι
- 5 κεκοιμένοι καὶ πνευστιῶντες, οὐκ οἶδα ὅθεν ὀσφραινό-

μενοι τοῦ χρυσίου. πότερον οὖν ἐπὶ τὸν πάγον τοῦτον 45  
 ἀναβάς ὑπελαύνω αὐτοὺς τοῖς λίθοις ἐξ ὑπερδεξίων  
 ἀκροβολιζόμενος, ἢ τό γε τοσοῦτον παρανομήσομεν  
 εἰσάπαξ αὐτοῖς ὁμιλήσαντες, ὡς πλέον ἀνιῶντο ὑπερ-  
 ορώμενοι; τοῦτο οἶμαι καὶ ἄμεινον. ὥστε δεχώμεθα 10  
 ἤδη αὐτοὺς ὑποστάντες. φέρ' ἴδω, τίς ὁ πρῶτος αὐτῶν  
 οὗτός ἐστι; Γναθωνίδης ὁ κόλαξ, ὁ πρῶν ἔρανον  
 αἰτήσαντί μοι ὀρέξας τὸν βρόχον, πίθους ὄλους παρ'  
 ἔμοι πολλάκις ἐμημεκῶς. ἀλλ' εὖ γε ἐποίησεν πρῶτος  
 ἀφικόμενος· οἰμῶξεται γὰρ πρὸ τῶν ἄλλων. 15

ΓΝΑΘ. Οὐκ ἐγὼ ἔλεγον, ὡς οὐκ ἀμελήσουσι Τίμωνος 46  
 ἀγαθοῦ ἀνδρὸς οἱ θεοί; χαῖρε Τίμων εὐμορφότατε καὶ  
 ἤδιστε καὶ συμποτικώτατε.

TIM. Νῆ καὶ σύ γε, ὦ Γναθωνίδη, γυπῶν ἀπάντων  
 βορώτατε καὶ ἀνθρώπων ἐπιτριπτότατε. 5

ΓΝΑΘ. Ἄει φιλοσκώμμων σύ γε. ἀλλὰ ποῦ τὸ  
 συμπόσιον; ὡς καινὸν τί σοι ἄσμα τῶν νεοδιδάκτων  
 διθυράμβων ἤκω κομίζων.

TIM. Καὶ μὴν ἐλεγεῖά γε ἄση μάλα περιπαθῶς ὑπὸ  
 ταύτῃ τῇ δικέλλῃ. 10

ΓΝΑΘ. Τί τοῦτο; παίεις, ὦ Τίμων; μαρτύρομαι ὦ  
 Ἡράκλεις, ἰοῦ ἰοῦ, προσκαλοῦμαί σε τραύματος εἰς  
 Ἄρειον πάγον.

TIM. Καὶ μὴν ἂν γε μικρὸν ἔτι βραδύνης, φόνου  
 τάχα προσκεκλήσομαι. 15

ΓΝΑΘ. Μηδαμῶς· ἀλλὰ σύ γε πάντως τὸ τραῦμα  
 ἴασαι μικρὸν ἐπιπάσας τοῦ χρυσίου· δεινῶς γὰρ  
 ἴσχαιμόν ἐστι τὸ φάρμακον.

TIM. Ἔτι γὰρ μένεις;

ΓΝΑΘ. Ἄπειμι· σὺ δὲ οὐ χαιρήσεις οὔτω σκαιὸς ἐκ 20  
 χρηστοῦ γενόμενος.

- 47 TIM. Τίς δὲ οὗτός ἐστιν ὁ προσιών, ὁ ἀναφаланτίας ; Φιλιάδης, κολάκων ἀπάντων ὁ βδελυρώτατος. οὗτος ἀγρὸν ὄλον παρ' ἐμοῦ λαβὼν καὶ τῇ θυγατρὶ προῖκα δύο τάλαντα, μισθὸν τοῦ ἐπαίνου, ὅποτε ἄσαντά με πάντων  
 5 σιωπώντων μόνος ὑπερεπήνεσεν ἐπομοσάμενος ᾧδικώτερον εἶναι τῶν κύκνων, ἐπειδὴ νοσοῦντα πρῶην εἶδέ με καὶ προσῆλθον ἐπικουρίας δεόμενος, πληγὰς ὁ γενναῖος προσενέτεινευ.
- 48 ΦΙΛ. ὦ τῆς ἀναισχυντίας· νῦν Τίμωνα γνωρίζετε ; νῦν Γναθωνίδης φίλος καὶ συμπότης ; τοιγαροῦν δίκαια πέπουθεν οὗτος ἀχάριστος ὢν. ἡμεῖς δὲ οἱ πάλαι ξυνήθεις καὶ ξυνέφηβοι καὶ δημόται ὅμως μετριάζομεν,  
 5 ὡς μὴ ἐπιτηδᾶν δοκῶμεν. χαῖρε, ὦ δέσποτα, καὶ ὅπως τοὺς μιαροὺς τούτους κόλακας φυλάξῃ, τοὺς ἐπὶ τῆς τραπέζης μόνον φίλους, τὰ ἄλλα δὲ κοράκων οὐδὲν διαφέροντας. οὐκέτι πιστευτέα τῶν νῦν οὐδενί· πάντες ἀχάριστοι καὶ πονηροί. ἐγὼ τάλαντόν σοι κομίζω  
 10 ὡς ἔχοις πρὸς τὰ κατεπεύγοντα χρῆσθαι, καθ' ὁδὸν ἤδη πλησίον ἤκουσα, ὡς πλουτοίης ὑπερμεγέθη τινὰ πλούτου. ἤκω τοιγαροῦν ταῦτά σε νουθετήσων· καίτοι σύ γε οὕτω σοφὸς ὢν οὐδὲν ἴσως δεήσῃ τῶν παρ' ἐμοῦ λόγων, ὃς καὶ τῷ Νέστορι τὸ δέον παραινέσειας ἄν.  
 15 TIM. Ἔσται ταῦτα, ὦ Φιλιάδη. πλὴν ἀλλὰ πρόσιθι· καὶ σὲ φιλοφρονήσομαι τῇ δικέλλῃ.
- ΦΙΛ. Ἄνθρωποι, κατέαγα τοῦ κρανίου ὑπὸ τοῦ ἀχαρίστου, διότι τὰ συμφέροντα ἐνουθέτουν αὐτόν.
- 49 TIM. Ἴδου τρίτος οὗτος ὁ ῥήτωρ Δημέας προσέρχεται ψήφισμα ἔχων ἐν τῇ δεξιᾷ καὶ συγγενῆς ἡμέτερος εἶναι λέγων. οὗτος ἑκκαίδεκα παρ' ἐμοῦ τάλαντα μιᾶς ἡμέρας ἐκτίσας τῇ πόλει — κατεδεδίκαστο γὰρ καὶ  
 5 ἐδέδετο οὐκ ἀποδιδούς, κἀγὼ ἐλεήσας ἔλυσάμην

αὐτόν —, ἐπειδὴ πρῶην ἔλαχε τῇ Ἐρεχθίδι φυλῇ 49  
διανέμειν τὸ θεωρικὸν κἀγὼ προσῆλθον αἰτῶν τὸ  
γινόμενον, οὐκ ἔφη γνωρίζειν πολίτην ὄντα με.

ΔΗΜ. Χαῖρε, ὦ Τίμων, τὸ μέγα ὄφελος τοῦ γένους, 50  
τὸ ἔρεισμα τῶν Ἀθηῶν, τὸ πρόβλημα τῆς Ἑλλάδος·  
καὶ μὴν πάλαι σε ὁ δῆμος ξυνειλεγμένος καὶ αἱ βουλαὶ  
ἀμφότεραι περιμένουσι. πρότερον δὲ ἄκουσον τὸ ψή-  
φισμα, ὃ ὑπὲρ σοῦ γέγραφα· “Ἐπειδὴ Τίμων Ἐχεκρα- 5  
τίδου Κολλυτεύς, ἀνὴρ οὐ μόνον καλὸς κἀγαθός, ἀλλὰ  
καὶ σοφὸς ὡς οὐκ ἄλλος ἐν τῇ Ἑλλάδι, παρὰ πάντα  
χρόνον διατελεῖ τὰ ἄριστα πράττων τῇ πόλει, νενίκηκε  
δὲ πύξ καὶ πάλην καὶ δρόμον ἐν Ὀλυμπίᾳ μιᾶς ἡμέρας  
καὶ τελείῳ ἄρματι καὶ συνωρίδι πωλικῇ—” 10

ΤΙΜ. Ἄλλ’ οὐδὲ ἐθεώρησα ἐγὼ πώποτε εἰς Ὀλυμ-  
πίαν.

ΔΗΜ. Τί οὖν; θεωρήσεις ὕστερον τὰ τοιαῦτα δὲ  
πολλὰ προσκεῖσθαι ἄμεινον. “καὶ ἠρίστευσε δὲ ὑπὲρ  
τῆς πόλεως πέρυσι πρὸς Ἀχαρναῖς καὶ κατέκοψε 15  
Πελοποννησίων δύο μόρας—”

ΤΙΜ. Πῶς; διὰ γὰρ τὸ μὴ ἔχειν ὄπλα οὐδὲ προὔγρά- 51  
φην ἐν τῷ καταλόγῳ.

ΔΗΜ. Μέτρια τὰ περὶ σαυτοῦ λέγεις, ἡμεῖς δὲ  
ἀχάριστοι ἂν εἶημεν ἀμνημονοῦντες. “ἔτι δὲ καὶ  
ψηφίσματα γράφων καὶ ξυμβουλευῶν καὶ στρατηγῶν 5  
οὐ μικρὰ ὠφέλησε τὴν πόλιν· ἐπὶ τούτοις ἅπασι δεδόχθω  
τῇ βουλῇ καὶ τῷ δήμῳ καὶ τῇ Ἡλιαίᾳ καὶ ταῖς φυλαῖς  
καὶ τοῖς δήμοις ἰδίᾳ καὶ κοινῇ πᾶσι χρυσοῦν ἀναστήσαι  
τὸν Τίμωνα παρὰ τὴν Ἀθηῶν ἐν τῇ ἀκροπόλει κεραυνὸν  
ἐν τῇ δεξιᾷ ἔχοντα καὶ ἀκτίνας ἐπὶ τῇ κεφαλῇ καὶ 10  
στεφανῶσαι αὐτὸν χρυσοῖς στεφάνοις ἐπτὰ καὶ ἀνα-  
κηρυχθῆναι τοὺς στεφάνους τήμερον Διονυσίοις τρα-

- 51 γωδοῖς καινοῖς.—ἀχθῆναι γὰρ δι' αὐτὸν δεῖ τήμερον  
τὰ Διουόσια—εἶπε τὴν γνώμην Δημέας ὁ ῥήτωρ, συγ-  
15 γενῆς αὐτοῦ ἀγχιστεὺς καὶ μαθητῆς ὢν· καὶ γὰρ ῥήτωρ  
ἄριστος ὁ Τίμων καὶ τὰ ἄλλα πάντα, ὅποσα ἂν ἐθέλη.”
- 52 τουτὶ μὲν οὖν σοι τὸ ψήφισμα. ἐγὼ δὲ καὶ τὸν υἱὸν  
ἐβουλόμην ἀγαγεῖν παρὰ σέ, ὃν ἐπὶ τῷ σῶ ὀνόματι  
Τίμωνα ὠνόμακα.

TIM. Πῶς, ὦ Δημέα, ὃς οὐδὲ γεγάμηκας, ὅσα γε καὶ  
5 ἡμᾶς εἰδέναί;

ΔΗΜ. Ἄλλὰ γαμῶ, ἣν διδῶ θεός, ἐς νέωτα καὶ παιδο-  
ποιήσομαι καὶ τὸ γεννηθησόμενον—ἄρρεν γὰρ ἔσται—  
Τίμωνα ἤδη καλῶ.

TIM. Οὐκ οἶδα, εἰ γαμήσεις ἔτι, ὦ οὔτος, τηλικαύτην  
10 παρ' ἐμοῦ πληγὴν λαμβάνων.

ΔΗΜ. Οἴμοι, τί τοῦτο; τυραννίδι, Τίμων, ἐπιχειρεῖς  
καὶ τύπτεις τοὺς ἐλευθέρους οὐ καθαρῶς ἐλεύθερος οὐδ'  
ἀστὸς ὢν; ἀλλὰ δώσεις ἐν τάχει τὴν δίκην τά τε ἄλλα  
καὶ ὅτι τὴν ἀκρόπολιν ἐνέπρησας.

53 TIM. Ἄλλ' οὐκ ἐμπέπρησται, ὦ μιარέ, ἢ ἀκρόπολις·  
ὥστε δήλος εἶ συκοφαντῶν.

ΔΗΜ. Ἄλλὰ καὶ πλουτεῖς τὸν ὀπισθόδομον διο-  
ρύξας.

5 TIM. Οὐ διώρυκται οὐδὲ οὔτος· ὥστε ἀπίθανά σου  
καὶ ταῦτα.

ΔΗΜ. Διορυχθήσεται μὲν ὕστερον· ἤδη δὲ σὺ πάντα  
τὰ ἐν αὐτῷ ἔχεις.

TIM. Οὐκοῦν καὶ ἄλλην λάμβανε.

10 ΔΗΜ. Οἴμοι τὸ μετάφρενον.

TIM. Μὴ κέκραχθι· κατοίσω γὰρ σοι καὶ τρίτην·  
ἐπεὶ καὶ γελοῖα πύμπαν ἂν πάθοιμι δύο μὲν Λακεδαι-  
μονίων μόρας κατακόψας ἄνοπλος, ἐν δὲ μιαρὸν ἀνθρώ-



πιον μὴ ἐπιτρίψας· μάτην γὰρ ἂν εἶην καὶ νευικηκῶς 53  
 Ὀλύμπια πῦξ καὶ πάλην. ἀλλὰ τί τοῦτο; οὐ 54  
 Θρασυκλῆς ὁ φιλόσοφος οὗτός ἐστιν; οὐ μὲν οὖν ἄλλος·  
 ἐκπετάσας γοῦν τὸν πώγωνα καὶ τὰς ὀφρῦς ἀνατείνας  
 καὶ βρενθυόμενός τι πρὸς αὐτὸν ἔρχεται, τιτανῶδες  
 βλέπων, ἀνασεσοβημένος τὴν ἐπὶ τῷ μετώπῳ κόμην, 5  
 Αὐτοβορέας τις ἢ Τρίτων, οἴους ὁ Ζεῦξις ἔγραψεν.  
 οὗτος ὁ τὸ σχῆμα εὐσταλῆς καὶ κόσμιος τὸ βάδισμα  
 καὶ σωφρονικὸς τὴν ἀναβολὴν ἔωθεν μυρία ὅσα περὶ  
 ἀρετῆς διεξιῶν καὶ τῶν ἡδονῇ χαιρόντων κατηγορῶν  
 καὶ τὸ ὀλιγαρκὲς ἐπαινῶν, ἐπειδὴ λουσάμενος ἀφίκοιτο 10  
 ἐπὶ τὸ δεῖπνον καὶ ὁ παῖς μεγάλην τὴν κύλικα ὀρέξειεν  
 αὐτῷ,—τῷ ζωροτέρῳ δὲ χαίρει μάλιστα—καθάπερ τὸ  
 Λήθης ὕδωρ ἐκπιῶν ἐναντιώτατα ἐπιδείκνυται τοῖς  
 ἑωθινοῖς ἐκείνοις λόγοις, προαρπάζων ὥσπερ ἰκτῖνος τὰ  
 ὄψα καὶ τὸν πλησίον παραγκωνιζόμενος, καρύκης τὸ 15  
 γένειον ἀνάπλεως, κυνηδὸν ἐμφορούμενος, ἐπικεκυφῶς  
 καθάπερ ἐν ταῖς λοπάσι τὴν ἀρετὴν εὐρήσειν προσ-  
 δοκῶν, ἀκριβῶς τὰ τρύβλια τῷ λιχανῷ ἀποσμήχων,  
 ὡς μηδὲ ὀλίγον τοῦ μυττωτοῦ καταλίποι, μεμφίμοιρος 55  
 αἰεί, κὰν τὸν πλακοῦντα ὄλον ἢ τὸν σὺν μόνος τῶν  
 ἄλλων λάβῃ, ὅ τι περ λιχνείας καὶ ἀπληστίας ὄφελος,  
 μέθυσος καὶ πάροις, οὐκ ἄχρι ὠδῆς καὶ ὀρχηστύος  
 μόνον, ἀλλὰ καὶ λοιδορίας καὶ ὀργῆς. προσέτι καὶ 5  
 λόγοι πολλοὶ ἐπὶ τῇ κύλικι, τότε δὴ καὶ μάλιστα, περὶ  
 σωφροσύνης καὶ κοσμιότητος· καὶ ταῦτά φησιν ἤδη  
 ὑπὸ τοῦ ἀκράτου πονηρῶς ἔχων καὶ ὑποτραυλίζων  
 γελοίως· εἶτα ἔμετος ἐπὶ τούτοις· καὶ τὸ τελευταῖον  
 ἀράμενοί τινες ἐκφέρουσιν αὐτὸν ἐκ τοῦ συμποσίου τῆς 10  
 αὐλητρίδος ἀμφοτέραις ἐπειλημμένον. πλὴν ἀλλὰ καὶ  
 νήφων οὐδενὶ τῶν πρωτείων παραχωρήσειεν ἂν ψεύσ-

55 ματος ἔνεκα ἢ θρασύτητος ἢ φιλαργυρίας· ἀλλὰ καὶ  
 κολάκων ἐστὶ τὰ πρῶτα καὶ ἐπιорκεῖ προχειρότατα, καὶ  
 16 ἢ γοητεία προηγείται καὶ ἢ ἀναισχυντία παρομαρτεῖ,  
 καὶ ὄλως πάνσοφόν τι χρῆμα καὶ πανταχόθεν ἀκριβὲς  
 καὶ ποικίλως ἐντελές. οἰμώξεται τοιγαροῦν οὐκ εἰς  
 μακρὰν χρηστὸς ὢν. τί τοῦτο; παπαῖ, χρόνιος ἡμῖν  
 Θρασύκλῆς.

56 ΘΡΑΣΨ. Οὐ κατὰ ταῦτά, ὦ Τίμων, τοῖς πολλοῖς τού-  
 τοις ἀφίγμαι, ὥσπερ οἱ τὸν πλοῦτόν σου τεθηπότες  
 ἀργυρίου καὶ χρυσίου καὶ δειπνων πολυτελῶν ἐλπίδι  
 συνδεδραμήκασι πολλὴν τὴν κολακείαν ἐπιδειξόμενοι  
 5 πρὸς ἄνδρα οἶον σέ, ἀπλοῦτον καὶ τῶν ὄντων κοινωνικόν·  
 οἴσθα γάρ, ὡς μᾶζα μὲν ἐμοὶ δεῖπνον ἰκανόν, ὄψον δὲ  
 ἡδιστον θύμον ἢ κάρδαμον ἢ, εἴ ποτε τρυφῶν, ὀλίγον  
 τῶν ἄλῶν ποτὸν δὲ ἢ ἐννεάκρουνος· ὁ δὲ τρίβων οὗτος  
 ἦς βούλει πορφυρίδος ἀμείνων. τὸ χρυσίον μὲν γὰρ  
 10 οὐδὲν τιμιώτερον τῶν ἐν τοῖς αἰγιαλοῖς ψηφίδων μοι δο-  
 κεῖ. σοῦ δὲ αὐτοῦ χάριν ἐστάλην, ὡς μὴ διαφθείρῃ σε  
 τὸ κάκιστον τοῦτο καὶ ἐπιβουλότατον κτῆμα ὁ πλοῦτος,  
 ὁ πολλοῖς πολλάκις αἴτιος ἀνηκέστων συμφορῶν γε-  
 γεννημένος· εἰ γάρ μοι πείθιοι, μάλιστα μὲν ὄλον ἐς τὴν  
 15 θάλατταν ἐμβαλεῖς αὐτόν, οὐδὲν ἀναγκαῖον ἀνδρὶ  
 ἀγαθῷ ὄντι καὶ τὸν φιλοσοφίας πλοῦτον ὀρᾶν δυνα-  
 μένῳ· μὴ μέντοι ἐς βάθος, ὡγαθέ, ἀλλ' ὅσον ἐς βουβῶνας  
 ἐπεμβὰς ὀλίγον πρὸ τῆς κυματωγῆς, ἐμοῦ ὀρώντος  
 57 μόνου· εἰ δὲ μὴ τοῦτο βούλει, σὺ δὲ ἄλλον τρόπον  
 ἀμείνω κατὰ τάχος ἐκφόρησον αὐτὸν ἐκ τῆς οἰκίας μηδ'  
 ὀβολὸν αὐτῷ ἀνεῖς, διαδιδούς ἅπασιν τοῖς δεομένοις, ᾧ  
 μὲν πέντε δραχμάς, ᾧ δὲ μνᾶν, ᾧ δὲ ἡμιτάλαντον· εἰ  
 5 δέ τις φιλόσοφος εἶη, διμοιρίαν ἢ τριμοιρίαν φέρεσθαι  
 δίκαιος· ἐμοὶ δὲ—καίτοι οὐκ ἐμαυτοῦ χάριν αἰτῶ, ἀλλ'

ὅπως μεταδῶ τῶν ἐταίρων τοῖς δεομένοις—ἰκανόν, εἰ 57  
 ταυτηνὶ τῆν πῆραν ἐμπλήσας παράσχοις οὐδὲ ὅλους  
 δύο μεδίμνους χωροῦσαν Αἰγυιητικούς. ὀλιγαρκῆ γὰρ  
 καὶ μέτριον χρῆ εἶναι τὸν φιλοσοφοῦντα καὶ μηδὲν ὑπὲρ 10  
 τῆν πῆραν φρονεῖν.

TIM. Ἐπαινῶ ταυτά σου, ὦ Θρασύκλεις· πρὸ δ' οὖν  
 τῆς πῆρας, εἰ δοκεῖ, φέρε σοι τὴν κεφαλὴν ἐμπλήσω  
 κονδύλων ἐπιμετρήσας τῇ δικέλλῃ.

ΘΡΑΣ. Ὡ δημοκρατία καὶ νόμοι, παιόμεθα ὑπὸ τοῦ 15  
 καταράτου ἐν ἐλευθέρᾳ τῇ πόλει.

TIM. Τί ἀγανακτεῖς, ὦγαθέ; τί; μῶν παρακέκρουσ-  
 μαί σε; καὶ μὴν ἐπεμβάλῳ χοίνικας ὑπὲρ τὸ μέτρον  
 τέτταρας. ἀλλὰ τί τοῦτο; πολλοὶ ξυνέρχονται· 58  
 Βλεψίας ἐκεῖνος καὶ Λάχης καὶ Γνίφων καὶ ὅλως τὸ  
 σύνταγμα τῶν οἰμωξομένων. ὥστε τί οὐκ ἐπὶ τὴν  
 πέτραν ταύτην ἀνελθὼν τὴν μὲν δίκηλλαν ὀλίγου ἀνα-  
 παύῳ πάλαι πεπονηκυῖαν, αὐτὸς δὲ ὅτι πλείστους 5  
 λίθους ξυμφορήσας ἐπιχαλαζῶ πόρρωθεν αὐτούς;

ΒΛΕΨ. Μὴ βάλλε, ὦ Τίμων· ἄπιμὲν γάρ.

TIM. Ἄλλ' οὐκ ἀναιμωτί γε ὑμεῖς οὐδὲ ἄνευ  
 τραυμάτων.



## NOTES.

The references in the notes are to chapters and lines of the text.

Cp.=compare. Sc. (*scilicet*)=supply.

κ.τ.λ.=καὶ τὰ λοιπὰ=*et cetera*.

An obelus (†) prefixed to a note indicates that the reading is doubtful.

**Ch. 1-6.**—*Timon, digging in a field near Mt. Hymettus in Attica, addresses Zeus in a mocking strain, asking what had become of the thunder and lightning wherewith he used to punish evil-doers. Zeus is so sluggish and drowsy that the wicked do as they like. In his younger days his behaviour was very different; but now no one troubles to propitiate him, and men actually rob his temples. Towards Timon himself men have acted with such ingratitude that he has been reduced to earn his livelihood by the sweat of his brow. He concludes with an appeal to Zeus to rekindle his thunderbolt.*

[See Index for Σαλμωνεύς, Δευκαλίων, Λυκωρεύς, Κρόνος, Ὀλυμπία, Φαέθων, Ῥέα, Ἐπιμενίδης, Αἴτην.]

1. 1. ὦ Ζεῦ φίλιε...καὶ ἐρίγδουπε: the string of epithets is intended to arouse the attention of Zeus. They were all in common use; and three of them, ἀστεροπητά, νεφεληγρέτα, and ἐρίγδουπε are taken from Homer.

3. καὶ εἴ τί σε ἄλλο...καλοῦσι: "and whatever other title stupid poets give thee." The apodosis, τοῦτο σε καλῶ, is easily supplied. τι ἄλλο is internal accusative with καλοῦσι.

5. γινόμενος: γίνομαι is a late form for γίγνομαι. τὸ πίπτον... τὸ κεκηγός: a neuter adjective or participle with the article often takes the place of an abstract substantive.

10. ἀτεχνῶς: "simply"; to be distinguished from ἀτέχνως, "without rules of art."

12. οὐκ οἶδ' ὅπως: "somehow," lit. "I know not how." The phrase is used parenthetically like the Lat. *nescio quomodo*.

13. μηδέ: in classical Attic this would be οὐδέ.

2. 2. ζῶλον: "half-extinguished"; properly "stale," and so "evil-smelling."

3. οὕτω: "to such an extent." δαλόν: here "a burnt-out torch."

4. ὡς...μη δεδιέναι: the use of ὡς for ὥστε is common in Lucian, but rare in classical Attic.

5. μόνον δὲ τοῦτο...ἀπολαύειν τοῦ τραύματος: ἀπολαύω, "to get advantage (or disadvantage)," is constructed with an internal accusative and a genitive of the source. τοῦτο is explained by the substantival clause introduced by ὅτι.

6. ἀναπλησθήσονται: ἀναπίμπλημι, "to fill," often has the secondary meaning "to pollute."

8. οὐ πάνυ τι: οὐ πάνυ, "not quite," is frequently used for "not at all" (by meiosis). τι is adverbial accusative.

9. τὴν ὀργήν: accusative of specification with ψυχρόν. ὀργή is "temperament."

10. πῶς γάρ; "naturally." The phrase is used elliptically; lit. "Why! how (should it be otherwise)?" ὅπου γε: in causal sense, "since." μανδραγόρα: Doric genitive singular.

3. 3. ἦγες...έκεχειρίαν: "observed a truce"; cp. εἰρήνην ἄγειν.

4. αἰγίς: the shield of Zeus.

5. ὥσπερ εἰς ἀκροβολισμόν: lit. "as for a skirmish," i.e. by way of introduction to the main attack.

6. κοσκινηδόν: the adverb is formed from κόσκινον, "a sieve," and the meaning is that Zeus shook the earth just as a man shakes a sieve.

7. ἵνα σοι φορτικῶς διαλέγωμαι: "to talk to you in a vulgar way." This parenthetic final clause is introduced as an apology for the use of the exaggerated language of the main sentence.

9. ἐν ἀκαρεῖ χρόνῳ: "in a moment." ἀκαρής is used of anything too short to be cut (κείρω); the neuter is here substantival.

10. ἐπὶ τοῦ Δευκαλίωνος: "in the time of Deucalion." ὑποβρυχίων ἀπάντων καταδευκώτων: "when everything was sunk under water." The adjective is used proleptically, i.e. it anticipates the result of the action of the verb.

4. 1. τοιγάρτοι: the argument is now continued from the end of Ch. 2.

2. τὰπίχειρα: crasis for τὰ ἐπίχειρα.

3. στεφανοῦντος: i.e. putting a garland on a statue of Zeus.

εἰ μὴ τις ἄρα πάρεργον Ὀλυμπίων: *sc.* θύει ἢ στεφανοῖ, “ unless perhaps a man does so as an accompaniment of the Olympic games.” εἰ μὴ ἄρα is often used with this ironical force. πάρεργον is accusative in apposition to the sentence.

5. παρ’ ὀλίγον Κρόνον σε...ἀποφαίνουσι: “ they are almost making a second Cronus of you,” *i.e.* treating you as they treated Cronus. παρ’ ὀλίγον is lit. “ within a little.” ἀποφαίνω is used like ἀποδείκνυμι in the sense of “ to render,” with a complementary accusative.

8. Ὀλυμπίαισι: a locative form; *cp.* Ἀθήνησιν, “ at Athens.”

11. ὡς...συλλάβοιεν: ὡς is scarcely ever used as a final particle by any Attic prose writer except Xenophon.

12. Γιγαντολέτωρ καὶ Τιτανοκράτωρ: the Gigantes (Giants) and the Titans were children of Uranus (Heaven) and Gē (Earth). The Giants attacked heaven, but were destroyed by the gods. The Titans made Cronus, one of their number, ruler of heaven; but he was deposed by his son Zeus, who conquered the Titans.

13. τοὺς πλοκάμους περικειρόμενος: “ letting your locks be clipped all round.” The hair on the statue of Zeus at Olympia was made of gold. περικειρόμενος is passive, and the accusative is retained from the corresponding active construction.

15. ὦ θαυμάσιε: a common form of address, usually with a touch of sarcasm; “ my dear sir!”

17. πόσοι Φαίθοντες ἢ Δευκαλίωνες: “ how many fires or deluges?” The names of these mythical persons are put for the names of the legendary events associated with them. See the Index.

18. ὑπέραντλον: “ boundless.” The adjective is formed from ἄντλος, “ bilge-water,” and means literally “ water-logged.”

5. 1. ἵνα...τάμᾳ εἶπω: the final clause expresses the purpose, not of the action of the principal verb, but of the mention of that action.

4. μᾶλλον δέ: “ or rather,” correcting the preceding statement.

6. οὐδὲ...οὐδέ: “ not even...nor.” πρὸς αὐτῶν: the use of πρὸς (instead of ὑπό) with the genitive to express the agent with a passive verb is rare in classical Attic prose, though common in poetry.

11. μηδὲ ἀναγνόντες: in classical Attic οὐδέ would be used.

12. ἑτέραν: *sc.* ὁδόν, cognate accusative with ἐκτρέπονται.

14. οὐ πρὸ πολλοῦ: “ not long before.”

6. 2. ἑσχατιάν: a piece of ground at the *extremity* of the cultivated land, near the mountains or the sea.

3. ὑπόμισθος; βολῶν τεττάρων: “ hired for four obols (a day).” An obol was worth about  $1\frac{1}{2}d.$

5. μηκέτι ὄψεσθαι: the infinitive is explanatory of τοῦτο in the preceding clause. παρά τὴν ἀξίαν: "undeservedly." ἀξία is a substantive.

7. τὸν βαθὺν τοῦτον ὕπνον: a demonstrative regularly stands either before the article or after the substantive, but when there is another adjective the demonstrative may be placed between the article and the substantive.

8. νήδυμον: a Homeric epithet of ὕπνος, variously explained as "sweet" or "sound."

12. τὰ ὑπὸ Κρητῶν...μυθολογούμενα: there was a legend that Zeus was buried near the city of Gnosus in Crete.

**Ch. 7-10.**—*Zeus, inquiring who is making the noise, is informed by Hermes that it is Timon, who used to offer such splendid sacrifices to the gods, and who has been ruined through his folly in bestowing wealth on false friends who have left him in the lurch. Zeus accounts for his neglect of Timon's case, and orders Hermes to take Plutus (Wealth) and Thesaurus (Treasure) to dwell with Timon, announcing that he will punish the ungrateful flatterers when his thunderbolt has been repaired.*

[See Index for 'Υμηττός, Ἀναξαγόρας, Περικλῆς.]

7. 5. οὐ γὰρ ἄν...διεξήει: the apodosis, if expressed, would be εἰ μὴ φιλόσοφος ἦν.

8. τὸν Κολλυντία: belonging to Κολλυτίς, one of the Attic demes or townships.

9. καθ' ἱερῶν τελείων ἐστιάσας: κατά with the genitive is unusual with ἐστιάω; it is common with εὔχομαι or ὀμνυμι, "to vow or swear by a thing." ὁ νεόπλουτος: "who lately became rich," i.e. on his father's death; for in 12, 2, Timon's wealth is spoken of as inherited. ὁ τὰς ἑλίας ἐκατόμβας: sc. θύων. The omission of the participle in such expressions is common in Lucian. A hecatomb was properly an offering of a hundred oxen, but the word came to be used for any sacrifice on a large scale.

11. τὰ Διάσια: an Athenian festival in honour of Zeus, at which incense, libations, &c. were offered, but no animals sacrificed.

12. φεῦ τῆς ἀλλαγῆς: an exclamation is frequently accompanied by a genitive case, expressing the source of the feeling.

8. 1. οὐτωςὲ μὲν εἰπεῖν: "one might say," as opposed to ὡς δὲ ἀληθεῖ λόγῳ (sc. εἰπεῖν), l. 3.

6. κειρόμενος τὸ ἥπαρ: for the accusative, cp. 4, 13, n. The allusion is to the story of Prometheus, whose liver was gnawed by a vulture by order of Zeus.



12. *πόθεν γάρ*: an elliptical expression, "for why (should they do so)?"

13. *ἐν τῷ μέρει*: "in their turn."

15. *μισθοῦ*: genitive of price, "for pay."

9. 1. *καὶ μὴν*: here adversative, "yet."

2. *ἐπεὶ καὶ ὅμοια ποιήσομεν*: *ἐπεὶ* refers to *οὐ παροπτέος*, "for (if we neglect him) we shall be acting just like..." In such cases *ἐπεὶ* may be rendered "otherwise."

4. *μηρία*: thigh-bones wrapped in fat.

6. *πλὴν*: "however." The word is often thus used by Lucian to break off and pass to another subject.

10. *ἐπ' ὀλίγον*: "for a short time."

11. *ἐξ οὗ*: *sc. χρόνου*, "since."

12. *αὐτοῖς*: *i.e. τοῖς Ἀθηναίοις*, supplied from *ἐς τὴν Ἀττικὴν μαχομένων...καὶ κεκραγόντων*: *sc. αὐτῶν*, genitive absolute. The perfect of *κράζω* is used as a present.

14. *ἔστι*: equivalent to *ἔνεστι*, "it is possible."

15. *ἀρετὴν τινα*: *τινα* indicates contempt, "some sort of virtue." There is a reference here to the teaching of Socrates, who was a contemporary of Timon. *ἄσώματα*: "atoms," the indivisible elements of which, according to Democritus, the matter of the universe consisted.

16. *ξυνειρόντων*: lit. "stringing together," often used in a disparaging sense of voluble speaking. Render "descanting upon," or "prating about."

10. 4. *ὅτι μάλιστα*: *ὅτι* or *ὡς* with the superlative denotes the highest possible degree.

7. *καὶ αὐθις μὲν*: instead of a corresponding *δέ* clause, we have a sentence introduced by *πλὴν*, l. 16.

9. *καταεγμέναι...εἰσί*: in classical Attic the 2nd perfect *κατεΐγασι* would be used.

10. *ὁπότε*: in causal sense, "since." *φιλοτιμότερον*: an instance of the absolute use of the comparative; *i.e.* the standard of comparison is not expressed; "more impetuously (than was proper)," "rather impetuously."

11. *πρόην*: strictly "the day before yesterday," but often used loosely for "a few days ago." *σοφιστήν*: this word, originally applied to any one skilled in any art or profession, was specially used of the class of teachers who became prominent in Greece in the fifth century B.C. and who professed to teach the arts which fitted a man for public life, especially that of rhetoric. *ἔπειθε*: imperfect of attempted action, "tried to persuade."

12. *μηδὲ ὅλως εἶναι τινὰς ἡμᾶς τοὺς θεοὺς*: *τινας* is the predicate,

“that we gods are not anybody at all,” *i.e.* that we do not exist at all.

14. τὸ Ἀνακείον: the temple of the Ἀνακες, *i.e.* Castor and Polydeuces (Lat. Pollux), to the north of the Acropolis.

15. ὀλίγου δεῖν: “almost,” lit. “so as to want little.”

16. ἐν τοσοῦτῳ: “meanwhile.”

**Ch. 11-19.**—*Hermes remarks on the value of importunity. Plutus refuses to go to Timon, on the ground that Timon has treated him shamefully by flinging him away, and requests to be sent to people who will appreciate him. Zeus replies that Timon will not do so again, and charges Plutus with inconsistency in complaining of the conduct of misers, who act in the opposite way to Timon. Plutus retorts that the lavish and the miserly are both blameworthy, and that a man should use his wealth reasonably just as he should allow his wife reasonable freedom. Zeus reiterates his command; and Plutus obeys, although he says he might as well pour water into a sieve as make Timon rich.*

[See Index for Δανάη, Τάνταλος, Φινεύς, Δαναΐδες, Κύκλωψ.]

11. 1. οἶον ἦν τὸ μέγα κεκραγέαι: οἶον is exclamatory; the imperfect ἦν is used to express surprise at the present discovery of a fact already existing, but hitherto overlooked; “how important it was after all to shout loudly!”

2. τοῖς δικαιολογοῦσι: “advocates.” In classical Attic the verb is deponent.

3. ἰδού: an exclamation, “look there!” originally 2 aor. mid. imperat. of ὀράω, but distinguished from it by the accent.

4. καταστήσεται: equivalent to γενήσεται.

6. εἰ δὲ... ἔσκαπτεν..., ἔτι ἂν ἔσκαπτεν: the imperfect indicative in the protasis here refers to continued action in the past, while in the apodosis it denotes continued action in the present.

8. οὐκ ἂν ἀπέλθοιμι: potential optative, “I can’t go,” meaning “I won’t go.”

10. καὶ ταῦτα: “and that too,” often used with a concessive participle.

12. 3. μόνον οὐχί: “only not,” *i.e.* “all but,” “nearly.” δικράνοις ἐξώθει: a proverbial expression; cp. Horace, *Naturam expellas furca, tamen usque recurret.*

5. ἀπέλω: deliberative subjunctive. παρασίτοις: a “parasite” was a hanger-on who lived at his patron’s expense and was expected to provide amusement for the other guests.

6. παραδοθησόμενος : future participle expressing purpose.

8. οἷς τρίμιος ἐγώ : *sc.* ἔσομαι. λάροι : “simpletons,” lit. “gulls.”

10. ἀγαπάτωσαν...ἀποφέροντες : “let them be content to earn.” ἀγαπάω in this sense is constructed with either a participle, an εἰ clause, a dative, or an accusative.

13. 2. παιδαγωγῆκεν : “has taught.” The παιδαγωγός was the slave who attended a boy on his way to and from school.

3. τὴν ὀσφύν : accusative of specification with ἀνάληγτος, “devoid of feeling in the small of his back.” χρῆν σέ...προαιρέσθαι : “he ought to have preferred you.” In Greek the auxiliary verb is put in the past tense, and not the infinitive as in English.

6. ἠφίει : imperfect of ἀφίημι, with augment in the preposition ; the forms ἀφίην, &c., are also found.

10. σημείων ἐπιβολαῖς : “impressions of seals.” σημεῖον is any device, *e.g.* upon a shield or a signet-ring.

14. συνεσπακῶς τοὺς δακτύλους πρὸς τὸ ζῆθος τῶν λογισμῶν : “with your fingers drawn together in consequence of your habit of reckoning accounts.” This description is appropriate to the miser, but not to Plutus, the personification of wealth.

15. εἰ καιροῦ λάβοιο : “if you seized an opportunity.” The middle λαμβάνομαι is constructed with a partitive genitive denoting the thing of which or the person of whom one takes hold.

16. καὶ ὄλως : “and in short.”

17. χαλκῶ...σιδηρῶ : adjectives agreeing with θαλάμῳ.

18. ὑπὸ...παιδαγωγοῖς ἀνατρεφόμενον : ὑπὸ with the dative expresses dependence or subjection, “under the eye of...governors.” For the meaning of παιδαγωγός, *cp.* 13, 2, *n.*

14. 1. ἐρώντας : *sc.* σου.

2. ἐξόν : accusative absolute, used always in the case of participles of impersonal verbs. ἐπ’ ἀδείας : “without fear,” “calmly.”

3. τῷ ἔρωτι : “the beloved object.”

4. φυλάττειν : we should expect φυλάττοντας to balance οὐδὲ...χρωμένους, but in order to avoid the juxtaposition of two participles (since ἐργηγορόστας follows) the infinitive is used in dependence on ἔφασκες.

6. τὸ αὐτοὺς ἀπολαύειν ἔχειν : “the ability to enjoy (their wealth) themselves.” τὸ belongs to ἔχειν.

8. τῶν κριθῶν : partitive genitive, “any of the barley.”

10. τὸ καινότατον : “what is most curious of all” ; accusative in explanatory apposition with the sentence.

12. † πεδότριψ : “rascally,” lit. “wearing out fetters.” Some MSS. have παιδύτριψ, “who persecutes the other slaves.”

15. διψαλέον : “thirsty,” *i.e.* in want of oil owing to the miserliness of its owner.

16. πῶς οὖν οὐκ ἄδικα ταῦτα : an interrogative sentence with πῶς οὐ is equivalent to an emphatic assertion ; “surely then it is not right.”

15. 1. καὶ μὴν : adversative, “still.” εἴ γε...ἔξετάζεις,...δόξω : conditional sentences of this form—optative in protasis, future indicative in apodosis—are not uncommon.

2. τὸ πᾶνυ τοῦτο ἀνειμένον : “this utter carelessness” ; the participle with the article is equivalent to an abstract substantive.

3. ὡς πρὸς ἐμέ : “at least as far as I am concerned.” For this limiting use of ὡς, cp. Thucydides IV. 84, οὐδὲ ἀδύνατος, ὡς Λακεδαιμόνιος, εἰπεῖν, “and, for a Spartan, no bad speaker.”

5. ὅπως...γενοίμην...ἐπιμελουμένους : verbs of taking care, which are usually constructed with the future indicative, sometimes take the ordinary subjunctive or optative of a final clause.

11. ἀπίασιν : “will depart,” *i.e.* die.

16. 2. τοὺς...μέτρον ἐπιθήσοντας τῷ πράγματι : “those who will observe moderation.”

5. εἴ τις...γήμας...ἔπειτα μήτε φυλάττοι : when ἔπειτα is used with a finite verb after a participle, it often indicates some opposition between the verb and the participle and may be rendered “nevertheless.”

7. ἔνθα ἐθέλοι : “wherever she liked.” The optative is used by assimilation to the mood of the preceding clause.

9. ἐρασθεῖς : ἐράω is used only in the present and imperfect, the other tenses being supplied from the deponent ἔραμαι.

17. 3. ἐπ’ ἀρότῳ παίδων γνησίων : this was the regular phrase in marriage-contracts at Athens, ὁ δέ : this resumes the subject τις.

6. δῆλος ὢν : *sc.* ἐρῶν. δῆλός εἰμι with a participle means “I evidently do so and so.”

7. ἔσθ’ ὅπως...δόξειεν ἄν : “is there any way in which such a man would not be thought?” *i.e.* “surely he would be thought.”

9. τῇ Θεομοφώρῳ : an epithet of Demeter, because, having introduced agriculture, she was considered the founder of law (θεσμοί) and of civilization generally ; cp. Vergil’s phrase *legifera Ceres*.

10. ταῦτα : internal accusative with ἀγανακτῶ, “such is my own feeling of indignation.”

18. 5. τὴν τροφήν...ἀφαιρούμενοι : verbs of depriving take two accusatives ; the internal accusative is retained in the passive construction.

6. παρὰ πολὺ : “by far.”

8. ἐκείνος γάρ ποτε παύσεται: γάρ in a question indicates surprise; "What! will he ever cease?"

13. τοῦ κύτους μὴ στέγοντος: στέγω is used of keeping water either in or out, "to be watertight."

19. 2. ἐς τὸ ἅπαξ: like εἰσάπαξ, "once for all." ἐν βραχεί: "in a short time."

**Ch. 20-25.**—As *Hermes and Plutus go on their way to Timon*, *Plutus explains that when Zeus sends him to anyone he becomes lame, but when he is about to quit anyone he becomes winged. Hermes objecting that men often become rich in a day, Plutus replies that in such cases he is sent by Pluto, not by Zeus; and describes the behaviour of the nouveau riche. Further, when he is sent by Zeus he is blind, and so falls into unworthy hands.*

[See Index for Πλούτων, Νιρεὺς, Κέκροψ, Κόδρος, Ὀδυσσεύς, Κροῖσος, Ἀριστείδης, Ἰππόδικος, Καλλίας, Λυγκεύς.]

20. 5. οὐκ οἶδ' ὅπως: cp. 1, 12, n.

6. ἀμφοτέροις: sc. τοῖς ποσί. τελεῖν ἐπὶ τὸ τέρμα: τελεῖν is sometimes used for τελεῖν ὁδόν, "to accomplish a journey."

9. ἅμα...καί: "no sooner...than." ὕσπληγξ: a rope which was let down as a signal for the competitors in a foot-race to start.

15. ἐπὶ λευκοῦ ζεύγους: "with a team of white horses." This is frequently mentioned by Lucian as a mark of great wealth. τοῖς οὐδὲ κἄν ὄνος ὑπήρξε πρόποτε: "who never before owned even a donkey." κἄν is for καὶ ἄν, but ἄν has lost all force. Originally κἄν was used in conditional sentences in the combination κἄν εἰ, where ἄν belongs to the optative or past indicative of the apodosis; then κἄν εἰ came to be used even when the form of the apodosis was such that ἄν could not go with it, so that κἄν εἰ = καὶ εἰ; the final stage was reached when κἄν was used apart from εἰ as an equivalent for καί. Here κἄν is superfluous, as οὐδέ means "not even"; and for κἄν ὄνος there is a conjecture *καυθήλιος*, "a pack-ass."

16. †καὶ ὅμως: if ὅμως, which has most MSS. authority, is correct, some words have probably fallen out before it; the sense required is "and (though formerly they wore rags) nevertheless"... One MS. has ὤμους, accusative of specification with πορφυροῖ, "with purple robes on their shoulders."

18. ὅτι μὴ ὄναρ πλουτοῦσιν: the negative in classical Attic would be οὐκ. ὄναρ is an adverbial accusative, "in a dream," i.e. "in an unreal manner."

21. 3. ἄτε...ὢν: "inasmuch as he is." ἄτε is frequently used with a causal participle. πλουτοδότης καὶ μεγαλόδωρος: Pluto, the

god of the dead in the under-world, is the "giver of wealth" when people became rich owing to the *death* of others.

4. *δηλοῖ γούν καὶ τῷ ὀνόματι*: there is a play on the words *Πλούτων* and *πλούτος*.

6. *δελτόν*: the "tablet" of wood covered with wax on which a will was written.

7. *φορηδόν*: either "like a bundle" (cp. *φορά*), or "at full speed" (cp. *φέρεσθαι*, "to rush").

8. *πρόκειται*: *πρόκειμαι* serves as the passive of *προτίθημι*, "to lay out a corpse for burial."

10. *οἱ ἐπελπίσαντες*: sc. *μοι*, "those who pin their hopes upon me." *ἐν τῇ ἀγορᾷ*: the will is here opened in public; usually this took place in private, witnesses of course being present.

22. 2. *τὸ λίνον*: "the string" with which the will was tied.

5. *αὐτῇ δέλτῳ*: "tablet and all," lit. "together with the tablet itself." The dative, especially with *αὐτός*, may denote that by which anything is accompanied; cp. *ναῦν εἶλον αὐτοῖς ἀνδράσιν*, "they captured a ship, crew and all." *θεὶ φέρων*: "runs at full speed." The participles *φέρων* (intransitive) and *φερόμενος* (passive) are used with verbs of motion to denote haste.

6. *Πυρρίου ἢ Δρόμωνος ἢ Τιβίου*: these are typical slave-names. The slave on attaining his freedom assumes a high-sounding appellation.

9. *οἶος...διέφυγεν*: a dependent exclamation, depending on the notion of "thinking" implied in *ἄγοντας τὸ πένθος*, "full of grief as they think what a tunny has escaped them."

11. *τὸ δέλεαρ*: the "bait" is the presents which the legacy-hunters have given to the testator.

23. 1. *ὁ δέ*: not contrasted with *ἐκεῖνος μὲν* (22, 4), but referring to the same person.

3. *εἰ παριῶν ἄλλως μαστίξειέ τις*: "should a passer-by crack his whip without meaning anything."

4. *ὄρθιον ἐφιστὰς τὸ οὖς*: "pricking up his ears" like a horse. *τὸν μυλῶνα ὥσπερ τὸ Ἀνάκτορον προσκυνῶν*: the mill was usually turned by asses, but slaves were sometimes sent to the mill as a punishment. *τὸ Ἀνάκτορον* probably means the temple of Demeter at Eleusis, famous for the "mysteries" there celebrated. The sense of the whole clause will then be that the quondam slave has been initiated into the mysteries of the mill, and so looks upon it with reverence. With the conjectural reading *ὥσπερ τὸ ἀνάκτορον προσπύων* the meaning is "loathing the mill-house as much as his master's house."

6. τοὺς ὀμοδούλους: *i.e.* those who were formerly his fellow-slaves.

7. καὶ αὐτῷ: "he too," as well as his former master.

8. ἄχρι ἄν: to be joined with ἐκχέη in l. 13.

9. ἵπποτροφίας: breeding and keeping race-horses for the Olympic and other games was a very expensive amusement.

13. κατ' ὀλίγον: "little by little," κατὰ having its distributive force.

24. 1. αὐτὰ τὰ...γιγνόμενα: "the very things that happen," *i.e.* "the actual case."

2. δ' οὖν: "however," waiving further discussion of a point and passing on to a fresh topic.

9. πλὴν ἀλλά: this combination of particles is used in late prose to pass to another subject.

12. σὲ τὸν Ἑρμῆν...προσκυνῶν: any piece of unexpected good luck was ascribed to Hermes, and was called ἔρμαιον.

25. 1. κατὰ τὸ αὐτῷ δοκοῦν: "in accordance with his decision," the impersonal δοκεῖ meaning "it seems good."

4. καὶ μάλα δικαίως: *sc.* ἐξηπάτηται. ὦγαθέ: crasis for ὦ ἀγαθέ, "my dear sir." ὅς γε: in causal sense, like Lat. *quippe qui*, "for he." τυφλὸν ὄντα: *sc.* με, the usual participial construction with a verb of knowing.

5. δυσεὔρετον οὕτω χρῆμα: *i.e.* people who deserve to be rich.

**Ch. 26-33.**—*In answer to the questions of Hermes, Plutus explains why men are so fond of him. It is because he wears a mask, and because they do not know what is truly desirable. Hermes contrasts the elusiveness of Wealth with the tenacity of Poverty, and suddenly discovers that they have forgotten to bring Thesaurus. They set foot on Attica, and find Timon surrounded by Poverty, Toil, Steadfastness, Wisdom, and Courage. Plutus wishes to go back, but Hermes leads him on; and Poverty goes off in disgust, accompanied by Toil, Wisdom, and the rest of her companions.*

[See Index for Ὑπέρβολος, Κλέων.]

26. 2. εἰρήσεται γάρ: this phrase apologises for the mention of something disagreeable to the hearer. βαρὺς ἐκ τοῖν σκελοῖν: a rare use of ἐκ with the genitive instead of the accusative of specification.

4. τυχόντας: *sc.* σου, "if they get you."

7. ἐς βαθυκήτητα πόντον...ἡλιβάτων: a quotation from the Gærgarian poet Theognis, who says of poverty:—

ἦν δὴ χρὴ φεύγοντα καὶ ἐς μεγακήτεα πόντον  
 ῥιπτεῖν καὶ πετρῶν, Κύρνε, κατ' ἠλιβάτων.

For the use of φέροντες, cp. 22, 5, n.

9. τὴν ἀρχήν: adverbial accusative, "at all."

10. εὖ οἶδ' ὅτι: parenthetical, "I feel sure."

11. κορυβαντιῶν: "to be frantic," like the Κορύβαντες, or priests of the Phrygian goddess Cybele, whose worship was characterised by wild music and dancing.

27. 9. ποικίλα ἐνδύς: sc. ἱμάτια.

10. αὐτοπρόσωπον: "in my own person," i.e. without a mask.

13. τὰ τηλικαῦτα: adverbial accusative with ἀμβλυώττοντες, which is a causal participle with κατεγίνωσκον ἂν αὐτῶν, "would have blamed themselves for having such bad sight."

28. 1. τί οὖν ὅτι: "then what is the reason that . . .?" ἐν αὐτῷ...τω πλουτεῖν γινόμενοι: "when they are actually in possession of wealth."

2. τὸ προσωπεῖον αὐτοὶ περιθέμενοι: a man who attains to wealth may be said to "put on the mask," because his wealth blinds people to his weaknesses.

3. ἀφαιρῆται: present of attempted action, "tries to take it away."

5. εἰκός: sc. ἐστίν. ἐπίχριστος: "spurious," lit. "smeared on."

12. λαθῶν: "secretly." For the adverbial use of the participle, cp. φέρων, 22, 6. The more usual construction would be λανθάνει συμπαρεισελθῶν.

13. ἄττα: equivalent to τινά, neut. plur. of the indefinite τις.

16. κάμέ: crasis for καὶ ἐμέ.

17. τέθηπε: a perfect with present sense. δορυφορούμενον ὑπ' αὐτῶν: "surrounded by them as by a bodyguard." δορυφόροι ("spearmen") formed the bodyguard of kings and tyrants.

29. 1. ὡς δὲ λείος εἶ: ὡς is exclamatory, "but how smooth you are!"

4. οὐκ οἶδ' ὅπως: cp. 1, 12, n.

5. ἰξώδης: "sticky," from ἰξός, "bird-lime."

7. ἔχασθαι: middle, "cling to it." μὴ ἔχειν: "are unable." ἔχω with an infinitive is equivalent to δύναμαι.

8. μεταξὺ φλναροῦντας...διέλαθε: the adverb μεταξύ, though placed next to the participle, really modifies the verb διέλαθε; lit. "while we have been talking nonsense an important fact has escaped our notice in the middle (of our nonsense)."



30. 1. *τούτου γε ἔνεκα* : "as far as that is concerned."

2. *καταλείπων ἀνέρχομαι* : here, as often, the participle expresses the main idea, "I leave him when I come up."

6. *τῆς χλαμύδος* : partitive genitive with *ἐχόμενος*, a verb of taking hold. The *χλαμύς* was a short mantle worn by young men ; on vases Hermes is regularly depicted with it.

31. 1. *ούτοσί* : "yonder." *-ί* may be added to demonstrative pronouns when they are used in a "deictic" sense, *i.e.* when the use of the word is accompanied by a gesture pointing (*δείκνυμι*) to the person or thing referred to.

4. *τῶν ὑπὸ τῷ Διμῷ ταπτομένων* : "those who are marshalled under the command of Hunger." For *ὑπό* with the dative cp. 13, 18, *n.*

6. *τὴν ταχίστην* : *sc. ὁδόν*, adverbial accusative.

32. 1. *Ἀργειφόντα* : *Ἀργειφόντης* is a common epithet of Hermes in Homer, and probably means "the swift appearer" (*ἀργός*, "swift," and *φαίνομαι*). The old explanation was "slayer of Argus" (cp. *φόνος*), Argus being the hundred-eyed monster sent by Hera to watch the cow into which Io had been transformed ; he was slain by Hermes at the command of Zeus.

5. *νῦν ὁ Πλούτος ἐπὶ Τίμωνα* : *sc. πέμπεται*.

6. *κακῶς ἔχοντα ὑπὸ τῆς Τρυφῆς* : "reduced to misery by Extravagance." Many intransitive verbs are constructed with *ὑπό* and the genitive as though they were passive ; cp. *ἀποθανεῖν* (*ἐκπεσεῖν*) *ὑπὸ τοῦ δήμου*, "to be put to death (to be banished) by the democracy."

9. *ὃ μόνον κτῆμα εἶχον* : the antecedent is attracted into the relative clause, so that the expression is equivalent to *τὸ μόνον κτῆμα ὃ εἶχον*, where *τὸ κτῆμα* is the object of *ἀφαιρεῖσθαι*.

10. *ἐξειργασμένον* : agreeing with *κτῆμα*. The perfect of the deponent *ἐργάζομαι* and its compounds is used both as active and as passive ; here it is passive, "perfected."

13. *ράκος* : "a ragamuffin."

33. 1. *καὶ ὑμεῖς δέ* : *δέ* connects this sentence with the preceding, and *καί* belongs to *ὑμεῖς*, "you also."

3. *οἶαν με οὔσαν ἀπολείψει* : "what he will lose in losing me," lit. "being of what nature he will lose me."

4. *ὑγίεινός μὲν...ἐρρωμένος δέ...διετέλεσεν* : *διατελέω* is usually constructed with a participle, but an adjective may stand without *ὤν*. *ἐρρωμένος*, perfect participle passive of *ρώννυμι*, is often used as an adjective, "vigorous."

6. *πρὸς αὐτὸν ἀποβλέπων* : "looking to himself," *i.e.* trusting to himself, not to externals like wealth. *ὥσπερ ἐστίν* : *sc. περιττὰ καὶ ἀλλότρια*, "as in fact they are."

**Ch. 34-38.**—*Timon threatens to pelt his visitors with clods and stones, and Plutus is terrified. Hermes remonstrates with Timon, who persists in declining the gift of wealth because it has been the cause of so much evil to him and because he has realised the blessings of poverty. Plutus defends himself against the charges of Timon, and complains of the treatment he formerly received from him.*

**34.** 3. χαίροντες: "with impunity." This adverbial use of χαίρων is very common; cp. 22, 6, and 28, 12.

4. ὑμᾶς...βάλλον τοῖς βώλοις κ.τ.λ.: βάλλω admits of two constructions, (a) as here, βάλλειν τινὰ λίθῳ, "to hit a man with a stone," (b) βάλλειν λίθον ἐπὶ τινα, "to throw a stone at a man." In classical Attic βῶλος is feminine. The article means "the lumps of earth and the stones that are lying here."

6. μηδαμῶς: deprecating, "don't do so."

9. ἀγαθῇ τύχῃ: a common formula, "in Heaven's name."

11. ἤδη: referring to the immediate future, "presently." καίτοι θεοὶ ὄντες: in late Greek καίτοι is often used with a concessive participle instead of καίπερ.

13. ἐπιτρέψειν μοι δοκῶ: "I think I will batter him," or "I mean to batter him." δοκῶ μοι ("I seem to myself") with a future infinitive admits either of these meanings.

16. οὐ μετρίως: "not in moderation," i.e. "extremely." μή τι κακὸν ἀπέλθω προσλαβόν: "lest I get some mischief done me before I go"; cp. 30, 2, n.

**35.** 1. μηδὲν σκαιόν: sc. ποιήσης. σκαιός means "left-handed," so "awkward," here "stupid."

4. ἴσθι Ἀθηναίων τὰ πρῶτα: "be the foremost man in Athens." The use of τὰ πρῶτα as applied to a person is found also in Herodotus and Euripides; cp. Lucretius, i. 86, *ductores Danaum delecti, prima virorum*.

5. μόνος αὐτὸς εὐδαιμονῶν: "keeping your prosperity to yourself."

9. οὕτως, ὦ τάν, ἀπανθρώπως: sc. λέγεις. ὦ τάν, "my friend," is probably connected with the 2nd personal pronoun (Doric τύ, Epic and Doric τύνη) rather than with ἔτης, "kinsman."

10. τόνδε φέρω...κρατερόν τε: quoted from Homer, *Iliad* XV. 202, where these words are addressed by Iris to Poseidon. φέρω is deliberative subjunctive.

11. εἰκὸς ἦν: "it were natural." The imperfect indicative of verbs expressing obligation, propriety, possibility (e.g. εἶδει, εἶξην), and the imperfect of εἰμί with adjectives of similar meaning (as here), are used without ἄν in a potential sense.

12. ὑπ' αὐτῶν: i.e. ὑπὸ τῶν ἀνθρώπων.

36. 5. αἴτιος...κατέστη: cp. 11, 4, *n*.

8. τέλος: adverbial accusative, "finally."

12. τῶν πολλῶν ἐκείνων: neuter, "that multitude of external goods."

13. ἐξ αὐτοῦ ἐμοῦ...τοῦ βίου: "making my hopes of life depend on myself."

15. συκοφάντης: a false accuser who brought unfounded charges in order to extort money.

16. ἐκκλησιάστης: a member of the Athenian Assembly, consisting of all citizens who were of full age and were not under any legal disqualification. The voting in the Assembly was by show of hands (χειροτονία), except when the interests of an individual were at stake, in which case the ballot-box and voting-tablets (ψήφοι) were used.

37. 2. τοιγαροῦν: in classical Attic this word stands first in its sentence.

3. † φιλοπόνως: this has better MSS. authority than φιλοφρόνως. ἐν ἄστυ: the article is commonly omitted with ἄστυ; cp. English "in town."

4. τὰ ἄλφιστα: "my daily bread," lit. "barley-meal."

6. ἱκανὸν ἦν: cp. 35, 11, *n*.

7. πάντας ἀνθρώπους ἡβηδόν: "all men of full age."

10. οὔτοι ἀπόβλητά κ.τ.λ.: a reminiscence of Homer, *Iliad* III. 65, οὔτοι ἀπόβλητ' ἐστὶ θεῶν ἐρικυδέα δῶρα.

12. † δικαιολογήσομαι: deliberative subjunctive in semi-dependence on βούλει, lit. "am I to plead my cause? do you wish it?" i.e. "do you wish me to plead my cause?" Most MSS. have δικαιολογήσομαι, which may be right, although the future indicative is not used with βούλει in classical Attic.

38. 1. ἐχρῆν: cp. 35, 11, *n*.

2. † πολλὰ ὑπὸ σου κατηγορηθέντα: πολλά is adverbial accusative with κατηγορηθέντα, which is masculine agreeing with the subject of εἰπέιν. Some editors insert πρὸς before οὔτω, and take κατηγορηθέντα as neuter plural.

4. προεδρίας καὶ στεφάνων: the privilege of sitting in the front seats in the theatre and at the games was conferred on citizens as a reward for distinguished services. A golden crown was another mark of honour.

10. πάντα τρόπον: adverbial accusative.

13. ἐπὶ κεφάλην: "headlong."

14. χλανίδος: an upper-garment made of fine wool.

17. δυσμενῶς μοι προσεννεγμένον: προσφέρεσθαι τιμι with an adverb means "to behave towards a person" in a certain way.

**Ch. 39-44.**—*Timon at last reluctantly gives way, and Hermes departs on his return to heaven, while Plutus summons Thesaurus. Timon continues his digging, and discovers untold wealth; then he announces his decision, which he puts in the formal language of a decree of the Assembly, to live a solitary life for the future, hating all mankind.*

[See Index for Μίδας, Κροίσος, Δελφοί.]

**39.** 2. σὺ μὲν...σὺ δέ: *i.e.* Timon...Plutus.

3. ὡς ἔχεις: "as you are."

5. πειστέον: *sc. ἐστί μοι*, "I must obey." The neuter of the verbal adjective in -τέος is used impersonally like the Latin nominative gerund (or neuter gerundive). τί γὰρ ἂν καὶ πάθοι τις: "for what could one do?" "what would become of one?"

**40.** 1. δι' ἐμέ: "on my account," *i.e.* "to please me."

6. τῇ εἰρεσίᾳ τῶν πτερῶν: "by the oarage of his wings"; *cp.* Vergil's phrase (*Aeneid* VI. 19) *remigium alarum*. εἰρεσία is used metaphorically of any motion which is rapidly repeated. αὐτοῦ: adverb, "here."

9. παράσχεσ σεαυτὸν ἀνελέσθαι: "allow yourself to be taken up," *lit.* "submit yourself for taking up." Expressions like this show the original use of the infinitive as a dative of a verbal noun.

10. βαθείας καταφέρων: *sc. τὰς πληγὰς*. ὑμῖν: *i.e.* Timon and Thesaurus.

**41.** 1. ἄγε: imperative as exclamation, "come!"

2. τοῦμφανές: crasis for τὸ ἐμφανές.

3. τεράστιε: "god of portents." Timon regards the discovery of the treasure as a marvel (τέρας).

4. Κορύβαντες: *cp.* 26, 11, *n.* The Corybantes are invoked here because Timon, like them, is transported with excitement. Ἐρμῆκερδῶε: *cp.* 24, 12, *n.*

5. δέδια γοῶν μὴ ἄνθρακας εὔρω ἀνεγρόμενος: Timon is afraid that the treasure will turn out to be charcoal when he wakes from his dream.

6. χρυσίον...ἐπίσημον: "coined gold," bearing a stamp (σῆμα), as opposed to χρυσίον ἄσημον, "bullion" or "plate." ὑπέρυθρον: "reddish." ὑπό in compound adjectives often signifies that the quality is present in a small degree.

8. ᾧ χρυσέ, κ.τ.λ.: a quotation from the *Danaë* of Euripides, a play not now extant.

9. αἰθόμενον, κ.τ.λ.: from Pindar, *Olympian Odes*, i. 2, ὁ δέ

χρυσὸς αἰθόμενον πῦρ ἄτε διαπρέπει νυκτί. ἄτε is used in poetry in the sense of ὡς, "like."

11. Δία ποτὲ γενέσθαι χρυσόν: see Index s.v. Δανάη.

42. 1. ὡς οὐδὲν ἄρα ἦτε ὡς πρὸς Τίμωνα: the first ὡς is exclamatory ("how"!), the second has a limiting force as in 15, 3. The imperfect ἦν is idiomatically used (especially with ἄρα) to express surprise at the discovery of a fact already existing, but hitherto unnoticed. Translate "It turns out that you are nothing, at least as compared with Timon!"

4. τῷ Πανὶ τοῦτῳ: there was a statue of the rural deity Pan in the neighbourhood. On quitting any occupation it was usual to dedicate the tools used in it to the god who presided over it.

6. πυργίον: the antiquary Pausanias (about 180 A.D.) mentions a πύργος Τίμωνος as existing in his time near the Academy to the N.W. of Athens. This apparently suggested to Lucian the idea of the πυργίον; the site of course is different.

7. τὸν αὐτὸν καὶ τάφον...μοι δοκῶ: τὸν αὐτόν, which refers to the neuter πυργίον, is masculine by assimilation to the gender of the complement τάφον. For μοι δοκῶ with the future infinitive, cp. 34, 14, n. We learn from Plutarch and Suidas that Timon's tomb was near Halae, on the road from the Peiraeus to Cape Zoster, and that the piece of ground on which it was situated was afterwards cut off from the mainland by the action of the waves.

8. δεδόχθω δὲ ταῦτα καὶ νενομοθετήσθω: Timon puts his resolve into the formal language of a decree passed by the Assembly.

10. ἀμείξια: sc. ἔστω; similarly with the following nominatives down to ἡ ἡμέρα, 43, 4.

11. Ἐλέον βωμός: there was an ancient altar of Pity in the market-place of Athens.

43. 3. μόνον: adverb, modifying ἴδω.

4. ἀποφρὰς ἡ ἡμέρα: "let the day be an unlucky one." ἀποφράδες ἡμέραι correspond to the Latin *dies nefasti*, days on which courts could not sit and the Assembly could not meet. καὶ ὅλως: "and in short."

5. ἡμῖν: "in my estimation." διαφερέτωσαν: the subject is οἱ ἄνθρωποι.

6. σπονδὰς σπενδώμεθα: sc. αὐτοῖς or πρὸς αὐτούς. The active σπένδω means "to pour a libation," the middle σπένδομαι "to make peace," because a libation was part of the ceremony in concluding a treaty.

7. φυλῆται δὲ καὶ φράτορες καὶ δημόται: in the earliest times the free population of Attica was divided into four tribes (φυλαί), the

members of each (*φυλῆται*) being united by supposed ties of blood. Each tribe consisted of three *φρατρίαί*, the members of which were called *φράτερες* or *φράτορες*; and each *φρατρία* consisted of thirty *γένη* or families. Each *φυλή*, *φρατρία*, and *γένος* had religious rites peculiar to itself. In 509 B.C. Cleisthenes introduced a territorial division; the free population was divided into ten tribes, each tribe consisting of the inhabitants of a number of *δήμοι* or townships, which were not contiguous but scattered throughout Attica; the number of *φρατρίαί* was also largely increased, but the relation of these to the *δήμοι* is obscure. The old kinship-groups then ceased to be of any political importance, though they still survived in their religious aspect.

14. *ἐαντὸν δεξιῶσασθαι...καὶ αὐτῷ στέφανον ἐπενεγκεῖν*: it was customary for those at the point of death to shake hands with their relatives and friends, and after death the corpse was crowned with wreaths. Timon, however, will have no dealings with anyone, even when he comes to die.

44. 6. *κατασβεννύναί*: *sc. δεδόχθω*; similarly with *ὠθεῖν*, l. 8. *τοῦ χεμῶνος*: genitive of the time within which an event happens.

9. *τὴν ἴσῃν*: *sc. μοῖραν*.

10. *Τίμων Ἐχέκρατίδου Κολλυτεύς*: an Athenian was formally described by his own name, the name of his father, and the name of his deme.

11. *ἐπεψήφισε τῇ ἐκκλησίᾳ*: "put the question to the vote in the Assembly." The duty of preparing measures for discussion in the Assembly belonged to the Council of Five Hundred, which was divided into ten sections, each consisting of the fifty Councillors belonging to one of the ten tribes. Each section discharged the functions of the Council for one-tenth of the year, its members being called *πρυτάνεις*. In the fifth century B.C. the question was put in the Assembly by the chairman (*ἐπιστάτης*) of the *πρυτάνεις*, but early in the fourth century this was done by the chairman of the *πρόεδροι*, i.e. the nine representatives of the tribes not in office.

12. *εἶεν*: "very well." The word is probably connected, not with *εἰμί*, but with the exclamation *εἶα*.

**Ch. 45-48.**—*Timon is visited by a crowd of his fair-weather friends. The first of these is the flatterer Gnathonides, who wishes to sing Timon a song and asks where the banquet is spread. Timon receives him with blows of the mattock, and refuses to heal his wounded head with a douceur. The second, Philiadēs, pretends that he was bringing Timon a handsome present, and warns him to beware of ungrateful flatterers; he gets his head broken for his pains.*

[See Index for 'Ἡρακλῆς, Νέστωρ.]

45. 1. *περὶ πολλοῦ ἂν ποιησαίμην*: lit. "I would reckon beyond much," *i.e.* "I would value very highly."

2. *διότι*: here equivalent to *ὅτι*, "that." *ταῦτα* refers to this clause.

3. *ἀγχόνη...αὐτοῖς*: "it would be the death of them": they would hang themselves in chagrin.

4. *φεῦ τοῦ τάχους*: the genitive with exclamations expresses the ground of feeling.

5. *οὐκ οἶδα ἔθεν*: cp. *οὐκ οἶδ' ὅπως*, 1, 12, *n.*

7. *ἀπελαύνω*: deliberative subjunctive.

8. *παρανομήσομεν*: "shall I break the law" which I have just proposed and passed?

9. *ὤς...ἀνιψῆτο*: Lucian frequently uses the optative in a final clause depending on a verb in a primary tense (here *παρανομήσομεν*), instead of the subjunctive which is regular in classical Attic.

11. *φέρε*: imperative as exclamation, "come!"

12. *Γναθωνίδης*: this is a common name of a "parasite" in the later Greek comedy; it is formed from *γνάθος*, "jaw," because the parasite uses his jaws at his patron's table.

13. *παρ' ἐμοί*: "at my house."

46. 4. *νή*: an abbreviated form of *νῆ Δία*.

7. *τῶν νεοδιδάκτων διθυράμβων*: the dithyramb was a lyric poem sung by a chorus to the accompaniment of the flute; its subject originally was the praise of Dionysus (Bacchus), but afterwards it took a wider range. The author of the dithyramb trained the chorus, just as the tragic or comic poet did; hence *διδάσκειν διθύραμβον*="to bring out a dithyramb."

9. *ἐλεγεία*: the singular *ἐλεγείον* means a couplet consisting of a hexameter and a pentameter, and the plural *ἐλεγεία* is applied to a poem written in that metre. It was used for various subjects, and especially for dirges; so that *ἐλεγεία* here="a lament." *ὑπὸ ταύτῃ τῇ δικέλλῃ*: "to the accompaniment of this mattock." In this sense *ὑπό* may take either the dative or the genitive.

12. *προσκαλοῦμαι σε τραύματος εἰς Ἄρειον πάγον*: "I summon you to the Areopagus on a charge of wounding." *τραύματος* is genitive of the cause, as with verbs of accusing and condemning. The council of Areopagus, so called because it met on the Hill of Ares to the west of the Acropolis at Athens, consisted of ex-archons, and had jurisdiction in cases of wilful murder, wounding, poisoning, and arson.

20. *οὐ χαιρήσεις*: "you shall not go unpunished"; cp. *οὐ χαιρόντες*, 34, 4.

47. 4. μισθόν : in apposition with ἀγρόν and τάλαντα.

5. ᾠδικώτερον εἶναι τῶν κύκνων : a reference to the belief about the song of the dying swan.

48. 5. ὄπως...φυλάξῃ : ὄπως with the future indicative is equivalent to a command. The idiom is probably to be explained by the omission of a verb like ὄρα or σκόπει.

6. † τοὺς ἐπὶ τῆς τραπέζης μόνον φίλους : φίλους is not in the MSS., but some substantive is needed. Perhaps κόλακας may be right.

8. πιστευτέα : the neuter plural of the verbal adjective in -τέος may be used impersonally just as the singular is ; cp. 39, 5, n.

10. πρὸς τὰ κατεπίγοντα : "for your pressing needs."

17. κατέαγα τοῦ κρανίου : "I have had my skull broken." The genitive is partitive ; the perfect κατέαγα (from κατάγνυμι) is active in form, but passive in meaning.

**Ch. 49-53.**—*Third comes the politician Demeas, who had refused Timon the price of admission to the theatre, but has now drawn up a decree conferring on him exaggerated honours for imaginary services to the state, and proposes to call his son—when he has one—after Timon. He too is received with blows, and departs vowing vengeance.*

[See Index for Ἀθηναί.]

49. 3. παρ' ἐμοῦ : "received from me."

5. ἐλυσάμην : causative middle, "procured his release."

6. ἔλαχε τῇ Ἐρεχθίδι φυλῇ διανέμειν τὸ θεωρικόν : Pericles introduced the custom of making a grant from the public treasury to poor citizens to enable them to pay for entrance to the theatre. This money was called τὸ θεωρικόν, and was distributed by men chosen by lot from each tribé. Lucian makes a slip in naming the tribe Ἐρεχθίς ; for the deme of Collytus, to which Timon belonged, was in the tribe Αἰγίς. Cleisthenes named the ten tribes which he instituted (see 43, 7, n.) after Attic heroes ; Erechtheus was a legendary king of Athens.

7. τὸ γινόμενον : "my share," lit. "what was falling to my lot."

8. πολίτην : only Athenian citizens were entitled to a share in the distribution.

50. 2. ἔρεισμα : lit. "prop" ; used metaphorically of a person, "support" or "pillar."

3. αἱ βουλαὶ ἀμφοτέραι : i.e. the Council of Five Hundred and the Council of Areopagus ; cp. 44, 11, n. and 46, 12, n.



4. τὸ ψήφισμα, δ... γέγραφα : γράφειν ψήφισμα is "to propose a decree."

6. καλὸς κάγαθός : a comprehensive term for the possession of all manly excellences.

7. παρὰ πάντα χρόνον : "always," παρὰ signifying "along the course of," "throughout."

10. τελείῳ ἄρματι : "with a chariot drawn by (four) full-grown horses," as opposed to *συνωρίδι παλικῆ*, "a chariot drawn by a pair of colts."

11. ἐθεώρησα : "went as a spectator." *θεωρέω* is used specially of spectators at the public games.

14. προσκείσθαι : this serves as the passive of *προστίθηναι*. καλ...δέ : cp. 33, 1, n.

15. † πρὸς Ἀχαρναῖς : "near Acharnae," a deme (or township) about 8 miles north of Athens ; it was the scene of an unimportant engagement between some Athenian and Boeotian forces, in which the former were worsted, 430 B.C. The MSS. have *πρὸς Ἀχαρνεάς*, "against the people of Acharnae," which is clearly wrong, for the Acharnians were citizens of Athens.

16. † μόρας : a *μόρα* was a division of the Spartan army, numbering from 400 to 900 men. The MSS. reading is *μοίρας*.

51. 2. τῷ καταλόγῳ : the muster-roll of citizens capable of bearing arms. There was one for each tribe, kept by the *ταξίαρχος* or commander of the infantry of the tribe.

6. ἐπὶ τούτοις ἅπασιν : "on all these grounds."

7. τῇ βουλῇ καὶ τῷ δήμῳ : the Council of Five Hundred and the Assembly. τῇ Ἡλιαίᾳ : the Heliaea consisted of 6,000 citizens over 30 years of age, selected by lot at the beginning of each year, and from this body all jurymen were chosen. Neither the Heliaea nor the tribes nor the demes had anything to do with the passing of a decree ; the mention of them here is in keeping with the absurdity of the whole passage.

8. χρυσοῦν ἀναστήσαι τὸν Τίμωνα : "to erect a gold statue of Timon." In this idiom the simple *ἵστημι* is regularly used in classical Attic.

11. στεφανῶσαι : cp. 38, 4, n. ἀνακηρυχθῆναι : *i.e.* by the herald in the theatre.

12. Διονυσίοις τραγωδοῖς καινοῖς : "at the festival of Dionysus at the exhibition of new tragedies." Three festivals of Dionysus were celebrated at Athens ; nearly all new tragedies were brought out at the Great Dionysia in the month of Elaphebolion (March-April). For the use of *τραγωδοῖς καινοῖς* (lit. "the new tragic poets or actors) instead of *τραγωδίας καινῶν*, cp. Lat. *gladiatoribus*, "at an exhibition of gladiators." The dative without a preposition

may denote the time when an event occurs, if the word in the dative is the name of a festival or denotes a particular day, night, month, or year.

14. εἶπε τὴν γνώμην: "moved the resolution."

52. 2. ἐπὶ τῷ σῶ ὀνόματι: "after your name." With verbs of naming ἐπί is also used with the genitive in this sense.

4. ὅσα γε καὶ ἡμᾶς εἰδέναι: "at least so far as I know." ὅσα is an adverbial accusative used like ὡς with the infinitive to limit a statement.

9. γαμήσεις: a late form for γαμίεις. ᾧ οὔτος: οὔτος is used in contemptuous or angry address, "you there!" "fellow!"

11. τυραννίδι: "despotic rule." The word denotes absolute power acquired in an unconstitutional way, and implies nothing as to the good or bad exercise of that power; but the name of τύραννος had been hated at Athens ever since the harsh rule of Hippias (expelled 510 B.C.).

12. οὐ καθαρῶς ἐλεύθερος οὐδ' ἀστὸς ὢν: Demeas hints that one of Timon's parents was a slave or at least not an Athenian. καθαρῶς belong to ἀστὸς as well as to ἐλεύθερος.

53. 2. συκοφαντῶν: cp. 36, 15, n., and for the use of δῆλος εἶ with the participle cp. 17, 6, n.

3. τὸν ὀπισθόδομον: the inner cell of the temple of Athene on the Acropolis, used as the state treasury.

5. διώρκεται: a late form for διορώρκεται (from διορύσσω).

9. ἄλλην: sc. πληγὴν; similarly with τρίτην, l. 11.

11. κέκραχθι: imperative of κέκραγα (from κράζω), a perfect with the meaning of a present.

13. ἀνθρώπιον: a contemptuous diminutive, "mannikin."

14. εἶην...νευικηκῶς Ὀλύμπια: the perfect optative is usually expressed by this periphrastic form, not by νευικήκοιμι κ.τ.λ., except when the perfect is used in the sense of a present. Ὀλύμπια is cognate accusative, implying νίκην Ὀλυμπικήν. Distinguish τὰ Ὀλύμπια, "the Olympic games," from ἡ Ὀλυμπία, the district of "Olympia."

**Ch. 54-58.**—*The philosopher Thrasycles, whose life is utterly at variance with his professed beliefs, disclaims any desire for wealth, and advises Timon to get rid of so dangerous a possession by throwing it into the sea or distributing it to the necessitous, including himself. Timon replies with a blow of the mattock, and mounts a rock, from which he pelts with stones the visitors who keep coming.*

[See Index for Ζεῦξις.]

54. 2. μὲν οὖν: "certainly." Both particles are here asseverative.

3. τὰς ὀφρῦς ἀνατείνας: "with his eyebrows drawn up," a mark of pride.

4. βρενθυόμενός τι πρὸς αὐτόν: "giving himself airs." τιτανῶδες βλέπων: "with a Titan-look in his eye," i.e. "looking fierce"; cp. 4, 12, n. With this use of βλέπω with the accusative, cp. our phrase "to look daggers."

5. ἀνασσοβημένος τήν.. κόμην: "with the hair on his brow standing on end." The philosopher has been passing his hands through his hair as he ponders over some problem. σοβέω is used of scaring birds, hence ἀνασοβέω is "to make a thing start up."

6. Αὐτοβορέας τις: "a sort of veritable Boreas." The god of the North Wind and the sea-god Triton, son of Poseidon and Amphitrite, were represented with dishevelled locks.

8. τὴν ἀναβολήν: "the way he wears his cloak." ἀναβάλλεσθαι ἱμάτιον means to throw one's cloak over the shoulder so as to let it hang in folds. μυρία ὄσα: "countless." ὄσος is often added to adjectives expressing quantity and to θαυμαστός, θαυμάσιος, to heighten the force of the expression.

10. ἐπειδὴ...ἀφίκοιτο...καὶ ὁ παῖς...ὀρέξειεν: in classical Attic the optative in a temporal clause marks the action as having occurred repeatedly in the past; here we should expect ἐπειδὴν ἀφίκηται...ὀρέξῃ, since the principal verb (ἐπιδείκνυται) is primary. ὁ παῖς is "the slave."

12. τῷ ζωροτέρῳ: wine "less diluted" with water than usual.

18. τῷ λιχανῶ: sc. δακτύλῳ, "the forefinger," lit. "the licking-finger" (cp. λείχῳ).

19. ὡς καταλίποι: cp. 45, 9, n.

55. 2. κἄν: crasis for καὶ ἐάν. μόνος τῶν ἄλλων: "alone; to the exclusion of everyone else." The form of expression is illogical, but very common in Greek; so with superlatives, e.g. κάλλιστος τῶν ἄλλων, "more beautiful than anyone else," or "most beautiful of all."

3. ὃ τι περ...ὄφελος: sc. ἐστί, "whatever in fact is to the advantage of (i.e. ministers to) gluttony and greed." The clause seems to be parallel to πλακοῦντα and σῦν, and ἧ should probably be inserted before ὃ τι.

4. οὐκ ἄχρι ᾧδῆς...μόνον: "not only till he reaches the stage of singing." ὀρχηστής: a poetical form for ὀρχήσεως:

8. τοῦ ἀκράτου: sc. οἴνου.

11. αὐλητρίδος: the female flute-player was a regular feature at Greek banquets. ἀμφοτέραις: sc. ταῖς χερσί.

12. οὐδενὶ τῶν πρωτείων παραχωρήσειεν ἄν: "he would not yield the first place to anyone." παραχωρέω, lit. "to step aside

out of a person's way," is constructed with a dative of the person and a genitive of the thing. **ψεύσματος ἕνεκα**: "as far as lying is concerned."

14. **τὰ πρῶτα**: cp. 35, 4, n.

16. **χρῆμα**: often in a contemptuous sense, "creature."

18. **χρηστὸς ὢν**: ironical, "worthy man that he is!" **χρόνιος**: *sc. ἦκει*. Some adjectives expressing time are used adverbially; cp. **τριταῖος ἦλθε**, "he came on the third day."

56. 1. **τοῖς πολλοῖς τούτοις**: the dative depends on **κατὰ ταῦτά** (*crasis* for **τὰ αὐτά**), "in the same spirit as that multitude."

3. **ἐλπιδι**: dative of cause.

5. **πρὸς ἄνδρα οἷον σέ**: for **πρὸς (τοιούτον) ἄνδρα οἷος σὺ εἶ**, "towards a man like you." Not only the relative **οἷος**, but also the subject (**σὺ**) of the relative clause, is assimilated to the case of the antecedent. **τῶν ὄντων**: neuter, "your property."

7. **θύμον**: a mixture of thyme with honey and vinegar was commonly eaten by the poor of Attica.

8. **ἡ ἐννεάκροννος**: a spring with nine sources in the south-east of Athens, also called **Καλλιρρόη**. **τρίβων**: a coarse cloak worn by philosophers.

9. **ἢς βούλει πορφυρίδος**: "than any purple robe (you like)"; cp. Lat. *cuiusvis*.

11. **σοῦ...αὐτοῦ χάριν**: "for your own sake." **χάρῳ** is properly an accusative in apposition with the sentence. **ἔστάλην**: "I started."

14. **μάλιστα μὲν**: "preferably," "if possible," opposed to **εἰ δὲ μῆ**, 57, 1.

17. **μὴ μέντοι**: *sc. ἐμβάλης*. **ὅσον ἐς βουβῶνας**: "only (as far as) up to your middle."

57. 1. **εἰ δὲ μῆ...**, **σὺ δέ**: **δέ** is occasionally used to introduce the apodosis of a conditional sentence.

3. **αὐτῷ**: this is properly the reflexive pronoun of the 3rd person, but it is sometimes used for the 1st or (as here) for the 2nd person. **ᾧ μὲν...**, **ᾧ δὲ...**, **ᾧ δέ**: "to one..., to another..., to another." The use of the relative as a demonstrative in contrasted clauses (instead of **τῷ μὲν κ.τ.λ.**) is very common in late prose.

5. **φέρεισθαι δίκαιος**: *sc. ἂν εἴη*, "he would deserve to get." Greek prefers the personal construction to the impersonal **δίκαιον ἂν εἴη αὐτὸν φέρεσθαι**, "it would be right that he should get."

9. **δύο μεδίμνους χωροῦσαν Αἰγινήτικούς**: "holding two Aeginetan medimni." The Attic **μέδιμνος** contained about 12 gallons, and the Aeginetan (so called from the island of Aegina in the Saronic gulf) was rather larger.

10. μηδὲν ὑπὲρ τὴν πῆραν φρονεῖν: *i.e.* to be content with the barest necessities of life.

12. πρὸ...τῆς πῆρας: a shortened expression for πρὸ τοῦ τὴν πῆραν ἐμπλήσαι. δ' οὖν: "however," waiving further discussion.

13. ἐμπλήσω: jussive subjunctive, not future indicative. φέρε, "come!" precedes either an imperative, a jussive subjunctive, or a question.

17. μῶν παρακέκρουσμαί σε: "I have not cheated you, have I?" μῶν is used in questions to which a negative answer is expected. παρακρούω is lit. "to strike aside," and was used of a seller who cheated by striking off too much from the top of the measure.

18. χοίνικας: the χοῖνιξ was roughly a quart,  $\frac{1}{48}$  of the μέδιμνος.

58. 2. Βλεψίας...Δάχης...Γνίφων: Lucian elsewhere mentions Blepsias and Gniphon as money-lenders, and Laches as a wealthy man.

5. ὅτι πλείστους: "as many as possible."



## INDEX OF PROPER NAMES.

### A.

- 'Αγαμέμνων, -ονος, ὁ : king of Mycenae and leader of the Greeks in the Trojan war.
- "Αἰδης, -ου, ὁ : brother of Zeus and Poseidon, and god of the unseen or nether world, also called Πλούτων.
- 'Αθηνᾶ, -ᾶς, ἡ : the goddess of war and of skill in the arts of life, and protecting deity of Athens. There was a famous statue of her, the work of Pheidias, on the Acropolis of Athens.
- Αἰακός, -οῦ, ὁ : son of Zeus, and ruler of the island of Aegina. After his death he became one of the judges in the underworld, together with Minos and Rhadamanthus. Lucian represents him as the steward who receives from Charon the passage-money paid by the spirits of the dead.
- Αἴας, -αντος, ὁ : Ajax, son of Telamon, king of Salamis, and grandson of Aeacus (to be distinguished from the lesser Ajax, son of Oileus). He was the bravest of the Greeks who fought against Troy, excepting only Achilles. After the death of Achilles the armour of that hero was awarded to Odysseus, and Ajax in his chagrin went mad and fell on his own sword.
- Αἰθιοπία, -ας, ἡ : the land of the blacks, south of Egypt, corresponding roughly to the modern Soudan and Abyssinia.
- Αἴτνη, -ης, ἡ : Mt. Etna in Sicily.
- 'Αλωεύς, -έως, ὁ : husband of Iphimedeia, who bore to Poseidon two sons, Otus and Ephialtes, called Aloïdae from the name of their reputed father. They were of gigantic strength and stature, and attempted to scale heaven by piling mountain upon mountain ; but Apollo destroyed them.
- 'Αναξαγόρας, -ου, ὁ : born about 500 B.C. at Clazomenae in Ionia, made a great step in philosophical thought by asserting that Reason (νοῦς) was the efficient cause of the universe. He came to Athens about 460 B.C. and was an intimate friend of Pericles, shared his temporary unpopularity, and was driven

- from Athens on a charge of impiety before the Peloponnesian war broke out in 431 B.C. He died at Lampsacus in 428 B.C.
- <sup>γ</sup>Ἄπις, -ιδος or -εως, ὁ : the sacred bull worshipped as a god by the Egyptians.
- <sup>α</sup>Ἄτλας, -αντος, ὁ : son of the Titan Iapetus. When Zeus overthrew Cronus and the Titans, Atlas was doomed to support the heavens on his head and hands.
- <sup>α</sup>Ἀριστείδης, -ου, ὁ : leader of the conservative party at Athens and rival of Themistocles. He fought against the Persians at Marathon (490), Salamis (480), and Plataea (479). When the confederacy of Delos was formed about 475 for the defence of the Greek states of the Aegean against Persia, Aristides was chosen to fix the amount to be paid by each member into the common treasury. His integrity was proverbial. He died in 468 B.C.
- <sup>α</sup>Ἀχιλλεύς, -έως, ὁ : son of Peleus and the sea-nymph Thetis, and grandson of Aeacus. He was king of the Myrmidons, a Thessalian tribe, and was the bravest of the Greeks who fought against Troy. Owing to a quarrel with Agamemnon he withdrew from the contest, but he returned to it to avenge the death of his friend Patroclus, and slew Hector, the foremost warrior of Troy. He was in turn slain by Paris.

## B.

- <sup>β</sup>ΐτων, -ωνος, ὁ : Biton and Cleobis were famous for their devotion to their mother, Cydippe, priestess of Hera at Argos. Cydippe having prayed that Hera would grant them what was best for mortals, they both died while asleep in the temple.

## Δ.

- <sup>δ</sup>Αανάη, -ης, ἡ : daughter of Acrisius, king of Argos. An oracle having declared that Acrisius would die by the hands of Danaë's child, he shut her up in a chamber of stone or bronze. Here she was visited by Zeus, who descended through the roof in the form of a shower of gold, and she became by him the father of Perseus. Acrisius put mother and child into a chest and threw it into the sea; it was cast ashore on the island of Seriphus, and there Perseus grew up to manhood.
- <sup>δ</sup>Αναΐδες, -ων, αἱ : the fifty daughters of Danaüs, who married the fifty sons of Aegyptus. All except Hypermnestra slew their husbands on the wedding-night. Their punishment in the under-world was to pour water for ever into a jar with a hole in it.



Δελφοί, -ῶν, οἱ : on Mt. Parnassus in Phocis ; the seat of the famous oracle of Apollo.

Δευκαλίων, -ωνος, ὁ : son of Prometheus and king of Phthia in Thessaly. He and his wife Pyrrha were the only mortals who survived the deluge with which Zeus destroyed the wicked ; they took refuge in a ship which, as the waters subsided, rested on the top of Mt. Parnassus. The earth was repopled by the stones which Deucalion and Pyrrha threw over their shoulders.

## E.

Ἐπιμενίδης, -ου, ὁ : a Cretan poet and prophet, who was fabled to have slept for 57 years. In 596 B.C. he visited Athens, and by mysterious rites purified the city from a plague.

Ἐρμῆς, -οῦ, ὁ : son of Zeus and Maia, messenger of the gods, conductor of departed spirits to the under-world, god of good-luck, and inventor of the lyre. He was identified by the Romans with Mercurius.

## Z.

Ζεύξις, -ιδος, ὁ : a famous painter who flourished towards the end of the 5th century B.C. He was a native of Heracleia in southern Italy, and lived at Athens, at the court of Archelaüs of Macedonia, and in Magna Graecia.

## H.

Ἡρακλῆς, -έους, ὁ : son of Zeus and Alcmene, famous for the "twelve labours" which he performed at the bidding of Eurystheus king of Argos. He took the place of Atlas while the latter plucked for him the golden apples of the Hesperides.

Ἡφαιστος, -ου, ὁ : son of Zeus and Hera, and god of fire as used in the arts, especially in the working of metal. Having sided with Hera in a quarrel with Zeus, the latter hurled him from heaven ; after falling a whole day he reached the island of Lemnos. Homer represents him as lame from birth (other accounts ascribe his lameness to this fall), and describes the amusement of the gods when they saw him limping round as he handed them wine.

## Θ.

Θερσίτης, -ου, ὁ : the ugliest man among the Greeks besieging Troy. He was beaten by Odysseus for abusing the chiefs.

Θέτις, -ιδος, ἡ : one of the Nereids, or daughters of the sea-god Nereus. She became the mother of Achilles by Peleus.

## I.

- Ἴλιος, -ου, ἦ, also Ἴλιον, -ου, τό: another name for Troy, the foundation of which was ascribed to Ilus son of Tros.
- Ἰναχος, -ου, ό: the largest river in Argolis, flowing from the borders of Arcadia into the Argolic Gulf. To-day, just as in Lucian's time, the bed of the stream is dry except after rain.
- Ἰππόνικος, -ου, ό: a member of a noble and wealthy family at Athens, father of Callias and father-in-law of Alcibiades. He fell at the battle of Delium, 424 B.C.
- Ἴριος, -ου, ό: a beggar who insulted Odysseus on his return to Ithaca.
- Ἰστρος, -ου, ό: the river Danube.
- Ἰωνία, -ας, ἦ: the central portion of the western seaboard of Asia Minor, with the adjacent islands, colonised in early times by Greeks of Ionic race. Of the twelve cities of Ionia the most important were Ephesus, Miletus, Samos, and Chios.

## K.

- Καλλίας, -ου, ό: son of Hipponicus, and well known for his hospitality to sophists. He ran through his wealth and died in poverty.
- Καμβύσης, -ου, ό: son of Cyrus, king of Persia 529-521 B.C. He conquered Egypt in 525 B.C. According to the Egyptian account, reported by Herodotus, he went mad because he had killed the sacred bull Apis. He died of an accidental wound in Syria as he was on his way to Persia to overthrow a pretender who had usurped the throne.
- Κασταλία, -ας, ἦ: a spring on Mount Parnassus, sacred to Apollo and the Muses.
- Καύκασος, -ου, ό: the Caucasus range of mountains, stretching from the Black Sea to the Caspian.
- Κέκροψ, -οπος, ό: the legendary founder of Athens and first king of Attica. According to some accounts he was an Egyptian.
- Κλέοβις, -εως, ό: see under Βίτων.
- Κλέων, -ωνος, ό: an Athenian tanner, and a notorious demagogue. He came into prominence at the beginning of the Peloponnesian war by attacking Pericles, and after that statesman's death in 429 B.C. was the leader of the war party. In 427 he proposed the extermination of the whole male population of Mytilene as a punishment for their rebellion; in 424 he shared with the general Demosthenes the distinction of capturing nearly 300 Spartans at Sphacteria; and in 422 he was defeated and killed by Brasidas at Amphipolis.

- Κλεωναί, -ῶν, αἱ : a city in Argolis, south-west of Corinth.
- Κλωθώ, -οῦς, ἡ : one of the three Fates (Μοῖραι). The special function of Clotho was to spin (cp. κλώθω, "to spin") the thread of life.
- Κόδρος, -ου, ὁ : according to tradition, the last king of Athens, slain in battle against the Dorians about 1066 B.C.
- Κρήτη, -ης, ἡ : the island of Crete (modern Candia).
- Κροῖσος, -ου, ὁ : the last king of Lydia, 560-546 B.C., famous for his wealth. He conquered the Greek cities in the west of Asia Minor, but was in turn overthrown by Cyrus, king of Persia, who captured his capital Sardis in 546 B.C. and ordered him to be burnt to death. The story goes that when Croesus was about to mount the pyre he recollected the warning of Solon and thrice uttered Solon's name; and that Cyrus, enquiring who Solon was, and being told of his interview with Croesus, spared the captive's life and ever afterwards treated him with the greatest honour.
- Κρόνος, -ου, ὁ : son of Uranus and Gē, husband of Rhea, and father of Zeus, Hera, Poseidon, and Hades. He dethroned his father, and was himself dethroned by Zeus.
- Κρότων, -ωνος, ἡ : an Achaean colony on the east coast of the "toe" of Italy, and one of the most important states of Magna Graecia.
- Κύκλωψ, -ωπος, ὁ : the Cyclopes ("Round-eyed") are in Homer one-eyed cannibals of gigantic stature dwelling in the island of Thrinacia. Later they are represented as three in number, Arges, Steropes, and Brontes; they were released by Zeus from Tartarus, into which they had been hurled by Cronus, and provided Zeus with lightning and thunderbolts. They are also mentioned as assisting Hephaestus in his workshops in Mount Etna.
- Κυλλήνιος, -ου, ὁ : a name for Hermes, who was said to have been born on Mount Cyllene on the borders of Arcadia and Achaea.
- Κῦρος, -ου, ὁ : son of a Persian noble named Cambyses, and founder of the Persian Empire. He overthrew his maternal grandfather, Astyages, king of Media, in 559 B.C.; conquered the Lydians under Croesus, 546 B.C.; and then sent his general, Harpagus, against the Greeks of Asia Minor. In 538 B.C. he captured Babylon, then the capital of a separate kingdom. He was slain in battle against the Massagetae, a Scythian people, 529 B.C.
- Κωκυτός, -οῦ, ὁ : one of the rivers in the under-world (κωκυτός, "wailing").

## A.

- Ἀήθη, -ης, ἦ : the waters of "oblivion" in the nether world ; spirits that drank thereof forgot all their earthly life.
- Αιβύη, -ης, ἦ : the northern part of Africa, west of Egypt. The name was also applied to the continent as a whole.
- Ἀυγκεύς, -έως, ὁ : one of the Argonauts who sailed with Jason in quest of the golden fleece, and famous for his keen sight.
- Ἀυδία, -ας, ἦ : a country in the west of Asia Minor, to the south of Mysia and to the north of Caria, having Sardis as its capital. It was the seat of a powerful monarchy which gradually acquired empire over all the country west of the Halys, but was finally overthrown by Cyrus.
- Ἀυκωρεύς, -έως, ὁ : one of the two peaks of Mt. Parnassus.

## M.

- Μαῖα, -ας, ἦ : daughter of Atlas ; she bore Hermes to Zeus on Mt. Cyllene.
- Μαιάνδριος, -ου, ὁ : the secretary and confidant of Polycrates, despot of Samos, who sent him to inspect the treasure which the satrap Oroetes had promised to give him. According to Herodotus, Maeandrius was duped by the satrap, who filled eight chests with stones and put a thin layer of gold on the top ; his report was so favourable that Polycrates set out for Sardis, where he met his death. Maeandrius succeeded his master as despot of Samos.
- Μίδας, -ου, ὁ : a king of Phrygia, proverbial for his wealth.
- Μίλων, -ωνος, ὁ : a famous athlete of Croton, who won six victories in wrestling at the Olympic games and six at the Pythian. He was the commander of the forces of Croton in the war with Sybaris, 510 B.C. Among other feats of strength he is said to have once carried an ox on his shoulders through the race-course at Olympia.
- Μοῖραι, -ων, αἱ : the Fates, Clotho, Lachesis, and Atropos, who assigned to men their portions (μοῖραι) of good or evil in life.
- Μυκῆναι, -ων, αἱ : the seat of Agamemnon's monarchy, a few miles N.E. of Argos. After the Dorian occupation of Peloponnesus its importance declined, and in 468 B.C. it was destroyed by the Argives.

## N.

- Νέστωρ, -ορος, ὁ : king of Pylos in Triphylia on the west coast of the Peloponnesus, and the oldest of the Greek chieftains who fought against Troy.

Νίνος, -ου, ἡ: Nineveh, the capital of Assyria, situated on the Tigris. It was destroyed by the Medes under Cyaxares and the Babylonians under Nabopolassar in 625 or 606 B.C.

Νιρεύς, -έως, ὁ: the handsomest of the Greeks who fought against Troy.

## O.

Ὀδυσσεύς, -έως, ὁ (Latin *Ulysses*): king of Ithaca, an island to the west of Acarnania. He was the cleverest and most eloquent of the Greeks at Troy.

Ὀϊτη, -ης, ἡ: a lofty range of mountains between Thessaly and Central Greece, west of the Malian gulf.

Ὀθρυνάδας, -ου, ὁ: a Spartan, one of 300 who fought against the same number of Argives to decide whether the district of Thyreatis should belong to Sparta or to Argos, 547 B.C. At nightfall Othryadas and two Argives alone survived; the latter hastened to Argos, while the Spartan remained on the field. Subsequently both peoples claimed the victory, and after all the dispute had to be decided by a general engagement, in which the Spartans won the day. Othryadas, being ashamed to return to Sparta as the sole survivor of the 300, fell on his own sword.

Ὀλυμπία, -ας, ἡ: a district in Elis, on the river Alpheius, famous for the temple of Zeus containing Pheidias' great statue of the god, and for the Panhellenic games held there every four years.

Ὀλυμπος, -ου, ὁ: a lofty mountain-range separating Thessaly from Macedonia, and believed in early times to be the seat of the gods.

Ὀμηρος, -ου, ὁ: the author, as the Greeks believed, of the *Iliad* and the *Odyssey*, as well as of several minor poems.

Ὀροίτης, -ου, ὁ: the Persian satrap of Lydia, who put Polycrates to death. See under *Μαιώνδριος* and *Πελοκράτης*.

Ὄσσα, -ης, ἡ: a mountain in the north-east of Thessaly, separated from Mt. Olympus by the vale of Tempe.

## II.

Παρνασσός, -ου, ὁ: a range of mountains in Phocis, rising to its greatest height in the summits of Lycoreus and Tithōreā. On its slopes were situated the spring of Castalia and the oracular shrine of Delphi.

Περικλῆς, -έους, ὁ: son of Xanthippus, and the greatest of Athenian statesmen. He entered public life in 469 B.C., and soon became the leader of the democratic party, remaining so till his death in 429. He threw open the archonship to all but

the poorest class, instituted paid juries, and provided payment for the poor citizens to witness performances in the theatre. He was also distinguished as a general, his greatest exploits being the recovery of Euboea in 445 B.C. and the reduction of Samos in 440 B.C. He greatly strengthened the Athenian navy and extended the Athenian system of colonies. Under his administration a large part of the revenue of the empire was devoted to the adornment of Athens by the erection of such masterpieces of architecture as the Propylaea and the Parthenon. He was an accomplished orator and a warm admirer of literary men and philosophers.

Πήλιον, -ου, τό : a mountain-range in the east of Thessaly, in the district of Magnesia.

Πλούτων, -ωνος, ό : "the giver of wealth," a name for Hades, the god of the under-world.

Πολυκράτης, -ους, ό : despot of Samos, an island off the west coast of Asia Minor, 532-522 B.C. By means of his powerful navy he conquered several of the adjacent islands; he was also a patron of literary men, notably of the poet Anacreon. He was enticed to Sardis by the satrap Oroetes (see under Μαϊάνδριος), and there crucified, 522 B.C.

Ποσειδών, -ώνος, ό : brother of Zeus and Hades, and god of the sea, identified by the Romans with Neptuneus.

Πρωτεσίλαος, -ου, ό : a Thessalian warrior who was the first of the Greeks to leap ashore in the land of Troy and was the first killed. His wife Laodameia entreated the gods that she might talk with him for three hours, and Hermes brought him up from the under-world. At the expiry of the time, Laodameia died and accompanied her husband to the shades.

Πύθιος, -ου, ό : an epithet of Apollo, from Πυθώ, the most ancient name of Delphi.

Πυριφλεγέθων, -οντος, ό : ("Blazing with Fire") one of the rivers in the under-world.

#### P.

Πέα, -ας, ή : daughter of Uranus and Gē, wife of Cronus, and mother of Zeus, Hera, Poseidon, and Hades.

Ροίτειον, -ου, τό ; a town on the shore of the Hellespont, to the north of Troy; the reputed burial-place of Ajax.

#### Σ.

Σαλμωνεύς, -έως, ό : son of Aeolus and brother of Sisyphus. He presumed to imitate the thunder and lightning of Zeus, and was killed by him with a thunderbolt.

- Σαρδανάπαλλος, -ου, ὁ : a mythical king of Assyria, proverbial for his effeminacy.
- Σάρδεις, -εων, αἱ : the capital of Lydia, situated on the Pactolus, a tributary of the Hermus.
- Σειρήν, -ῆνος, ἡ : the Sirens were sea-nymphs who lured sailors to destruction by the sweetness of their song. When Odysseus was passing their island on his way home from Troy, he stuffed the ears of his rowers with wax and fastened himself to the mast of his ship, and so escaped the danger.
- Σίγειον, -ου, τό : a promontory and town in the Troad, at the entrance to the Hellespont.
- Σκύλλα, -ης, ἡ : a monster with twelve arms and six necks, dwelling in a cavern on a rock between Italy and Sicily.
- Σόλων, -ωνος, ὁ : the most famous legislator of Athens. When Archon in 594 B.C. he carried out extensive social reforms, and also remodelled the constitution, dividing the population into four classes according to their property, and making property instead of birth the qualification for political office. In the course of his travels he is said to have visited Croesus at Sardis ; but the story is chronologically impossible.

## T.

- Τάνταλος, -ου, ὁ : son of Zeus and the nymph Pluto, and king of Phrygia. Having betrayed secrets entrusted to him by Zeus, he was punished in the nether world by being placed in a lake, the waters of which receded whenever he tried to drink.
- Τέλλος, -ου, ὁ : an Athenian, mentioned by Solon as a truly happy man. He fell in battle against the people of Eleusis.
- Τόμυρις, ἡ : queen of the Massagetæ, a Scythian people east of the Caspian. When Cyrus fell in battle against them, Tomyris cut off his head and put it in a bag of blood, bidding him take his fill of blood.

## Υ.

- Ύμηττός, -οῦ, ὁ : a mountain-range south-east of Athens, noted for its honey and its marble.
- Ύπέρβολος, -ου, ὁ : a low-born demagogue at Athens, ostracised in 417 B.C., and assassinated by the oligarchs at Samos in 411 B.C.

## Φ.

- Φαίθων, -οντος, ὁ : son of Helios, the sun-god. He attempted to drive the chariot of the sun across the heavens for one day,

with the result that the earth was nearly set on fire. He was killed by Zeus with a flash of lightning.

Φινεύς, -έως, ὁ : king of Salmydessus in Thrace. He put out the eyes of his sons in consequence of a false charge brought against them by their step-mother, and was in turn blinded by the gods and tormented by the Harpies ("Αρπυιαι," "Snatchers"), winged monsters who carried off or befouled all his food.

Φωκεύς, -έως, ὁ : a native of Phocis, a district on the Corinthian Gulf, west of Boeotia.

### X.

Χάρυβδης, -εως, ἡ : a monster dwelling on the rock on the Sicilian side of the Straits of Messina, who thrice every day swallowed the waters of the sea and threw them up again.

Χάρων, -ωνος, ὁ : the ferryman who conveyed the spirits of the dead across the rivers of the under-world.



# LUCIAN : CHARON.

## A TRANSLATION.

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HERMES, CHARON.

1. HER. What are you laughing at, Charon? Why have you left your ferry and come up here to our world? It is quite unusual for you to busy yourself with the affairs of the upper regions.

CHA. I was anxious, Hermes, to see what life is like and what men do in it, or what they are deprived of that they all lament when they come down to us; for none of them has ever made the passage without weeping. So, like the famous young warrior of Thessaly, I have asked leave of Hades to be a deserter from my vessel for one day, and have come up into the light; and I think I have fallen in with you most opportunely; for I am sure you will go round with me and act as my guide and shew me the sights one by one, for you must know them all.

HER. I have no time, master ferryman; for I am on my way to do some service for the celestial Zeus in connexion with men; and he is sharp-tempered, and I am afraid that if I loiter he will consign me to the nether darkness and leave me entirely in your possession, or—as he did to Hephaestus lately—seize me by the foot and hurl me from the heavenly threshold, that I too might raise a laugh as I limped about pouring the wine.

CHA. Then will you let me wander aimlessly about the earth, and that too though you are my comrade and fellow-voyager and fellow-conductor? Certainly it were well for you to remember this at all events, son of Maia, that I have never yet bidden you to bail the boat or to take an oar; no: though your shoulders are so strong, you stretch yourself out on the deck and snore, or, should you find a

talkative dead man, you carry on a conversation with him during the whole of the voyage; while I, old as I am, ply the pair of sculls without help. Oh, I implore you by your father's name, my dear, sweet Hermes, do not leave me, but lead me round the whole of life, in order that I may see something before I go back. If you abandon me, I shall be no better than the blind; for just as they stumble and slip in the dark, so I on the contrary, you must observe, am weak-sighted in the light. Come, god of Cyllene, grant me the favour, and I will remember it for ever.

2. HER. This business will bring me a beating: I can at least see already that my reward for acting as guide will not be altogether unconnected with a thrashing. Still I must give my services: for what can one do when it is a friend that is pressing? Well, master ferryman, it is impossible for you to see everything in exact detail: it would be the occupation of many years. Besides, Zeus will be compelled to issue a notice about me as though I were a runaway slave, while he will prohibit you yourself from carrying on the works of Death and make you bring loss upon Pluto's realm by ceasing for a long time to convey the dead; moreover, Aeacus the tax-gatherer will be discontented if he does not earn so much as an obol. But now I must consider, that you may see the most important points.

CHA. You must think of the best plan yourself, Hermes. I am a stranger, and quite ignorant of what happens on earth.

HER. In a word, Charon, we require a high place, in order that you may see everything from it; and had it been possible for you to go up to heaven, we should have had no difficulty; for you would have seen everything in detail from a point of vantage. But as it is not right that one who is always in the company of phantoms should set foot in the royal halls of Zeus, it is time for us to be looking about for some high mountain.

3. CHA. Do you remember, Hermes, what I am in the habit of saying to you and your companions when we are on a voyage? Whenever the blast swoops down and falls upon the sail and makes it slant and the waves rise high,

you in your ignorance tell me to take in the sail, or to slacken the sheet a little, or to run before the wind; but I advise you to keep quiet, as I know myself what is better. Well, in the same way you must do whatever you think right, as you are at the helm for the present; and I will sit without saying a word, as a passenger should, and obey all your orders.

HER. Quite right; I shall know myself what ought to be done and I will find the suitable point of view. Well, will the Caucasus be suitable, or Parnassus, which is higher, or Olympus yonder, higher than both? Indeed it was not a bad idea that came into my head when I looked at Olympus; but you must take some share in the work and lend your aid.

CHA. Give your orders; I will lend you all the aid I can.

HER. Homer the poet says that the sons of Alöeus, who, like us, were two in number, once wished while still boys to tear up Ossa from its roots and set it upon Olympus, and then to put Pelion on Ossa, thinking that this would be a long enough staircase and approach to heaven. Now those two striplings (for they were presumptuous) were punished; but as for us—since this scheme of ours is not intended to harm the gods—why not build in the same way, rolling the mountains upon one another, in order to have a more exact view from a higher point?

4. CHA. But will the two of us be able, Hermes, to lift Pelion or Ossa and set it up?

HER. Why not, Charon? Do you think that we are less stalwart than that pair of babies, though we are gods?

CHA. No, but the feat seems to me somehow too grand to be believed.

HER. Very likely; for you are an ordinary person, Charon, and anything but poetical. The noble Homer in a couple of lines has made heaven accessible to us at once, by putting the mountains together so easily. I am surprised, too, that you think this prodigious when you know Atlas, of course, who unaided sustains the firmament itself, supporting all of us. And perhaps you have heard of my brother Heracles,—how he once took the place of that very Atlas and relieved him of the burden for a short time by taking the load upon his own shoulders.

CHA. I have heard of that too ; but whether it is true you, Hermes, and the poets will know.

HER. It is quite true, Charon. What motive could wise men have had for lying ? So let us begin by prising up Ossa, as the poem and the master builder Homer instruct us :—

“ And upon Ossa Pelion with its quivering leaves.”

Do you see how easily and poetically at the same time we have accomplished it ? Well now, let me go up and see whether this will do or whether we shall require to build higher. 5. Oh dear ! we are still down at the foot of heaven : on the east Ionia and Lydia are scarcely visible, on the west no more than Italy and Sicily, on the north only the country on this side of the Danube, and on that side Crete is to be seen not very distinctly. We must apparently move Oeta as well, master ferryman, and then Parnassus on the top of all.

CHA. Let us do so. Only take care we do not put too find a point upon the work, prolonging it beyond the bounds of probability, and then be hurled down along with it, and find by experience how unpleasant Homer’s method of building is, getting our skulls broken.

HER. Cheer up ! it will be perfectly secure. Move Oeta ; let Parnassus be rolled on the top. Look now, I will go up again. Good ! I see everything. Now you must come up too.

CHA. Stretch down your hand, Hermes ; this is no small erection that you are making me mount.

HER. You must, if you really wish to see everything, Charon ; it is impossible to be both safe and fond of sights. Come ! take hold of my hand, and avoid walking on the slippery part. Well done ! you have come up too. Now as Parnassus has two peaks, let us each take one peak and sit down ; and you, please, must look all round and survey everything.

6. CHA. I see much land, and a great sheet of water flowing round it, and mountains, and rivers bigger than the Cocytus and the Pyriphlegethon, and men very small, and dens belonging to them.

HER. Those are cities that you think are dens.

CHA. Well, Hermes, do you know that we have accomplished nothing, and that it was of no use for us to move Parnassus along with Castalia, and Oeta, and the other mountains?

HER. Why?

CHA. I at any rate can see nothing distinctly from the height. I wanted to see not cities and mountains merely as in pictures, but men themselves, and what they are doing, and to hear what they are saying—just as when you met me at first and saw me laughing, and asked me what I was laughing at; it was because I had heard something and was exceedingly amused by it.

HER. What was it?

CHA. He was invited to dinner on the next day, I think, by one of his friends, and said, "I shall certainly be there"; and while he was speaking a tile was dislodged by someone and fell from the roof and killed him. So I began to laugh, as he did not keep his promise. I think I will go a little lower down at once, in order to see and hear better.

7. HER. Keep still. I will cure that defect for you, and make your sight very keen in a trice, by taking a charm from Homer for that purpose also; and when I repeat the lines, remember to be no longer dim-sighted, but to see everything plainly.

CHA. Pray repeat them.

HER. "Moreover I have taken from thine eyes the mist that erst was on them, that thou mayest well discern both god and man." Well? do you see now?

CHA. Yes, marvellously: the great Lynceus was blind, compared with me. Now you in the next place must continue to instruct me and answer my questions. But would you like me to question you in Homer's words, that you may learn that I too am not unacquainted with Homer's poems?

HER. But how can you, who are always on board ship and at the oar, know any of his verses?

CHA. Do you see? That is uncomplimentary to my trade. When I was taking him across the ferry after his death, I heard him reciting many pieces, and I

remember some of them still, in spite of the fact that a pretty bad storm overtook us at the time. For when he began to recite to the people on board a piece that was not at all auspicious—how Poseidon drove the clouds together and stirred up the deep, thrusting in his trident like a ladle, and roused all the whirlwinds, and much besides, stirring up the sea by his verses, a storm and a darkness suddenly set in and nearly upset the ship for us. Just at that time he became sea-sick, and disgorged most of his pieces—Scylla and Charybdis and Cyclops and all. So it was not difficult to preserve at least a few lines out of such a mess. 8. Tell me :

“Who is this very sturdy man, goodly and great, pre-eminent among mankind by the measure of his head and broad shoulders?”

HER. That is Milo the athlete from Croton. The Greeks are applauding him because he has lifted the bull and is carrying it through the middle of the race-course.

CHA. How much better ground they would have for praising *me*, Hermes! I shall soon seize Milo himself, look you, and put him into my little boat, when he has come to us after his overthrow by Death, the most invincible of his opponents in wrestling, and cannot even understand how Death trips him up. And then he will of course pour out his lamentations to us, remembering these garlands and the applause. At present he is proud because he is the object of admiration for carrying the bull. Well, what are we to think? That he expects he will some day be a dead man?

HER. How could he think of death now in such a glorious hour?

CHA. Let him alone: he will soon give us cause for laughter, when he is on the voyage and can no longer lift even a gnat, much less a bull. 9. But tell me,

“Who then is this other stately man?”

He is not a Greek, at least as appears from his dress.

HER. It is Cyrus the son of Cambyses, Charon, who made the empire which the Medes of old possessed to be now the empire of the Persians, and lately he conquered

the Assyrians as well, and brought Babylon to terms; and now he seems desirous of invading Lydia, so that he may overthrow Croesus and rule over all.

CHA. And where in the world is the Croesus you speak of?

HER. Look there at the great citadel with the triple wall; that is Sardis; and Croesus himself you now see sitting on a golden couch, talking to Solon the Athenian. Would you like us to listen to what they are saying?

CHA. Certainly.

10. CROE. My Athenian guest, you have seen my wealth and my treasures, and how much uncoined gold I have, and the rest of my splendour: now tell me whom you consider to be the happiest man on earth.

CHA. Well, what will Solon say?

HER. Don't be afraid: he will say nothing dishonourable, Charon.

SOL. Croesus, happy men are few; but I think that Cleobis and Biton were the happiest I know—the sons of the priestess at Argos, who not long ago died at the same time, after taking the yoke upon their shoulders and dragging their mother in the cart all the way to the temple.

CROE. Well, let them occupy the first place in respect of happiness. But who may the second be?

SOL. Tellus the Athenian, who lived a good life and died in his country's cause.

CROE. But don't you think that *I* am happy, you rascal?

SOL. I don't know yet, Croesus, until you reach the close of life; for death is an unerring test in such cases—death, and continuance in happiness right up to the end.

CHA. Excellently said, Solon: you have not forgotten us, but hold that the ferry itself is the means of deciding in such cases. 11. But who are those that Croesus is sending out, and what are they carrying on their shoulders?

HER. He is making an offering of ingots of gold to the Pythian god, in payment for the oracles which presently will prove his ruin; the man is extraordinarily fond of soothsayers.

CHA. What! Is that gold, the bright substance that glitters, yellowish with a tinge of red? This is the first time that I have seen it, though I have been continually hearing about it.

HER. That, Charon, is the name about which poets sing and warriors fight.

CHA. Yet I do not see what benefit attaches to it, except perhaps one only—those who carry it are weighed down by it.

HER. Yes, you do not know how many wars are due to it, and plots, robberies, perjuries, murders, imprisonments, long voyages, commerce, slavery.

CHA. Due to this, Hermes, which is not very different from bronze? I am acquainted with bronze, because I collect an obol, as you know, from each of my passengers.

HER. Yes, but bronze is abundant, and so it is not much valued by them; whereas this metal is dug up by miners in small quantities from a great depth. However, it comes out of the earth like lead and the other metals.

CHA. Strange is the folly of mankind that you describe, who are so enamoured of a pale heavy substance.

HER. But Solon yonder at all events does not seem to be enamoured of it, Charon; as you see, he is laughing at Croesus and at the barbarian's arrogance, and he wishes, I think, to ask him a question; so let us listen.

12. SOL. Tell me, Croesus, do you think that the Pythian god has any need of these ingots?

CROE. Assuredly; for he has no offering at Delphi of the kind.

SOL. Then do you think you render the god happy, if he gets ingots of gold among other gifts?

CROE. Certainly.

SOL. You tell me of great poverty in heaven, Croesus, if they will require to send for gold from Lydia, should they desire it.

CROE. Why, where could gold be found in such quantities as at our court?

SOL. But tell me, is iron found in Lydia?

CROE. Not at all.

SOL. Then you Lydians lack what is better.

CROE. How is iron better than gold?



SOL. You will understand, if you answer my questions without being offended.

CROE. Put your questions, Solon.

SOL. Which are better—those who preserve people, or those who are preserved by them?

CROE. Those who preserve people, of course.

SOL. Well, if Cyrus invades Lydia, according to the rumour, will you have golden swords made for the army, or will iron be necessary then?

CROE. Iron evidently.

SOL. And if you did not provide it, your gold would be gone in captivity to Persia.

CROE. Hush, sirrah!

SOL. May that never happen! At all events you evidently admit that iron is better than gold.

CROE. Do you bid me then offer iron ingots to the god also, and recall the gold?

SOL. *He* will not require iron either; but whether you offer bronze or offer gold, you will have dedicated a prize and a windfall for the Phocians or the Boeotians or the Delphians themselves or for some despot or brigand, while the god cares little for your goldsmiths.

CROE. You are always at war with my wealth, and jealous of it.

13. HER. The Lydian cannot tolerate the frankness and truthfulness of Solon's words, Charon; he thinks the situation strange—a poor man not bowing down to him, but saying freely what comes into his head. However, he will remember Solon presently, when he has been taken prisoner and is doomed to be led up to the pyre by Cyrus; for I heard Clotho recently reading out the destinies of each, among which it was written that Croesus should be taken prisoner by Cyrus, and that Cyrus himself should be killed by yonder Massagetian woman. Do you see the Scythian who is riding that white horse?

CHA. Yes.

HER. That is Tomyris; she will cut off Cyrus' head and put it into a bag full of blood. Do you see his son, the young man? That is Cambyses. He will be king after his father, and after innumerable disasters in Libya and Ethiopia will finally go mad and kill Apis and then die.

CHA. How very funny! But at present who could look them in the face, when they despise every one else so much? Who could believe that in a short time one of them will be a prisoner and the other will have his head in a bag of blood? 14. But who is that, Hermes,—the man with the purple mantle fastened by a brooch, and the diadem, to whom the cook who has cut up the fish is giving up the ring,

“In a sea-girt isle, and he avows that he is a king?”

HER. You are an adept at parody now, Charon. Well, you are looking at Polycrates, the despot of Samos, who thinks that he is completely happy; but he and no other will be betrayed to the satrap Oroetes by his servant Maeandrius, who is standing beside him, and will be impaled, falling miserably from his happy state in a moment; for I heard that too from Clotho.

CHA. Bravo, noble Clotho! Burn them, my dear friend, and cut off their heads and impale them, that they may know that they are but men; but meanwhile let them exalt themselves, in order to have a more grievous fall from a greater height. I shall laugh when I recognise each of them naked in my little boat, bringing with them neither purple robe nor diadem nor golden couch.

15. HER. Such shall be their fate; but do you see the mass of people, Charon—the sailors among them, the soldiers, the litigants, the farmers, the money-lenders, the beggars?

CHA. I see the throng, a varied one; their life full of confusion, and their cities like hives, in which everyone has a sting of his own and stings his neighbour, while a few, like wasps, plunder and harry the weaker. But this crowd flitting round them unseen—who are they?

HER. Hopes, Charon, and fears, ignorance, pleasures, love of money, anger, hatred, and the like. Of these, ignorance is a part of their nature and a member of their community below, and so is hatred and anger and jealousy and stupidity and perplexity and love of money. But as for fear and hopes, which flit above them—fear falls upon them and paralyses them and sometimes makes them cower; while hopes hover above their heads, and at the very

moment when a man thinks that he will grasp them they fly up and are gone, leaving men gaping, just as you see Tantalus doing in the nether world because of the water.

16. If you look intently, you will see the Fates also up above turning the spindle for each man, from which it happens that all are suspended by fine threads. Do you see what look like spiders' webs coming down upon each man from the spindles?

CHA. I see a very fine thread for each, most of them entangled, this one with that, and that with another.

HER. Naturally, master ferryman; for it is fated for that man to be murdered by this man, and him by another, and that this man should inherit the property of that man, whose thread is shorter, and that he again should inherit this man's; that is the sort of thing that the entanglement indicates. You see, however, that they are all hanging from a fine thread; this man has been drawn up and is highly exalted, and in a short time he will fall down owing to the breaking of the thread, when it ceases to hold out against his weight, and the noise he will make will be great; whereas this man, being only slightly elevated from the earth, will lie without noise, though he falls, even his neighbours hardly catching the sound of his fall.

CHA. This is quite amusing, Hermes.

17. HER. Still you could not fitly express how absurd it is, Charon, particularly their excessive eagerness, and their disappearance in the middle of their hopes when they are snatched up by their good friend Death. He has messengers and servants full many, as you see—shiverings, fevers, consumption, inflammation of the lungs, swords, robberies, hemlock-juice, jurymen, despots; not one of these crosses their minds as long as they are prosperous; but whenever they fall, great is the weeping and wailing. Now if they had reflected from the first that they are mortals themselves, and that after sojourning in life for this brief space they will depart, leaving everything on earth as after a dream, they would live more soberly and be less vexed at having died; but as it is, they hope to enjoy their possessions for ever, and whenever the servant appears and

summons them and arrests them, fettering them with fever or consumption, they are indignant at the arrest, never having expected to be torn away from their possessions. What would that man not do—he who is busily having his house built and urging on the workmen—if he were told that he will see it finished, but will depart himself when he has just put the roof on, leaving the enjoyment of it to his heir, without so much as dining in it himself, poor wretch? That man who is glad because his wife has borne him a son, and consequently is entertaining his friends and giving the child his own father's name—if he knew that the child will die at the age of seven, do you think that he would be rejoicing at his birth? But the reason is that he sees that man who is happy in his son, the father of the athlete who has been victorious in the Olympic games, but does not see his neighbour who is carrying out his child to burial, and does not know from what kind of thread his child was hanging. You see what kind of people they are who quarrel about boundaries, and those who amass wealth and then, before they can enjoy it, are summoned by the messengers and servants whom I mentioned.

18. CHA. I see all that, and I am thinking in my own mind what is the pleasure that they find during life, or what it is at the loss of which they are grieved. Certainly if one looks at their kings, who are supposed to be supremely happy, he will find that (apart from the instability and uncertainty of fortune of which you speak) the pleasures attaching to them are outnumbered by the pains—fears, tumults, hatreds, plots, angry passions, flatteries; for they are all surrounded by these. I say nothing of sorrows and diseases and sufferings, which of course rule them on equal terms. But since their position is a sorry one, it is time to consider what the position of ordinary mortals is likely to be.

19. Well, Hermes, I wish to tell you what mankind and their whole life seemed to me to resemble. You have sometimes seen bubbles rising in water under a spring as it dashes down? I mean the bubbles from which foam is formed. Now some of them are little, and immediately

burst and disappear; while some last longer, and, being joined by the others, become greatly swollen and mount up to a very large size, but after all they too burst completely sooner or later; for it cannot be otherwise. Such is the life of man: all are inflated by breath, some to a greater, others to a smaller size; some experience the inflation for a short time and meet with a speedy doom, others come to an end at the moment of their formation; all, however, must burst.

HER. Your simile, Charon, is not inferior to that of Homer, who compares mankind to leaves.

20. CHA. And though such is their position, Hermes, you see what they do, and how they vie and compete with one another for office, honour, and wealth, all of which they must leave behind and come to us with only a single obol. Would you have me then, as we are on a height, cry very loud and exhort them to hold aloof from their fruitless toils and to live with death constantly before their eyes, saying, "Fools, why have you busied yourselves about those things? Cease your labours, for you will not live for ever: none of the grand things here is everlasting, and a man cannot carry any of them away with him when he dies; he himself must depart empty-handed, and his house and land and gold must belong to others from time to time, and change their owners." Were I to shout these and similar exhortations to them from a point within earshot, do you not think that their life would be greatly benefited, and that they would become far more sober-minded?

21. HER. My dear sir, you do not know into what a state ignorance and deception have brought them, so that their ears could not be opened now even with a gimlet; they have stuffed them with so much bees'-wax, just as Odysseus did to his comrades through fear of their listening to the Sirens. How then could they hear, though you burst yourself with shouting? Ignorance produces the same effect here that Lethe does in your world. Still there are a few of them who have not admitted the bees'-wax into their ears, having a leaning towards truth, gazing keenly at things and fully acquainted with their nature.

CHA. Then are we to shout to them, if not to the others?

HER. Even that would be waste of time—telling them what they know. You see how they have separated from the mass, and despise circumstances and are completely dissatisfied with them, and are evidently already meditating flight from life to your world; for they are actually hated because they expose the ignorance of the mass.

CHA. Well done, noble souls! Only there are very few of them, Hermes.

HER. Even these are sufficient. Come, let us go down now.

22. CHA. There is still one thing that I was anxious to know, Hermes; when you have shewn me it, you will have completed your task as guide. I wished to see the receptacles of corpses, where they bury them.

HER. They call those, Charon, barrows and mounds and tombs. However, do you see those mounds in front of the cities, and the slabs and pyramids? Those are all receptacles of the dead, and places where corpses are kept.

CHA. Then why are those people putting wreaths on the stones and smearing them with balsam? And why have some heaped up a pyre in front of the mounds and dug a sort of trench, and why are they burning those expensive dinners and pouring (so far at least as one can judge) wine and honey mixed with milk into the ditches?

HER. I do not know, master ferryman, what benefit this is to the dwellers in Hades; at any rate they have come to believe that the souls are sent up from below and dine as well as they can, flitting round the steam and smoke, and drink the honey and milk from the trench.

CHA. Do they believe that they still eat or drink, whose skulls are quite dry? But it is ridiculous for me to say this to you who bring them down every day. Therefore you know whether they would be able to come up any more after they have once been in the lower world. The fact is, Hermes, I should be in an utterly ridiculous position, —my duties not being few as it is,—if I had not only to bring them down, but also to bring them away again to have their draught. Fools! what stupidity! not knowing what boundaries separate the positions of the dead and of the living, and what our world is like, and that—

“Death cometh alike to the man without a tomb and to him who has obtained a tomb; in one honour are Irus and lord Agamemnon; the son of fair-haired Thetis is equal with Thersites. All are alike fleeting phantoms of the dead, naked and bloodless throughout the asphodel meadow.”

23. HER. Heavens! What a flood of Homer you are deluging me with! Well, since you have reminded me, I wish to shew you the tomb of Achilles. Do you see the tomb by the sea? That is Sigeum in the Troad; and Ajax is buried opposite at Rhoeteum.

CHA. The tombs are not large, Hermes. But shew me now the famous cities which we hear of below—Nineveh, the city of Sardanapallus, and Babylon, Mycenae, Cleonae, and Troy itself. I well remember ferrying a large number from there, so that I did not haul up or dry my little boat for ten whole years.

HER. Nineveh, master ferryman, is now extinct; there is not even a trace of it left, and you could not tell where it once stood. Babylon, observe, is that city with fair towers and the great circuit of walls; before long it too will be sought for like Nineveh. Mycenae and Cleonae, and especially Troy, I am ashamed to point out to you. For I am sure that you will throttle Homer when you go down, because of the magniloquence of his verses. However, they were prosperous in olden days, but now they too are dead; for cities, master ferryman, die like men, and—what is most incredible—whole rivers die: the Inachus, at least, has not so much as a ditch left in Argos.

CHA. Alas for your praises, Homer, and your epithets! “Strong Troy,” and “Troy with wide streets,” and “well built Cleonae”! 24. But, by the bye, who are those people who are at war, and why are they killing one another?

HER. You see Argives, Charon, and Spartans, and the half-dead general yonder, Othryadas, who is writing on the trophy with his own blood.

CHA. And why are they at war, Hermes?

HER. For the very plain on which they are fighting.

CHA. What folly! They do not know that, even if they

acquire the whole Peloponnesus, they would scarcely get a foot of space each from Aeacus; and different men in succession will till this plain, often tearing up the trophy from its foundations with the plough.

HER. That is what will happen; but as for us, let us go down now and put the mountains in their proper places again, and go our ways—I to the business on which I was despatched, and you to your ferry; and I will be with you presently, conducting the dead.

CHA. You have been very kind, Hermes; your name shall stand inscribed for ever as a benefactor. I have got some good from my journey, thanks to you. What a life is that of men, poor wretches! But no one thinks of Charon.



# LUCIAN : TIMON.

## A TRANSLATION.

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TIMON.

PLUTUS.

PHILIADES.

ZEUS.

POVERTY.

DEMEAS.

HERMES.

GNATHONIDES.

THRASYCLES.

1. TIM. O Zeus, god of friendship, of hospitality, of comradeship, of the hearth, of lightning, of oaths, cloud-gatherer, thunderer, and whatever other title stupid poets give thee, especially when they are in a fix with their metres—for it is then that thou becomest manifold in thy epithets, propping up the breakdown of the metre and filling up the gap in the rhythm—where is thy crashing lightning now, thy rumbling thunder, thy blazing, gleaming, terrible thunderbolt? These have all turned out to be simply poetical nonsense and smoke apart from the clatter of the words. Thy far-darting weapon, ready to thy hand, of which poets sing, has somehow been completely extinguished; it is cold; it does not keep even a tiny spark of anger against evil-doers. 2. At any rate a man who sets to work to commit perjury would sooner feel afraid of a half-extinguished rush-light than of the flame of the all-subduing thunderbolt; they think that you are threatening them with a burnt-out torch, so that they are not afraid of fire or smoke from it, and imagine that the only harm they get from its wound is that they will be dirtied by the soot. Consequently Salmoneus before now ventured to rival you in thundering—not at all incredible, a reckless and boastful man dealing with so sluggish a

temper as that of Zeus. How could it be otherwise, seeing that thou sleepest as though under the influence of mandragora, thou who hearest not the perjurers and regardest not the evil-doers, but art blear-eyed and dim-sighted with regard to their doings, and hast thy ears deafened like men who are growing old ?

3. For when thou wast still young and fiery and at the prime of thy temperament, thou didst much against unjust and violent men and never in those days observedst a truce with them; the thunderbolt was always fully employed, the aegis was being shaken at them, the thunder was rumbling, the lightning was being constantly hurled like a javelin as for a skirmish; the earthquakes made the earth like a sieve, the snow was in heaps, the hail like rocks (to talk to you in a vulgar way); and there were furious and violent rain-storms, each drop a river; so that in the time of Deucalion such a shipwreck occurred in a moment that everything was sunk under water and one little box was with difficulty saved, having come aground on Lycoreus, preserving a spark of the seed of man in order to breed greater wickedness.

4. Accordingly thou art receiving from them the reward appropriate to thy indolence; no one offers thee sacrifice or garlands any longer, unless perhaps a man does so as an accompaniment of the Olympic games; and even he does not think that what he is doing is at all necessary; he is merely contributing to the maintenance of some old custom. They are almost making a second Cronus of thee, most noble of deities, by ousting thee from thy prerogative. I refrain from saying how often they have plundered thy temple already; some of them have actually laid hands on thyself at Olympia, and thou that thunderest on high didst hesitate to rouse the dogs or to call in the neighbours, that they might run at thy call and seize the robbers while they were still packing up for flight. Thou, the noble Giant-killer and Titan-queller, didst sit still while they were clipping thy locks all round, although thou hadst a ten-cubit thunderbolt in thy right hand. Well, my excellent sir, when is the careless neglect of these deeds to cease? When wilt thou punish such great wickedness? How many Phaëthons

or Deucalions will suffice for such boundless insolence on the part of men?

5. To say no more of what is universal and to come to my own case: though I have raised so many Athenians to positions of importance, and have made them rich instead of being very poor, and have assisted all who were in want, or rather poured out my wealth in a heap for the benefit of my friends, yet now that I have become poor through this they no longer even know me or look at me—men who up to that time bowed down to me and made obeisance and hung upon my nod. If I meet one of them as I am walking along the street, they pass me by as they would some prostrate tombstone of a man dead long ago which has been overturned by time, without even reading it; and some, seeing me from a distance, turn away along another street, supposing that they would see a disagreeable and ill-omened spectacle in the man who not long ago was their preserver and benefactor. 6. So my misfortunes have driven me to betake myself to this out-of-the-way place, and I have put on a leather jacket and am working on the land as a hired labourer for four obols a day, studying philosophy with solitude and my mattock. Here I think I shall have at least this advantage, that I shall no longer see many prospering undeservedly; that is more vexatious than anything else. Therefore, O son of Cronus and of Rhea, at length shake off this deep and delightful slumber—thou hast slept longer than Epimenides,—rekindle thy thunderbolt, or get a light from Ætna and make the flame big, and display some of the wrath of the manly and vigorous Zeus, if there is no truth in the stories which the Cretans tell about thee and thy burial in their island.

7. ZEUS. Who is that, Hermes, who is bawling from Attica beside Hymettus at the foot of the mountain, all dirty and unwashed and clad in leather? He is stooping and digging, I think; a talkative man and a bold. Doubtless he is a philosopher; else he would not be making such an impious harangue against us.

HER. What do you mean, father? Don't you know Timon the son of Echeeratides of Collytus? He is the man

who has often entertained us to full-grown victims, who lately became rich, who offered whole hecatombs, at whose house we used to celebrate the Diasia splendidly.

ZEUS. Oh what a change! That fine man, that wealthy man, who was surrounded by such troops of friends! What has brought him to this pass, poor wretch? Dirty, a digger, a hired labourer, to all appearance, driving in his mattock so heavily!

8. HER. One might say he has been ruined by good nature and kindness and his pity for all who were in need, but in reality by folly and simplicity and want of discrimination in respect to his friends. He was not aware that he was bestowing favours on crows and wolves, but while he was having his liver torn by so many vultures, poor wretch! he thought that they were friends and comrades who took pleasure in their banquet out of good-will to him. But when they had stripped his bones quite bare and gnawed them all round and sucked out any marrow that was in them with the greatest care, they went off and left him dry with his roots cut away beneath him, not even knowing him any longer or looking at him (why should they?) or helping him or giving him anything in their turn. That is why he is a digger and wears a leather jacket, as you see; he has left the town for very shame and is working on the land for hire, full of madness at his misfortunes, because the men whom he made rich pass him by with supreme contempt, without so much as knowing whether his name was Timon.

9. ZEUS. Yet the man should not be overlooked or disregarded; for he was naturally indignant at his hard case; otherwise we shall be acting just like those abominable flatterers if we forget a man who has burned so many fat thighs of bulls and goats upon our altars; believe me, I still have their odour in my nostrils. However, from want of leisure and the great clamour of perjurers and violent men and plunderers, and also from the alarm caused by temple-robbers (they are numerous and difficult to guard against, and do not allow us to close our eyes even for a moment) I have not even glanced at Attica for a long time, especially since philosophy and discussions became popular

there; for while they are fighting and shouting it is impossible even to hear the prayers; so that I must either sit with my ears stuffed up or be tormented by them as they descant in a loud voice upon virtue and atoms and rubbish. That, observe, is how it came about that he was neglected by us though he is no common man.

10. However, Hermes, take Plutus with you and go to him at once; and let Plutus take Thesaurus with him, and let them both stay with Timon and not leave him so readily, no matter how much he may try to drive them from his house a second time out of good nature. As for those flatterers and the ingratitude they have shewn him, I will consider afterwards, and they shall be punished when I have repaired my thunderbolt; for the two biggest of its rays are shattered and blunted, because I hurled it rather impetuously a few days ago at the sophist Anaxagoras, who was trying to persuade his disciples that we gods do not exist at all. But I missed him (for Pericles held his hand over him), and the thunderbolt fell upon the temple of the Dioscuri and burned it down and was itself almost shattered upon the rock. Meanwhile, however, it will be punishment enough for them if they see Timon rolling in wealth.

11. HER. This shews the value of loud shouting and being importunate and bold. It is useful not to advocates only but also to worshippers. Look there! Timon will pass from great poverty to great riches in a moment because he has shouted and spoken freely in his prayer and attracted the notice of Zeus. If he had been stooping and digging in silence, he would still be digging unregarded.

PLUT. Well, I won't go to him, Zeus.

ZEUS. Why, my good Plutus, and that too when I have given orders?

12. PLUT. Because he treated me shamefully, upon my word, and carried me out and cut me into many pieces, although I was a friend of his family, and all but drove me from his house with pitchforks, like people flinging fire out of their hands. Am I to go back again, then, to be delivered over to parasites and flatterers and mistresses? Send me

to those who will appreciate the gift, Zeus, who will treat me with respect, by whom I shall be honoured and greatly beloved; and let these gulls dwell with Poverty, whom they prefer to us; let them get from her a leather jacket and a mattock, and be content to earn four obols a day, poor wretches! who have thoughtlessly thrown away tent-  
talent presents.

13. ZEUS. Timon will never treat you in that way again. If the small of his back is not entirely devoid of feeling, his mattock has assuredly taught him that he ought to have preferred you to Poverty. You, however, are very querulous, I think. At present you are blaming Timon because he flung his doors open to you and allowed you to go about freely instead of shutting you up or being jealous. At other times, on the contrary, you used to be indignant with the wealthy, declaring that they kept you shut up under bars and keys and impressions of seals so that you could not even get a peep at the light. Certainly that was your complaint to me; you said that you were stifled in the utter darkness; and consequently you appeared to us sallow and full of care, with your fingers drawn together because you had been accustomed to use them in reckoning accounts, and threatening that you would run away from them if you seized a chance. In short you thought it a very terrible plight to live a virgin life, like Danaë, in your chamber of bronze or iron, and to be brought up under precise and wicked governors, Interest and Account.

14. At all events you maintained that their behaviour was absurd; they had an extravagant love for you, but though they might have enjoyed you they could not bring themselves to do it, and did not calmly use the object of their love when they had it in their power; on the contrary, you said that they kept sleepless watch, gazing without winking at the seal and the bolt, and thinking that there was enjoyment enough not in themselves having the means of enjoyment but in declining to give anyone a share in the enjoyment, like the dog in the manger that did not eat barley itself and would not allow the horse to eat when it was hungry. Besides, you used to laugh at them because, with all their niggardliness and watchfulness and (what is

most curious of all) their jealousy of themselves, they did not know that a rascally servant or a villainous steward would slink in secretly and treat you shamefully, leaving his wretched loveless master to brood over his interest by the light of a glimmering narrow-necked little lamp and a little wick in want of oil. Surely it cannot be right, if you complained of that formerly, to blame Timon now for doing the opposite.

15. PLUT. Well, if you would only examine into the real state of the case, you will come to the conclusion that I act reasonably in both instances; for this utter carelessness of Timon's would naturally seem a mark of negligence and not of goodwill as far as I am concerned; and on the other hand those who kept me under guard, shut in by doors and in the dark, in their anxiety to see me grow bigger and fat and of enormous size, neither handling me themselves nor bringing me forth into the light of day, in order that no one might get even a sight of me,—these I considered foolish and insolent for letting me rot in such close confinement though I was perfectly innocent, and not recognising that they would soon go hence and leave me to some other prosperous man.

16. Accordingly I do not commend either those whom I have just mentioned or these who treat me in a very off-hand way, but those who will take a middle course (which is the best) and neither abstain altogether nor be utterly lavish. Just consider, Zeus, in heaven's name: if a man took as his lawful wife a beautiful young woman and nevertheless did not watch over her or feel any jealousy whatsoever, allowing her to go where she liked by day or by night, would it be thought that a man who behaved in that way was in love with her? You at all events, Zeus, would say that he was not, for you have often been in love.

17. On the other hand, if a man took a free-born woman into his house as his wife under due form of law, and did not live with her himself when she was in the bloom of youth or allow anyone else to look at her, and that too although he said he loved her and evidently did so, to judge by his complexion and his wasted figure and his hollow eyes, is it possible that such a man would not be

thought to be out of his senses, letting so comely and lovable a young woman waste away and keeping her like a priestess of Demeter all her life? Such are my own angry feelings when I am kicked and gulped down and squandered by some, and fettered by others like a branded runaway slave.

18. ZEUS. Then why are you indignant with them? Both are adequately punished: some, like Tantalus, cannot eat or drink, their mouths are dry, they admire nothing but gold; others, like Phineus, have their food taken from their throats by the Harpies. Come, be off now; you will find Timon far more sensible.

PLUT. What! will he ever cease busily emptying me out, as from a basket with a hole in it, before I have finished streaming into it, in his anxiety to forestall the influx, lest I should descend upon him in full volume and swamp him? It seems to me that I shall be carrying water to the jar of the Danaïds and pouring it in without effect, as the vessel is not watertight, but what flows in will almost be poured out before it has flowed in; the outlet of the jar is so much wider and there is nothing to obstruct the way out.

19. ZEUS. Well, if he does not stop up this outlet, which is open for one occasion only, you will soon be poured out and he will easily find his leather jacket and his mattock again in the dregs of the jar. Come, be off now, both of you, and make him rich; and you, Hermes, remember on your way back to bring to us the Cyclôpes from Etna, to sharpen and repair the thunderbolt. We shall need it presently with a point on it.

20. HER. Let us go, Plutus. What is this? Are you limping? I was not aware that you were lame as well as blind, my noble friend.

PLUT. It is not always so, Hermes; but whenever I go to anyone to whom Zeus has sent me, I am somehow slow and lame in both legs, so that I scarcely reach the end of my journey and sometimes the man who is waiting for me has grown old before I get there. On the other hand, whenever it is time for me to depart, you will see me possessed of wings and far more fleet than a dream: in fact



no sooner has the starting-ropes fallen than I am proclaimed winner, having jumped across the race-course without the spectators even seeing me sometimes.

HER. That is not true. I myself, observe, could mention to you many men who yesterday had not even an obol to buy a rope to hang themselves, but to-day have suddenly become rich and drive out in great splendour with a team of white horses—men who never before owned so much as an ass,—and nevertheless they go about dressed in purple and wearing gold rings on their fingers; even they themselves, it seems to me, cannot believe that their wealth is not all a dream.

21. PLUT. That is a different matter, Hermes; I am not walking on my own feet then, and it is not Zeus that sends me to them, but Pluto, for he too is a giver of wealth and of great gifts: in fact he shews that by his name. Well, when it is time for me to migrate from one man to another, they put me into a will and seal me up carefully and lift me up in a hurry and carry me away. The dead man is laid out in some dark corner of the house with an old piece of linen covering him above the knees, and the weasels fight for him; while those who have pinned their hopes upon me wait for me in the market-place, with their mouths open like the twittering young swallows waiting for the mother-bird to fly back to them.

22. When the seal is removed and the string cut and the will opened and my new master—some relative or flatterer or lewd slave—is announced, no matter who he is, he seizes me, will and all, and runs at full speed, changing his former name of Pyrrhias or Drōmon or Tibias to Megacles or Megabyzus or Protarchus, and leaving the others who have gaped in vain looking at one another and suffering genuine grief as they think what a big fish has escaped them out of the innermost part of the net after swallowing no small quantity of bait.

23. The successful man, having fallen upon me with all his force like an ill-bred and thick-skinned fellow, still shudders at his fetters, and pricks up his ears if any passer-by thoughtlessly cracks his whip, and reverences the mill-house like the temple of Demeter. Those who

meet him cannot put up with him any longer; he insults the free-born and flogs his fellow-slaves, to see whether he can act as his master did, until he falls into the clutches of some mistress or takes a fancy for horse-breeding or delivers himself over to flatterers who take their oath that he is handsomer than Nireus and nobler than Cecrops or Codrus and cleverer than Odysseus and richer than a dozen Croesuses put together, and in a moment—miserable wretch!—squanders the wealth that has been amassed by slow degrees as the result of many an act of perjury, robbery, and villainy.

24. HER. You describe the actual case pretty well, I think. However, when you walk on your own feet, how do you find the road when you are so blind? Or how do you distinguish the people to whom Zeus sends you because he has decided that they deserve wealth?

PLUT. What! do you think that I find out who they are? Not at all, I assure you; else I should not have left Aristoides and gone to Hipponicus and Callias and many other Athenians who are not worth an obol.

HER. Well, how do you act when you have been sent down?

PLUT. I move about and wander up and down, until I fall in with a man unawares; and he, whoever is the first to meet me, takes me away to his house and keeps me, worshipping you, Hermes, because of his unexpected gain.

25. HER. Is Zeus deceived then in thinking that you confer wealth in accordance with his decision on those whom he considers worthy of wealth?

PLUT. Yes, quite rightly, my dear friend; for he knew that I was blind when he sent me to seek a creature that is so hard to find and that has disappeared from human life long ago, a creature that even Lynceus could not easily discover, for it is so obscure and small. Consequently, as the good are few and the bad are very numerous, occupying the whole field in the various communities, I fall in with the bad more easily as I go about, and am caught in their net.

HER. Then how is that, when you leave them, you easily escape although you do not know the road?

PLUT. I become keen-sighted somehow on those occasions and move on my own feet, though only for the period of my flight.

26. HER. Pray answer one further question. How is it that, though you are blind (to speak frankly) and also sallow and heavy on your legs, you have so many lovers, so that all gaze at you and think themselves happy if they obtain you, and cannot endure to live if they fail to do so? In fact I know that some of them—and no inconsiderable number—have been so madly in love with you that they have even hurled themselves headlong into the deep-yawning sea and down from steep rocks, because they thought they were slighted by you, who did not see them at all. However, you yourself would acknowledge, I feel sure, if you understand yourself at all, that they are beside themselves when they are mad after such an object of love.

27. PLUT. What! do you think that I am seen by them as I am, lame or blind or with the other defects that I have?

HER. Well, but how can it be otherwise, Plutus, unless they are all blind themselves?

PLUT. They are not blind, my good sir, but ignorance and deceit, which now reign everywhere, darken their minds; and besides, before I meet them, I myself have put on a very lovely mask interwoven with gold and set with precious stones, and dressed myself in embroidered robes, in order that I may not be altogether uncomely. They think that they see the beauty of my own person, fall in love with me, and perish if they do not obtain me. If anyone had stripped me quite naked and shewn me to them, they would evidently have condemned themselves for being so dim-sighted and for loving unlovely and uncomely objects.

28. HER. Why is it then that when they are actually in possession of wealth and have put on the mask themselves they are still deceived, and would sooner part with their heads than with the mask, if anyone tries to take it from them? Surely it is not likely that they are still unaware that the beauty is fictitious, when they see everything from the inside.

PLUT. There are several facts, Hermes, which help me in regard to that.

HER. What are they?

PLUT. When a man falls in with me at first and throws open his door and admits me, there enter with me unobserved conceit, ignorance, boastfulness, effeminacy, insolence, deceit, and other evils without number. His soul is occupied by all these, and he admires objects which do not deserve admiration, seeks after objects which should be avoided, and is amazed at me, the parent of all those evils that have entered into him and surround me as with a bodyguard, and would suffer anything sooner than bring himself to part with me.

29. HER. But how smooth and slippery you are, Plutus, difficult to keep and able to escape, affording no sure hold! you slip through the fingers somehow like an eel or a snake. Poverty, on the other hand, is sticky and easy to hold, with countless hooks growing out of her whole body, so that people having once approached her immediately cling to her and cannot easily be freed. But while we have been talking nonsense we have failed to observe an important fact.

PLUT. What is that?

HER. We have not brought Thesaurus with us, and we needed him especially.

30. PLUT. Never mind as far as that is concerned. I always leave him in the ground when I come up to you, charging him to shut the door and stay inside and not open to anyone unless he hears me shouting.

HER. Well, let us land on Attica now. Follow me, and keep hold of my cloak, until we come to the boundary-estate.

PLUT. It is kind of you, Hermes, to lead me by the hand; for if you leave me I shall soon fall in with Hyperbolus or Cleon in my wanderings. But what is that noise, like the sound of iron striking against stone?

31. HER. That is Timon digging a hilly and rather stony piece of ground close by. Oh! Here is Poverty and yonder is Toil, Patience, Wisdom, Courage, and the crowd of all who are marshalled under the banner of Hunger; they are far superior to your bodyguard.

PLUT. Then why do we not retire as quickly as possible, Hermes? We could not do anything worth mentioning against a man surrounded by so great an army.

HER. Zeus willed otherwise; so let us not flinch.

32. POV. Where are you taking him, Argeiphontes, that you are leading him by the hand?

HER. We have been sent by Zeus to Timon here.

POV. Is Plutus now sent to Timon, whereas I received him when he was in an evil plight, thanks to Luxury, and handed him over to Wisdom and Toil here, and made him a noble and right worthy man? Do you think then that I, Poverty, can be so easily slighted and wronged that you take from me the sole possession that I had, fully perfected in virtue, in order that Plutus might receive him again, put him into the hands of Insolence and Conceit as of old, make him effeminate and low-minded and senseless, and give him back to me when he has been brought to beggary?

HER. Such was the will of Zeus, Poverty.

33. POV. I am going: follow me, Toil, Wisdom, and the rest of you. He will soon know what he will lose in me, a good fellow-worker and teacher of the best lessons, in whose company he continued healthy in body and vigorous in mind, living a man's life and looking to himself alone, and considering these numerous objects, as they really are, superfluous and not to the purpose.

HER. They are going. Let us approach him.

34. TIM. Who are you, wretches? What do you want that you have come here to bother a labouring man working for hire? You shall not go away unpunished, scoundrels that you all are. I will pelt you and crush you in a moment with the clods and the stones.

HER. Oh no! Timon; do not pelt us; for you will not be pelting men. I am Hermes, and this is Plutus. Zeus has sent us because he heard your prayers. So, in heaven's name, have done with your labours and accept prosperity.

TIM. You shall howl presently, though you are gods, as you say. I hate all alike, both men and gods; and as for this blind fellow, whoever he may be, I mean to give him a drubbing with my mattock.

PLUT. Let us go, Hermes, in the name of Zeus (the man, I think, is quite mad), lest I come to some harm before I get away.

35. HER. Don't do anything foolish, Timon. Put away this extreme fury and roughness, and stretch out your hands and receive your good fortune, be rich again, be the foremost man in Athens, and despise those ungrateful creatures, keeping your prosperity to yourself.

TIM. I have no need of you; don't trouble me; my mattock is wealth enough for me; for the rest, I am happiest if nobody comes near me.

HER. Do you talk in that unsociable strain, my friend? "Am I to bear to Zeus this harsh and cruel message?" No doubt it were natural that you should hate men, as you have received so much bad treatment from them, but not that you should hate the gods when they take such care of you.

36. TIM. Well, Hermes, I am extremely grateful to you and Zeus for your care, but I won't receive Plutus here.

HER. Why, pray?

TIM. Because in former days he caused me countless troubles, handing me over to flatterers, bringing designing men against me, stirring up hatred, ruining me by luxury, making me an object of envy, and at last leaving me suddenly in so faithless and treacherous a manner. But Poverty, excellent Poverty, disciplined me by the most strenuous toils; living together with truth and frankness, she afforded me the necessaries of life as I laboured; she trained me to despise those numerous objects, made my expectations in life depend on myself alone, and shewed me in what my wealth consisted, of which I could not be deprived by the fawning of a flatterer or the intimidation of a false accuser, the anger of the populace, the vote of the Assembly-man, or the machinations of a despot. 37. And so I cheerfully work upon this piece of land, invigorated by my labours; I see none of the evils in Athens, and have from my mattock enough daily bread to satisfy me. Go away again then, Hermes, and take Plutus back to Zeus. It were enough for me, if I could give all men upon the earth cause to howl.

HER. Oh no, my dear sir ; they do not all deserve that. Come ! have done with this boyish bad-temper, and receive Plutus. The gifts of Zeus are not to be thrown aside as worthless.

PLUT. Would you have me plead my case before you, Timon ? Or are you vexed if I speak ?

TIM. Say on ; don't make a long speech, however, or one with an introduction, like a rascally orator. I will put up with a short speech from you for the sake of Hermes here.

38. PLUT. Perhaps I ought to make a long speech, as you have brought so many charges against me. Consider, however, whether I have done you any wrong, as you allege. I was the cause of all your greatest pleasures—honour, the chief seat, crowns, and your other luxuries ; and it was owing to me that you were admired of all observers, sung of by poets, and much sought after. If you have experienced cruel treatment from your flatterers, you cannot blame me ; rather, I myself have been wronged by you, because you abandoned me in such a dishonourable way to scoundrels who praised and bewitched you and plotted against me in every way. Finally you alleged that I have betrayed you. On the contrary, I myself might accuse you for driving me away by every means and thrusting me headlong from your house. Consequently Poverty, whom you value so highly, has put this leather jacket on you instead of a soft cloak. Hermes here then is my witness how I implored Zeus that I might not come to you any longer, since your behaviour to me was so hostile.

39. HER. Well, Plutus, you see now what a change has come over him already : so don't be afraid to spend your time in his company. You, Timon, go on digging as you are ; and you, Plutus, bring Thesaurus under his mattock : he will listen to your call.

TIM. I must obey, Hermes, and become rich again ; for what is to become of one when the gods use compulsion ? Observe, however, into what trouble you are bringing me, unfortunate man that I am. I have lived very happily until now, and I shall suddenly obtain so much gold, though I have done no wrong, and receive so many anxious thoughts,

40. HER. Have patience, Timon, for my sake, even if it is unpleasant and unbearable, in order that those flatterers may burst with jealousy. I am going to fly up to heaven past Etna.

PLUT. He has gone, apparently; I judge by the flapping of his wings. You, Timon, stay here. I will go and send Thesaurus up for you; or rather keep striking. I call you, Treasure of gold, listen to Timon here, and allow yourself to be taken up. Dig, Timon, bringing your strokes down deep. I will leave you both.

41. TIM. Come, my mattock, pray take courage and do not tire, calling Treasure forth from the depths into the light of day. O Zeus god of portents, O friendly Corybants, O Hermes god of gain, whence comes all this gold? Surely this is a dream? In fact I am afraid that I shall find nothing but coals when I wake up. Yet certainly it is coined gold, reddish, heavy, and extremely pleasant in appearance. "O gold, gift most welcome to mortals!" You are bright like flaming fire by day and night. Come, dearest and most lovable! Now I begin to believe that even Zeus once became gold; for what maiden would not have welcomed so handsome a lover streaming down through the roof?

42. O Midas, O Croesus, and the offerings at Delphi, after all you are nothing in comparison with Timon and the wealth of Timon; even the king of Persia is not his equal. O mattock and dearest leather-jacket, it is meet that I dedicate you to Pan who stands here. I myself will buy the whole boundary-estate at once and build a little tower above the treasure, only big enough for me to live in alone, and I mean to have it also for a tomb when I die.

Be this decreed and enacted for the remainder of my life: not to associate with anyone, not to know anyone, to despise everyone: let friend or guest or comrade or Pity's altar be utter nonsense, to pity the weeping or to succour the needy be breaking the law and overthrowing old customs; let my life be solitary as that of wolves, let Timon be my only friend; (43) let all others be enemies and conspirators, and association with any of them pollu-



tion; if I merely see one of them, let the day be unlucky; in short, let them not differ one whit from statues of stone or bronze in my estimation; let me not receive a herald from them or make peace with them; let solitude be my frontier in their direction. Let "tribesmen" and "pirators" and "demesmen" and "our country" itself be lifeless and unmeaning names, and the objects with which fools rival one another. Let Timon alone have wealth, let him despise everyone, let him live alone by himself in luxury, rid of flattery and vulgar praises; let him sacrifice alone to the gods and entertain them alone, let him be his own neighbour, and let his borders touch no other man's; let him be far from all others. Be it decreed that he greet himself once for all, when it is time to die, and put a garland on himself. 44. Let "Misanthrope" be a very pleasant name; and let moroseness, harshness, awkwardness, anger, and hatred of mankind be the characteristics of his temper. If I see anyone perishing in a fire and imploring me to put it out, be it decreed that I put it quite out with tar and oil; and that if the river carries anyone away in winter, and he stretches out his hands and begs me to take hold, I thrust him head foremost and dip him under the water, in order that he may not be able to pop up again. In that way they would get their fair share. Timon the son of Echekratides of the deme of Collytus introduced the law; the aforesaid Timon put it to the vote in the Assembly. Very well: let this be my decree and let me abide resolutely by it.

45. However, I would give a great deal if the fact that I am very rich could be made known in some way to all; it would make them go and hang themselves. But what is the meaning of this? Oh what a hurry! They are running in crowds from all sides, covered with dust and panting; they get scent of the gold by some means or other. Well, am I to climb this hill and drive them away with the stones, hurling my missiles from a commanding position, or shall I break my law to the extent of meeting them once, in order that they may feel deeper vexation at the contempt with which I treat them? That, I think, is the better plan. So let me stand my ground and receive

them now. Come! let me see, who is this, the first of them? Gnathonides the flatterer, the man who offered me the rope to hang myself when I asked him for a contribution a few days ago, though he had often swilled whole casks at my house. He has done well to come first; he shall have cause to howl before the others.

46. GNA. Used I not to say that the gods would not neglect a good man like Timon? Good day, Timon, handsomest and pleasantest of men and prince of jolly fellows!

TIM. Heavens! Good day to you, Gnathonides, most ravenous of all vultures and most shameless of men!

GNA. You always like your joke. But where is the banquet? I have brought you a new song from the dithyrambs that have been produced for the first time.

TIM. I assure you you shall sing a lament with great feeling to the accompaniment of this mattock.

GNA. What does this mean? Striking, Timon? I protest, O Heracles! Oh! Oh! I will summon you before the Areopagus for wounding.

TIM. I assure you I shall soon be summoned for murder if you linger a little longer.

GNA. Oh no! only heal my wound by applying a little gold; the remedy has a strange power of staunching the flow of blood.

TIM. What! are you still here?

GNA. I am off; but you shall smart for it, as you have turned so mischievous instead of being kind.

47. TIM. But who is this that is coming, the man bald on the forehead? Philiades, the most loathsome of all flatterers. He got a whole estate from me, as well as a dowry of two talents for his daughter, as a reward for his compliments in praising me to the skies when I had sung a song. He was the only man who did so; all the rest held their tongues. He declared on his oath that I was a better singer than any swan. Yet when he saw me ill a few days ago and I went up to him asking assistance, the fine gentleman rained blows upon me.

48. PHIL. Oh what impudence! Do you know Timon now? Is Gnathonides a friend and boon-companion now? So he has been justly punished for his ingratitude. But

we, Timon's old acquaintances, we who were lads with him, who are members of his deme, nevertheless restrain ourselves, that we may not be thought intruders. Good day, master; beware of those abominable flatterers, who are friends at table only, and for the rest are no better than crows. It is impossible to put faith in any of the present generation any longer; they are all ungrateful scoundrels. I was bringing you a talent in order that you might be able to apply it to the relief of your pressing necessities, and when I was on the way near here I heard that you were rich to an extraordinary degree. So I have come to give you this warning; and yet, as you are so wise, you will perhaps not heed my exhortations, for you could give even Nestor proper advice.

TIM. It shall be so, Philiaides. Come here, however; I will shew you my affection by means of the mattock.

PHIL. Friends, I have got my head broken by the ungrateful wretch because I warned him for his own good.

49. TIM. See, third comes the politician Demeas with a decree in his right hand, declaring that he is a kinsman of mine. He paid sixteen talents out of my purse in a single day to the state (he had been condemned, and was in prison because he could not pay the fine, and I took pity on him and procured his release); but when a few days ago it fell to his lot to distribute the festival-money to the Erechtheid tribe and I went to him asking for my share, he said that he did not know that I was a citizen.

50. DEM. Good day, Timon, the great benefactor of our family, the pillar of Athens, the bulwark of Greece! I can assure you that the assembled people and both the Councils have long been waiting for you. But first listen to the decree which I have drawn up in your favour: "Whereas Timon the son of Echecratides of the deme of Collytus, a man not only of the highest character but also wiser than any other in Greece, is constant at all times in the performance of patriotic duties, and in one day at Olympia has won the prizes for boxing, wrestling, and running, for the team of horses and for the pair of colts—"

TIM. But I have never yet gone to Olympia even as a spectator.

DEM. What of that? You will go as a spectator afterwards; and it is better that such statements should be added in plenty. "And also fought for the State with conspicuous gallantry at Acharnae last year and cut up two battalions of Peloponnesians—"

51. TIM. How so? I was not even entered on the muster-roll, because I had no arms.

DEM. You underrate yourself, but we should be ungrateful if we did not remember. "And, moreover, has done the State no inconsiderable service by proposing decrees and giving advice and acting as General: on all these grounds be it resolved by the Council and the Assembly and the Heliaea and the tribes and the demes individually and collectively without exception to erect a golden statue of Timon beside that of Athena on the Acropolis, with a thunderbolt in his right hand and rays on his head, and to crown him with seven golden crowns, and that the crowns be proclaimed to-day at the festival of Dionysus at the exhibition of new tragedies (the festival must be celebrated to-day on his account). The resolution was moved by the orator Demeas, his kinsman and disciple; for Timon is the best orator and the best at everything else that he chooses to undertake."

52. Well, there is the decree for you. I wished to bring my son to you too: I have called him Timon after your name.

TIM. How can that be, Demeas? You are not even married, so far as I know.

DEM. But I will marry next year, if Heaven permits, and become a father, and the child (it shall be a boy) I am already calling Timon.

TIM. I don't know that you will still marry, fellow, when you get a blow like that from me.

DEM. Oh dear! What does this mean? Are you aiming at despotism, Timon, and beating free-born men, though you are not a true-born freeman or citizen? You shall soon be punished for setting the Acropolis on fire, as well as for your other crimes.

53. TIM. But the Acropolis has not been set on fire, you rascal; so you are obviously a false accuser.

DEM. Well, but you are rich because you have dug a hole through the shrine of Athena.

TIM. No hole has been dug in it either; so this story of yours is incredible too.

DEM. A hole will be dug in it afterwards; you already have all its contents in your possession.

TIM. Then take another blow.

DEM. Oh my back!

TIM. Don't howl; I will give you a third blow. I should be in an utterly ridiculous position if I cut up two battalions of Spartans unarmed and yet did not crush a single rascally mannikin; for my Olympic victories in boxing and wrestling would be to no purpose.

54. But what is this? Is this not Thrasyceles the philosopher? Certainly it is no other; he comes with his beard spread out and his eyebrows elevated and his head held high, glaring like a Titan, with the hair on his forehead standing on end, a veritable Boreas or Triton such as Zeuxis painted. Correct in his bearing, quiet in his walk, and sober in the way he wears his cloak, he talks in the morning about Virtue at interminable length and finds fault with those who delight in pleasure and praises contentment with a little; but when he has taken a bath and comes to dinner and the slave hands him the big cup (he prefers wine with comparatively little water in it), it is as though he had drunk the water of Lethe: he exhibits himself in a light quite opposed to those morning disquisitions, snatching away the dainties before anyone else like a kite, elbowing his neighbour, his beard full of sauce, stuffing himself like a dog, bending over as though he expected to find Virtue in the dishes, carefully scraping the cups with his forefinger, that he may not leave one bit of the savoury; (55) always complaining of his share, even if he gets the whole cake or the pig to the exclusion of everyone else, whatever in fact ministers to gluttony and greed; drunk and fond of wine, not only up to the point of singing and dancing, but also of abusiveness and bad temper. Besides, he makes many speeches over his cups (that in fact is his great opportunity) about temperance and moderation; when he talks in this way he is

already in a bad state owing to the unmixed wine, and lisps in an absurd manner; then after this he turns sick; and finally people lift him up and carry him away from the banquet while he has hold of the flute-girl with both arms. However, even when he is sober he would not yield the first place to anyone in point of lying or impudence or love of money; he is the prince of flatterers, he perjures himself with the greatest readiness, cheating is his guide and shamelessness his companion: in short, he is an altogether clever creature, perfect to a nicety in every respect, and elaborately complete. Therefore he shall howl presently, worthy man that he is! What is this? Why, here we have Thrasycles at last!

56. THRAS. I have not come in the same spirit as this crowd, Timon, like those whose admiration for your wealth has made them run in the hope of getting silver and gold and expensive dinners, to display gross flattery towards a man like you, a plain man ready to share what you have. You know that barley-bread is dinner enough for me, and the sauce I like best is thyme or cress or (if ever I am luxurious) a pinch of salt; spring water is my drink; and this coarse cloak is better than any purple robe you like. Gold in my opinion is no more valuable than the pebbles on the sea-shore. It is on your own account that I have come, in order that you may not be corrupted by wealth, that most pernicious and treacherous possession, which has often been the cause of fatal calamities to many men. Should you take my advice, you will preferably throw it all into the sea, for it is quite unnecessary for a man who is good and who is able to discern the riches of philosophy. Do not throw it into deep water, however, my good sir, but go in only up to your middle, a little in front of the place where the waves break, I being the only spectator. 57. If you don't wish to do that, take another and a better course: carry it out of your house at once without allowing yourself even an obol, and distribute it to all who are in need, to one man five drachmas, to another a mina, to another a half-talent. Anyone who is a philosopher would deserve to get a double or a triple share. For myself—yet I am not asking for my own sake, but in

order that I may share it with my needy companions—it were enough if you would fill this wallet and hand it to me: it does not hold even two whole Aeginetan medimni: for a philosopher ought to be moderate and content with a little, and should have no thoughts beyond his wallet.

TIM. I commend your views, Thrasycles. However, before I fill the wallet, if you please, come! let me fill your head with blows, measuring them out with the mattock.

THRAS. Oh democracy and laws! I am beaten by the villain in a free country.

TIM. What makes you angry, my dear sir? What? Surely I have not cheated you? See, I will put on four quarts over the measure. 58. But what have we here? They are flocking in crowds. Yonder is Blepsias and Laches and Gniphon, in fact the contingent of men who shall howl. Why then not mount this rock and give my mattock a little rest after its long labours, and gather as many stones as I can and shower them down on them from a distance?

BLEP. Don't pelt us, Timon: we will go away.

TIM. Well, you shan't go without bloodshed or wounds.







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