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LUCIAN  
VOLUME I



*Translated by*  
A. M. HARMON

# LUCIAN

## VOLUME I

WITH AN ENGLISH TRANSLATION BY  
A. M. HARMON

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# LIST OF LUCIAN'S WORKS

## SHOWING THEIR DIVISION INTO VOLUMES IN THIS EDITION

### VOLUME I

Phalaris I and II—Hippias or the Bath—Dionysus—Heracles—Amber or The Swans—The Fly—Nigrinus—Demonax—The Hall—My Native Land—Octogenarians—A True Story I and II—Slander—The Consonants at Law—Symposium, or The Lapiths.

### VOLUME II

The Downward Journey or The Tyrant—Zeus Catechized—Zeus Rants—The Dream or The Cock—Prometheus—Icaromenippus or The Sky-man—Timon or The Misanthrope—Charon or The Inspector—Philosophies for Sale.

### VOLUME III

The Dead Come to Life or The Fisherman—The Double Indictment or Trials by Jury—On Sacrifices—The Ignorant Book Collector—The Dream or Lucian's Career—The Parasite—The Lover of Lies—The Judgement of the Goddesses—On Salaried Posts in Great Houses.

### VOLUME IV

Anacharsis or Athletics—Menippus or The Descent into Hades—On Funerals—A Professor of Public Speaking—Alexander the False Prophet—Essays in Portraiture—Essays in Portraiture Defended—The Goddess of Surrye.



# LIST OF LUCIAN'S WORKS

## VOLUME V

The Passing of Peregrinus—The Runaways—Toxaris or Friendship—The Dance—Lexiphanes—The Eunuch—Astrology—The Mistaken Critic—The Parliament of the Gods—The Tyrannicide—Disowned.

## VOLUME VI

Historia—Dipsades—Saturnalia—Herodotus—Zeuxis—Pro Lapsu—Apologia—Harmonides—Hesiodus—Scytha—Hermotimus—Prometheus Es—Navigium.

## VOLUME VII

Dialogues of the Dead—Dialogues of the Sea-Gods—Dialogues of the Gods (exc. Deorum Judicium cf. Vol. III)—Dialogues of the Courtesans.

## VOLUME VIII

Soloecista—Lucius or the Ass—Amores—Demosthenes—Halcyon—Podagra—Ocypus—Cyniscus—Philopatria—Charidemus—Nero—Epigram.

## INTRODUCTION

LUCIAN was born at Samosata in Commagene and calls himself a Syrian; he may or may not have been of Semitic stock. The exact duration of his life is unknown, but it is probable that he was born not long before 125 A.D. and died not long after 180. Something of his life-history is given us in his own writings, notably in the *Dream*, the *Doubly Indicted*, the *Fisher*, and the *Apology*. If what he tells us in the *Dream* is to be taken seriously (and it is usually so taken), he began his career as apprentice to his uncle, a sculptor, but soon became disgusted with his prospects in that calling and gave it up for Rhetoric, the branch of the literary profession then most in favour. Theoretically the vocation of a rhetorician was to plead in court, to compose pleas for others and to teach the art of pleading; but in practice his vocation was far less important in his own eyes and those of the public than his avocation, which consisted in going about from place to place

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and often from country to country displaying his ability as a speaker before the educated classes. In this way Lucian travelled through Ionia and Greece, to Italy and even to Gaul, and won much wealth and fame. Samples of his repertory are still extant among his works—declamations like the *Phalaris*, essays on abstract themes like *Slander*, descriptions, appreciations, and depreciations. But although a field like this afforded ample scope for the ordinary rhetorician, it could not display the full talent of a Lucian. His bent for satire, which crops out even in his writings of this period, had to find expression, and ultimately found it in the satiric dialogue. In a sense, then, what he says is true, that he abandoned Rhetoric: but only in a very limited sense. In reality he changed only his repertory, not his profession, for his productions continued to be presented in the same manner and for the same purpose as of old—from a lecture-platform to entertain an audience.

Rightly to understand and appreciate Lucian, one must recognise that he was not a philosopher nor even a moralist, but a rhetorician, that his mission in life was not to reform society nor to chastise it, but simply to amuse it. He himself admits on every page that he is serious only in his desire to please, and he would answer all charges but that of dullness

## INTRODUCTION

with an οὐ φροντὶς Ἰπποκλείδῃ. Judged from his own stand-point, he is successful; not only in his own times but in all the ensuing ages his witty, well-phrased comments on life, more akin to comedy than to true satire, have brought him the applause that he craved.

Among the eighty-two pieces that have come down to us under the name of Lucian, there are not a few of which his authorship has been disputed. Certainly spurious are *Halcyon*, *Nero*, *Philopatris*, and *Astrology*; and to these, it seems to me, the *Consonants at Law* should be added. Furthermore, *Demosthenes*, *Charidemus*, *Cynic*, *Love*, *Octogenarians*, *Hippias*, *Ungrammatical Man*, *Swiftfoot*, and the epigrams are generally considered spurious, and there are several others (*Disowned* and *My Country* in particular) which, to say the least, are of doubtful authenticity.

Beside satiric dialogues, which form the bulk of his work, and early rhetorical writings, we have from the pen of Lucian two romances, *A True Story* and *Lucius, or the Ass* (if indeed the latter is his), some introductions to readings and a number of miscellaneous treatises. Very few of his writings can be dated with any accuracy. An effort to group them on a chronological basis has been made by



## INTRODUCTION

M. Croiset, but it cannot be called entirely successful. The order in which they are to be presented in this edition is that of the best manuscript (Vaticanus 90), which, through its adoption in Rabe's edition of the scholia to Lucian and in Nilén's edition of the text, bids fair to become standard.

There are a hundred and fifty manuscripts of Lucian, more or less, which give us a tradition that is none too good. There is no satisfactory critical edition of Lucian except Nilén's, which is now in progress. His text has been followed, as far as it was available, through the *True Story*. Beyond this point it has been necessary to make a new text for this edition. In order that text and translation may as far as possible correspond, conjectures have been admitted with considerable freedom: for the fact that a good many of them bear the initials of the translator he need not apologize if they are good; if they are not no apology will avail him. He is deeply indebted to Professor Edward Capps for reviewing his translation in the proof.

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### Chief manuscripts :—

#### $\gamma$ group—

- Vaticanus 90 ( $\Gamma$ ), 9/10th century.
- Harleianus 5694 (E), 9/10th century.
- Laurentianus C. S. 77 ( $\Phi$ ), 10th century.
- Marcianus 434 ( $\Omega$ ), 10/11th century.
- Mutinensis 193 (S), 10th century.
- Laurentianus 57, 51 (L), 11th century (?).

#### $\beta$ group—

- Vindobonensis 123 (B), 11th century (?).
- Vaticanus 1324 (U), 11/12th century.
- Vaticanus 76 (P).
- Vaticanus 1323 (Z).
- Parisinus 2957 (N).

### Principal editions :—

Florentine, of 1496, the first edition by J. Lascaris, from the press of L. de Alopa.

Hemsterhuys-Reitz, Amsterdam 1743, containing a Latin translation by Gesner, critical notes, *variorum commentary* and a word-index (C. C. Reitz, 1746).

Lehmann, Leipzig 1822–1831, a convenient *variorum* edition which contains Gesner's translation but lacks Reitz's index.

Jacobitz, Leipzig 1836–1841, with critical notes, a subject-index and a word-index; it contains the scholia.

Jacobitz, Leipzig 1851, in the Teubner series of classical texts.

Bekker, Leipzig 1853.

Dindorf, Leipzig 1858, in the Tauchnitz series.

Fritzsche, Rostock 1860–1882, an incomplete edition containing only thirty pieces; excellent critical notes and prolegomena.

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Sommerbrodt, Berlin 1886–1899, also incomplete, but lacking only fifteen pieces; with critical appendices.

Nilén, N. (*Teubner edition* with very full critical notes, and part of the *Prolegomena* in a separate gathering), Leipzig 1906–1923, but only two fascicles appeared.

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### (1990)

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### General

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- Gilbert Highet, *The Anatomy of Satire*, Princeton 1962.
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# THE WORKS OF LUCIAN

## PHALARIS

This piece and its fellow should not be taken as a serious attempt to whitewash Phalaris and to excuse Delphi for accepting a tainted gift. They are good specimens of the stock of a rhetorician, and something more. To put yourself in another man's shoes and say what he would have said was a regular exercise of the schools, but to laugh in your sleeve as you said it was not the way of the ordinary rhetorician.

# ΛΥΚΙΑΝΟΥ

## ΦΑΛΑΡΙΣ

### Α

Ἐπεμψεν ἡμᾶς, ὦ Δελφοί, ὁ ἡμέτερος δυνάσ- 1  
της Φάλαρις ἄξοντας τῷ θεῷ τὸν ταῦρον τοῦτον καὶ  
ὑμῖν διαλεξομένους τὰ εἰκότα ὑπὲρ τε αὐτοῦ ἐκείνου  
καὶ ὑπὲρ τοῦ ἀναθήματος. ὧν μὲν οὖν ἕνεκα  
ἤκομεν, ταῦτά ἐστιν· ἃ δέ γε πρὸς ὑμᾶς ἐπέ-  
στειλεν τάδε.<sup>1</sup>

Ἐγώ, φησὶν, ὦ Δελφοί, καὶ παρὰ πᾶσι μὲν τοῖς  
Ἕλλησι τοιοῦτος ὑπολαμβάνεσθαι ὁποῖός εἰμι,  
ἀλλὰ μὴ ὁποῖον ἢ παρὰ τῶν μισούντων καὶ φθο-  
νούντων φήμη ταῖς τῶν ἀγνοούντων ἀκοαῖς παρα-  
δέδωκεν, ἀντὶ τῶν πάντων ἀλλαξαίμην ἄν, μάλιστα  
δὲ παρ' ὑμῖν, ὅσῳ ἱεροί τέ ἐστε καὶ πάρεδροι τοῦ  
Πυθίου καὶ μόνον οὐ σύνοικοι καὶ ὁμωρόφιοι τοῦ  
θεοῦ. ἡγοῦμαι γάρ, εἰ ὑμῖν ἀπολογησαίμην καὶ  
πείσαιμι μάτην ὠμὸς ὑπειλήφθαι, καὶ τοῖς ἄλλοις  
ἅπασιν δι' ὑμῶν ἀπολελογημένος ἔσεσθαι. καλῶ  
δὲ ὧν ἐρῶ τὸν θεὸν αὐτὸν μάρτυρα, ὃν οὐκ ἔνι  
δὴ που παραλογίσασθαι καὶ ψευδεῖ λόγῳ παρα-

<sup>1</sup> τάδε Herwerden: not in MSS. Lacuna noted by  
F. Schwartz, Nilén.



# THE WORKS OF LUCIAN

## PHALARIS

### I

MEN of Delphi, we have been sent by our ruler Phalaris to bring your god this bull, and to say to you what should be said about Phalaris himself and about his gift. That is why we are here, then ; and what he told us to tell you is this :

‘ For my part, men of Delphi, to have all the Greeks think me the sort of man I am, and not the sort that rumour, coming from those who hate and envy me, has made me out to the ears of strangers, would please me better than anything else in the world ; above all, to have *you* think me what I am, as you are priests and associates of Apollo, and (one might almost say) live in his house and under his roof-tree. I feel that if I clear myself before you and convince you that there was no reason to think me cruel, I shall have cleared myself through you before the rest of the Greeks. And I call your god himself to witness what I am about to say. Of