

THEOPHRASTUS  
CHARACTERS  
HERODAS  
MIMES  
SOPHRON AND OTHER  
MIME FRAGMENTS

EDITED AND TRANSLATED BY  
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## [ΠΡΟΘΕΩΡΙΑ]<sup>1</sup>

(1) ἤδη μὲν καὶ πρότερον πολλάκις ἐπιστήσας τὴν διάνοιαν ἐθαύμασα, ἴσως δὲ οὐδὲ παύσομαι θαυμάζων, τί γὰρ δήποτε, τῆς Ἑλλάδος ὑπὸ τὸν αὐτὸν αἶρα κειμένης καὶ πάντων τῶν Ἑλλήνων ὁμοίως παιδευομένων, συμβέβηκεν ἡμῖν οὐ τὴν αὐτὴν τάξιν τῶν τρόπων ἔχειν. (2) ἐγὼ γάρ, ὦ Πολύκλεις, συνθεωρήσας ἐκ πολλοῦ χρόνου τὴν ἀνθρωπίνην φύσιν καὶ βεβιωκὼς ἔτη ἐνενήκοντα ἐννέα, ἔτι δὲ ὠμιληκὼς πολλαῖς τε καὶ παντοδαπαῖς φύσεσι καὶ παρατεθεαμένος ἐξ ἀκριβείας πολλῆς τοὺς τε ἀγαθοὺς τῶν ἀνθρώπων καὶ τοὺς φαύλους ὑπέλαβον δεῖν συγγράψαι, ἃ ἑκάτεροι αὐτῶν ἐπιτηδεύουσιν ἐν τῷ βίῳ.

(3) ἐκθήσω δέ σοι κατὰ γένος ὅσα τε τυγχάνει γένη τῶν τούτοις προσκείμενα<sup>2</sup> καὶ ὃν τρόπον τῇ οἰκονομίᾳ χρῶνται· ὑπολαμβάνω γάρ, ὦ Πολύκλεις, τοὺς νείεις ἡμῶν βελτίους ἔσεσθαι καταλειφθέντων αὐτοῖς ὑπομνημάτων τοιούτων, οἷς παραδείγμασι χρώμενοι αἰρήσονται τοῖς εὐσχημονεστάτοις συνέιναι τε καὶ ὁμιλεῖν, ὅπως μὴ καταδέεσθαι ὧσιν αὐτῶν.

<sup>1</sup> Prooemium totum del. Sonntag.

<sup>2</sup> e: προκείμενα codd.

## [PREFACE]<sup>1</sup>

(1) Before now I've often wondered, when I thought about it, and perhaps will never cease to wonder why, even though Greece lies in the same climate and all Greeks are educated the same way, it happens that we do not have the same composition of character. (2) After a life of ninety-nine years,<sup>2</sup> long observation of human nature, and furthermore an acquaintance with many natures of all types and a detailed study of men both superior and inferior, I have come to believe, Polycles,<sup>3</sup> that I ought to write about how both groups normally behave in their lives.

(3) I shall set forth for you one by one which classes of character are attached to these people and how they manage; for I believe, Polycles, that our sons will be better if such writings are bequeathed to them, which they can use as a guide in choosing to associate with and become close to the finest men, so as not to fall short of their standard.

<sup>1</sup> This fatuous and repetitive preface has long been recognized as a later addition to the *Characters* (see Introd. p. 30). Steinmetz (volume 2, p. 32) speculates it was composed outside Greece in the fifth century A.D.

<sup>2</sup> In fact, Theophrastus died at 85 (Diogenes Laertius 5.40), and the *Characters* was most likely composed ca. 325–315 B.C. when he was around 50.

<sup>3</sup> His identity is not known; there was a Macedonian general by this name (Diodorus Siculus 18.38.2).

(4) τρέφομαι δὲ ἤδη ἐπὶ τὸν λόγον. σὸν δὲ παρακολουθήσαι τε ὀρθῶς τε καὶ εἰδήσαι, εἰ ὀρθῶς λέγω. πρῶτον μὲν οὖν ποιήσομαι τὸν λόγον ἀπὸ τῶν τῇν εἰρωνείαν ἐξηλωκότων, ἀφείδω τὸ προοιμιάζεσθαι καὶ πολλὰ περὶ τοῦ πράγματος λέγειν. (5) καὶ ἄρξομαι πρῶτον ἀπὸ τῆς εἰρωνείας καὶ ὀριοῦμαι αὐτήν, εἴθ' οὕτως τὸν εἰρώνα διέξειμι, ποῖός τις ἐστὶ καὶ εἰς τίνα τρόπον κατενήνεκται· καὶ τὰ ἄλλα δὴ τῶν παθημάτων, ὥσπερ ὑπεθέμην, πειράσομαι κατὰ γένος φανερά καθιστάναί.]

## ΕΙΡΩΝΕΙΑΣ Α'

(1) [ἡ μὲν οὖν εἰρωνεία δόξειεν ἂν εἶναι, ὡς τύπῳ λαβεῖν, προσποιήσις ἐπὶ χεῖρον πράξεων καὶ λόγων,]<sup>1</sup> ὁ δὲ εἰρων (2) τοιοῦτός τις, οἷος προσελθὼν τοῖς ἐχθροῖς ἐθέλειν λαλεῖν [οὐ μισεῖν].<sup>2</sup> καὶ ἐπαινεῖν παρόντας οἷς ἐπέθετο λάθρα, καὶ <οἷς δικάζεται>,<sup>3</sup> τούτοις συλλυπέσθαι ἡττωμένοις· καὶ συγγνώμην δὲ ἔχειν τοῖς αὐτὸν κακῶς λέγουσι καὶ <γελᾶν><sup>4</sup> ἐπὶ τοῖς καθ' ἑαυτοῦ λεγομένοις. καὶ (3) πρὸς τοὺς ἀδικουμένους καὶ ἀγανακτοῦντας πρᾶως διαλέγεσθαι καὶ τοῖς ἐντυγχάνειν κατὰ σπουδὴν βουλομένοις προτάξει ἐπαελθεῖν. (4) καὶ μηδὲν ὧν πράττει ὁμολογῆσαι, ἀλλὰ φῆσαι βουλευέσθαι καὶ προσποιήσασθαι

<sup>1</sup> del. Hanow, Gomperz, Stein.

<sup>3</sup> suppl. Kassel.

<sup>2</sup> del. Ussing.

<sup>4</sup> suppl. Darvaris.

(4) I shall now turn to my story; it is your task to follow it correctly, and see whether it is told correctly as well. I shall speak first of those who affect dissembling, dispensing with preliminaries and details about the topic. (5) I shall begin with dissembling and define it, then describe the dissembler as to his qualities and how he is inclined; and I will attempt to render clear the rest of the emotions type by type, as I promised.]

## 1. DISSEMBLING

(1) [Dissembling, to put it in outline, would seem to be a false denigration of one's actions and words.]<sup>1</sup> The dissembler is the sort (2) who goes up to his enemies and is willing to chat with them. He praises to their faces those whom he has attacked in secret, and commiserates with people he is suing if they lose their case. He is forgiving to those who slander him, and laughs at anything said against him. (3) With people who have been wronged and are outraged his conversation is mild,<sup>2</sup> and those who urgently seek a meeting with him he bids to come back later. (4) He admits to nothing that he is actually doing, but says he is thinking it

<sup>1</sup> This introductory definition is derived from Aristotle, *Nicomachean Ethics* 1108a21ff, 1108a11, *Eudemian Ethics* 1233b39–1234a1. Like some other definitions in the *Characters* (see *Intro.*), it is probably a later addition to the text: it describes well the irony of Socrates (see *Additional Notes*), but not the character that follows here.

<sup>2</sup> That is, he does not share their outrage; cf. Xenophon, *Anabasis* I.5.14.

ἄρτι παραγεγονέναι [καὶ ὅψε γενέσθαι αὐτὸν]<sup>5</sup> καὶ μαλακισθῆναι. (5) καὶ πρὸς τοὺς δανειζομένους καὶ ἐρανίζοντας <φῆσαι ὡς χρημάτων ἀπορεῖ, καὶ πωλῶν τι φῆσαι><sup>6</sup> ὡς οὐ πωλεῖ καὶ μὴ πωλῶν φῆσαι πωλεῖν· καὶ ἀκούσας τι μὴ προσποιεῖσθαι, καὶ ἰδὼν φῆσαι μὴ ἐορακέναι, καὶ ὁμολογήσας μὴ μεμνήσθαι καὶ τὰ μὲν σκέψασθαι φάσκειν, τὰ δὲ οὐκ εἰδέναι, τὰ δὲ θανμάζειν, τὰ δ' ἤδη ποτὲ καὶ αὐτοὺς οὕτως διαλογίσασθαι. (6) καὶ τὸ ὅλον δεινὸς τῷ τοιούτῳ τρόπῳ τοῦ λόγου χρῆσθαι “οὐ πιστεύω.” “οὐχ ὑπολαμβάνω” “ἐκπλήττομαι” καὶ “λέγεις αὐτὸν ἕτερον γεγονέναι” “καὶ μὴν οὐ ταῦτα πρὸς ἐμὲ διεξῆναι” “παράδοξόν μοι τὸ πρᾶγμα” “ἄλλω τινὶ λέγε” “ὅπως δὲ σοὶ ἀπιστήσω ἢ ἐκείνου καταγνῶ, ἀποροῦμαι” “ἀλλ' ὄρα, μὴ σὺ θᾶττον πιστεύεις.”

(7) [τοιαύτας φωνὰς καὶ πλοκαὺς καὶ παλιλλογίας εὐρεῖν ἔστι τῶν εἰρώνων. τὰ δὲ τῶν ἡθῶν μὴ ἀπλᾶ ἀλλ' ἐπίβουλα φυλάττεσθαι μᾶλλον δεῖ ἢ τοὺς ἔχεις.]

## ΚΟΛΑΚΕΙΑΣ Β'

(1) [τὴν δὲ κολακείαν ὑπολάβοι ἂν τις ὁμιλίαν

<sup>5</sup> del. Kassel.

<sup>6</sup> lacunam statuit Salmasius: φῆσαι ὡς χρημάτων ἀπορεῖ Kassel, καὶ πωλῶν (τι add. Kassel) φῆσαι Ast.

<sup>7</sup> epilogum del. editores.

over, and pretends that he just arrived, and behaves like a coward.<sup>3</sup> (5) To those seeking a loan or a contribution<sup>4</sup> he says he's short of cash, and if he is selling something says that he is not, and if he's not, says that he is. If he has heard something, he pretends he hasn't, and says he hasn't seen something when he has, and if he has made an agreement he doesn't remember it. He says about some things that he will look into them, about others that he doesn't know, about others that he is surprised, about others that once in the past he had thought that way himself too.<sup>5</sup> (6) And in general he is apt to employ phrases like this: "I don't believe it." "I don't think so." "I'm astonished." And "you're telling me he's become a different person." "That's by no means what he told me." "The business is a mystery to me." "Save your words for someone else." "I do not see how I can doubt you—nor condemn him, either." "Be careful you don't make up your mind too quickly."

(7) [Such are the phrases, dodges and contradictions it is characteristic of dissemblers to invent. When natures are not open, but contriving, one must be more cautious of them than of vipers.]

## 2. FLATTERY

(1) [You might call flattery talk that is shameful, but also

<sup>3</sup> The text may not be sound; but if it is, the verb is used not of illness (so most translators), but of irresolution in battle (cf. LSJ *μαλακίζω*).

<sup>4</sup> For *ἐρανος* see on 15.7.

<sup>5</sup> But does so no longer. Usually translated "he had already come to the same conclusion," which would be an anomaly in this list of responses.

αἰσχροὺς εἶναι, συμφέρονσαν δὲ τῷ κολακεύοντι,<sup>1</sup> τὸν δὲ κόλακα τοιοῦτόν τινα, (2) ὥστε ἅμα πορευόμενον εἰπεῖν· “ἐνθυμῇ, ὡς ἀποβλέπουσι πρὸς σέ οἱ ἄνθρωποι; τοῦτο δὲ οὐθενὶ τῶν ἐν τῇ πόλει γίνεται πλὴν σοί.” “ἡδوکίμεις χθὲς ἐν τῇ στοᾷ.” πλειόνων γὰρ ἢ τριάκοντα ἀνθρώπων καθημένων καὶ ἐμπεσόντος λόγου, τίς εἴη βέλτιστος, ἀφ’ αὐτοῦ ἀρξαμένους πάντας ἐπὶ τὸ ὄνομα αὐτοῦ κατενεχθῆναι.

(3) καὶ ἅμα τοιαῦτα λέγων ἀπὸ τοῦ ἱματίου ἀφελεῖν κροκύδα, καὶ ἐάν τι πρὸς τὸ τρίχωμα τῆς κεφαλῆς ὑπὸ πνεύματος προσενεχθῇ ἄχυρον, καρφολογήσασθαι. καὶ ἐπιγελάσας δὲ εἰπεῖν· “ὄρᾳς; ὅτι δυοῖν σοι ἡμερῶν οὐκ ἐντετύχηκα, πολιῶν ἔσχηκας τὸν πώγωνά μεστόν, καίπερ εἴ τις καὶ ἄλλος πρὸς τὰ ἔτη ἔχεις μέλαιναν τὴν τρίχα.”

(4) καὶ λέγοντος δὲ αὐτοῦ τι τοὺς ἄλλους σιωπᾶν κελεῦσαι καὶ ἐπαινέσαι δὲ ἀκούοντος, καὶ ἐπισημῆ-  
νασθαι δέ, εἰ παύεται,<sup>2</sup> “ὄρθῳς,” καὶ σκώψαντι ψυχρῶς ἐπιγελάσαι τό τε ἱμάτιον ὄσαι εἰς τὸ στόμα ὡς δὴ οὐ δυνάμενος κατασχεῖν τὸν γέλωτα. (5) καὶ τοὺς ἀπαν-  
τῶντας ἐπιστῆναι κελεῦσαι, ἕως ἂν αὐτὸς παρέλθῃ.

(6) καὶ τοῖς παιδίοις μῆλα καὶ ἀπίους πριάμενος εἰσενέγκας δοῦναι ὁρῶντος αὐτοῦ, καὶ φιλήσας δὲ

<sup>1</sup> del. Hanow, Gomperz, Stein (videtur citare sine nomine auctoris Philodemus in libro περὶ κολακείας, P. Herc. 222 et 1082, v. T. Gargiulo, *Cronache ercolanese* 11 (1981) 103–127).

<sup>2</sup> Ast: παύσεται codd.

profitable to the flatterer.]<sup>1</sup> The flatterer is the sort (2) to say, as he walks along, “Do you notice how people are looking at you? This does not happen to anyone in the city except you.” “They praised you yesterday in the stoa”; and he explains that when more than thirty people were sitting there and a discussion arose about who was the best, at his own suggestion they settled on his man’s name.

(3) While he says more like this, he picks a flock of wool from his man’s cloak and, if some chaff in the wind lands on the hair on his head, harvests it, and says with a laugh, “You see! Since I haven’t seen you for two days, you’ve got a beard full of grey hairs—although your hair is black for your years, if anyone’s is.”<sup>2</sup>

(4) He tells everyone else to keep quiet while his man is saying something, and praises him when he is listening, and if he should pause, adds an approving “You’re right!” If he makes a tasteless<sup>3</sup> joke, he laughs at it and pushes his cloak into his mouth to show he can’t contain his laughter. (5) He commands everyone who approaches to stand still until his man has passed by.

(6) To his children he brings apples and pears he has bought and, while his man is watching, presents them and

<sup>1</sup> The introductory definition, although twice mentioned (without Theophrastus’ name) in fragments of Philodemus, *On Flattery*, is probably a later insertion which has partly replaced the original first sentence. The notion that the flatterer’s motive is profit is derived from Aristotle, *Nicomachean Ethics* 1108a26, 1127a7, but is irrelevant here.

<sup>2</sup> The flatterer usually plucks the grey hairs from his patron’s beard (cf. PCG Aristophanes fr. 416, 689, *Knights* 908).

<sup>3</sup> Literally “frigid,” but cf. PCG Eupolis fr. 261 and Timocles fr. 19, Demosthenes 18.256, Theophr. fr. 686.

εἰπεῖν· “χρηστοῦ πατρὸς νεότητι.” (7) καὶ συνωνού-  
μενος ἐπικρηπίδας τὸν πόδα φῆσαι εἶναι εὐρυθμότε-  
ρον τοῦ ὑποδήματος. (8) καὶ πορευομένου πρὸς τινα  
τῶν φίλων προδραμῶν εἰπεῖν ὅτι “πρὸς σέ ἐρχεται,”  
καὶ ἀναστρέψας ὅτι “προσῆγγελκά σε.” (9) ἀμέλει δέ  
καὶ τὰ ἐκ γυναικείας ἀγορᾶς διακονῆσαι δυνατὸς  
ἀπνευστί.

(10) καὶ τῶν ἐστιωμένων πρῶτος ἐπαινέσαι τὸν  
οἶνον καὶ παραμένων εἰπεῖν· “ὥς μαλακῶς ἐσθίεις,”  
καὶ ἄρας τι τῶν ἀπὸ τῆς τραπέζης φῆσαι “τοντὶ ἄρα  
ὥς χρηστόν ἐστι.” καὶ ἐρωτῆσαι μὴ ῥιγοῖ, καὶ εἰ  
ἐπιβάλλεσθαι βούλεται, καὶ εἴ τι<sup>3</sup> περιστείλῃ αὐτόν,  
καὶ μὴ ταῦτα λέγων πρὸς τὸ οὖς προσκύπτων<sup>4</sup> δια-  
ψιθυρίζειν· καὶ εἰς ἐκείνον ἀποβλέπων τοῖς ἄλλοις  
λαλεῖν. (11) καὶ τοῦ παιδὸς ἐν τῷ θεάτρῳ ἀφελόμενος  
τὰ προσκεφάλαια αὐτὸς ὑποσῆρωσαι. (12) καὶ τὴν  
οἰκίαν φῆσαι εὖ ἡρχιτεκτονῆσθαι καὶ τὸν ἀγρὸν εὖ  
πεφυτεῦσθαι καὶ τὴν εἰκόνα ὁμοίαν εἶναι.

(13) [καὶ τὸ κεφάλαιον τὸν κόλακα ἔστι θεάσασθαι  
πάντα<sup>5</sup> καὶ λέγοντα καὶ πράττοντα ᾧ χαριεῖσθαι ὑπο-  
λαμβάνει.]<sup>6</sup>

<sup>3</sup> Petersen: ἔτι A, ἔτι B.

<sup>4</sup> Valckenaer: προσπίπτων A corr. B.

<sup>5</sup> πᾶν Cobet, πάντῃ Diels, sed cf. Xen. Cyr. 8.2.25 (πάντα  
ὅτου δεῖ), Kühner-Gerth II. 1.56.

<sup>6</sup> epilogum del. editores.

kisses the children and says “Chips off the excellent old  
block!”<sup>4</sup> (7) When he joins him in shopping for overshoes,  
he says that his foot is more symmetrical than the sandal.  
(8) When he is going to see one of his friends, he runs  
ahead and says “He is coming to your house!” Then he runs  
back and says “I have announced you.” (9) You can be sure  
he is also capable of doing his errands from the women’s  
market<sup>5</sup> without stopping for breath.

(10) He is the first of the dinner guests to praise the  
wine, and keeps it up by saying “How luxuriously you  
dine!” He takes up something from the table and says  
“This is really good!”<sup>6</sup> He asks whether his man is chilly,  
and whether he wants him to put a blanket on him, and  
whether he should wrap something around his man’s  
shoulders; and yet he says all this in a whisper, leaning for-  
ward toward his ear. He keeps an eye on his man while  
speaking to others. (11) At the theater he takes the cush-  
ions away from the slave, and tucks them under his man  
personally. (12) He says that his house has been well laid-  
out, and his farm well cultivated, and his portrait a perfect  
resemblance.<sup>7</sup>

(13) [And the sum is that the flatterer is on the lookout  
for everything in word or deed by which he thinks he will  
curry favor.]

<sup>4</sup> The proverbial phrase is literally “chicks of their father”  
(Aristophanes, *Birds* 767), to which the flatterer adds a further  
complimentary adjective.

<sup>5</sup> Pollux, *Onomasticon* 10.18 says  
this name is used by Menander (PCG fr. 344) for a place where  
one could buy household furnishings.

<sup>6</sup> Cf. PCG Alexis fr.  
15.8, Antiphanes fr. 238.

<sup>7</sup> Since classical Greek portraits  
tended toward ideal beauty, this is a handsome compliment.

μήτε σχολὴν μήτε σπουδὴν διαγινώσκουσιν.<sup>3</sup>

## ΑΓΡΟΙΚΙΑΣ Δ'

(1) ἡ δὲ ἀγροικία δόξειεν ἂν εἶναι ἀμαθία ἀσχήμων, ὁ δὲ ἄγροικος τοιοῦτός τις, (2) οἷος κυκεῶνα πῶν εἰς ἐκκλησίαν πορεύεσθαι (3) καὶ τὸ μύρον φάσκειν οὐδὲν τοῦ θύμου ἥδιον ὅζειν (4) καὶ μείζω τοῦ ποδὸς τὰ ὑποδήματα φορεῖν (5) καὶ μεγάλη τῇ φωνῇ λαλεῖν (6) καὶ τοῖς μὲν φίλοις καὶ οἰκείοις ἀπιστεῖν, πρὸς δὲ τοὺς αὐτοῦ οἰκέτας ἀνακοινουῖσθαι περὶ τῶν μεγίστων. καὶ τοῖς παρ' αὐτῷ ἐργαζομένοις μισθωτοῖς ἐν ἀγρῷ πάντα τὰ ἀπὸ τῆς ἐκκλησίας διηγέισθαι. (7) καὶ ἀναβεβλημένος ἄνω τοῦ γόνατος καθιζάνειν ὥστε τὰ γυμνὰ αὐτοῦ φαίνεσθαι.<sup>1</sup> (8) καὶ ἐπ' ἄλλῳ μὲν μηδενὶ <μήτε εὐφραίνεισθαι><sup>2</sup> μήτε ἐκπλήττεσθαι ἐν ταῖς ὁδοῖς, ὅταν δὲ ἰδῇ βοῦν ἢ ὄνον ἢ τράγον, ἐστηκὼς θεωρεῖν. (9) καὶ προαιρῶν<sup>3</sup> δέ τι ἐκ τοῦ ταμείου δεινὸς φαγεῖν, καὶ ζωρότερον πιεῖν.

(10) καὶ τὴν σιτοποιὸν πειρῶν λαθεῖν, κῶτ' ἀλέσας

<sup>3</sup> epilogum del. editores.

<sup>1</sup> ὥστε τὰ γυμνὰ αὐτοῦ φαίνεσθαι del. Darvaris, fortasse recte, cf. 20.9 [ὥστε εἶναι ψυχρόν].

<sup>2</sup> μήτε suppl. editores, εὐφραίνεισθαι Kassel: θαυμάζειν De.

<sup>3</sup> Casaubon: προαίρων codd.

<sup>1</sup> The κυκεῶν was a mixture of grains, liquids (wine, milk, water, honey, oil) and spices, drunk by the poorer classes: N. J. Rich-

whether you are busy or free.]

## 4. BOORISHNESS

(1) Boorishness would seem to be an embarrassing lack of sophistication. The boor is the sort (2) who drinks a posset<sup>1</sup> before going to the assembly, (3) and claims that perfume smells no sweeter than thyme. (4) He wears sandals that are too big for his feet. (5) He talks in too loud a voice.<sup>2</sup> (6) He is wary of friends and family, but asks advice from his servants on the most important matters. He describes to hired laborers in the field all the proceedings of the city assembly. (7) He sits down with his cloak hitched up above his knee, thereby revealing his nakedness.<sup>3</sup> (8) He doesn't enjoy or gawk at anything else on the street—yet stands in rapt attention at the sight of a cow, an ass, or a goat. (9) He is apt to eat the food as he is taking it out of the storeroom. He drinks his wine too strong.<sup>4</sup>

(10) He seduces his cook without anyone's knowing,

ardson, *The Homeric Hymn to Demeter* (Oxford 1974) 344. The boor does not care how strongly his breath smells of thyme (which in antiquity was a much stronger herb than today; see PCG Pherecrates fr. 177).

<sup>2</sup> For a "barnyard voice" cf. PCG Cratinus fr. 371.

<sup>3</sup> He isn't wearing anything underneath; cf. PCG Philetairus fr. 18, and the illustrations in the Leipzig Edition of the *Characters*, p. 26, and A. Dieterich, *Pulcinella* (Leipzig 1897) 119.

<sup>4</sup> Athenaeus 423d-f cites many parallels to show that ζωρότερον (first in Homer, *Iliad* 9.203) means "with more wine and less water." He also notes that Theophrastus in a treatise *On Drunkenness* (=fr. 574) dissents with an interpretation ("mixed") that cannot be applied here.



μετ' αὐτῆς <μετρέιν><sup>4</sup> τοῖς ἔνδον πᾶσι καὶ αὐτῷ τὰ ἐπιτήδεια. (11) καὶ ἀριστῶν δὲ ἅμα τοῖς ὑποζυγίοις ἐμβαλεῖν. (12) καὶ τὴν θύραν ὑπακοῦσαι<sup>5</sup> αὐτός, καὶ τὸν κύνα προσκαλεσάμενος καὶ ἐπιλαβόμενος τοῦ ῥύγχους εἰπεῖν· "οὗτος φυλάττει τὸ χωρίον καὶ τὴν οἰκίαν."

(13) καὶ [τὸ]<sup>6</sup> ἀργύριον δὲ παρά του λαβὼν ἀποδοκιμάζειν, λίαν <γὰρ><sup>7</sup> μολυβρὸν<sup>8</sup> εἶναι, καὶ ἕτερον ἀνταλλάττεσθαι.<sup>9</sup> (14) καὶ εἰ <τῷ><sup>10</sup> ἄροτρον ἔχρησεν ἢ κόφινον ἢ δρέπανον ἢ θύλακον, ταῦτα τῆς νυκτὸς κατὰ ἀγρυπνίαν ἀναμνησκόμενος <ἀπαιτεῖν>.<sup>11</sup> (15) καὶ εἰς ἄστυ καταβαίνων ἐρωτῆσαι τὸν ἀπαντῶντα, πόσον ἦσαν αἱ διφθέραι καὶ τὸ τάριχος καὶ εἰ τήμερον [ὁ ἀγὼν]<sup>12</sup> νουμηνίαν ἄγει, καὶ εἰπεῖν εὐθὺς ὅτι βούλεται καταβὰς ἀποκείρασθαι καὶ ἐν βαλανείῳ δὲ ῥῖσαι καὶ εἰς τὰ ὑποδήματα δὲ ἥλους ἐγκροῦσαι καὶ τῆς αὐτῆς ὁδοῦ παριὼν κομίσασθαι παρ' Ἀρχίου τοῦ ταρίχους.<sup>13</sup>

<sup>4</sup> suppl. Casaubon. <sup>5</sup> Casaubon: ἐπακοῦσαι codd.

<sup>6</sup> suspectum habuit Stein (cf. 14.8).

<sup>7</sup> suppl. Eberhard.

<sup>8</sup> Diels: μὲν λυπρὸν ABce, μὲν λυπηρὸν cDe.

<sup>9</sup> Cobet: ἅμα ἀλλάττεσθαι codd.

<sup>10</sup> Diels: καὶ εἰ τὸ A, καὶ ὁ CDe, καὶ τὸ B, καὶ εἰς τὸ e.

<sup>11</sup> suppl. Casaubon.

<sup>12</sup> del. Edmonds.

<sup>13</sup> Sylburg: τοὺς ταρίχους codd. verba καὶ ἐν βαλανείῳ—ἐγκροῦσαι fortasse aut post τοῦ ταρίχους ponenda aut secludenda sunt.

but then joins her in grinding up the daily ration of meal and handing it out to himself and the whole household.<sup>5</sup> (11) While he is eating his breakfast, he feeds his plough-animals. (12) He answers the door himself, then calls his dog, grabs his snout and says "This fellow looks out for our property and household."

(13) He rejects a silver coin that he gets from someone because it looks too much like lead, and trades for another.<sup>6</sup> (14) And if he has lent someone a plough, basket, sickle or sack, he asks for it back in the middle of the night, because he just remembered it while he couldn't sleep. (15) And when he is going into town, he asks anyone he meets about the price of hides and salt fish, and whether today is the first of the month,<sup>7</sup> and he says right away that when he reaches town he wants to get a haircut, do some singing at the baths, hammer some nails into his shoes,<sup>8</sup> and while he's going in that direction pick up some salt fish at Archias'.

<sup>5</sup> He is so smitten that he joins her in work the master should not be doing (cf. 30.11).

<sup>6</sup> The text is corrupt; as emended here, the rustic cares more about the appearance than the value of his money, despite the higher value of the older (and less shiny) silver coins. Cf. Aristophanes, *Frogs* 718ff, Plautus, *Casina* 9.

<sup>7</sup> A market-day, Aristophanes, *Knights* 43, *Wasps* 171.

<sup>8</sup> Evidently to stick the soles back on (cf. 22.11).

## ΛΟΓΟΠΟΙΙΑΣ Η'

(1) ἡ δὲ λογοποιία ἐστὶ σύνθεσις ψευδῶν λόγων καὶ πράξεων, ὧν <...><sup>1</sup> βούλεται ὁ λογοποιῶν, ὁ δὲ λογοποιὸς τοιοῦτός τις, (2) οἷος ἀπαντήσας τῷ φίλῳ εὐθὺς καταβαλὼν τὸ ἦθος καὶ μειδιάσας ἐρωτῆσαι "πόθεν σύ;" καὶ "λέγεις τι;" καὶ "πῶς ἔχεις;" πρὸ τοῦ δ' εἰπεῖν ἐκείνον "καλῶς"<sup>2</sup> ἐπιβαλὼν "ἐρωτᾷς<sup>3</sup> μὴ λέγεται τι καινότερον; καὶ μὴν ἀγαθὰ γέ ἐστι τὰ λεγόμενα." (3) καὶ οὐκ ἔασας ἀποκρίνασθαι εἰπεῖν "τί λέγεις; οὐθὲν ἀκήκοας; δοκῶ μοί σε εὐωχῆσειν καινῶν λόγων." (4) καὶ ἔστιν αὐτῷ ἡ στρατιώτης ἡ παῖς Ἀστείου τοῦ αὐλητοῦ ἡ Δύκων ὁ ἐργολάβος παραγεγονῶς ἐξ αὐτῆς τῆς μάχης, οὗ φησιν ἀκηκοέναι αἱ μὲν οὖν ἀναφοραὶ τῶν λόγων τοιαῦταί εἰσιν αὐτῷ, ὧν οὐθεὶς ἂν ἔχοι ἐπιλαβέσθαι.<sup>4</sup> (5) διηγέται δὲ τούτους φάσκων λέγειν, ὡς Πολυπέρχων καὶ ὁ βασιλεὺς μάχῃ νενίκηκε, καὶ Κάσανδρος ἐζώγρηται. (6) καὶ ἂν εἴπῃ τις αὐτῷ, "σὺ δὲ ταῦτα πιστεύεις;" φήσκει τὸ πρᾶγμα βοᾶσθαι γὰρ ἐν τῇ πόλει, καὶ τὸν λόγον ἐπεντείνειν, καὶ πάντας<sup>5</sup> συμφωνεῖν, ταῦτα γὰρ λέγειν περὶ τῆς μάχης, καὶ πολὺν τὸν ζῶμον γεγονέναι. (7) εἶναι δ' ἑαυτῷ καὶ σημείον τὰ πρόσωπα τῶν ἐν τοῖς πράγμασιν ὁρᾶν γὰρ αὐτῶν πάντων μεταβεβληκότα. λέγει δ', ὡς καὶ

<sup>1</sup> <πιστεύεσθαι> suppl. Diels, <διασπείρων σεμινύεσθαι> Navarre.

<sup>2</sup> sic vestigia P. Hamb. 143 interpretatur Grone-wald: περὶ τοῦδε εἰπεῖν καινὸν καὶ ὡς codd.

<sup>3</sup> Kassel: ἐρωτᾶν codd.

## 8. RUMOR-MONGERING

(1) Rumor-mongering is the invention of untrue reports and events about which the monger wants <...>. The rumor-monger is the sort (2) who, when he meets his friend, immediately relaxes his expression<sup>1</sup> and asks with a laugh, "Where have you been? Do you have anything to tell me? How's it going?" But before the man can say "I'm fine," he interrupts him: "You ask if there's any news? Actually, you know, the reports are rather good." (3) And without allowing an answer, he says "What? You haven't heard *anything*? It looks like I'll be giving you a feast of the latest news." (4) He has got a man he says he's heard just back from the battle itself, a soldier, or a slave of Asteios the flute-player, or Lykon the contractor—he has ways of vouching for his stories that no one can refute. (5) He relates, as he claims these people told him, that Polyperchon and the king were victorious in a battle, and Cassander has been taken prisoner.<sup>2</sup> (6) And if you say to him "Do *you* believe it?" he will say he does, because it's the talk of the city, and the discussion is intensifying; all the people are in unison since they tell the same story about the battle; it was a huge blood-bath, (7) and he has proof in the faces of the political leaders, since he notices they are all changed. And he says he

<sup>1</sup> For καταβάλλειν in this sense see Van Leeuwen on Aristophanes, *Wasps* 655.

<sup>2</sup> For the possible historical situation of this (untrue) rumor see *Intro.* pp. 10–11.

<sup>4</sup> Casaubon: ἐπιλαθέσθαι codd.

<sup>5</sup> Casaubon: πάντα codd.

παρακήκοε παρὰ τούτοις κρυπτόμενόν τινα ἐν οἰκίᾳ, ἤδη πέμπτην ἡμέραν ἦκοντα ἐκ Μακεδονίας, ὃς πάντα ταῦτα οἶδε.

(8) καὶ πάντα διεξιὼν πως<sup>6</sup> οἶεσθαι πιθανῶς σχετλιάζειν<sup>7</sup> λέγων· “δυστυχῆς Κάσανδρος· ὦ ταλαίπωρος· ἐνθυμῇ τὸ τῆς τύχης; ἀλλ’ οὖν ἰσχυρὸς γενόμενος.” (9) καὶ “δεῖ δ’ αὐτόν σε μόνον εἰδέναι.” πᾶσι δὲ τοῖς ἐν τῇ πόλει προσεδράμηκε λέγων.

(10) [τῶν τοιούτων ἀνθρώπων τεθαύμακα, τί ποτε βούλονται λογοποιούντες· οὐ γὰρ μόνον ψεύδονται, ἀλλὰ καὶ ἀλυσιτελῶς ἀπαλλάττουσι. (11) πολλάκις γὰρ αὐτῶν οἱ μὲν ἐν τοῖς βαλανείοις περιστάσεις ποιούμενοι τὰ ἱμάτια ἀποβεβλήκασιν, οἱ δ’ ἐν<sup>8</sup> τῇ στοᾷ πεζομαχία καὶ ναυμαχία νικῶντες ἐρήμους δίκας ὠφλήκασιν. (12) εἰσὶ δ’ οἱ καὶ πόλεις τῷ λόγῳ κατὰ κράτος αἰροῦντες παρεδειπνήθησαν. (13) πάντῃ δὴ ταλαίπωρον αὐτῶν ἐστι τὸ ἐπιτήδευμα. ποία γὰρ οὐ στοᾷ, ποίῳ δὲ ἐργαστηρίῳ, ποίῳ δὲ μέρει τῆς ἀγορᾶς οὐκ ἐνημερεύουσιν ἀπαυδᾶν ποιοῦντες τοὺς ἀκούοντας; (14) οὕτως καὶ καταπονοῦσι ταῖς ψευδολογίαις.]<sup>9</sup>

<sup>6</sup> Diels: πῶς codd.

<sup>7</sup> οἶεσθε cDE, σχετλιάζει D.

<sup>8</sup> δ’ ἐν CDE: δὲ AB.

<sup>9</sup> τῶν τοιούτων . . . ταῖς ψευδολογίαις del. editores.

also overheard that someone who knows the whole story has been kept hidden by them in a private house since he came to town four days ago from Macedonia.

(8) And as he tells his story, he somehow believes<sup>3</sup> he is persuasively indignant when he says, “Miserable Cassander! Poor fellow! You see what Fortune can do? Well, he had his power once.” (9) and “You must keep it to yourself.” But he has run up to everyone in town with the news.

(10) [I wonder what such people hope to gain from their rumor-mongering; not only do they tell lies, they also end up no better off for it. (11) Those who draw a circle of hearers in the baths often have their cloaks stolen, and those who are victorious by land and sea in the stoa lose court-cases forfeited for failure to appear. (12) Some of them capture cities in an all-out talk-fight, but go without their dinner. (13) Their behavior is sad indeed, for in what stoa, or what workshop, or what part of the market do they not pass the day exhausting those who listen to them? (14) That is how they persevere in telling lies.]<sup>4</sup>

<sup>3</sup> The rumor-monger abandons his glee at the supposed fall of Cassander and ends with an evocation of pity. The text may be corrupt beyond repair; the reading adopted here assumes that the construction reverts to the typical string of infinitives begun in §2 and interrupted with §6.

<sup>4</sup> This whole paragraph, beginning in the first person, with tenses and constructions unlikely for fourth-century Greek, and rhetorical questions alien to the *Characters*, is certainly one of the later epilogues.

ηραρχίας εἰπεῖν ὅτι οὐ τίθησιν οὐδὲ τὰς λειτουργίας ὅσας λελειτούργηκε.

(7) καὶ προσελθὼν δ' εἰς τοὺς ἵππους τοὺς ἀγαθοὺς τοῖς πωλοῦσι προσποιήσασθαι ὦνητιάν. (8) καὶ ἐπὶ τὰς κλίνας ἐλθὼν ἱματισμὸν ζητῆσαι εἰς δύο τάλαντα καὶ τῷ παιδί μάχεσθαι, ὅτι τὸ χρυσίον οὐκ ἔχων αὐτῷ ἀκολουθεῖ. (9) καὶ ἐν μισθωτῇ οἰκίᾳ οἰκῶν φῆσαι ταύτην εἶναι τὴν πατρῴαν πρὸς τὸν μὴ εἰδότα, καὶ διότι μέλλει πωλεῖν αὐτὴν διὰ τὸ ἐλάττω εἶναι αὐτῷ πρὸς τὰς ξενοδοχίας.

#### ΤΙΠΕΡΗΦΑΝΙΑΣ ΚΔ'

(1) ἔστι δὲ ἡ ὑπερηφανία καταφρόνησίς τις πλὴν αὐτοῦ τῶν ἄλλων, ὁ δὲ ὑπερήφανος τοιόσδε τις, (2) οἷος τῷ σπεύδοντι ἀπὸ δείπνου ἐντεύξεσθαι φάσκειν ἐν τῷ περιπατεῖν. (3) καὶ εὖ ποιήσας μεμνήσθαι φάσκειν. (4) καὶ βιάζεσθαι<sup>1</sup> ἐν ταῖς ὁδοῖς τὰς διαίτας κρίνειν ἐντυχῶν<sup>2</sup> τοῖς ἐπιτρέψασι. (5) καὶ χειροτονοῦμενος ἐξόμνησθαι τὰς ἀρχάς, οὐ φάσκων σχολάζειν. (6) καὶ προσελθεῖν πρότερος οὐδενὶ θελήσας. (7) καὶ τοὺς πωλοῦντάς τι ἢ μεμισθωμένους δεινὸς κελεύσαι ἥκειν πρὸς αὐτὸν ἅμ' ἡμέρᾳ. (8) καὶ ἐν ταῖς ὁδοῖς πορευόμενος μὴ λαλεῖν τοῖς ἐντυχάνουσι, κάτω κεκυφώς, ὅταν δὲ αὐτῷ δόξῃ, ἄνω πάλιν. (9) καὶ ἐστὶν

<sup>1</sup> Foss: βιάζειν codd.

<sup>2</sup> Foss: ἐν τοῖς ἐπιτρέψασι codd.

his loans to friends;<sup>6</sup> he's not counting the warships, nor the public events he's paid for.<sup>7</sup>

(7) He goes up to the high-priced horse market and pretends to the sellers that he wants to buy. (8) Going to the clothing-vendors, he picks out a wardrobe totalling two talents, then quarrels with his servant because he came along without bringing any gold coins.<sup>8</sup> (9) When he is living in a rented house, he tells someone who doesn't know that it belongs to his family, and that he intends to sell it because it's too small for him for entertaining.

#### 24. ARROGANCE

(1) Arrogance is a sort of contempt for anyone other than oneself. The arrogant man is a type such as this, (2) who says to a man in a hurry that he'll meet him after dinner while he takes his walk. (3) If he does a favor, he says to remember it. (4) If he meets disputants on the street, he forces them to decide their arbitration.<sup>1</sup> (5) If elected to office he takes an oath to avoid serving, claiming lack of time.<sup>2</sup> (6) He won't make the first approach to anyone. (7) He is apt to tell salesmen or employees to come to his house first thing next morning. (8) As he walks down the street he avoids speaking to passers-by by casting his eyes down, then back up again when it suits him. (9) When he

<sup>6</sup> See on 15.7.

<sup>7</sup> See on 26.6.

<sup>8</sup> Cf. 18.3.

<sup>1</sup> For private arbitrations see on 5.3.

<sup>2</sup> One could avoid office with a sworn statement of ill-health (Demosthenes 19.124).

τούς φίλους αὐτὸς μὴ συνδειπνεῖν, ἀλλὰ τῶν ὑφ' αὐτόν τινα συντάξαι αὐτῶν ἐπιμελείσθαι.

(10) καὶ προαποστέλλειν δέ, ἐπ' ἅν πορεύηται, τὸν ἐροῦντα, ὅτι προσέρχεται.<sup>3</sup> (11) καὶ οὔτε ἐπ' ἀλειφόμενον αὐτὸν οὔτε λουόμενον οὔτε ἐσθίοντα ἔασαι<sup>4</sup> ἂν εἰσελθεῖν.

(12) ἀμέλει δὲ καὶ λογιζόμενος πρὸς τινα τῷ παιδὶ συντάξαι τὰς ψήφους διωθεῖν<sup>5</sup> καὶ κεφάλαιον ποιῆσαι γράψαι αὐτῷ εἰς λόγον. (13) καὶ ἐπιστέλλων μὴ γράφειν ὅτι "χαρίζοιο ἂν μοι," ἀλλ' ὅτι "βούλομαι γενέσθαι," καὶ "ἀπέσταλκα πρὸς σὲ ληψόμενος," καὶ "ὅπως ἄλλως μὴ ἔσται," καὶ "τὴν ταχίστην."

## ΔΕΙΛΙΑΣ ΚΕ'

(1) ἀμέλει δὲ ἡ δειλία δόξειεν ἂν εἶναι ὑπειξίς τις ψυχῆς ἐμφοβος, ὃ δὲ δειλὸς τοιοῦτός τις, (2) οἷος πλέων τὰς ἄκρας φάσκειν ἡμιολίας εἶναι καὶ κλύδωνος γενομένου ἐρωτᾶν εἴ τις μὴ μεμύηται τῶν πλεόντων καὶ τοῦ κυβερνήτου ἀνακύπτων μὲν πυνθάνεσθαι εἰ μεσοπορεῖ καὶ τί αὐτῷ δοκεῖ τὰ τοῦ θεοῦ, καὶ πρὸς τὸν παρακαθήμενον λέγειν ὅτι φοβεῖται ἀπὸ ἐνυπνίου τινός· καὶ ἐκδὺς διδόναι τῷ παιδὶ τὸν χιτωνίσκον καὶ δεῖσθαι πρὸς τὴν γῆν προσάγειν αὐτόν.

(3) καὶ στρατενόμενος δὲ <τοῦ><sup>1</sup> πεζοῦ ἐκβοηθοῦν.

<sup>3</sup> Schneider: *προέρχεται* V, *έρχεται* C.

<sup>4</sup> Casaubon: *ἔασας* codd. <sup>5</sup> *διαθεῖναι* Sheppard.

entertains his friends he doesn't join them at dinner himself, but orders one of his subordinates to see to them.

(10) When he goes somewhere he sends someone ahead to say that he's on his way. (11) He won't let anyone in when he's oiling himself, bathing, or eating.

(12) You can be sure that when he's reckoning accounts with someone he tells his slave to clear the counters<sup>3</sup> and find the total, and write it in his account. (13) When he sends a commission he doesn't write "would you be so kind as to . . ." but rather "I want this done" and "I've sent to you to pick up . . ." and "no deviations" and "immediately."

## 25. COWARDICE

(1) You can be sure that cowardice would seem to be a sort of fearful yielding of the soul. The coward is the sort (2) who, when at sea, says that the cliffs are pirate ships. When a wave hits, he asks whether anyone on board has not been initiated.<sup>1</sup> Of the helmsman he first pops up and asks whether he is halfway, and how he thinks the heavens look, and says to the man sitting beside him that his fear is the result of some dream. He strips off his shirt and hands it to his slave;<sup>2</sup> he begs to be put ashore.

(3) When he is on military service and the infantry is

<sup>3</sup> On the abacus see on 23.6. He is so busy that he has his slave perform the whole transaction.

<sup>1</sup> The mysteries at Samothrace promised special protection for seafarers: Burkert, *Ancient Mystery Cults* 15–16.

<sup>2</sup> To ready himself to swim.

<sup>1</sup> suppl. Wilamowitz.

τος προσκαλεῖν πάντας<sup>2</sup> κελεύων πρὸς αὐτὸν στάντας  
 πρῶτον περιδεῖν, καὶ λέγειν ὡς ἔργον διαγνῶναι ἔστι  
 πότεροί εἰσιν οἱ πολέμιοι. (4) καὶ ἀκούων κραυγῆς καὶ  
 ὁρῶν πίπτοντας εἰπεῖν πρὸς τοὺς παρεστηκότας ὅτι  
 τὴν σπάθην λαβεῖν ὑπὸ τῆς σπουδῆς ἐπελάθετο,  
 τρέχειν ἐπὶ τὴν σκηνήν, τὸν παῖδα ἐκπέμψας κελεύειν  
 προσκοπεῖσθαι ποῦ εἰσιν οἱ πολέμιοι, ἀποκρῖναι αὐ-  
 τὴν ὑπὸ τὸ προσκεφάλαιον, εἶτα διατρίβειν πολὺν  
 χρόνον ὡς ζητῶν.<sup>3</sup> (5) καὶ ἐν τῇ σκηνῇ ὁρῶν τραυμα-  
 τίαν τινὰ προσφερόμενον τῶν φίλων προσδραμῶν καὶ  
 θαρρεῖν κελεύσας ὑπολαβὼν φέρειν. καὶ τοῦτον θερα-  
 पेῖν καὶ περισπογγίζειν καὶ παρακαθήμενος ἀπὸ  
 τοῦ ἔλκουσ τὰς μνίας σοβεῖν καὶ πᾶν μᾶλλον ἢ  
 μάχεσθαι τοῖς πολεμίοις. καὶ τοῦ σαλπιστοῦ δὲ τὸ  
 πολεμικὸν σημήναντος καθήμενος ἐν τῇ σκηνῇ  
 <εἰπεῖν><sup>4</sup> “ἅπαρ’ ἐς κόρακας· οὐκ ἑάσει τὸν ἄνθρωπον  
 ὕπνου λαβεῖν πυκνὰ σημαίνων.” (6) καὶ αἵματος δὲ  
 ἀνάπλεως ἀπὸ τοῦ ἁλλοτρίου τραύματος ἐντυγχάνειν  
 τοῖς ἐκ τῆς μάχης ἐπανοῦσι καὶ διηγείσθαι ὡς  
 κινδυνεύσας “ἕνα σέσωκα τῶν φίλων.” καὶ εἰσάγειν  
 πρὸς τὸν κατακείμενον σκεφομένους [τοὺς δημότας]<sup>5</sup>  
 τοὺς φυλέτας καὶ τούτων ἅμ’ ἐκάστῳ διηγείσθαι, ὡς  
 αὐτὸς αὐτὸν ταῖς ἑαυτοῦ χερσὶν ἐπὶ σκηνὴν ἐκόμισεν.

## ΟΛΙΓΑΡΧΙΑΣ ΚΣ’

(1) δόξειεν δ’ ἂν εἶναι ἡ ὀλιγαρχία φιλαρχία τις  
 ἰσχύος καὶ<sup>1</sup> κέρδους γλιχομένη, ὃ δὲ ὀλιγαρχικὸς

attacking he calls to everyone and orders them to stand  
 near him first and reconnoitre, and says that their task is to  
 discern which ones are the enemy. (4) When he hears a tu-  
 mult and sees men falling, he says to those beside him that  
 in his haste he forgot to take his sword, and runs to his tent,  
 sends his attendant out and orders him to spy out the en-  
 emy's location, hides the sword under the pillow, then  
 wastes a long time pretending to look for it. (5) When from  
 his tent he sees one of his friends brought in wounded, he  
 runs up to him, bids him be brave, picks him up and carries  
 him; then he takes care of him, sponges him off, sits at his  
 side shooing the flies off his wound—anything rather than  
 fight the enemy. When the trumpeter sounds the charge,  
 he sits in his tent and says “Go to hell! He won't let a man  
 get any sleep with his endless signalling!” (6) Drenched in  
 blood from another man's wound, he meets the men re-  
 turning from battle and tells the story as if he'd been in  
 danger: “I saved one of our friends.” Then he leads the  
 members of his tribe inside to view him lying there, while  
 he tells each one that he personally brought him into the  
 tent with his own hands.

## 26. AUTHORITARIANISM

(1) Authoritarianism would seem to be a desire for office  
 that covets power and profit. The authoritarian is the sort

<sup>2</sup> sic *refinxi*: στρατευόμενος δὲ προσκαλεῖν πάντας πρὸς  
 αὐτὸν καὶ στάντας C, στρατευόμενος δὲ πεζοῦ ἐκβοηθούντος  
 τε προσκαλεῖν κελεύων πρὸς αὐτὸν στάντας V.

<sup>3</sup> Schneider: ζητεῖν V.

<sup>4</sup> suppl. Schneider.

<sup>5</sup> del. Diels.

<sup>1</sup> P. Oxy. 699: ἰσχυρῶς V, ἰσχυροῦ C.

ἀλλ' ὥσπερ αἱ κύνες<sup>7</sup> ἐν ταῖς ὁδοῖς συνεχόνται," καὶ "τὸ ὅλον ἀνδρολάλοι τίνες," καὶ "αὐταὶ τὴν θύραν τὴν αὐλειον ὑπακούουσι."

(4) ἀμέλει δὲ καὶ κακῶς λεγόντων ἑτέρων συνεπιλαμβάνεσθαι εἶπας<sup>8</sup> "ἐγὼ δὲ τοῦτον τὸν ἄνθρωπον, πλεον πάντων μεμίσηκα· καὶ γὰρ εἰδεχθῆς τις ἀπὸ τοῦ προσώπου ἐστίν· ἡ δὲ πονηρία — οὐδὲν ὅμοιον· σημείον δέ· τῇ γὰρ ἑαυτοῦ γυναικὶ τάλαντα εἰσενεγκάμεν προῖκα, ἐξ οὗ<sup>9</sup> παιδίον αὐτῷ γεννᾷ, τρεῖς χαλκοὺς εἰς ὄψον δίδωσι καὶ τῷ ψυχρῷ λούεσθαι ἀναγκάζει τῇ τοῦ Ποσειδῶνος ἡμέρᾳ."

(5) καὶ συγκαθήμενος δεινὸς περὶ τοῦ ἀναστάντος εἰπεῖν καὶ ἀρχὴν γε εἰληφῶς<sup>10</sup> μὴ ἀποσχέσθαι μηδὲ τοὺς οἰκείους αὐτοῦ λοιδορῆσαι. (6) καὶ πλείστα περὶ τῶν <αὐτοῦ><sup>11</sup> φίλων καὶ οἰκείων [κακὰ εἰπεῖν,]<sup>12</sup> καὶ περὶ τῶν τετελευτηκότων κακῶς λέγειν, ἀποκαλῶν παρρησίαν καὶ δημοκρατίαν καὶ ἐλευθερίαν καὶ τῶν ἐν τῷ βίῳ ἥδιστα τοῦτο ποιῶν.

(7) [οὕτως ὁ τῆς διδασκαλίας ἐρεθισμὸς μανικὸς καὶ ἐξεστηκότας ἀνθρώπους τοῖς ἥθεσι ποιεῖ].<sup>13</sup>

## ΦΙΛΟΠΟΝΗΡΙΑΣ ΚΘ

(1) ἔστι δὲ ἡ φιλοπονηρία ἐπιθυμία κακίας, ὁ δὲ

<sup>7</sup> anonymus apud Ast: γυναικες V.

<sup>8</sup> Cobet: εἶπον V.

<sup>9</sup> Immisch: ἐξ ἧς V.

<sup>10</sup> Schneider: εἰληφότος V.

<sup>11</sup> suppl. Herwerden.

like dogs." And "They'll always talk to men." And "These women answer their own front door!"<sup>5</sup>

(4) You can be sure that when others are engaging in slander he will join in, saying "I loathe this man more than anyone; he has a quite hateful-looking face; his wickedness is unequalled, and I'll prove it: his wife brought him thousands in dowry, but ever since she bore him a son, she gets from him three coppers for her shopping, and he makes her bathe in cold water on Poseidon's day."<sup>6</sup>

(5) When he is sitting in a group he is apt to start talking about whoever has just left and, once started, not refrain from reviling even his family. (6) He maligns most his own friends and household, and the dead, passing off his slander as free speech, democracy or openness, and taking more pleasure in it than anything in his life.

(7) [That is how the stimulus for learning makes men mad and distraught in their personality.]<sup>7</sup>

## 29. PATRONAGE OF SCOUNDRELS

(1) Patronage of scoundrels is a predilection for evil. The

<sup>5</sup> Anyone respectable would have had someone to answer the door (cf. 4.12, Aristophanes, *Peace* 979, *Thesm.* 792, Menander fr. 592).

<sup>6</sup> Presumably this was in the cold month Poseideon (December-January).

<sup>7</sup> For the interpolated epilogue (probably displaced from the preceding character) see *Introd.* p. 30.

<sup>12</sup> del. Hanow.

<sup>13</sup> epilogum byzantinum capitis prioris (ὁψιμαθία) huc inepte insertum agnovit Hanow.

φιλοπόνηρός ἐστι τοῖσδε τις, (2) οἷος ἐντυγχάνειν τοῖς ἡττημένοις καὶ δημοσίους ἀγῶνας ὠφληκῶσι καὶ ὑπολαμβάνειν, ἐὰν τούτοις χρήται, ἐμπειρότερος γένησθαι καὶ φοβερώτερος.

(3) καὶ ἐπὶ τοῖς χρηστοῖς εἰπεῖν, “ὡς φαίνεται,”<sup>1</sup> καὶ φῆσαι ὡς οὐδεὶς ἐστι χρηστός, καὶ ὁμοίους πάντας εἶναι, καὶ ἐπισκῶψαι<sup>2</sup> δέ, ὡς χρηστός ἐστι.

(4) καὶ τὸν πονηρὸν δὲ εἰπεῖν ἐλεύθερον, ἐὰν βούληται τις εἰς πείραν ἔλθειν,<sup>3</sup> καὶ τὰ μὲν ἄλλα ὁμολογεῖν ἀληθῆ ὑπὲρ αὐτοῦ λέγεσθαι ὑπὸ τῶν ἀνθρώπων, ἔνια δὲ ἀγνοεῖν· φῆσαι γὰρ αὐτὸν εὐφνῆ καὶ φιλέταιρον καὶ ἐπιδέξιον· καὶ διατείνεσθαι δὲ ὑπὲρ αὐτοῦ, ὡς οὐκ ἐντετύχηκεν ἀνθρώπῳ ἱκανωτέρῳ.

(4a) καὶ εὖνους δὲ εἶναι αὐτῷ<sup>4</sup> ἐν ἐκκλησίᾳ λέγοντι ἢ ἐπὶ δικαστηρίῳ κρινομένῳ· καὶ πρὸς τοὺς καθημένους<sup>5</sup> δὲ εἰπεῖν δεινός, ὡς οὐ δεῖ τὸν ἄνδρα, ἀλλὰ τὸ πρᾶγμα κρίνεσθαι· καὶ φῆσαι αὐτὸν κύνα εἶναι τοῦ δήμου, φυλάττειν γὰρ αὐτὸν τοὺς ἀδικούντας· καὶ εἰπεῖν ὡς “οὐχ ἔξομεν τοὺς ὑπὲρ τῶν κοινῶν συναχθεσθισομένους, ἂν τοὺς τοιούτους προώμεθα.” (5) δεινὸς δὲ καὶ προστατῆσαι φαύλων καὶ συνηγορήσαι<sup>6</sup> ἐν δικαστηρίοις ἐπὶ πονηροῖς πράγμασιν καὶ κρίσιν κρίνων ἐκδέχεσθαι τὰ ὑπὸ τῶν ἀντιδίκων λεγόμενα ἐπὶ τὸ χεῖρον.

<sup>1</sup> Diels: γίνεται V.

<sup>2</sup> Nast: ἐπισκῆψαι V.

<sup>3</sup> supplevit Naber: π . . . . V.

<sup>4</sup> Meier: τῷ codd.

<sup>5</sup> Meier: προσκαθήμενος V.  
codd.

<sup>6</sup> Immisch: συνεδρεῦσαι

patron of scoundrels is a type such as this, (2) who seeks out losers in court and those convicted in public trials, and imagines that with their friendship he will become more experienced and formidable.

(3) About those called “good”<sup>1</sup> he says “apparently,” and says “No one is good,” and that all people are the same, and ridicules “How good he is.”

(4) About a wicked man, if someone wants to examine him, he says that he is a gentleman, and admits the truth of the rest of what is said about him by people, but some points he does not believe, since he says the man is good at heart, loyal, and fair; he exerts himself on his behalf, stating he’s never met a more capable man.

(4a) He supports him when he is speaking in the assembly or a defendant in court, and to the judges he is apt to say: “You must judge the case, and not the man.” He claims he is a watchdog for the public,<sup>2</sup> since he is vigilant against wrongdoers. “If we abandon men like this, we won’t have anyone left to join in the struggle for the public interest.”

(5) He is apt to come to the defense of riff-raff, testify for the defence in cases involving the wicked and, when judging a dispute, react negatively to what is said by both parties.

<sup>1</sup> E.g., The oligarchic politician Phocion, who received the title *χρηστός* by public decree (*Suda* s.v. Φρύων καὶ Φιλοκράτης, Diod. 17.15.2); but the text of this sentence is probably corrupt.

<sup>2</sup> Cf. Plutarch, *Demosthenes* 23.4, R. A. Neil on Aristophanes, *Knights* 1017.