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Lucian's Imagines: A Student Reader, and Pro Imaginibus: a Translation

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LUCIAN'S *IMAGINES*: A STUDENT READER

and

PRO IMAGINIBUS: A TRANSLATION

Jesse Amar

Honors Thesis

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Preface

In the *Imagines* and *Pro Imaginibus* we have two tightly constructed and thought-provoking dialogues, by one of the cleverest writers in Greek. I trust they may be enjoyed, even today, in somewhat the manner their author intended, as an entertainment which “instead of affording just pure amusement based on wit and humour, also boasts a little food for thought that the Muses would not altogether spurn”: “μὴ μόνον ἐκ τοῦ ἀστείου τε καὶ χαρίεντος ψιλὴν παρέξει τὴν ψυχαγωγίαν, ἀλλὰ τινα καὶ θεωρίαν οὐκ ἄμουσον ἐπιδείξεται” (*Verae Historiae* 1.1).¹ I hope that I have produced a volume which can be read accordingly, which allows readers to be stimulated both by Lucian’s wit and by his intellect, and which leaves them room to exercise their own. My commentary upon the *Imagines* ought to allow students of Greek to experience the humor of Lucianic prose less laboriously than they might otherwise, and my translation of the *Pro Imaginibus*, written in a spirit of fun, should make a compelling companion. Only this preface has been given over to a more scholarly motive: its purpose is to introduce and organize the resources which a reader of this volume might consult to enter more deeply into the history and problems of Lucian’s work.

For a history of Lucian’s manuscripts, I advise the reader to consult the *Opera Luciani*, in its Oxford edition by Macleod.² Though this work was vigorously censured in the review by Nesselrath,³ Macleod’s defence may be found among the sections of his “Lucianic Studies since 1930,” and is quite compelling. Macleod’s work in the *Opera*

¹ Lucian. *Lucian*. Edited and translated by Harmon, Kilburn, and Macleod. Yale: The Loeb Classical Library, 1925. Vol. 4, 248-9.

² Lucian. *Opera Luciani*. Edited by M.D. Macleod. Oxford: Clarendon Press, 1972, 1974.

³ Nesselrath, Heinz-Günther. “Lucian: A Selection (Book Review).” *Gnomon* 65, no. 5 (January 1993): 392-7.

builds upon the foundation laid out by Nilén in the introduction to his edition of Lucian, which readers of German may find enlightening. The *Liste des Manuscrites de Lucien* of Wittek, a catalogue of manuscripts, provides relevant material though it is admittedly dense in its abbreviation.⁴ Unfortunately for the casual reader not interested in dusting off her Latin to explore the Macleod, there exists no English history of the manuscripts of Lucian, a lack which ought to be taken under consideration by the present generation of scholars.

On the slightly related question of the original ordering of Lucian's dialogues, there is Croiset's essay, valuable both for its conjectural biography, and for the ordering of texts which is its outgrowth.⁵ A condensation in English of the speculations of Croiset may be found in Fowler and Fowler's introduction to their translation, the *Works of Lucian of Samosata*.⁶ Of special interest for us, Croiset alleges that "Les *Portraits* et la *Défense des Portraits*, ainsi qu'on l'a vu dans le chapitre biographique qui précède, ont dû être composés à Antioche vers la fin de 162 ou le commencement de 163" (46).

The question here arises of the historicity of the *Imagines* and *Pro Imaginibus*. It has been suggested by some scholars,⁷ not only that Pantheia was a real historical figure, but that she is identical with an anonymous mistress of the emperor Verus who is known only from the following line in the *Historia Augusta*: "fertur praeterea ad amicae vulgaris arbitrium in Syria posuisse barbam; unde in eum a Syria multa sunt dicta": "It is

⁴ Wittek, Martin. "Liste des Manuscrites de Lucien." *Scriptorium* 6, no. 2 (1952): 309-23.

⁵ Croiset, Maurice. *Essai sur la Vie et les Œuvres de Lucien*. Paris: Hachette, 1882.

⁶ Lucian. *The Works of Lucian of Samosata*. Translated by H.W. and F.G. Fowler. Oxford: Clarendon Press, 1905.

⁷ Birley, Anthony. *Marcus Aurelius: A Biography*. New Haven: Yale University Press, 1987, 129. Or Harmon, vol. 4, 297.

said, furthermore, that he shaved off his beard while in Syria to humour the whim of a low-born mistress”⁸ (“Lucius Verus”, 7.10). This identity is certainly possible, even if unsubstantiated, and would add somewhat to the diegetic complexity of the *Imagines* and *Pro Imaginibus*.

The reader may also find some interest in the interpretive essays included in Croiset’s volume, to which I may recommend as a supplement Baldwin’s *Studies in Lucian*, with their dense historical deductions: the focus here is especially upon Lucian’s political and literary affiliations, and the setting of these within a reasonable timeline.⁹

Beyond these two works, a trove of scholarship from the period 1930-1990, may be discovered through Macleod’s *Lucianic Studies since 1930*.¹⁰ Among these works, Bompaire’s *Lucien Écrivain, Imitation et Création*¹¹ is singled out as the most monumental: “the 750 pages of closely argued text, supplemented by a wealth of accurate and detailed footnotes, are a treasure-house of Lucianic lore.” Bompaire’s argument is one about the character of mimesis, and his analysis is devoted to the specific character of Lucian’s borrowings, and of his original creations. No single secondary source is as valuable for the study of Lucian. However, the issue of mimesis is one which several scholars have taken up in the wake of Bompaire’s volume, and the appropriate references to this work, as well as to work in several other key areas, may be found in Macleod’s invaluable bibliography.

⁸ *Historia Augusta*. Edited and translated by David Magie. Yale: The Loeb Classical Library, 1921. Vol. 1, 222.

⁹ Baldwin, Barry. *Studies in Lucian*. Toronto: Hakkert, 1973.

¹⁰ Macleod, Matthew D. “Lucianic Studies since 1930.” *Aufstieg und Niedergang der römischen Welt* 34 (1994): 1362-1421.

¹¹ Bompaire, Jacques. *Lucien Écrivain, Imitation et Création*. Paris: Éditions Robert Laffont, 1958.

I may add, however, to the listing which he provides, references to a few more recent essays concerning Lucianic issues of special relevance to the two dialogues of this volume. Works of book-length scholarship have not been as weighty or numerous since the period of Macleod's review, and for all matters pertaining to the text, the reader is advised to look there. The following, however, may be of some use.

In *Roman Eyes*, Elsner takes pains to establish a characterization of various ancient "visualities," that is, culturally conditioned ways of relating to visual art which may have only weak parallels in the modern experience.¹² Ekphrasis, both as a site for art criticism and analysis, and as an artistic medium in its own right, is pivotal to his argument. He turns his attention occasionally, and at key moments, to the Lucianic corpus, and as the dialogues with which we are concerned are ekphrastic, the discussion will be of some interest. Elsner turns a more focused eye to the *Imagines* in his essay "Seeing and Saying."¹³ Here the dialogue becomes an explanatory paradigm for Freud's theory of "tendentious" jokes. The objectification of Pantheia as a work of art, for use in an ekphrasis, is here considered psychologically, and perhaps politically, important. The importance for feminism stems from the entrance of gender into a paradigm of ekphrasis which Elsner elucidates in psychoanalytic terms: there exist in every ekphrasis two chains of communication: from artwork to art-viewer, and from speaker to audience (or writer to reader). These two communications occur simultaneously, and create predictable distortions of some complexity.

¹² Elsner, Jaś. *Roman Eyes: Visuality and Subjectivity in Art and Text*. Princeton: Princeton University Press, 2007.

¹³ Elsner, Jaś. "Seeing and Saying: A Psychoanalytic Account of Ekphrasis." *Helios* 31, no. 1-2 (2004): 157-85.

Two further essays, by Laird and Ní Mheallaigh, consider Lucian's relation to Plato, an issue especially salient in our two dialogues, which deal with reification and the concept of the εἶκον. Laird discusses visuality and fictionality in the Cave, using Lucian to illuminate Plato.¹⁴ The ontological effect of extra-diegetic play becomes important; there is also a good, concise discussion (16-21) of the word εἶκον. Ní Mheallaigh discusses the play of extra-diegetic levels (a feature the *Imagines* shares with, for instance, the *Symposium*), that is, the use of multiple embedded narrators and framing devices.¹⁵ These may have had a philosophical purpose in Plato: here they are sufficiently disorienting and novel to provide amusement.

As to editions of the work itself: a well-edited text has already been mentioned, the *Luciani Opera* of Macleod, as has the elegant English translation of Fowler. There exists also the Loeb edition, the one used in the composition of this volume.¹⁶ The text of the first four volumes is well-edited by Harmon, with quite a good English translation on facing pages: and our two dialogues are included in the fourth volume (255-335). Additional volumes were edited by Kilburn and Macleod.

A few other Lucianic pieces which may interest the reader of the *Imagines* include the "Verae Historiae" (vol. 1, 175-207 in the Loeb edition), "De Domo" (vol. 1, 247-357) and "De Dea Syria" (vol. 4, 337-411), each of which presents a new, interesting take on the business of ekphrasis. For other examples of ancient ekphrasis,

¹⁴ Laird, Andrew. "Death, Politics, Vision, and Fiction in Plato's Cave (after Saramago)." *Arion* 10, no. 3 (Winter 2003): 1-30.

¹⁵ Ní Mheallaigh, Karen. "'Plato Alone Was Not There...': Platonic Presences in Lucian." *Hermathena* 179 (Winter 2005): 89-103.

¹⁶ Lucian. *Lucian*. Edited and translated by Harmon, Kilburn, and Macleod. Yale: The Loeb Classical Library, 1925.

the reader may consult Pausanias, the two Philostrati, or Callistratus.¹⁷ Lucian was not writing in a vacuum, and these works reflect the environment of art appreciation which influenced the composition of Lucian's ekphrastic compositions. Thought about art in the Second Sophistic period in Greece bears considerable differences from that of classical Athens, though in other ways it revitalizes it: these works may bring into focus the characters of the following dialogues, who emerge not from a classical, but from a 2nd-century Roman-ruled milieu of Greek intellectualism.

¹⁷ Pausanias. *Description of Greece*. Translated by W.H.S Jones et. al. Yale: The Loeb Classical Library, 1926.

Philostratus the Elder. *Imagines*. Philostratus the Younger. *Imagines*. Callistratus. *Descriptions*. Translated by Arthur Fairbanks. Yale: The Loeb Classical Library, 1931.

Suggested Reading

Baldwin, Barry. *Studies in Lucian*. Toronto: Hakkert, 1973.

Bompaire, Jacques. *Lucien Écrivain, Imitation et Création*. Paris: Éditions Robert Laffont, 1958.

Croiset, Maurice. *Essai sur la Vie et les Œuvres de Lucien*. Paris: Hachette, 1882.

Elsner, Jaś. *Roman Eyes: Visuality and Subjectivity in Art and Text*. Princeton: Princeton University Press, 2007.

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Jeeves, Nicholas. "Divine Comedy: Lucian Versus the Gods." *The Public Domain Review* (online periodical), 2016.

Laird, Andrew. "Death, Politics, Vision, and Fiction in Plato's Cave (after Saramago)." *Arion* 10, no. 3 (Winter 2003): 1-30.

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Lucian. *The Works of Lucian of Samosata*. Translated by H.W. and F.G. Fowler. Oxford: Clarendon Press, 1905.

Lucian. *Lucianus*. Edited by Nils Nilén. Leipzig: Teubner, 1906. Vol. 1, 1-72.

Macleod, Matthew D. "Lucianic Studies since 1930." *Aufstieg und Niedergang der römischen Welt* 34 (1994): 1362-1421.

Ní Mheallaigh, Karen. "'Plato Alone Was Not There...': Platonic Presences in Lucian." *Hermathena* 179 (Winter 2005): 89-103.

Pausanias. *Description of Greece*. Translated by W.H.S Jones et. al. Yale: The Loeb Classical Library, 1926.

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Wittek, Martin. "Liste des Manuscrites de Lucien." *Scriptorium* 6, no. 2 (1952): 309-23.

ΕΙΚΟΝΕΣ (Imagines)

ΛΥΚΙΝΟΣ

Ἀλλ' ἢ τοιοῦτόν τι ἔπασχον οἱ τὴν Γοργῶ ἰδόντες οἷον ἐγὼ ἔναγχος ἔπαθον, ὃ
 Πολύστρατε, παγκάλην τινὰ γυναῖκα ἰδών· αὐτὸ γὰρ τὸ τοῦ μύθου ἐκεῖνο, μικροῦ δέω
 λίθος ἐξ ἀνθρώπου σοι γεγονέναι πεπηγὼς ὑπὸ τοῦ θαύματος.

ΛΥΚΙΝΟΣ The following summary from Ní Mheallaigh of Lucian's practice of naming is quite correct: "...like Plato, Lucian adopts various masks, usually with transparent names, that are teasingly suggestive of identity with the author. The most artful of these is arguably *Lycinus*, a name which occurs across a spectrum of works, and whose homonymy with the author *Loukianos* is tantalizingly close. In the *Pro Imaginibus*, Lycinus is actually identified with Lucian as the author of the *Imagines*; however, given that the identities of Lucian's *personae* are not monolithic, even when the names are repeated across different works, we should be careful not to assume that Lycinus always represents Lucian in this way" 98-9).

ἦ "My word!" A strengthening particle used as an oath (Smyth, §2786).

ΤΟΙΟΥΤΟΝ ΤΙ...Οἶον Three words working together much as in the English phrase "...such a thing as..."

ἔναγχος This adjective is best translated by an English adverb or adverbial phrase, "recently," or "just now."

παγκάλην "All beautiful," "all good." This first descriptor of Pantheia contains a slight echo of her name, "All-godly."

αὐτὸ... τὸ τοῦ μύθου ἐκεῖνο lit. “that same thing from the story...” Best translated, “just as happened in the story...” i.e. the story of the Gorgons.

μικροῦ δέω Equivalent to the more common, impersonal ὀλίγου δεῖ, “there wants little.” Perhaps best translated “I almost,” with the perfect infinitive γεγονέναι.

σοι The “ethical dative” “may often be translated by *I beg you, please, you see, let me tell you*, etc.” (Smyth, §1486)

πεπηγῶς From πήγνυμι, to freeze or harden. πέπηγα the perfect active, πεπηγῶς the participle.

ΠΟΛΥΣΤΡΑΤΟΣ

Ἡράκλεις, ὑπερφυές τι τὸ θέαμα φῆς καὶ δεινῶς βίαιον, εἴ γε καὶ Λυκῖνον ἐξέπληξε γυνή τις οὔσα· σὺ γὰρ ὑπὸ μὲν τῶν μειρακίων καὶ πάνυ ῥαδίως αὐτὸ πάσχεις, ὥστε θάπτον ἂν τις ὄλον τὸν Σίπυλον μετακινήσειεν ἢ σὲ τῶν καλῶν ἀπάγοι μὴ οὐχὶ παρεστάναι αὐτοῖς κεχηνότα καὶ ἐπιδακρύοντά γε πολλάκις ὥσπερ ἐκείνην αὐτὴν τὴν τοῦ Ταντάλου. ἀτὰρ εἰπέ μοι, τίς ἢ λιθοποιὸς αὕτη Μέδουσα ἡμῖν ἐστὶν καὶ πόθεν, ὥς καὶ ἡμεῖς ἴδοιμεν· οὐ γάρ, οἴμαι, φθονήσεις ἡμῖν τῆς θεᾶς οὐδὲ ζηλοτυπήσεις, εἰ μέλλοιμεν πλησίον που καὶ αὐτοὶ παραπεπηγέναι σοι ἰδόντες.

Ἡράκλεις A common oath.

ὑπερφυές “Extraordinary.” From the same root as the verb ὑπερφυομαι, “to overgrow.”

The exuberant language used throughout these dialogues captures jocularly the conviviality of the two friends.

δεινῶς βιαίον An oddly, and humorously forceful epithet, when translated literally.

γε Ought usually to be translated before the preceding conjunction: “that is if...” “as long as...”

ἐξέπληξε From ἐκπλήσσω, meaning to drive out (of one’s senses), to astound. The subject of this verb is revealed with a sense of disbelief: γυνή τις οὔσα, “[a thing] being [only] some woman.”

ὑπὸ “On account of” or “with regard to” rather than “by” (Smyth, §1679).

ὥστε θάπτον ἄν τις “So that one would faster...”

Σίπυλον From Harmon: “A double allusion. The Niobe story has already been introduced by the mention of Mount Sipylus, where Niobe was turned into stone; and now, by styling her the daughter of Tantalus, Polystratus compares the plight of Lycinus to that of Tantalus also” (*Lucian*, vol. 4, 256).

μὴ οὐχί The regular form of a negation after a verb of hindering (Smyth, §2759d). “So that you do not stand beside...” A natural result clause (Smyth, §2260) is here nestled within an actual result clause (Smyth, §2257).

κεχηνότα From χάσκω, to gape, or in this case, ogle.

ἐκείνην αὐτήν τήν “That same [daughter] of...”

ἡμῖν dat., “to us.” “Who is this Medusa of ours?”

ἡμεῖς “So that I might see her” might sound more natural, but the reader will remember that she too is being invited to share this sight.

οἶμαι From οἶομαι by syncope. “To suppose,” generally with a future infinitive.

φθονήσεις... ζηλοτυπήσεις φθονέω, “to grudge,” takes two objects, the person grudged a dative, and the thing grudged a genitive. The similar word ζηλοτυπέω, “to be jealous,” appears here without any object.

πλησίον που... παρα... Taken all together, “there beside you.”

ΛΥΚΙΝΟΣ

Καὶ μὴν εὖ εἰδέναι χρὴ σε, ὡς κἄν ἐκ περιωπῆς μόνον ἀπίδῃς εἰς αὐτήν, ἀχανῆ σε καὶ τῶν ἀνδριάντων ἀκινήτωτερον ἀποφανεῖ. καίτοι τοῦτο μὲν ἴσως εἰρηνικώτερόν ἐστιν καὶ τὸ τραῦμα ἦττον καίριον, εἰ αὐτὸς ἴδοις· εἰ δὲ κάκείνη προσβλέψειέ σε, τίς ἔσται μηχανὴ ἀποστῆναι αὐτῆς; ἀπάξει γάρ σε ἀναδησαμένη ἔνθα ἂν ἐθέλῃ, ὅπερ καὶ ἡ λίθος ἢ Ἡρακλεία δρᾷ τὸν σίδηρον.

χρὴ This impersonal construction works very much like the French “il faut...” or “it behooves you to...” A “quasi-impersonal” construction (Smyth, §933).¹⁸

κἄν... μόνον From καὶ ἐάν: “if only...”

ἐκ περιωπῆς A Lucianic idiom (LSJ, “περιωπ-ή”), meaning “with a bird’s eye view,” “from a distant vantage point.”¹⁹

ἀπίδῃς From εἶδον, aor. subj.

ἀποφανεῖ Liquid fut. “She will shine forth to you...” “You,” σε, is then modified by descriptors apparently arising from this shining forth.

ἀνδριάντων Gen. of comparison.

¹⁸ Smyth, H.W. *Greek Grammar*. Cambridge: Harvard University Press, 1920.

¹⁹ Liddell, H.G., Scott, R., and Jones, H.S. *A Greek-English Lexicon* (LSJ). Oxford: Oxford University Press, 1843.

τοῦτο “This effect.” ἴσως has the common idiomatic meaning “perhaps.”

ἥττον καίριον καίριος, “opportune,” when said of a wound, can mean “vital.” Thus we have “less serious.”

προσβλέπω “To look towards,” to reciprocate the gaze. We are about to embark upon a slew of ekphrases, descriptions of a work of art. But this work has the exceptional character of being able to gaze back.

ἀποστῆναι Here, to “tear oneself away.” The Medusa metaphor is echoed.

ἀπάξει ἀπαγω, fut.

ἔνθα ἂν ἐθέλη “Wherever she wishes.”

ὄπερ “just what [the magnet does to the iron],” a neuter accusative object.

ΠΟΛΥΣΤΡΑΤΟΣ

Παύου, ὃ Λυκῖνε, τεράστιόν τι κάλλος ἀναπλάττων, ἀλλ’ εἶπέ, τίς ἢ γυνή ἐστιν.

Παύου Mp. pres. imperat., with a present nominative participle.

ΛΥΚΙΝΟΣ

Οἷε γάρ με ὑπερβαλέσθαι τῷ λόγῳ, ὅς δέδια μή σοι ἰδόντι ἀσθενῆς τις ἐπαινέσαι δόξω, παρὰ τοσοῦτον ἀμείνων φανεῖται; πλὴν ἀλλὰ ἥτις μὲν, οὐκ ἂν εἰπεῖν ἔχοιμι, θεραπεία δὲ πολλή καὶ ἡ ἄλλη περὶ αὐτὴν παρασκευὴ λαμπρὰ καὶ εὐνούχων τι πλῆθος καὶ ἄβραι πάνυ πολλάί, καὶ ὅλως μεῖζόν γε ἢ κατὰ ἰδιωτικὴν τύχην ἐδόκει τὸ πρᾶγμα εἶναι.

Οἶει 2nd sg. pres. indicative mp.

ὑπερβαλέσθαι τῷ λόγῳ “To overshoot in word,” “to exaggerate.”

δέδρια Perfect of δείδω, “to fear,” with a present sense. The concessive nature might be captured with “I who actually fear.” μή: “lest I...”

ἀσθενής nom. sg., with an adverbial sense.

παρὰ Sets up a comparison: “while, on the contrary...”

πλήν ἀλλὰ Has the force of “anyway.”

θεραπεία Here, “attention.” παρασκευή, “equipage,” or “train.”

εὐνούχων A partitive genitive with a word of quantity.

ἄβρα A “favorite slave.” πάνυ strengthens πολλάί.

ὅλως “On the whole.”

μείζον γε ἢ A comparative phrase modifying τὸ πρᾶγμα.

κατὰ ἰδιωτικὴν τύχην “[What accords with] a private fortune.”

ΠΟΛΥΣΤΡΑΤΟΣ

Οὐδὲ τοῦνομα ἐπύθου σύ γε ἦτις καλοῖτο;

τοῦνομα τὸ ὄνομα, crasis.

καλοῖτο Optative in an indirect question.

ΛΥΚΙΝΟΣ

Οὐδαμῶς, ἢ τοῦτο μόνον, τῆς Ἰωνίας ἐστίν· τῶν θεατῶν γάρ τις ἀπιδὼν εἰς τὸν πλησίον, ἐπεὶ παρηλθεν, “Τοιαῦτα μέντοι,” ἔφη, “τὰ Σμυρναϊκὰ κάλλη· καὶ θαυμαστὸν οὐδέν, εἰ ἡ καλλίστη τῶν Ἰωνικῶν πόλεων τὴν καλλίστην γυναῖκα ἤνεγκεν.” ἐδόκει δέ μοι Σμυρναῖος καὶ αὐτὸς ὁ λέγων εἶναι, οὕτως ἐσεμνύετο ἐπ’ αὐτῇ.

Οὐδαμῶς May be taken as a simple negation.

θεατῶν An oddly ambiguous word, which could be the genitive plural of θεατός, the thing seen, rather than that of θεατής, the viewer (although this, possibly, would not have occurred to a native Greek speaker). The connection to the English “theater” should be obvious. This dialogue will present, largely, a politics of looking which is centered around a single conversation; two viewers and one viewed. But in this early digression we observe that the politics of looking, as the name suggests, involves the whole polis.

ἀπιδὼν A participle doing the work of a noun. “A certain one, looking to his neighbor.” Pay special note to all relations of looking, which are two-directional (among equal members of a polis) or one-directional (as is the case in art, or with the everyday objects of the world).

Σμυρναϊκὰ Smyrna, on the West coast of Asia Minor.

κάλλη Neut. acc. pl. “The beauties of Smyrna.”

ἤνεγκεν From φέρω, in the sense of bearing forth, producing.

ἐδόκει δοκέω can, as usual, be rendered as “to seem.”

οὕτως In context, “so much did he...”

ἔσεμνύετο “To exalt, magnify.”

ΠΟΛΥΣΤΡΑΤΟΣ

Οὐκοῦν ἐπεὶ λίθου τοῦτο γε ὡς ἀληθῶς ἐποίησας οὔτε παρακολουθήσας οὔτε τὸν Σμυρναῖον ἐκεῖνον ἐρόμενος, ὅστις ἦν, κἂν τὸ εἶδος ὡς οἶόν τε ὑπόδειξον τῷ λόγῳ· τάχα γὰρ ἂν οὕτως γνωρίσαιμι.

ἐπεὶ Here taken as “since.”

τοῦτό γε “In this matter at least.”

τοῦτό... ἐποίησας “You played the part (of)...” ὡς appears to mean “since,” in conjunction with κἂν in the second half of the sentence.

ὅστις Distinct from ἥτις above, in gender and in sense: “whoever he was.”

ὑπόδειξον Aor. imperat. “Show!” The same word might be used of graphic art, but here specified as “in speech.”

ὡς οἶόν τε “As best you can.”

ΛΥΚΙΝΟΣ

Ὅρᾳς ἠλίκον τοῦτο ἦτησας; οὐ κατὰ λόγων δύναμιν, καὶ μάλιστα γε τῶν ἐμῶν, ἐμφανίσαι θαυμασίαν οὕτως εἰκόνα, πρὸς ἣν μόλις ἂν ἡ Ἀπελλῆς ἢ Ζεῦξις ἢ Παρράσιος ἱκανοὶ ἔδοξαν, ἢ εἴ τις Φειδίας ἢ Ἀλκαμένης· ἐγὼ δὲ λυμανοῦμαι τὸ ἀρχέτυπον ἀσθενεία τῆς τέχνης.

ἤλικον “How much,” “how big a thing.”

ἤτησας Aor. ind. act. from αἰτέω, “to ask,” “to beg.”

κατὰ...δύναμιν “In accordance with the power of...”

ἐμφανίσαι Aor. inf. The subject of the clause, with an implied ἔστι. “It is not in my power to show forth/bring into being...”

εἰκῶν A word with a long Platonic history as an “image” (although not identical with εἰδός, “form”), here clearly has the sense of a “portrait.”

ἢ Ἀπελλῆς ἢ Ζεῦξις ἢ Παρράσιος Painters of classical antiquity, known from the ekphrases of Pliny the Elder (*Naturalis Historia* 35.36). Phidias and Alcamenes, on the other hand, worked primarily in sculpture. Lucian will argue that both of these arts are, not only recreated through the artistry of the writer or speaker of ekphrases, as in the work of Pliny, but even transcended.

ἔδοξαν Aor., but in this clause with ἄν takes a subjunctive or conditional reading (Smyth, §1784-8). “They would hardly seem...”

εἶ Best read here as “even.”

λυμανοῦμαι A liquid fut. “To outrage,” or “to ruin.”

ἀρχέτυπον “Archetype,” or “original.” The ekphrasis is always dependent upon such an original, though rarely is this a living (and historical) human being.

τέχνης Lycinus’ own skill, here dependent upon ἀσθενεία.

ΠΟΛΥΣΤΡΑΤΟΣ

Ὅμως, ὦ Λυκῖνε, ποία τις τὴν ὄψιν; οὐ γὰρ ἐπισφαλὲς τὸ τόλμημα, εἰ φίλω ἀνδρὶ ἐπιδείξαις τὴν εἰκόνα, ὅπως ἂν τῆς γραμμῆς ἔχη.

ποία τις τὴν ὄψιν; The accusative may be read as one of respect: “How was she as to her appearance?” ὄψις, like so many words of sight, is ambiguous; it may mean “vision,” the act or faculty of the subject, or, as here, “appearance,” the act or faculty of the object of sight.

ἐπισφαλὲς τὸ τόλμημα “Precarious the adventure.” Harmon has: “It would not be dangerously bold if...”

ἐπιδείξαις The prefix adds to the basic meaning of showing the sense of exhibiting as an example, in this case as an example of the speaker’s rhetorical flourish.

ὅπως ἂν τῆς γραμμῆς ἔχη Lit. “however little it should hold to the line.” Harmon has: “no matter how well or ill it may be drawn.”

ΛΥΚΙΝΟΣ

Καὶ μὴν ἀσφαλέστερον αὐτὸς ποιήσειν μοι δοκῶ τῶν παλαιῶν τινὰς ἐκείνων τεχνιτῶν παρακαλέσας ἐπὶ τὸ ἔργον, ὡς ἀναπλάσειάν μοι τὴν γυναῖκα.

ἀσφαλέστερον αὐτὸς ποιήσειν μοι δοκῶ The subject, “I myself,” is also the implied subject of the indirect statement, with a future infinitive, “to do [in the future] [something] less risky.”

τεχνιτῶν Painters and sculptors, creators of physical art, share their name with the craftsmen of non-artistic objects. LSJ (entry for τεχνίτης) suggests artificer: craftsman, artist, even trickster; the unifying concept is *skill* in whatever production.

παρακαλέσας With the sense of the English “calling upon.”

ἐπὶ “For,” or “for the purposes of.”

ὥς ἀναπλάσειάν A purpose clause : “so they might model for me.” ἀναπλάσσω, here in the optative, has the sense of modeling, as in plaster. Πλάσσω is Plato’s word for the process of educating the guardians of his Republic, forming them through education, and it also seems to hold, for the Greeks, the non-explicit sense of “creating fiction” (LSJ, πλάσσω). Many of Lucian’s dialogues and stories, for instance, have, as fictions, been “formed” in this way.

ΠΟΛΥΣΤΡΑΤΟΣ

Πῶς τοῦτο φήεις; ἢ πῶς ἂν ἀφίκοιντό σοι πρὸ τοσοῦτων ἐτῶν ἀποθανόντες;

Πῶς “How?” Here “why?” is a more natural translation.

ἀφίκοιντό Here the optative contains the sense of capability: “how *can* they come to you?”

πρὸ With a genitive time designation, “before,” or “ago.”

ἀποθανόντες Aor. part.

ΛΥΚΙΝΟΣ

Ῥαδίως, ἤνπερ σὺ μὴ ὀκνήσῃς ἀποκρίνασθαί τί μοι.

ἤνπερ ἐάν + πέρ, “if only.”

ὀκνήσῃς “To shrink from,” “hesitate,” aor. subj. act.

τί neut. acc. sg.

ΠΟΛΥΣΤΡΑΤΟΣ

Ἐρώτα μόνον.

μόνον Often translated adverbially as “just” or “only.”

ΛΥΚΙΝΟΣ

Ἐπεδήμησάς ποτε, ὦ Πολύστρατε, τῆ Κνιδίων;

ΠΟΤΕ ποτέ, enclitic. “at some time,” “ever.”

τῆ Κνιδίων “The land of the Knidians,” “land” implied, Knidos in Southwestern Asia Minor. The famous Aphrodite there was of the “modest” type, covering her groin with one hand (Pseudo-Lucian, *Amores* 13). The geographical range of the artistic references in this section alludes, and perhaps parodies, a kind of connoisseurship current among certain social classes of the second sophistic period. Pausanias and both Plinys may be considered to represent the practice of itinerant art criticism. Petronius, in the *Satyricon*, provides a savage satire of it from the first century. See

Elsner's *Roman Eyes*, chapter 3, for a discussion of ancient connoisseurship and the development of the “eye for art.” Lucian, according to Elsner, typically approaches art with a more dilettantish eye, or at least with a different purpose in view than mastery (*Roman Eyes*, pp. 58, 62). His characters, on the other hand, seem to engage directly in the connoisseurial project.

ΠΟΛΥΣΤΡΑΤΟΣ

Και μάλα.

ΛΥΚΙΝΟΣ

Οὐκοῦν καὶ τὴν Ἀφροδίτην εἶδες πάντως αὐτῶν;

Οὐκοῦν Expects the answer “yes” (Smyth, §2651).

αὐτῶν “Of theirs,” i.e. the Knidians’.

ΠΟΛΥΣΤΡΑΤΟΣ

Νὴ Δία, τῶν Πραξιτέλους ποιημάτων τὸ κάλλιστον.

Νὴ Particle of strong affirmation, introducing an oath (“By Jove!” preserves the aristocratic feeling of the dialogue).

ΛΥΚΙΝΟΣ

Ἀλλὰ καὶ τὸν μῦθον ἤκουσας, ὃν λέγουσιν οἱ ἐπιχώριοι περὶ αὐτῆς, ὡς ἐρασθείη τις τοῦ ἀγάλματος καὶ λαθῶν ὑπολειφθεὶς ἐν ἱερῷ συγγενοιτο, ὡς δυνατὸν ἀγάλματι. τοῦτο μέντοι ἄλλως ἱστορεῖσθω. σὺ δὲ—ταύτην γὰρ, ὡς φῆς, εἶδες—ἴθι μοι καὶ τόδε ἀπόκριναι, εἰ καὶ τὴν ἐν κήποις Ἀθήνησι τὴν Ἀλκαμένους ἐώρακας.

ὃν λέγουσιν This story is told in greater length in the *Amores* of Pseudo-Lucian (sec. 15-16, included in the Loeb edition of Lucian). It is reminiscent of that of Pygmalion; the tragic effect of the latter story from folklore is in part achieved in making explicit the sexual relationship of the art-appreciator to the artwork. The graphically sexual can of course be presented in a comic mode, but this dialogue, a slightly more mannered work, preserves the innocence of the viewers, and the modesty of the viewed; and thereby a certain charm that might be lost.

ἐρασθείη Aor. opt. pass. 3rd sg. Aorist optative denotes a punctual action in secondary sequence (as the content of the story). The passive form here has a middle sense.

ἔραμαι takes a genitive object.

λαθῶν Aor. part. From λανθάνω, which, with a participle, here the passive ὑποληφθεὶς, means “to escape the notice of [others] while...” Translate: “and left behind unnoticed...”

ὡς δυνατὸν ἀγάλματι Slightly idiomatic, with an implied εἴη, “as well as was possible with a statue” (LSJ, δύνατος).

ἱστορεῖσθω Imperat. 3rd sg. pres. mp. Lit. “But let this be told otherwise.” Harmon has “But no matter about that.”

ἴθι Imperat. 2nd sg. pres. act. from εἶμι. With the aorist participle, ἀπόκριναι, transfers to it its imperative sense (Smyth, §1836).

εἰ “whether.”

ἔώρακας 2nd sg. perf. act., though an optative might be expected here (Smyth, §2677). “Whether you saw.” For discussion of Lucian’s surprising use of the optative, see Sims.²⁰

ΠΟΛΥΣΤΡΑΤΟΣ

Ἦ πάντων γ’ ἄν, ὃ Λυκῖνε, ὁ ῥαθυμότατος ἦν, εἰ τὸ κάλλιστον τῶν Ἀλκαμένους πλασμάτων παρεῖδον.

γ’ ἄν... ἦν Two past tense indicative verbs in this sentence, with εἰ and ἄν make this the result clause of a contrary-to-fact conditional.

παρεῖδον “To observe,” with the contradictory secondary (and relevant) meaning, “to overlook.”

ΛΥΚΙΝΟΣ

Ἐκεῖνο μὲν γε, ὃ Πολύστρατε, οὐκ ἐξερήσομαί σε, εἰ πολλάκις εἰς τὴν ἀκρόπολιν ἀνελθὼν καὶ τὴν Καλάμιδος Σωσάνδραν τεθέασαι.

²⁰ Sims, B. J. “Final Clauses in Lucian.” *The Classical Quarterly* 2, no. 1-2 (1952): 63-73.

ἐξερήσομαι “To inquire into.” Fut. act., with two accusative objects, for the matter inquired into and the person inquired of. Lycinus implies that such a questioning would be an insult to his friend’s honor as a connoisseur. Of course, he implies the question in declining to answer it.

πολλάκις “Often,” with the secondary meaning here of “perhaps” (LSJ, πολλάκις).

Καλάμιδος Σωσάνδραν The fifth century sculptor Calamis is known, with a long list of accomplishments throughout the Aegean (Pausanias 9.16.1, Pliny the Elder 4.92, 34.39), but his works are lost, and Sosandra’s identity unknown.

τεθέασαι Indicative perf. 2nd sg. mp.

ΠΟΛΥΣΤΡΑΤΟΣ

Εἶδον κάκεινην πολλάκις.

ΛΥΚΙΝΟΣ

Ἄλλὰ καὶ ταῦτα μὲν ἱκανῶς. Τῶν δὲ Φειδίου ἔργων τί μάλιστα ἐπήνεσας;

τί μάλιστα ἐπήνεσας; “Which do you praise most highly?”

ΠΟΛΥΣΤΡΑΤΟΣ

Τί δ’ ἄλλο ἢ τὴν Λημνίαν, ἣ καὶ ἐπιγράψαι τοῦνομα ὁ Φειδίας ἠξίωσε; καὶ νῆ Δία τὴν Ἀμαζόνα τὴν ἐπερειδομένην τῷ δορατίῳ.

ἢ Here translated “but,” rather than “or”: “What but...”

ἡξίωσε With the infinitive, “deigned to.” The usual translation “judged worthy to” cannot be fitted in seamlessly.

ἐπερειδομένην Usually “to drive against,” but in the passive “to lean upon.”

ΛΥΚΙΝΟΣ

Τὰ κάλλιστα, ὧ̃ εἰταῖρε, ὥστ' οὐκέτ' ἄλλων τεχνιτῶν δεήσει. Φέρε δῆ, ἐξ ἀπασῶν ἡδὴ τούτων ὡς οἶόν τε συναρμόσας μίαν σοι εἰκόνα ἐπιδείξω, τὸ ἐξαίρετον παρ' ἐκάστης ἔχουσαν.

Τὰ κάλλιστα With an implied ἔστι, to make the first clause of a result construction.

οὐκέτ'... δεήσει “It shall want none.” Translate: “We shall not need another...”

Φέρε An idiomatic use of the imperative: “come now.”

ὡς οἶον τε “As well as possible.”

συναρμόσας Aor. participle, which here shares its object with the main verb, ἐπιδείξω, “to exhibit.” In harmony, one puts disparate elements together so as to form a whole.

τὸ ἐξαίρετον παρ' ἐκάστης “What is excellent in each.”

ἔχουσαν Here “holding” in the sense of an internal constituent, rather than an external object.

ΠΟΛΥΣΤΡΑΤΟΣ

Καὶ τίνα ἂν τρόπον τουτὶ γένοιτο;

τίνα... τρόπον An accusative absolute: “how?”

ἄν... γένοιτο The optative in a hypothetical/interrogative phrase.

τουτί Neut. acc. sg. (LSJ, οὔτος).

ΛΥΚΙΝΟΣ

Οὐ χαλεπόν, ὦ Πολύστρατε, εἰ τὸ ἀπὸ τοῦδε παραδόντες τὰς εἰκόνας τῷ λόγῳ, ἐπιτρέψαιμεν αὐτῷ μετακοσμεῖν καὶ συντιθέναι καὶ ἀρμόζειν ὡς ἂν εὐρυθμότατα δύναίτο, φυλάττων ἅμα τὸ συμμιγῆς ἐκεῖνο καὶ ποικίλον.

τὸ ἀπὸ τοῦδε “From now on.”

ἐπιτρέψαιμεν “To yield,” “to entrust,” “to permit.” Aor. opt. act. in the protasis, making this a future less vivid. Οὐ χαλεπόν forms the entire apodosis.

μετακοσμεῖν “To rearrange or change in aspect.” The other two verbs stress the compositional nature of the project. H.P. L’Orange argues that under Roman rule, Greek art underwent a transition from the Classical paradigm, under which each element of a work was considered as a discrete unit, containing its own beauty, to a medieval paradigm in which beauty was taken to arise from the arrangement of these into a perfect (often symmetrical or symbolic) whole.²¹ Lucian seems to have sympathies with both paradigms: he can achieve classical effects at will, while treating a variety of particulars with little formal structure (for instance in “The True Stories”), but

²¹ L’Orange. *Art Forms and Civic Life in the Late Roman Empire*. Princeton: Princeton University Press, 1971.

expresses amazement at the overwhelming power of holistic, symbolic art (for instance in “The Syrian Goddess,” another ekphrastic piece). Lucian is therefore situated on the very hinge of this transition, and here it is ὁ λόγος, which effects a harmonizing of the two.

ὡς ἂν εὐρυθμότατα δύναίτο “As rhythmically as it can.” We have changed subject here, but remain dependent upon the εἰ.

φυλάττων Used much like the English “to keep.” “Keeping it mixed,” or “maintaining the compositional quality” (which remains in harmony with, rather than precedence over, the variety, ποικίλον.)

ΠΟΛΥΣΤΡΑΤΟΣ

Εὖ λέγεις· καὶ δὴ παραλαβὼν δεικνύτω· ἐθέλω γὰρ εἰδέναι ὅ τι καὶ χρήσεται αὐταῖς, ἢ ὅπως ἐκ τοσοῦτων μίαν τινὰ συνθεῖς οὐκ ἀπάδουσιν ἀπεργάσεται.

ΔΕΙΚΝΥΤΩ Imperat. 3rd sg. pres. act. It is λόγος that is the subject of this command. παραλαβὼν is reciprocal to παραδόντες above.

ὅ τι “Whatever,” “what exactly,” an interrogative particle in an indirect question.

ὅπως “How,” (perhaps best translated “whether”) in a clause parallel to that following ὅ τι. Introduces a worry of Polystratus, about the possible disharmony (or decomposition, though the metaphor remains acoustic) of the piece, under a condition articulated as μίαν τινὰ συνθεῖς. In Plato’s *Phaedo*, the compositional aspect of music is proposed as a metaphor for a soul dependent on the body (later rejected by Socrates). Lucian, in an

inversion, is here claiming the musical metaphor for the artistic description of the body. The same method, however, will be restored in the second half of the piece, to the description of the “soul,” or internal characteristics of a person.

ΛΥΚΙΝΟΣ

Καὶ μὴν ἤδη σοι ὄρᾱν παρέχει γιγνομένην τὴν εἰκόνα, ὧδε συναρμόζων, τῆς ἐκ Κνίδου ἠκούσης μόνον τὴν κεφαλὴν λαβών· οὐδὲν γὰρ τοῦ ἄλλου σώματος γυμνοῦ ὄντος δεήσεται· τὰ μὲν ἀμφὶ τὴν κόμην καὶ μέτωπον ὀφρύων τε τὸ εὐγραμμον ἔασει ἔχειν ὥσπερ ὁ Πραξιτέλης ἐποίησεν, καὶ τῶν ὀφθαλμῶν δὲ τὸ ὑγρὸν ἅμα τῷ φαιδρῷ καὶ κεχαρισμένῳ, καὶ τοῦτο διαφυλάξει κατὰ τὸ Πραξιτέλει δοκοῦν· τὰ μῆλα δὲ καὶ ὅσα τῆς ὀψεως ἀντωπὰ παρ’ Ἀλκαμένους καὶ τῆς ἐν κήποις λήμεται, καὶ προσέτι χειρῶν ἄκρα καὶ καρπῶν τὸ εὐρυθμον καὶ δακτύλων τὸ εὐάγωγον εἰς λεπτὸν ἀποληγὸν παρὰ τῆς ἐν κήποις καὶ ταῦτα. τὴν δὲ τοῦ παντὸς προσώπου περιγραφὴν καὶ παρεϊῶν τὸ ἀπαλὸν καὶ ῥῖνα σύμμετρον ἢ Λημνία παρέξει καὶ Φειδίας· ἔτι καὶ στόματος ἀρμογὴν αὐτὸς καὶ τὸν ἀυχένα, παρὰ τῆς Ἀμαζόνος λαβών· ἢ Σωσάνδρα δὲ καὶ Κάλαμις αἰδοῖ κοσμήσουσιν αὐτήν, καὶ τὸ μειδίαμα σεμνὸν καὶ λεληθὸς ὥσπερ τὸ ἐκείνης ἔσται· καὶ τὸ εὐσταλὲς δὲ καὶ κόσμιον τῆς ἀναβολῆς παρὰ τῆς Σωσάνδρας, πλὴν ὅτι ἀκατακάλυπτος αὕτη ἔσται τὴν κεφαλὴν. τῆς ἡλικίας δὲ τὸ μέτρον ἡλικὸν ἂν γένοιτο, κατὰ τὴν ἐν Κνίδῳ ἐκείνην μάλιστα. καὶ γὰρ καὶ τοῦτο κατὰ τὸν Πραξιτέλη μεμετρήσθω.

Τί σοι, ὦ Πολύστρατε, δοκεῖ; καλὴ γενήσεσθαι ἢ εἰκῶν;

παρέχει “To allow,” “to grant,” with dat. for the receiver and acc. (in this case an infinitive) for the thing given.

γίγνομένην “As it comes into being.”

συναρμόζων English would likely put a colon here, as the next clause forms the first in a list of steps which λόγος takes in the process described by συναρμόζων.

τῆς ἐκ Κνίδου ἠκούσης (From ἦκω.) “The one having come from Knidos,” i.e. the Aphrodite of Praxiteles.

οὐδὲν... δεῖσεται Note the future tense verb. The accusative object is not usual. It belongs to the clause which comes between these two words, though this stands also on its own as a genitive absolute.

τὰ μὲν ἀμφὶ τῇ κόμῃν “The things around the hair.” Harmon has: “the arrangement of the hair.”

μέτωπον Separated from the third item in the list, ὀφρύων... εὐγγραμμον, by the enclitic τε.

ἔάσει ἔχειν Another future verb, with acc. for the things allowed to act, and inf. for the action permitted. Here ἔχειν means “to remain.”

ὕγρον The “melting or languishing quality” of the eyes. Praxiteles has allowed this to co-exist *with* (therefore in dat.) a certain brightness (φαιδρῶ) and gracefulness (κεχαρισμένῳ, a perf. pass. part.)

κατὰ τὸ Πραξιτέλει δοκοῦν “As they appeared to Praxiteles,” “as Praxiteles conceived them.” The notion that art appears autonomously through the medium of the artist is an old one.

τὰ μήλα “The apples,” a metaphor occasionally for the breasts, or as here, for the cheeks.

ὅσα τῆς ὄψεως ἀντωπᾶ Lit. “As much as is front-facing of the face,” a more than slightly cumbersome phrase. Harmon has: “all the fore part of the face.”

λήψεται From λαμβάνω, rather than λείπω.

προσέτι “Besides.”

χειρῶν ἄκρα “The tips of the hands,” i.e. the fingers or finger tips.

καρπός May mean “wrist” as well as “fruit.” Their εὐρυθμον may be taken to be a feature of their proportion or grace, rather than of their sound.

εὐάγωγον εἰς λεπτόν ἀπολήγον “Ductility,” or “suppleness,” which “leaves off towards smallness” or “delicacy.” Harmon translates the whole phrase as “supple, tapering.”

καὶ ταῦτα Reinforces the elements recently added to the list.

ἀπαλόν Taken as a noun, “delicacy.”

στόματος ἀρμόγην The “joining of the mouth,” perhaps the interior curvature of the lips.

αὐτὸς “The same Phidias”—recall that his Amazon as well as his Lemnian was praised.

αἰδοῖ From αἰδώς. “Shame” or “modesty” can in English only imply a non-physical characteristic; these translations are therefore only provisional, since αἰδώς is here considered an effect which a sculptor can achieve.

σεμνὸν καὶ λεληθὸς “Holy” or “solemn,” and, from λανθάνω, “unnoticed,” which Harmon renders “faint.” These may be the characteristics of the smile of a religious

icon, which would point out to us the near proximity in antiquity of “religious” to “secular” art. These modify *μειδιάμα*, using the copula that follows the comparative phrase.

εὐσταλὲς δὲ καὶ κόσμιον “Neatness and order.”

ἀναβολῆς “That which is thrown over the shoulder,” a cloak or dress.

πλὴν ὅτι “Except that.”

τὴν κεφαλὴν Acc. of respect.

ἡλικὸν ἂν γένοιτο “However old she may be.”

τὸ μέτρον... κατὰ “The measure [of her years]... [shall be] according to...” “Her stature” is also a possible translation for *ἡλικίας* (LSJ, *ἡλικίας*).

κατὰ τὸν Πραξιτέλη μεμετρήσθω Imperat. 3rd sg. perf. mp. The verb’s subject is

“this,” the matter of her age (or her stature), which will also be determined “according to Praxiteles,” i.e. in accord with his *Sosandra*.

γενήσεσθαι Fut. inf. with *δοκεῖ*.

ΠΟΛΥΣΤΡΑΤΟΣ

Καὶ μάλιστα, ἐπειδὴν εἰς τὸ ἀκριβέστατον ἀποτελεσθῆ· ἔτι γάρ, ὧ πάντων γενναιότατε, καταλέλοιπάς τι κάλλος ἔξω τοῦ ἀγάλματος οὕτως πάντα εἰς τὸ αὐτὸ συμπεφορηκώς.

ἀποτελεσθῆ Aor. subj. pass. “To be completed,” here “in the utmost detail.”

ὃ πάντων γενναιότατε “Oh most incredibly noble one,” probably seemed as over-the-top to the ancient reader as to us. Harmon takes it as referring to Lycinus’ zeal in his description thus far.

καταλέλοιπας Perf. ind.

τι κάλλος “A certain perfection.”

οὕτως “While,” with the participle.

τὸ αὐτὸ Refers to the ἀγάλματος.

ΛΥΚΙΝΟΣ

Τί τοῦτο;

ΠΟΛΥΣΤΡΑΤΟΣ

Οὐ τὸ μικρότατον, ὃ φιλότης, εἰ μὴ σοι δόξει ὀλίγα πρὸς εὐμορφίαν συντελεῖν χροὰ καὶ τὸ ἐκάστῳ πρέπον, ὡς μέλανα μὲν εἶναι ἀκριβῶς ὅποσα μέλανα, λευκὰ δὲ ὅσα τοιαῦτα χροή, καὶ τὸ ἐρύθημα ἐπανθεῖν καὶ τὰ τοιαῦτα· κινδυνεύει τοῦ μεγίστου ἔτι ἡμῖν προσδεῖν.

εἰ μὴ “Unless.”

ὀλίγα Adverbial, “a little.”

πρὸς εὐμορφίαν συντελεῖν χροὰ “To add [by way of completing] color to a beautiful figure.” **χρῶς** may also mean “skin.”

καὶ τὸ ἐκάστῳ πρέπον Further specifies the kind of color, that color which is appropriate for each part, as is further detailed in the next clauses.

μέλανα In one instance refers to the black of the statue, and in the other to the black of its model; one black is prescriptive, and the other descriptive, and the two are meant to be aligned by ὅπόσα.

ὅσα τοιαῦτα “As much as the amount [which is necessary].”

ἐρύθημα “Redness” or “blush.”

ἐπανθεῖν Still in indirect discourse governed by δόξει, we now switch verbs.

τὰ τοιαῦτα “And the rest [of the colors].”

κινδυνεύει Impersonal: “it is possible,” with a dative and infinitive.

προσδεῖν “To lack besides [all the features already described],” with a genitive object.

ΛΥΚΙΝΟΣ

Πόθεν οὖν καὶ ταῦτα πορισαίμεθ' ἄν; ἢ παρακαλέσαιμεν δηλαδὴ τοὺς γραφέας, καὶ μάλιστα ὅπόσοι αὐτῶν ἄριστοι ἐγένοντο κεράσασθαι τὰ χρώματα καὶ εὐκαιρον ποιεῖσθαι τὴν ἐπιβολὴν αὐτῶν; καὶ δὴ παρακεκλήσθω Πολύγνωτος καὶ Εὐφράνωρ ἐκεῖνος καὶ Ἀπελλῆς καὶ Ἀετίων· οὗτοι δὲ διελόμενοι τὸ ἔργον ὁ μὲν Εὐφράνωρ χρωσάτω τὴν κόμην οἷαν τῆς Ἥρας ἔγραψεν, ὁ Πολύγνωτος δὲ ὄφρύων τὸ ἐπιπρεπὲς καὶ παρεῖων τὸ ἐνερευθὲς οἷαν τὴν Κασάνδραν ἐν τῇ λέσχῃ ἐποίησεν τοῖς Δελφοῖς, καὶ ἐσθῆτα δὲ οὗτος ποιησάτω εἰς τὸ λεπτότατον ἐξεργασμένην, ὡς συνεστάλθαι μὲν ὅσα χρή, διηνεμῶσθαι δὲ τὰ πολλά· τὸ δὲ ἄλλο σῶμα ὁ Ἀπελλῆς δειξάτω κατὰ τὴν Πακάτην μάλιστα, μὴ ἄγαν λευκὸν ἀλλὰ ἔναιμον ἀπλῶς· τὰ χεῖλη δὲ οἷα Πρωξάνης ὁ Ἀετίων

ποιησάτω. μᾶλλον δὲ τὸν ἄριστον τῶν γραφέων Ὅμηρον παρόντος Εὐφράνορος καὶ Ἀπελλοῦ δεδέγμεθα· οἷον γὰρ τι τοῖς Μενελάου μηροῖς τὸ χρῶμα ἐκεῖνος ἐπέβαλεν ἐλέφαντι εἰκάσας ἡρέμα πεφοινιγμένῳ, τοιόνδε ἔστω τὸ πᾶν· ὁ δ' αὐτὸς οὗτος καὶ τοὺς ὀφθαλμοὺς γραψάτω βοῶπίν τινα ποιήσας αὐτήν. συνεπιλήψεται δὲ τοῦ ἔργου αὐτῷ καὶ ὁ Θηβαῖος ποιητής, ὡς ἰοβλέφαρον ἐξεργάσασθαι· καὶ φιλομειδῆ δὲ Ὅμηρος ποιήσει καὶ λευκώλενον καὶ λευκώλενον καὶ ῥοδοδάκτυλον, καὶ ὅλως τῇ χρυσεῇ Ἀφροδίτῃ εἰκάσει πολὺ δικαιότερον ἢ τὴν τοῦ Βρισέως.

Ταῦτα μὲν οὖν πλαστῶν καὶ γραφέων καὶ ποιητῶν παιᾶδες ἐργάσσονται. ὁ δὲ πᾶσιν ἐπανθεῖ τούτοις, ἢ χάρις, μᾶλλον δὲ πᾶσαι ἅμα ὀπόσαι Χάριτες καὶ ὀπόσοι Ἔρωτες περιχορεύοντες, τίς ἂν μιμήσασθαι δύναίτο;

πορισαίμεθ' "To fetch," aor. opt.

ἢ... δηλαδή "Or... of course," sounds a little odd to our ears, but is indeed the sense.

μάλιστα "Especially."

ὀπόσοι "Such of them as..." returning us to an indicative verb.

κεράσασθαι... ποιεῖσθαι Both conditioned by ἄριστοι.

ἐπιβολήν A "laying on."

παρακεκλήσθω Imperat. perf. mp. 3rd singular, although it takes multiple subjects.

Πολύγνωτος καὶ Εὐφράνωρ ἐκεῖνος καὶ Ἀπελλῆς καὶ Ἀετίων A who's who of renowned Greek sculptors.

διελόμενοι... χρωσάτω The plural subject of the first verb is split into several subjects of singular verbs.

χρωσάτω Imperat. aor. act. 3rd sg. “To touch or stain,” in this case with dye.

τῆς Ἡρας “The hair of” implied. “Painted as one of the Twelve Gods in the portico of Zeus Eleutherius at Athens” (Harmon loc. cit., references to Pausanias 1.3.3; Pliny 35, 129).

ὄφρύων τὸ επιπρεπές “The propriety of her brows” or their beauty or becomingness.

The two neuter accusative objects run parallel to the first clause, with χρωσάτω still acting as verb.

παρειῶν τὸ ἐνερευθές “The partial flush of her cheeks.”

τοῖς Δελφοῖς “At Delphi.” “Above the Cassotis is a building with paintings by Polygnotus; it was dedicated by the Cnidians, and is called by the Delphians the Club-room (*Lesche*, “place of talk”), because here they used of old to meet and talk over both mythological and more serious subjects. ... Cassandra herself is seated on the ground and is holding the image of Athena, for she overturned the wooden image from its pedestal when Ajax dragged her out of the sanctuary” (Pausanias 10, 25, 1 and 26, 3, Frazer’s translation, quoted in Harmon loc. cit.).

εἰς τὸ λεπτότατον “In the most delicate texture.”

συνεστάλθαι Infinitive (perf. mp) in a result construction. “So that it is drawn together...”

ὅσα χρή “As it should be.”

διηνεμῶσθαι “And so that it flutters.” Statues in the ancient Mediterranean were often adorned with jewellery and other ornaments; yet since this scene involves primarily mural painters, the fluttering here referred to is a trick of the artist’s skill.

τὸ δὲ ἄλλο “The rest of.”

δειξάτω “Let him show.”

Πακάτην One of several Greek names associated with the woman who is better known to later European tradition as “Campaspe,” the mistress of Alexander the Great.

According to the legend, Alexander gave her to his favorite painter, Apelles, when he realized that Apelles had fallen in love with her while painting her portrait. The best known source of the story is Pliny’s *Natural History* 35.86-87, where she is called (in Latin) Pancaspe(n). A shorter version of the story is found in Aelian, *Varia Historia* 12.34, where she is called Παγκαστη.²²

ἄγαν “Too,” “very much.”

ἔναιμον Lit. “bloody,” another word meaning flushed or red, whose etymology is pertinent to the upcoming Homeric simile.

γραφέων An ambiguous word. From γράμμα, lit. the lines or stroke upon writing surface, it may refer to a painter, but seems not disconnected from the business of writing. In one of the important sections of the book, the line between the various descriptive arts appears to be blurry. In fact, the superiority of the word over the image will be clarified later on.

παρόντος In a genitive absolute, “with Euphranor and Apelles present,” contemporaneous with the main verb: “we receive Homer (as a guest).”

οἷον... τοιόνδε ἔστω τὸ πᾶν “Just as... so let her [it] be throughout.”

²² Aelian. *Historical Miscellany*. Edited and translated by Nigel Guy Wilson. Cambridge: Harvard University Press, 2015.

ἐπέβαλεν “He applied...” With acc. for the thing applied (color) and dat. for that to which it is applied (the thighs of Menelaus). Modified by εἰκάσας.

ἐλέφαντι... ἡρέμα πεφοινιγμένῳ “...as ivory, gently tinged with red.” Quite a martial reference in context. Menelaus, having been wounded near the groin, is described thus: “ὥς δ’ ὅτε τίς τ’ ἐλέφанта γυνή φοίνικι μίηνη/... τοῖοί τοι Μενέλαε μάνθην αἵματι μηροῖ/ εὐφυέες κνήμαί τε ἰδὲ σφυρὰ κάλ’ ὑπένερθε.”²³ “Picture a woman dyeing ivory blood red.../ so now, Menelaus, the fresh blood went staining down/ your sturdy thighs, your shins and well-turned ankles.”²⁴ Lucian, therefore, is cleverly exploiting the nature of the Homeric simile, which explains the martial by reference to the domestic. Lucian reverses it, explaining a scene from peacetime by an allusion which unites the auras of domesticity and martiality.

αὐτὸς An adjective, with the subject οὗτος.

ὁ Θηβαῖος ποιητής Pindar.

συνεπιλήψεται “Shall take part,” with the dat. referring to Homer for the person assisted, and the genitive for the project assisted in.

ιοβλέφαρον “Violet-eyed,” an epithet of Aphrodite in a lost poem of Pindar (Harmon, p. 273).

φιλομειδῆ... λευκώλενον... ῥοδοδάκτυλον A motley assortment of Homeric epithets: “laughter-loving,” “of the white wrists,” “rosy-fingered.” The last is especially applied to Dawn, and hardly seems complementary to a human woman, or to support the erotic tone of the work.

²³ Homer. *The Iliad*. Edited and translated by A.T. Murray and W.F. Wyatt. Cambridge: The Loeb Classical Library, 1924. II. 4.141, 146-7.

²⁴ Homer. *The Iliad*. Translated by Robert Fagles. New York: Penguin Books, 1990. 150.

εἰκασει “Shall liken,” *her* the implied object, with a dative for her to whom Pantheia is compared.

δικαιότερον “With more reason [than he did].”

τήν τοῦ “The daughter of...” The daughter of Briseus is thus likened at *Iliad* 19.282.

δ δὲ... ἡ χάρις Both characterize, in the nominative, the object of the verb μιμήσασθαι.

“That which blooms forth in all this, its grace... who could reproduce this [in mimetic art]?”

ἐπανθεῖ “Blooms.” Calls ahead to the name of our heroine.

μᾶλλον “Or to speak more precisely...”

ΠΟΛΥΣΤΡΑΤΟΣ

Θεσπέσιόν τι χρῆμα, ὃ Λυκῖνε, φῆς καὶ διιπετὲς ὡς ἀληθῶς, οἷόν τι τῶν ἐξ οὐρανοῦ γένοιτο. τί δὲ πράσσουσαν εἶδες αὐτήν;

διιπετὲς From πίπτω, “fallen from Zeus,” “miraculous.”

ὡς ἀληθῶς “Truly.”

οἷόν τι τῶν... γένοιτο “Such as one is, of those...”

τί An interrogative object for πράσσουσαν.

ΛΥΚΙΝΟΣ

Βιβλίον ἐν ταῖν χεροῖν εἶχεν εἰς δύο συνειλημένον, καὶ ἐώκει τὸ μὲν τι ἀναγινώσκεισθαι αὐτοῦ, τὸ δὲ ἤδη ἀνεγνωκέναι. μεταξὺ δὲ προϊούσα διελέγετο τῶν

παρομαρτούντων τινὶ οὐκ οἶδα ὅ τι· οὐ γὰρ εἰς ἐπήκοον ἐφθέγγετο. πλὴν μειδιάσασά γε, ὦ Πολύστρατε, ὀδόντας ἐξέφηνε πῶς ἂν εἴποιμί σοι ὅπως μὲν λευκοῦς, ὅπως δὲ συμμετροὺς καὶ πρὸς ἀλλήλους συνηρμοσμένους; εἴ που κάλλιστον ὄρμον εἶδες ἐκ τῶν σπιλπνοτάτων καὶ ἰσομεγεθῶν μαργαριτῶν, οὕτως ἐπὶ στίχου ἐπεφύκεσαν· ἐκοσμοῦντο δὲ μάλιστα τῷ τῶν χειλῶν ἐρυθρήματι. ὑπεφαίνοντο γοῦν, αὐτὸ δὴ τὸ τοῦ Ὀμήρου, ἐλέφαντι τῷ πριστῷ ὅμοιοι, οὐχ οἱ μὲν πλατύτεροι αὐτῶν, οἱ δὲ γυροί, οἱ δὲ προέχοντες ἢ διεστηκότες οἴοι ταῖς πλείσταις, ἀλλὰ τις πάντων ἰσοτιμία καὶ ὁμόχροια καὶ μέγεθος ἐν καὶ προσεχεῖς ὁμοίως, καὶ ὅλως μέγα τι θαῦμα καὶ θέαμα πᾶσαν τὴν ἀνθρωπίνην εὐμορφίαν ὑπερπεπακός.

εἰς δύο συνειλημένον “Bound [i.e. rolled up] at both ends.” If a scroll were loose on one side, this would amount to its being open at the beginning; if it were loose at the bottom, the last sentences would be visible. As the second clause makes clear, Pantheia is halfway through her book.

τὸ μὲν τι... αὐτοῦ “This part of it.” τὸ δὲ indicates the remainder of the scroll.

ἀναγιγνώσκεσθαι Pres. inf. ἀνεγνωκέναι is the perfect.

μεταξὺ “Meanwhile.”

διελέγετο “She discussed,” with the indefinite accusative for the thing discussed, and the dative for those with whom she discusses it.

οὐκ οἶδα ὅ τι The object of the verb.

εἰς ἐπήκοον “Within earshot.” The description of these two sentences is highly reminiscent of the symbolic practices of ancient sculpture. With her book and her

handmaidens, Pantheia might easily be a Muse. She is represented as speaking, and yet her words have no content; she is mute—these features are of course characteristic of statuary, and we are reaching the climax of a series of praises which have systematically dehumanized Pantheia, reduced her to her symbolic value by ignoring her “interior” traits.

πῶς ἄν εἴποιμί σοι ὅπως μὲν λευκούς A phrase which does not quite fit grammatically without a semicolon—our speaker is quite excited. “How can I tell you how white [they were]?”

ἐκ... μαργαριτῶν “Of pearls.” Pantheia’s objectification deepens. She is compared, not only to art, but artistically to an inanimate object. The pearl necklace, set behind her painted lips, is the completion of the Homeric simile “ivory tinged with red.” The comparison serves to detemporalize the gesture: a smile is charming as a movement, but stilted in a painting. For this reason portrait-artists generally avoid portraying the smile²⁵—does the medium of ekphrasis relieve some of the awkwardness? Lucian will argue, in the second half of the piece, that it is only by transcending such exterior description that one can transcend the visual media; and this, one imagines, would apply to the description of joy as well as to any other.

ἐπὶ στίχου “In a row.”

ἐπεφύκεσαν The pluperfect “They had been begotten,” might be better translated by some other verb in some other tense, e.g. “they were set.”

ἐκοσμοῦντο “They were embellished,” with a dat. of agent.

²⁵ Jeeves, Nicholas. “The Serious and the Smirk: The Smile in Portraiture.” *The Public Domain Review*, 2013.

αὐτὸ δὴ τὸ τοῦ Ὅμηρου Lit. “The same as that of Homer,” translate, “just as Homer says.”

ὅμοιοι “Just like,” with dat.

οὐχ οἱ μὲν... οἱ δὲ “Nor were some of them...”

προέχοντες Metaphorical: “jutting out.”

οἷοι ταῖς πλείσταις “Like [those of] most women.”

μέγεθος ἓν “Of one size.” Clearly, Lucian is lingering over the teeth for comedic effect.

Yet we may derive some significance from the notion that it is homogeneity that is stressed in a beauty which τὴν ἀνθρωπίνην εὐμορφίαν ὑπερπεπακός, “has transcended all human beauty.”

ΠΟΛΥΣΤΡΑΤΟΣ

Ἦχ' ἀτρέμας. συνίημι γὰρ ἤδη πάνυ σαφῶς ἦντινα καὶ λέγεις τὴν γυναῖκα, τούτοις τε αὐτοῖς γνωρίσας καὶ τῇ πατρίδι. καὶ εὐνούχους δέ τινας ἔπεσθαι αὐτῇ ἔφης.

Ἦχ' ἀτρέμας “Hold still,” or “wait just a minute!”

γνωρίσας “Recognizing her” by means of two markers, both in the dative—“these very things,” and “her country.” We now embark upon a “re-subjectification” of Pantheia, in which her “interior” traits are praised with as much vigor as her as her external ones.

This, however, is not a repudiation of Lycinus’ technique, since Polystratus agrees upon its merits.

ἔπεσθαι Inf. pres. deponent in indirect discourse.

ΛΥΚΙΝΟΣ

Νὴ δία, καὶ στρατιώτας τινάς.

στρατιώτας Eunuchs and soldiers, the companions of emperors.

ΠΟΛΥΣΤΡΑΤΟΣ

Τὴν βασιλεῖ συνοῦσαν, ᾧ μακάριε, τὴν ἀοίδιμον ταύτην λέγεις.

συνοῦσαν His live-in mistress. Acc. in indirect discourse.

ἀοίδιμον “The famous one.” Lycinus is possessed of such excellent taste as to be in accord with both crowd and emperor.

ΛΥΚΙΝΟΣ

Τί δέ ἐστιν αὐτῇ τοῦνομα;

ΠΟΛΥΣΤΡΑΤΟΣ

Πάνυ καὶ τοῦτο γλαφυρόν, ᾧ Λυκῖνε, καὶ ἐπέραστον· ὁμώνυμος γάρ ἐστιν τῇ τοῦ Ἄβραδάτα ἐκείνῃ τῇ καλῇ· οἷσθα πολλάκις ἀκούσας Ξενοφῶντος ἐπαινοῦντός τινα σώφρονα καὶ καλὴν γυναῖκα.

γλαφυρόν Lit. “hollow,” here take as “polished,” perhaps (LSJ, γλαφθρός). Modifies τοῦτο and τοῦνομα.

ὁμώνυμος “Having the same name,” with someone else (dat.), in this case the wife of Abradatas. Pantheia is the name, familiar from Xenophon, though this information is reserved to the cultured readers of Xenophon. In this manner literacy and good taste are made a kind of code or game; and if we may extrapolate from the name itself, “All-divine,” the prize of this game is substantial indeed, being directly connected to religious truth.

οἶσθα... ἀκούσας In a causal relationship: “You know, since you have heard.” Gen. for the source of this knowledge, “praising Xenophon.” This author is said to be “heard,” from the ancient practice of reading aloud.

ΛΥΚΙΝΟΣ

Νῆ δία, καὶ ὥσπερ γε ὄρων αὐτήν οὕτω διατέθειμαι, ὅπταν κατ' ἐκεῖνό που ἀναγινώσκων γένωμαι, καὶ μονονουχὶ καὶ ἀκούω λεγούσης αὐτῆς ἃ πεποιήται λέγουσα, καὶ ὡς ὥπλιζε τὸν ἄνδρα καὶ οἶα ἦν παραπέμπουσα αὐτὸν ἐπὶ τὴν μάχην.

ὥσπερ... οὕτω διατέθειμαι “As if..., thus I am disposed [i.e. thus I feel].” Such is the power of the written word apparently: a single invocation, with a few brief descriptions, has more evocative power than a painting.

κατ' ἐκεῖνό With γένωμαι, “I come to this place [in my reading].” που ἀναγινώσκων provides the setting for this action.

μονονουχι That is, *μονον ουχι*, “almost.”

πεποίηται “Made” to say, or “described as” saying.

οἷα ἦν “What she was like while...”

ΠΟΛΥΣΤΡΑΤΟΣ

Ἄλλ', ὃ ἄριστε, σὺ μὲν ὥσπερ τινὰ ἀστραπήν παραδραμοῦσαν ἅπαξ εἶδες αὐτήν, καὶ ἕοικας τὰ πρόχειρα ταῦτα, λέγω δὲ τὸ σῶμα καὶ τὴν μορφήν, ἐπαινεῖν· τῶν δὲ τῆς ψυχῆς ἀγαθῶν ἀθέατος εἶ, οὐδὲ οἶσθα ὅσον τὸ κάλλος ἐκεῖνό ἐστιν αὐτῆς, μακρῶ τινι ἄμεινον καὶ θεοειδέστερον τοῦ σώματος. ἐγὼ δὲ συνήθης γάρ εἰμι καὶ λόγων ἐκοινώνησα πολλάκις ὁμοεθνῆς ὢν. καὶ γάρ, ὡς οἶσθα καὶ αὐτός, τὸ ἡμερον καὶ φιλάνθρωπον καὶ τὸ μεγαλόφρον καὶ σωφροσύνην καὶ παιδείαν πρὸ τοῦ κάλλους ἐπαινῶ· ἄξια γὰρ προκεκρίσθαι ταῦτα τοῦ σώματος· ἐπεὶ ἄλογον ἂν εἶη καὶ γελοῖον, ὥσπερ εἶ τις τὴν ἐσθῆτα πρὸ τοῦ σώματος θαυμάζοι. τὸ δ' ἐντελὲς κάλλος, οἶμαι, τοῦτό ἐστιν, ὁπότεν εἰς τὸ αὐτὸ συνδράμη ψυχῆς ἀρετῆ καὶ εὐμορφία σώματος. ἀμέλει πολλὰς ἂν σοι δείξαιμι μορφῆς μὲν εὖ ἠκούσας, τὰ δ' ἄλλα αἰσχυνούσας τὸ κάλλος, ὡς καὶ μόνον φθεγξαμένων ἀπανθεῖν αὐτὸ καὶ ἀπομαραίνεσθαι ἐλεγχόμενόν τε καὶ ἀσχημονοῦν καὶ παρ' ἀξίαν συνὸν πονηρᾶ τινι δεσποίνῃ τῇ ψυχῇ. καὶ αἶ γε τοιαῦτα ὁμοιαί μοι δοκοῦσιν τοῖς Αἰγυπτοίοις ἱεροῖς· κάκεῖ γὰρ αὐτός μὲν ὁ νεῶς κάλλιστός τε καὶ μέγιστος, λίθοις τοῖς πολυτελέσις ἠσκημένος καὶ χρυσῶ καὶ γραφαῖς διηνηθισμένος, ἔνδον δὲ ἦν ζητῆς τὸν θεόν, ἢ πίθηκός ἐστιν ἢ ἴβις ἢ τράγος ἢ αἴλουρος. τοιαύτας πολλὰς ἰδεῖν ἔνεστιν.

Οὐ τοίνυν ἀπόχρη τὸ κάλλος, εἰ μὴ κεκόσμηται τοῖς δικαίοις κοσμήμασι, λέγω δὴ οὐκ ἐσθῆτι ἀλουργεῖ καὶ ὄρμοις, ἀλλ' οἷς προεῖπον ἐκεῖνοις, ἀρετῇ, καὶ σωφροσύνη καὶ ἐπιεικείᾳ καὶ φιλανθρωπίᾳ καὶ τοῖς ἄλλοις ὅποσα ταύτης ὄρος ἐστίν.

ὥσπερ With the next three words, modifying the participle.

ἔοικας “You seem to...” with the infinitive at the end of the sentence, taking an accusative object, “these obvious things.”

ἀθέατος Words of sight are often double-sided. This one can mean “invisible” or “blind to” (with gen.).

μακρῷ “By what measure...”

τινι ἄμεινον καὶ θεοειδέστερον These comparatives (with comparative gen.) modify κάλλος.

συνήθης “Intimate” (see LSJ, συνήθης for the full semantic range).

ἐκοινωνήσα 1st sg. aor. To “have a share in,” in this case a share in her conversation, λόγων.

ὁμοεθνῆς ὢν In a causal relationship. “Since I am of the same nationality.”

πρὸ “Rather than,” or “above,” with gen.

ἄξια... προκεκρίσθαι “These things ought to be preferred...” Polystratus here reveals himself as a student of Greek philosophy, which tends to embrace such a value-laden dualism.

ἐπεὶ... ἂν εἴη “Since it would be foolish if...”

ὥσπερ εἴ τις Introduces a hypothetical with the optative.

εἰς τὸ αὐτὸ “In the same place [body].”

συνδράμη Aor. subj. 3rd sg. “Whenever there meet...”

ἀμέλει “Indeed,” when it comes before a clause with the optative, to indicate capability (LSJ, ἀμέλει).

εὖ ἠκούσας Fem. acc. pl. participle of ἠκω. “Well off in,” or “well endowed with,” plus gen. (LSJ A.I.2.c).

τὰ δ’ ἄλλα Adverbial, “otherwise.”

αἰσχυνουσας Another participle to characterize πολλὰς. “Who bring shame upon...”

ὥς “So that,” with infinitives. Sets up a slightly tricky construction, in which the participle refers to the hypothetical woman, as the cause of the infinitives, whose subject is αὐτὸ, the beauty (Smyth, §2260 and following).

ἀσχημονοῦν Neut. nom. part., further characterizing τὸ κάλλος, and having roughly the same meaning as ἐλεγχόμενόν.

παρ’ ἀχίαν “Unworthily.”

συνὸν “Living with” plus dat. The metaphor here is of a slave co-habiting with a mistress.

δοκοῦσιν “Seem to me...” With the maligned hypothetical women as subject, and a dat. for the thing to which they are compared. Egyptian religion was for Greece an object of fascination, subject to an oddly ambivalent view which either degraded it as sorcery or exalted it as having borne esoteric wisdom since long before the Greeks arrived at it.

ἠσκημένος “Built,” with dat. for the material.

διηρθισμένους “Adorned,” with dat. for the adornment.

ἦν With the subjunctive, “if you seek...”

ἰδεῖν ἔνεστιν An impersonal construction: “there are many... to see.”

ἀπόχρη Imperf. act., with a pres. meaning. “To suffice.”

κεκόσμηται Perfect passive: the datives of the next phrase, except ἐκείνοις, act upon it as datives of agent.

ἀλουργεῖ Purple, the color of the emperor.

οἷς προεῖπον ἐκείνοις “Such as I mentioned before.”

ὅποσα ταύτης ὄρος ἐστίν “As much as is of this definition [of ἀρετῆ],” that is, the rest of its constituents, of which Polystratus has already named three.

ΛΥΚΙΝΟΣ

Οὐκοῦν, ὦ Πολύστρατε, μῦθον ἀντὶ μύθου ἀμειψαὶ αὐτῷ τῷ μέτρῳ, φασίν, ἢ καὶ λώϊον, δύνασαι γάρ, καὶ τινα εἰκόνα γραψάμενος τῆς ψυχῆς ἐπίδειξον, ὥς μὴ ἐξ ἡμισείας θαυμάζοιμι αὐτήν.

μῦθον “Description.”

ἀμειψαὶ Imperat. aor. 2nd sg. “Exchange.”

αὐτῷ τῷ μέτρῳ, φασίν Lit. “by its measure,” alternatively “as is fair.” φασίν acknowledges that this is an idiomatic usage.

γραψάμενος... ἐπίδειξον “Having drawn a... show [it to me].”

ἐξ ἡμισείας “By halves.” Indicates that until now, Lycinus has been admiring only the exterior “half” of Pantheia.

ΠΟΛΥΣΤΡΑΤΟΣ

Οὐ μικρόν, ὃ ἐταῖρε, τὸ ἀγόνισμα προστάτεις· οὐ γὰρ ὅμοιον τὸ πᾶσι προφανὲς ἐπαινέσαι καὶ τὰ ἄδηλα ἐμφανίσει τῷ λόγῳ. καί μοι δοκῶ συνεργῶν καὶ αὐτὸς δεήσεσθαι πρὸς τὴν εἰκόνα, οὐ πλαστῶν οὐδὲ γραφῆων μόνον, ἀλλὰ καὶ φιλοσόφων, ὡς πρὸς τοὺς ἐκείνων κανόνας ἀπευθῆναι τὸ ἄγαλμα καὶ δεῖξαι κατὰ τὴν ἀρχαίαν πλαστικὴν κατεσκευασμένον.

Καὶ δὴ πεποιήσθω. αὐδήεσσα μὲν τὸ πρῶτον καὶ λίγεια, καὶ τὸ “γλυκίων μέλιτος ἀπὸ τῆς γλώττης” περὶ αὐτῆς μᾶλλον ἢ περὶ τοῦ Πυλίου γέροντος ἐκείνου ὁ Ὅμηρος εἶρηκεν. πᾶς δὲ ὁ τόνος τοῦ φθέγματος οἶος ἀπαλώτατος, οὔτε βαρὺς ὡς εἰς τὸ ἀνδρεῖον ἠρμόσθαι οὔτε πάνυ λεπτὸς ὡς θηλύτατός τε εἶναι καὶ κομιδῆ ἔκλυτος, ἀλλ’ οἶος γένοιτ’ ἂν παιδί μῆπω ἠβάσκοντι, ἠδὺς καὶ προσηνῆς καὶ πράως παραδιδόμενος εἰς τὴν ἀκοήν, ὡς καὶ παυσαμένης ἔναυλον εἶναι τὴν βοήν καὶ τι λείψανον ἐνδιατρίβειν καὶ περιβομβεῖν τὰ ὄτα, καθάπερ ἠχώ τινα παρατείνουσιν τὴν ἀκρόασιν καὶ ἵχνη τῶν λόγων μελιχρὰ ἄττα καὶ πειθοῦς μεστὰ ἐπὶ τῆς ψυχῆς ἀπολιμπάνουσιν. ὁπότεν δὲ καὶ τὸ καλὸν ἐκεῖνο ἄδη, καὶ μάλιστα πρὸς τὴν κιθάραν, τότε δὴ τότε ὦρα μὲν σιωπᾶν τάχιστα ἀλκυόσι καὶ τέττιξι καὶ τοῖς κύκνοις· ἄμουσα γὰρ ὡς πρὸς ἐκείνην ἅπαντα· κἂν τὴν Πανδίωνος εἵπησ, ἰδιῶτις κἀκείνη καὶ ἄτεχνος, εἰ καὶ πολυηχέα τὴν φωνὴν ἀφήσιν.

Ὅρφεὺς δὲ καὶ Ἀμφίων, οἵπερ ἐπαγωγότατοι ἐγένοντο τῶν ἀκροατῶν, ὡς καὶ τὰ ἄψυχα ἐπικαλέσασθαι πρὸς τὸ μέλος, αὐτοὶ ἂν, οἶμαι, εἴ γε ἤκουσαν, καταλιπόντες ἂν τὰς

κιθάρας παρεστήκεσαν σιωπητῇ ἀκροώμενοι. τὸ γὰρ τῆς τε ἀρμονίας τὸ ἀκριβέστατον διαφυλάττειν, ὡς μὴ παραβαίνειν τι τοῦ ρυθμοῦ, ἀλλ' εὐκαίρῳ τῇ ἄρσει καὶ θέσει διαμεμετρηῆσθαι τὸ ἄσμα καὶ συνῶδόν εἶναι τὴν κιθάραν καὶ ὁμοχρονεῖν τῇ γλώττῃ τὸ πληκτρον, καὶ τὸ εὐαφὲς τῶν δακτύλων καὶ τὸ εὐκαμπὲς τῶν μελῶν, πόθεν ἂν ταῦτα ὑπῆρχε τῷ Θρακι ἐκείνῳ καὶ τῷ ἀνὰ τὸν Κιθαιρῶνα μεταξὺ βουκολοῦντι καὶ κιθαρίζειν μελετῶντι;

Ὡστε ἦν ποτε, ὦ Λυκῖνε, καὶ ἀδοῦσης ἀκούης αὐτῆς, οὐκέτι τὸ τῶν Γοργόνων ἐκεῖνο ἔση μόνον πεπονθώς, λίθος ἐξ ἀνθρώπου γενόμενος, ἀλλὰ καὶ τὸ τῶν Σειρήνων εἶση ὁποῖόν τι ἦν· παρεστήξῃ γὰρ εὖ οἶδα κεκλημένος, πατρίδος καὶ οἰκείων ἐπιλαθόμενος. καὶ ἦν κηρῷ ἐπιφράξῃ τὰ ὄτα, καὶ διὰ τοῦ κηροῦ διαδύσεται σοι τὸ μέλος. τοιοῦτον τι ἄκουσμά ἐστι, Τερπιχόρης τινὸς ἢ Μελπομένης ἢ Καλλιόπης αὐτῆς παιδεύμα, μυρία τὰ θέλητρα καὶ παντοῖα ἐν ἑαυτῷ ἔχον. ἐνί τε λόγῳ συνελὼν φαίην ἂν, τοιαύτης μοι τῆς ᾠδῆς ἀκούειν νόμιζε, οἷαν εἰκὸς εἶναι τὴν διὰ τοιούτων χειλῶν, δι' ἐκείνων δὲ τῶν ὀδόντων ἐξιοῦσαν. ἐώρακας δὲ καὶ αὐτὸς ἦν φημι, ὥστε ἀκηκοέναι νόμιζε.

Τὸ μὲν γὰρ ἀκριβὲς τοῦτο τῆς φωνῆς καὶ καθαρῶς Ἰωνικὸν καὶ ὅτι ὀμιλῆσαι στωμύλη καὶ πολὺ τῶν Ἀπτικῶν χαρίτων ἔχουσα οὐδὲ ἐκεῖνο θαυμάζειν ἄξιον· πάτριον γὰρ αὐτῇ καὶ προγονικόν, οὐδὲ ἄλλως ἐχρῆν μετέχουσαν τῶν Ἀθηναίων κατὰ τὴν ἀποικίαν. οὐδὲ γὰρ οὐδὲ ἐκεῖνο θαυμάσαιμ' ἂν, εἰ καὶ ποιήσῃ χαίρει καὶ τὰ πολλὰ ταύτῃ ὀμιλεῖ, τοῦ Ὀμήρου πολίτις οὔσα. Μία μὲν δὴ σοι, ὦ Λυκῖνε, καλλιφωνίας αὕτη καὶ ᾠδῆς εἰκῶν, ὡς ἂν τις ἐπὶ τὸ ἔλαττον εἰκάσειεν. σκόπει δὲ δὴ καὶ τὰς ἄλλας· οὐ γὰρ μίαν ὥσπερ σὺ ἐκ πολλῶν συνθεῖς ἐπιδειξαι διέγνωκα—ἦπτον γὰρ τοῦτο καὶ πολυειδὲς τι ἐκ πολλῶν ἀποτελεῖν αὐτὸ

αὐτῷ ἀνθαμιλλώμενον—ἀλλ' αἱ πᾶσαι τῆς ψυχῆς ἀρεταὶ καθ' ἐκάστην εἰκὼν μία
γεγράφεται πρὸς τὸ ἀρχέτυπον μεμιμημένη.

τὸ πᾶσι προφανές “What is obvious to all,” the object of ἐπαινέσαι, which in turn is treated as a neuter noun modified by οὐ... ὅμοιον.

τῷ λόγῳ Dat. of means.

δοκῶ “I seem [to myself],” with the infinitive.

πρὸς “For,” “in order to complete.”

πρὸς... κανόνας “According to the rules”

ἀποθεῖναι “Make straight,” to “correct” or “direct.” δεῖξαι is also an infinitive, in a parallel phrase.

κατεσκευασμένον “[It (τὸ ἄγαλμα)] prepared,” in accord with the model of the ancients.

πεποιήσθω “Let it be made,” or “imagine it made.”

αὐδῆεσσα “Speaking with human voice” (*Odyssey* 10.136).²⁶ It is significant that the voice is the first thing restored to the mute Pantheia in the stage of the dialogue which transforms her from icon to person.

λίγεια “Sweet-toned” (*Odyssey* 24.62). Pantheia’s voice not only bridges this gap, but in the most mellifluous way.

τὸ... εἴρηκεν “The [phrase quoted] will speak...”

γλυκίων Comparative, with genitive of comparison.

²⁶ Homer. *The Odyssey*. Translated by Robert Fagles. New York: Viking, 1996.

τοῦ Πυλίου γέροντος Nestor (*Iliad* 1.249). Homer has been implicitly included among “the philosophers,” a reading current since before Plato.

οἷος ἀπαλώτατος “As soft as possible.”

εἰς τὸ ἀνδρεῖον ἡρμόσθαι “To be assimilated to the masculine.”

λεπτὸς “Light.”

κομιδῇ ἔκλυτος “Totally weak.” Pantheia’s voice is slightly androgynous (and seductively so), as Plato held the soul to be.²⁷

μήπω ἡβάσκοντι “Not yet pubescent.”

καὶ παυσαμένης Gen. abs. “Even when she’s paused.”

ἔναυλον Lit. “abiding.” When said of the voice (or τὴν βοήν), “ringing in the ears.”

These are accusative, as the subject in a construction after ὡς.

τι λείψανον “Some remnant,” the second subject after ὡς.

ἐνδιατρίβω “Linger.”

ἦχώ Fem. acc. with καθάπερ, continuing the previous construction.

παρατείνουσιν τὴν ακρόασιν “Which prolongs the act of hearing.” ἀπολιμπάνουσιν is a second participle used in parallel.

ἄπτα An atticized form: from ὅστις, neut. acc. with ἴχνη.

πειθοῦς μεστά “Full of persuasion.”

ᾄδῃ Subj. from ἀείδω, “to sing.” Construe “the voice” as subject.

δὴ τότε Simply intensifies τότε.

²⁷ Plato. *Republic*. Translated by C.D.C. Reeve. Cambridge: Hackett Classics, 2003. Book 10, for instance.

ᾠρα μὲν σιωπᾶν In apposition with τότε. “The hour for keeping silence,” with a dat. indicating who is to keep silence.

ὡς πρὸς “Compared with.”

εἰπηῖς Aor. subj. 2nd sg. having a conditional sense with κἄν.

τὴν Πανδίωνος The daughter of Pandion is Philomela, the nightingale.

καὶ κείνη “Even she.”

εἰ καὶ “Even if.”

πολυηχέα “Many-toned,” said of the nightingale (*Odyssey* 19.521). Fem. acc.

Ἵρφεὺς δὲ καὶ Ἄμφίων Hero-gods of song.

οἵπερ “Who.”

τῶν ἀκροατῶν Partitive, “of hearers .”

ἐπικαλέσασθαι Inf. mid. with ὡς, τὰ ἄψυχα as object, and the two heroes as subject, though the meaning would be the same should the sense of the verb be passive and τὰ ἄψυχα the subject.

αὐτοὶ ἄν Sets up the apodosis, to which we return after giving the protasis, of a contrary-to-fact conditional with the aorist and pluperfect (which acts as aorist): “even they, if they heard her...”

σιωπῇ The dat. noun, “in silence.”

τὸ... διαφυλάττειν An articular infinitive. Its object is transferred into the gen.

τὸ ἀκριβέστατον An accusative object of the articular infinitive.

παραβαίνειν “Overstep.”

ἄρσει καὶ θέσει “Arsis and thesis,” the prosodic terms for the rise and fall of the poetic line.

διαμεμετρήσθαι A second verb with ὡς: “To be measured out.” Its subject is τὸ ἄσμα.

συνῳδον “Harmonious.”

εἶνα... ὁμοχρονεῖν Further verbs with ὡς. The subject continues to be in the accusative.

πλήκτρον “The pick.”

τὸ εὐαφές Stepping out of the ὡς construction, we have a further set of features which stand independently, in parallel to διαφυλάττειν. The nominalized adjectives here can be rendered “softness,” and “flexibility.”

πόθεν “How?” In English there would likely be a semicolon before this word, since it takes the previous nominalized verb and adjectives as accusative objects (ταῦτα).

ὑπήρχε From ὑπάρχω, “to be available.” Imperf. with ἄν, indicating a question about possibility. The following datives indicate agency.

τῷ Ὀρακι... καὶ τῷ... μελετῶντι Orpheus and Amphion.

μεταξὺ βουκολοῦντι Perhaps indicating that cattle-tending and lyre-studying are done alternately.

κιθαρίζειν μελετῶντι “To the one studying lyre-playing.”

ἦν ποτε “If ever.”

ἄδούσης ἀκούης αὐτῆς Appealingly alliterative. “You should hear her sing.”

οὐκέτι... μόνον “Not only.”

ἐκεῖνο “The power” of the Gorgons.

ἔσῃ From εἰμί, fut. ind. mid. 2nd sg. Here acts to link Lycinus to the participle: “you will be having learned,” i.e. “you will have learned.”

εἴσῃ fut. of οἶδα. “You will know.”

ὁποῖόν τι ἦν “What it was like,” that is, the power of the Sirens. Lucian has referred to two myths which exemplify a part of the ancient attitude toward women. Jaś Elsner has argued (“Seeing and Saying”) that the *Imagines* recreates the psychological situation which Freud claims occurs whenever two males joke about an absent woman, and that the dehumanizations of the piece are archetypal ones. What has been given to us in the dialogue thus far is the “ekphrasis” of a human being, a space created in which we can indulge in the “male gaze.” The mythical gorgon represents the possibility of this unidirectional gaze being shattered: if the gaze is reciprocated, the male viewer is killed; the myth may be taken as a representation of a male fear of a woman’s subjective capacity (Cixous, *Le Rire de la Méduse*).²⁸ It has seemed to us that Polystratus has been undertaking to “rehumanize” Pantheia, by restoring to her first her voice, and soon her interior qualities: but Pantheia herself has not come to speak for us herself: she remains an object of ekphrasis, in a sense. The siren has come to us as the auditory equivalent of the Gorgon, representing the same male fears. The question with which I leave the reader is this: has Polystratus come to “rehumanize” Pantheia, or to further reduce even her interior traits to an art-object further demonstrating Lucian’s skill?

εὖ οἶδα An interjection: “I know well.”

ἐπιλαθόμενος “Forgetful,” with the genitive for the thing forgotten.

²⁸ Cixous, Hélène. *Le Rire de la Méduse*. Paris: Éditions Galilée, 1975.

ἐπιφράξη “Should you stop up.”

ἄκουσμά “Music,” In a construction which might be translated, “Such music it is, it must...”

παίδευμα “Lesson,” in apposition with ἄκουσμά.

ἔχον Further characterizes the song, in a clause that would likely be separated by a semicolon in English.

συνελών “To sum up...”

φαίην 1st sg. opt. act., indicating capability. What follows is a kind of direct discourse.

νόμιζε “Imagine.”

εἰκὸς εἶναι “To have verisimilitude or plausibility.” It is reported of the accusative subject in the τοιαύτης... οἷαν clause.

ἀκηκοέναι “You yourself” is the implied subject.

ἀκριβὲς A nominalized adjective, the “precision of her speech.”

καθαρῶς Ἰονικόν Another nominalized adjective: “its purely Ionic quality.”

ὅτι With its following clause, may also be taken as nominal: “the fact that...”

ὁμιλήσαι “Converse with.”

χαρίτων Here take as “wit,” a notorious Athenian quality.

οὐδὲ ἐκεῖνο θαυμάζειν ἄξιον “That [our three nominalized subjects] is not worthy of wonderment.”

ἐχρῆν In context: “Nor was it (otherwise) fitting,” “was it to be expected (otherwise),” for one [in the accusative] who...

κατὰ τὴν ἀποικίαν “On account of its being a colony,” the medium for Pantheia’s participation in Attic blood.

γὰρ οὐδὲ Strengthens οὐδὲ.

θαυμάσαιμ’ 1st sg. aor. opt. with a conditional sense.

ποιήσει The dat. object of χαίρει, “rejoices in.”

τὰ πολλὰ Adverbial.

οὔσα Refers to the subject of χαίρει and ὁμιλεῖ.

Μία With εἰκῶν, the subject. The verbless construction with μὲν δὴ σοι has the same force as “There you have it.”

ὥς ἂν τις... εἰκάσειεν “As one might portray it...”

ἐπὶ τὸ ἔλαττον “Inadequately.”

οὐ... ἐπιδείξαι διέγνωκα “I have decided not to exhibit.”

ὥσπερ σὺ “Like you.”

ἥττον γὰρ τοῦτο “This is inferior,” the main sense of the clause, the remainder of which characterizes “this.”

πολυειδές τι... ἀποτελεῖν “To make one thing of many aspects.”

αὐτὸ αὐτῷ ἀνθαμιλλώμενον “Which competes against itself.” Lycinus seems unwittingly to have entered into a Platonic debate, by positing that beauty may exist in the several features of several pieces of art, which are then haphazardly stitched together, rather than stemming from the unified form of beauty. Ultimately, for Plato, all beauty should be seen as the branches of a great ideal (a word having to do with εἰκῶν). Polystratus will take a third tack, neither explicating the “interior” virtues as they

stem from the form of the good, nor stitching them together, but allowing them to stand on their own terms, harmonized, without being “combined” by a dextrous use of λόγος.

καθ’ ἐκάστην “By itself, in its own right.” Effects a change from plural to singular subject.

γεγράφεται Fut. perf.

πρὸς τὸ ἀρχέτυπον “According to its own archetype,” or pattern. The meaning is that each virtue will show itself, in the description, as it is.

ΛΥΚΙΝΟΣ

Ἔορτήν, ὃ Πόλυστρατε, καὶ πανδαισίαν ἐπαγγέλλεις. ἕοικας γοῦν λώϊον ὡς ἀληθῶς ἀποδώσειν μοι τὸ μέτρον. ἐπιμέτρει δ’ οὖν· ὡς οὐκ ἔστιν ὅτι ἂν ἄλλο ποιήσας μᾶλλον χαρίσαιό μοι.

Ἔορτήν English sometimes similarly ranges the object of a verb out front in order to emphasize it: “It is a festival... which you promise.”

λώϊον Agrees with μέτρον.

ὡς ἀληθῶς “Truly.”

ἀποδώσειν Fut. inf. with ἕοικας.

ἐπιμέτρει Imperat.

χαρίσαιό Opt. aor. 2nd sg. “To gratify by saying.”

ΠΟΛΥΣΤΡΑΤΟΣ

Οὐκοῦν ἐπειδὴ πάντων καλῶν παιδείαν ἡγεῖσθαι ἀνάγκη, καὶ μάλιστα τούτων
 ὀπόσα μελετητά, φέρε καὶ ταύτην ἤδη συστησώμεθα, ποικίλην μέντοι καὶ πολύμορφον,
 ὡς μηδὲ κατὰ τοῦτο ἀπολιποίμεθα τῆς σῆς πλαστικῆς. καὶ δὴ γεγράφθω πάντα
 συλλήβδην τὰ ἐκ τοῦ Ἑλικῶνος ἀγαθὰ ἔχουσα, οὐχ ὥσπερ ἡ Κλειῶ καὶ ἡ Πολύμνια καὶ ἡ
 Καλλιόπη καὶ αἱ ἄλλαι ἐν τι ἐκάστη ἐπισταμένη, ἀλλὰ τὰ πασῶν καὶ προσέτι τὰ Ἑρμοῦ καὶ
 Ἀπόλλωνος. ὀπόσα γὰρ ἢ ποιηταὶ μέτροις διακοσμήσαντες ἢ ῥήτορες δεινότητι
 κρατύναντες ἐξενήνχασιν ἢ συγγραφεῖς ἱστορήκασιν ἢ φιλόσοφοι παρηνέκασιν, πᾶσι
 τούτοις ἢ εἰκῶν κεκοσμήσθω, οὐκ ἄχρι τοῦ ἐπικεχρῶσθαι μόνον, ἀλλ' εἰς βάθος
 δευσοποιοῖς τισι φαρμάκοις εἰς κόρον καταβαφεῖσα. καὶ συγγνώμη, εἰ μηδὲν ἀρχέτυπον
 ἐπιδειξαι ταύτης δυναίμην τῆς γραφῆς· οὐ γὰρ ἔσθ' ὅ τι τοιοῦτον ἐν τοῖς πάλαι παιδείας
 πέρι μνημονεύεται. πλὴν ἀλλά, εἴ γε δοκεῖ, ἀνακείσθω καὶ αὕτη· οὐ μεμπτή γὰρ, ὡς ἐμοὶ
 φαίνεται. καὶ δὴ γεγράφθω πάντα συλλήβδην τὰ ἐκ τοῦ Ἑλικῶνος ἀγαθὰ ἔχουσα, οὐχ
 ὥσπερ ἡ Κλειῶ καὶ ἡ Πολύμνια καὶ ἡ Καλλιόπη καὶ αἱ ἄλλαι ἐν τι ἐκάστη ἐπισταμένη, ἀλλὰ
 τὰ πασῶν καὶ προσέτι τὰ Ἑρμοῦ καὶ Ἀπόλλωνος. ὀπόσα γὰρ ἢ ποιηταὶ μέτροις
 διακοσμήσαντες ἢ ῥήτορες δεινότητι κρατύναντες ἐξενηνόχασιν ἢ συγγραφεῖς
 ἱστορήκασιν ἢ φιλόσοφοι παρηνέκασιν, πᾶσι τούτοις ἢ εἰκῶν κεκοσμήσθω, οὐκ ἄχρι τοῦ
 ἐπικεχρῶσθαι μόνον, ἀλλ' εἰς βάθος δευσοποιοῖς τισι φαρμάκοις εἰς κόρον καταβαφεῖσα.
 καὶ συγγνώμη, εἰ μηδὲν ἀρχέτυπον ἐπιδειξαι ταύτης δυναίμην τῆς γραφῆς· οὐ γὰρ ἔσθ' ὅ
 τι τοιοῦτον ἐν τοῖς πάλαι παιδείας πέρι μνημονεύεται. πλὴν ἀλλά, εἴ γε δοκεῖ, ἀνακείσθω
 καὶ αὕτη· οὐ μεμπτή γὰρ, ὡς ἐμοὶ φαίνεται.

ἐπειδὴ “Seeing,” “considering.”

ἡγεῖσθαι ἀνάγκη “Necessity,” that a subject (acc.) “stand at the head of” (Harmon) an object (gen.). παιδείαν, culture or education. Autonomy, including Pantheia’s, appears to be bound up in the exercise of culture. Culture is, furthermore, precisely the tool which both protagonists have been using throughout the dialogue to describe Pantheia. Autonomy therefore stands in a relation to the process of description. Pantheia has gained the capacity to engage in Lucianic eloquence herself, as well as in the more general cultural project of ancient Greece; she might herself make a formidable portrait-artist.

μάλιστα “Especially.”

τούτων Agrees with καλῶν. The next two words modify it in the neut. nom.

συστησώμεθα Aor. subj. mid. 1st sg. from συνίημι.

ὥς With the optative in a purpose clause (secondary sequence), and an identical subject.

ἀπολιποίμεθα “To disappoint” or “fall behind,” with the gen.

πλαστικῆς A nominalized adjective: “sculpture.”

γεγράφθω Imperat. 3rd sg. perf. “Let her be written as...” with a nominative participle.

συλλήβδην Adverb: “all together.”

αἱ ἄλλαι “The other [muses].” We now switch to characterizing each of them with a singular participle.

ἐπισταμένη From ἐπίσταμαι: “Having mastery [of a single discipline].”

ὅποσα “All that...” The range of this object of κεκοσμήσθω is determined in several ways, in the four phrases with ἢ (“either... or... or...)

διακοσμήσαντες “Regulating,” the function of meter. The main verb is shared with that of the next ἢ phrase.

ἐξενηνόχασιν Perf. 3rd pl., from ἐκφέρω, “have excelled.”

δεινότητι “in cleverness.”

ἱστορήκασιν The usual verb for the activity of historians.

παρηνέκασι Perf. from παραινέω, “to advise,” a major function of philosophers.

πᾶσι τούτοις Refers back to ὁπόσα, which constructed an object which our four groups of writers have modified.

ἄχρι τοῦ ἐπικεχρῶσθαι Until, with a genitive articular infinitive: “[not] until its being tinged...”

εἰς κόρον “To saturation.”

δευσοποιοῖς τισι φαρμάκοις “With indelible dyes.”

καταβαφεῖσα “Dipped down into.” A clever use of language, which gives a sonorous echo of εἰς βάθος while reinforcing its meaning.

συγγνώμη “Pardon” or “forgiveness,” the request for which is implied.

αρχέτυπον A “model” for this writing, here having the sense of an antique or authentic original which might serve as a firm basis for an artistic endeavor. Innovation, in Lucian’s day, is apologetic if it cannot disguise itself.

οὐ γὰρ ἔσθ’ ὃ τι τοιοῦτον “For there is nothing like this which...”

ἐν τοῖς πάλαι “Among [the men] of old.”

πέρι Πέρι always suffers a change in accentuation when it follows its substantive.

Harmon has: “in point of culture.”

μνημονεύεται An impersonal construction, “nothing is remembered,” with the sense of a cultural memory.

ἀνακείσθω Imperat. mp. 3rd sg. “To dedicate,” as a votive.

καὶ αὕτη “This too,” along with the works thus far produced by Lycinus and Polystratus.

μεμπτή “Blameworthy.” ἐστί is implied.

ΛΥΚΙΝΟΣ

Καλλίστη μὲν οὖν, ᾧ Πολύστρατε, καὶ πάσαις ταῖς γραμμαῖς ἀπηκριβωμένη.

ΠΟΛΥΣΤΡΑΤΟΣ

Μετὰ δὲ ταύτην ἢ τῆς σοφίας καὶ συνέσεως εἰκῶν γραπτέα. δεήσει δὲ ἡμῖν ἐνταῦθα πολλῶν τῶν παραδειγμάτων, ἀρχαίων τῶν πλείστων, ἑνὸς μὲν καὶ αὐτοῦ Ἴωνικοῦ· γραφεῖς δὲ καὶ δημιουργοὶ αὐτοῦ Αἰσχίνης Σωκράτους ἑταῖρος καὶ αὐτὸς Σωκράτης, μιμηλότατοι τεχνιτῶν ἀπάντων, ὅσῳ καὶ μετ’ ἔρωτος ἔγραφον. τὴν δὲ ἐκ τῆς Μιλήτου ἐκείνην Ἀσπασίαν, ἣ καὶ ὁ Ὀλύμπιος θαυμασιώτατος αὐτὸς συνῆν, οὐ φαῦλον συνέσεως παράδειγμα προθέμενοι, ὅπόσον ἐμπειρίας πραγμάτων καὶ ὀξύτητος εἰς τὰ πολιτικὰ καὶ ἀγχινοίας καὶ δριμύτητος ἐκείνη προσῆν, τοῦτο πᾶν ἐπὶ τὴν ἡμετέραν εἰκόνα μεταγάγωμεν ἀκριβεῖ τῇ στάθμῃ· πλὴν ὅσον ἐκείνη μὲν ἐν μικρῷ πινακίῳ ἐγγέγραπτο, αὕτη δὲ κολοσσιαία τὸ μέγεθός ἐστιν.

συνέσεως “Intelligence.”

γραπτέα A verbal adjective like the Latin gerundive: “to be written,” with an implied ἐστί.

ἀρχαίων τῶν πλείστων “Most of them ancient.”

αὐτοῦ Ἴωνικοῦ “Itself Ionian” (neut. gen.), Pantheia’s country.

γραφεῖς δὲ καὶ δημιουργοὶ Masc. pl. “The painters and framers,” the latter being a Platonic word of long standing. “Shall be” is implied.

αὐτοῦ Αἰσχίνης Σωκράτους ἑταῖρος “Aeschines, friend of Socrates himself,” known to us today mainly through Plato’s dialogues, composed seven dialogues, according to Diogenes Laërtius, none of them extant. The following references are to his *Aspasia*, a predecessor of the *Imagines* as an artistic flattery of a historical contemporary. It seems that Aeschines agreed with Plato in portraying Socrates as celebrating the equality of women in politics.

μιμηλότατοι “Most skilled in imitation.”

ὅσῳ “Inasmuch as,” “because.”

ἧ... συνῆν “With whom... co-habited.”

ὁ Ὀλύμπιος θαυμασιώτατος αὐτὸς “The Olympian [Pericles], himself most wonderful.”

οὐ φαῦλον... παράδειγμα “No negligible model.” Acc., in apposition with Ἀσπασίαν as objects for the participle προθέμενοι, “setting forth.”

ὅπόσον... προσῆν Changing object: ὅπόσον is connected with τοῦτο as modifying its content. “Such as was present to her [i.e. such qualities as were hers].” With genitives for the qualities.

ἀγχινοίας καὶ δριμύτητος “Sagacity and vehemence.”

μεταγάγωμεν Aor. subj.: “let us transfer.”

ἀκριβεῖ τῇ στάθμῃ “With an accurate measure.”

πλὴν ὅσον A possible translation: “except for the fact that.”

πινακίῳ “A small tablet.” The point is that Pantheia is a phenomenon of a scale far larger than Aspasia’s.

τὸ μέγεθός Acc. of respect.

ΛΥΚΙΝΟΣ

Πῶς τοῦτο φήεις;

φήεις; “What do you mean?”

ΠΟΛΥΣΤΡΑΤΟΣ

Ὅτι, ὦ Λυκῖνε, οὐκ ἰσομεγέθεις εἶναί φημι τὰς εἰκόνας ὁμοίας οὕσας· οὐ γὰρ ἴσον οὐδὲ ἐγγύς Ἀθηναίων ἢ τότε πολιτεία καὶ ἢ παροῦσα τῶν Ῥωμαίων δύνανται. ὥστε εἰ καὶ τῇ ὁμοιότητι ἢ αὐτῇ, ἀλλὰ τῷ μεγέθει γε ἀμείνων αὕτη ὡς ἂν ἐπὶ πλατυτάτου πίνακος καταγεγραμμένη.

Δεύτερον δὲ καὶ τρίτον παράδειγμα Θεανῶ τε ἐκείνη καὶ ἡ Λεσβία μελοποιός, καὶ Διοτίμα ἐπὶ ταύταις, ἢ μὲν τὸ μεγαλόνουν ἢ Θεανῶ συμβαλλομένη εἰς τὸν γραφήν, ἢ Σαπρφῶ δὲ τὸ γλαφυρὸν τῆς προαιρέσεως· τῇ Διοτίμα δὲ οὐχ ἂ Σωκράτης ἐπήνεσεν αὐτὴν εἰκοῦτα ἔσται μόνον, ἀλλὰ καὶ τὴν ἄλλην σύνεσίν τε καὶ συμβουλίαν. τοιαύτη σοὶ καὶ αὕτη, Λυκῖνε, ἀνακείσθω ἢ εἰκῶν.

οὐκ ἰσομεγέθεις... οὐσας “To be unequal in size,” in indirect statement.

οὐδὲ ἐγγύς “Nor even close.”

παροῦσα “Current.”

ὥστε εἰ καὶ “So that even if...”

ὡς ἂν... καταγεγραμμένη “As if having been written on the largest canvas.”

Θεανώ... ἢ Λεσβία... Διοτίμα Theano, wife of Pythagoras, herself a metaphysician,

Sappho the great lyric poet, and Diotima, the likely fictitious priestess from whom

Socrates (in Plato’s *Symposium*) claims to have learned his esoteric doctrine of love.

τὸ μεγαλόνοον Theano’s contribution is her “high-mindedness,” a nominalized adjective.

γλαφυρὸν “Niceness,” or “attractiveness,” of her “lifestyle.”

ἐπήνεσεν From ἐπαινέω, “to applaud.”

τῇ Διοτίμῃ “She shall be like Diotima...”

οὐχ ἄ... μόνον “Not only those things which...” Acc. of respect.

σύνεσιν “Sagacity.”

τοιαύτη σοι καὶ αὕτη Modifying εἰκων, with a sense like “voilà.”

ΛΥΚΙΝΟΣ

Νῆ Δί’, ὦ Πολύστρατε, θαυμάσιος οὐσα, σὺ δὲ ἄλλας γράφου.

θαυμάσιος οὐσα “A wonderful being!”

γράφου Pres. imperat. mp.

ΠΟΛΥΣΤΡΑΤΟΣ

Τὰς τῆς χρηστότητος, ᾧ ἑταῖρε, καὶ φιλανθρωπίας, ἣ τὸ ἡμερον ἐμφανιεῖ τοῦ τρόπου καὶ πρὸς τοὺς δεομένους προσηγές; εἰκάσθω οὖν καὶ αὐτῇ Θεανοῖ τε ἐκείνῃ τῇ Ἀντήνορος καὶ Ἀρήτη καὶ τῇ θυγατρὶ αὐτῆς τῇ Ναυσικάα, καὶ εἴ τις ἄλλη ἐν μεγέθει πραγμάτων ἐσωφρόνησε πρὸς τὴν τύχην.

Ἐξῆς δὲ μετὰ ταύτην ἡ τῆς σωφροσύνης αὐτῆς γεγράφθω καὶ τῆς πρὸς τὸν συνόντα εὐνοίας, ὡς κατὰ τὴν τοῦ Ἰκαρίου μάλιστα εἶναι τὴν σαόφρονα καὶ τὴν περίφρονα ὑπὸ τοῦ Ὀμήρου γεγραμμένην—τοιαύτην γὰρ τὴν τῆς Πηνελόπης εἰκόνα ἐκεῖνος ἔγραψεν—ἢ καὶ νῆ Δία κατὰ τὴν ὁμώνυμον αὐτῆς τὴν τοῦ Ἀβραδάτα, ἧς μικρὸν ἔμπροσθεν ἐμνημονεύσαμεν.

ἢ May be taken as modifying only φιλανθρωπίας, or as conjoining χρηστότητος and φιλανθρωπίας as a unit.

ἐμφανιεῖ Liquid fut.

τρόπου “Manner” or “character.”

τοὺς δεομένους “Those who have need.”

εἰκάσθω “Let [her] be compared,” with the dative for the women to whom she is compared.

Θεανοῖ τε ἐκείνῃ τῇ Ἀντήνορος “Theano, the one who was [wife] of Antenor.”

Priestess of Athena at Troy (*Iliad* 6, 208).

Ἀρήτη... Ναυσικάα The Phaeacian queen and princess of the *Odyssey*, books 6-9.

καὶ εἴ τις ἄλλη Lit. “And if some other,” with the sense of “and anyone else who...”

ἐν μεγέθει πραγμάτων “In doings of importance,” the implication being that

Polystratus means women of high station.

πρὸς “In the face of.” Good fortune, it seems, is the enemy of discretion.

ἡ τῆς σωφροσύνης “The [picture] of her modesty.”

τὸν συνόντα “Her [romantic] companion,” Pericles.

ὥς A purpose clause with εἶναι and an accusative in apposition.

τὴν τοῦ Ἰκαρίου “The daughter of Icarus,” Penelope.

τὴν σαόφρονα καὶ τὴν περίφρονα The next two accusatives are of respect. “Modesty and prudence,” the first with a Homeric spelling.

ὁμώνυμον αὐτῆς τὴν τοῦ Ἀβραδάτα “Her homonym, wife of Abradatas,” Pantheia, who exemplified her modesty by killing herself upon the death of her husband.

μικρὸν ἔμπροσθεν “A little while ago.”

ΛΥΚΙΝΟΣ

Παγκάλην καὶ ταύτην, ᾧ Πολύστρατε, ἀπειργάσω, καὶ σχεδὸν ἤδη τέλος σοι ἔχουσιν αἱ εἰκόνες· ἅπασαν γὰρ ἐπελήλυθας τὴν ψυχὴν κατὰ μέρη ἐπαινῶν.

ἀπειργάσω Aor. ind. mp. 2nd sg.

ἐπελήλυθας From ἐπέρχομαι. Perf. ind. act.

κατὰ μέρη “Piece by piece.”

ΠΟΛΥΣΤΡΑΤΟΣ

Οὐχ ἅπασαν· ἔτι γὰρ τὰ μέγιστα τῶν ἐπαίνων περιλείπεται. λέγω δὲ τὸ ἐν
 τηλικούτῳ ὄγκῳ γενομένην αὐτὴν μήτε τυφον ἐπὶ τῇ εὐπραξίᾳ περιβαλέσθαι μήτε ὑπὲρ τὸ
 ἀνθρώπινον μέτρον ἐπαρθῆναι πιστεύσασαν τῇ τύχῃ, φυλάττειν δὲ ἐπὶ τοῦ ἰσοπέδου
 ἑαυτὴν μηδὲν ἀπειρόκαλον ἢ φορτικὸν φρονοῦσαν καὶ τοῖς προσιοῦσιν δημοτικῶς τε καὶ
 ἐκ τοῦ ὁμοίου προσφέρεσθαι καὶ δεξιώσεις καὶ φιλοφροσύνας φιλοφρονεῖσθαι τοσοῦτῳ
 ἡδίους τοῖς προσομιλοῦσιν, ὅσῳ καὶ παρὰ μείζονος ὅμως γιγνόμεναι οὐδὲν τραγικὸν
 ἐμφαίνουσιν. ὡς ὁπόσοι τῷ μέγα δύνασθαι μὴ πρὸς ὑπεροψίαν, ἀλλὰ καὶ πρὸς εὐποσίαν
 ἐχρήσαντο, οὗτοι καὶ ἄξιοι μάλιστα τῶν παρὰ τῆς τύχης δοθέντων ἀγαθῶν ὤφθησαν, καὶ
 μόνοι ἂν οὗτοι δικαίως τὸ ἐπίφθονον διαφύγοιεν· οὐδεὶς γὰρ ἂν φθονήσειε τῷ
 ὑπερέχοντι, ἢν μετριάζοντα ἐπὶ τοῖς εὐτυχήμασιν αὐτὸν ὀρᾷ καὶ μὴ κατὰ τὴν τοῦ Ὀμήρου
 Ἄτην ἐκείνην ἐπ' ἀνδρῶν κράατα βεβηκότα καὶ τὸ ὑποδεέστερον πατοῦντα· ὅπερ οἱ
 ταπεινοὶ τὰς γνώμας πάσχουσιν ἀπειροκαλίᾳ τῆς ψυχῆς· ἐπειδὴν γὰρ αὐτοὺς ἡ τύχη
 μηδὲν τοιοῦτον ἐλπίσαντας ἄφνω ἀναβιβάσῃ εἰς πτηνόν τι καὶ μετάρσιον ὄχημα, οὐ
 μένουσιν ἐπὶ τῶν ὑπαρχόντων οὐδ' ἀφορώσιν κάτω, ἀλλὰ ἀεὶ πρὸς τὸ ἄναντες βιάζονται.
 τοιγαροῦν ὥσπερ ὁ Ἴκαρος, τακέντος αὐτοῖς τάχιστα τοῦ κηροῦ καὶ τῶν πτερῶν
 περιρρυέντων, γέλωτα ὀφλισκάνουσιν ἐπὶ κεφαλὴν εἰς πελάγη καὶ κλύδωνα ἐμπίπτοντες·
 ὅσοι δὲ κατὰ τὸν Δαίδαλον ἐχρήσαντο τοῖς πτεροῖς καὶ μὴ πάνυ ἐπήρθησαν, εἰδότες ὅτι
 ἐκ κηροῦ ἦν αὐτοῖς πεπονημένα, ἐταμιεύσαντο δὲ ὑψηλότεροι μόνον τῶν κυμάτων
 ἐνεχθέντες, ὥστε μέντοι νοτίζεσθαι αὐτοῖς ἀεὶ τὰ πτερὰ καὶ μὴ παρέχειν αὐτὰ μόνῳ τῷ
 ἡλίῳ, οὗτοι δὲ ἀσφαλῶς τε ἅμα καὶ σωφρόνως διέπτησαν· ὅπερ καὶ ταύτην ἂν τις

μάλιστα ἐπαινέσειε. τοιγαροῦν καὶ ἄξιον παρὰ πάντων ἀπολαμβάνει τὸν καρπὸν, εὐχομένων ταῦτά τε αὐτῇ παραμεῖναι τὰ πτερὰ καὶ ἔτι πλείω ἐπιρρεῖν τὰγαθά.

τὸ Nominalizes two verbs as objects of λέγω. περιβαλέσθαι means something like “her shrouding herself [in pride],” and ἐπαρθῆναι “to exalt.” These both have the same object, αὐτήν, who has “come into such great station,” to which the phrase with ἐπαρθῆναι adds “believing in her good fortune.”

φυλάττειν A third verb, without μήτε, and therefore a positive action which Pantheia really does take.

μηδὲν... φρονοῦσαν Modifies ἐαυτήν: “not thinking [any vulgar thoughts].”

προσίουσιν “Her visitors.” Her conduct towards them exemplifies a certain virtue of the princeps, the early Roman ruler who was simply a little more equal than his fellows.

δημοτικῶς “Affably.”

προσφέρεισθαι “Conducts herself.” Remember that we are still in indirect discourse with λέγω.

φιλοφρονεῖσθαι With its objects, “greetings,” and “affection,” the verb may be translated as “to give.” She gives these things, such that they are ἡδίους, “sweeter” to those who receive them.

ὅσῳ “Inasfar as...”

ὅμως γιγνόμεναι “Although they [the greetings and affections] come” from someone who is better.

οὐδὲν τραγικὸν ἐμφαίνουσιν “They [the greetings and affections] do not make a great show of it.”

τῷ μέγα δύνασθαι A nominalized form meaning “great power.” μέγα is indeclinable.

Dat. as the object of ἐχρήσαντο.

ὄφθησαν “[Only these] are considered [worthy of the goods]...” Lucian introduces here the paradox of goodness which he takes up at greater length and with the same relish in the *Pro Imaginibus*, which can possibly be taken as an actual response to the complaint of the historical Pantheia. One cannot be good while professing it, for vainglory is not good. To outrageously praise someone’s modesty is to destroy it, or at least embarrass it. Pantheia seems especially to have taken offense at the comparison of her person to goddesses.

ὑπερέχοντι “The person of higher station.”

μετριάζοντα Modifies αὐτὸν, which refers back to ὑπερέχοντι.

ὄρᾳ With the same hypothetical subject as φθονήσειε.

κατὰ “As in the phrase of Homer,” taking the acc.

Ἄτην The goddess of folly, whom Zeus cast out of heaven to tread upon the heads of men.

ἐπ’ ἀνδρῶν κράατα “Upon the heads of men.”

ὑποδεέστερον πατοῦντα “Crushing the weaker.”

ὄπερ “Thus.”

τὰς γνώμας πάσχουσιν “What the lowly suffer with respect to their opinions.”

ἀπειροκαλίᾳ Dat. of agent.

μηδὲν τοιοῦτον ἐλπίσαντας “Without their expecting such a thing.”

ὄχημα A winged “chariot.”

ὑπαρχόντων “The existing circumstances.” They do not “wait where they are.”

τὸ ἄναντες βιάζονται “They force their way to the highest point.”

τακέντος A gen. absolute. αὐτοῖς indicates possession.

περιρρυέντων “Moulting.”

ὀφλισκάνουσιν “They bring upon themselves.”

ὅσοι δὲ κατὰ τὸν Δαίδαλον “But those who like Daedalus...”

ἐπήρθησαν “To rise [too high].” Has the metaphorical meaning, “to be conceited.”

αὐτοῖς πεποιημένα “Their [wings] were made.”

ἐταμιεύσαντο “They manage, regulate.”

ὑψηλότεροι μόνον “Barely higher than,” with gen. of comparison.

νοτίζεσθαι “They moisten,” inf. with ὥστε.

μόνῳ Idiomatic, may be taken as “direct.”

τις μάλιστα ἐπαινέσειε An impersonal construction with τις, much as the French might say *on loue* (“one might praise”). μάλιστα denotes that this is the most praiseworthy thing about Pantheia.

ἄξιον... καρπὸν The “deserved return [of praise]” which Pantheia takes from all and sundry.

εὐχομένων A gen. absolute, with πάντων as its subject. We now begin an indirect discourse, with the acc. wings and inf. verbs.

ἔτι πλείω Harmon has: “with still greater fulness.”

ἐπιρρειν “Flow [to her].”

ΛΥΚΙΝΟΣ

Καὶ οὕτως, ὃ Πολύστρατε, γιγνέσθω· ἀξία γὰρ οὐ τὸ σῶμα μόνον ὥσπερ ἡ Ἑλένη καλὴ οὕσα, καλλίω δὲ καὶ ἐρασμιωτέραν ὑπ’ αὐτῷ τὴν ψυχὴν σκέπουσα. ἔπρεπε δὲ καὶ βασιλεῖ τῷ μεγάλῳ χρηστῷ καὶ ἡμέρω ὄντι καὶ τοῦτο μετὰ τῶν ἄλλων ἀγαθῶν, ὅποσα ἐστὶν αὐτῷ, εὐδαιμονῆσαι, ὡς ἐπ’ αὐτοῦ καὶ φῦναι γυναῖκα τοιαύτην καὶ συνοῦσαν αὐτῷ ποθεῖν αὐτόν· οὐ γὰρ μικρὸν τοῦτο εὐδαιμόνημα, γυνὴ περὶ ἧς ἂν τις εὐλόγως τὸ Ὀμηρικὸν ἐκεῖνο εἴποι, χρυσεῖη μὲν αὐτὴν Ἀφροδίτῃ ἐρίζειν τὸ κάλλος, ἔργα δὲ αὐτῇ Ἀθηναίῃ ἰσοφαρίζειν. γυναικῶν γὰρ συνόλως οὐκ ἂν τις παραβληθεῖη αὐτῇ “οὐ δέμας οὐδὲ φυήν,” φησὶν Ὀμηρος, “οὐτ’ ἄρ φρένας οὔτε τι ἔργα.”

ἀξία “[She is] worthy.”

τὸ σῶμα The first object of σκέπουσα, “since she harbors.”

ὑπ’ αὐτῷ “Beneath this [façade].”

ἔπρεπε An impersonal construction with dat. and inf. “It was fitting that for [our emperor] to...”

καὶ τοῦτο μετὰ... εὐδαιμονῆσαι “Be blessed with this along with...”

ὅποσα ἐστὶν αὐτῷ “Such as there are for him,” modifying ἀγαθῶν.

ὡς The emperor is so blessed “that...” with acc. and inf.

ἐπ’ αὐτοῦ “In his time.”

φῦναι... ποθεῖν Verbs for γυναῖκα: “is born and (dwelling with him) yearns.”

εὐδαιμόνημα Neut. nom., with an implied ἔστι.

περὶ ἧς ἂν τις εὐλόγως... εἴποι “About whom one can aptly cite...”

τὸ κάλλος, ἔργα Acc. of respect. “In beauty and in accomplishments.” *Iliad* 9.389-90.

παραβληθείη Aor. opt. pass. None “could be compared” to her.

οὐ δέμας οὐδὲ φυήν Acc. of respect. “Neither in growth nor in stature.” *Iliad* 1.115.

ΠΟΛΥΣΤΡΑΤΟΣ

*Ἀληθῆ φῆς, ᾧ Λυκῖνε· ὥστε εἰ δοκεῖ, ἀναμίξαντες ἤδη τὰς εἰκόνας, ἦν τε σὺ
ἀνέπλασας τὴν τοῦ σώματος καὶ ἅς ἐγὼ τῆς ψυχῆς ἐγραψάμην, μίαν ἐξ ἀπασῶν
συνθέντες εἰς βιβλίον καταθέμενοι παρέχωμεν ἅπασι θαυμάζειν τοῖς τε νῦν οὖσι καὶ τοῖς
ἐν ὑστέρω ἔσομένοις. μονιμωτέρα γοῦν τῶν Ἀπελλοῦ καὶ Παρρασίου καὶ Πολυγνώτου
γένοιτ' ἂν, καὶ αὐτῇ ἐκείνῃ παρὰ πολὺ τῶν τοιούτων κεχαρισμένη, ὅσῳ μὴ ξύλου καὶ
κηροῦ καὶ χρωμάτων πεποιήται, ἀλλὰ ταῖς παρὰ Μουσῶν ἐπιπνοίαις εἴκασται, ἥπερ
ἀκριβεστάτη εἰκὼν γένοιτ' ἂν σώματος κάλλος καὶ ψυχῆς ἀρετὴν ἅμα ἐμφανίζουσα.*

εἰ δοκεῖ “If it seems [good to you].”

εἰς βιβλίον καταθέμενοι “Setting it in book form.”

παρέχωμεν “Let us publish it.”

ἅπασι θαυμάζειν “For all... to wonder.”

ἔσομένοις Part. fut. mid. masc. dat. pl.

μονιμώτερα “More stable,” with gen. of comparison. A prophetic joke, to suggest that this piece of apparently light comedy should outlast the great works of the ancient masters of sculpture.

γένοιτ’ ἄν “It would be.”

πολὺ... κεχαρισμένη “Much more pleasing.”

ἐπιπνοίαις “The breath [of the Muses].” The word, in contrast to the plastic arts, has something divine about it.

ἐμφανίζουσα “Since it exhibits” the excellence of both body and soul. Here is the great punch-line of the dialogue. The text becomes self-referential, since Polystratus’ proposed publication would presumably approximate the very text of the *Imagines*. It is not coincidental that this occurs directly after we have considered Pantheia’s capacity for introspection and her self-image. The process of subjectification, if we can construe it that way, that takes place in the second half of the dialogue should be considered as part of a dialectic. Pantheia is fully objectified. There is then a question posed about the possibility of subjectivity in the context of objectifying artistic representation: how can we artistically discuss the non-physical? This question comes to the fore in the question of self-consciousness and self-representation, and Lucian humorously fails to resolve the paradox in any expected way, suggesting, however, a deeper resolution: the work of art itself becomes self-conscious, taking on the subjectivity that its object was struggling to contain.

POLYSTRATUS

“My dear Lycinus,” said My Lady, “I have noticed, in your recent publication, the great good will you bear me, and the honor you bestow. You would not praise me so generously, I suppose, if you held me in low esteem. However, you will please observe my feelings, which are as follows: I do not approve of those whose habit it is to flatter; they seem to me to be illusionists, and little to demonstrate the character of free-born men. Above all in the matter of giving compliments: whenever I am praised with vulgar and fantastic extravagance, I blush, and practically cover my ears; such praise affects me almost as a kind of ridicule. For a eulogy is only tolerable to her who recognizes in every line, that it is really applicable to herself; if this bound is overstepped, a false and foreign note is introduced: acclaim becomes mere adulation.

“Certainly,” she said, “I know many who delight if one lauds in them qualities not their own; one who announces to old men, that they are blossoming with youthfulness, or to the unsightly, that their beauty is that of Nireus or Phaon. They expect their very figures to be transformed by compliments, and themselves to be rejuvenated: Pelias, you will recall, nurtured the same expectation.

“An expectation not quite in touch with the facts: praise would be a worthy thing indeed, if one could derive, from the most hyperbolic use of it, such a material effect. A person laboring under such an expectation seems to me to suffer much the same fate as a hideous man, upon whom someone places a gorgeous mask, and who thereafter basks in his own beauty, although it is a removable one, and like to be destroyed by some passerby, which would leave him all the more laughable, standing there in his

own face, which had merited such a covering. My lord, it is as if a little fellow, having done up his big buskins, should compete in height with men who, if they stood both on even ground, would overtop him by a full cubit.”

And she recalled an instance of just such a thing. There was a woman, she said, one of society’s lights, and pretty and well-bred, but small, somewhat less than statuesque; and some poet complimented her in his odes for being, among other things, tall, and likened her to a black-poplar for her stature and posture. And she took heart at this, perhaps expecting she’d grow into the poem, and raised her hand in applause. The poet saw that she liked to be praised, and sang the song several times over, until someone in the audience leaned over to him and whispered in his ear: “stop, man, before you make her stand up for an ovation.”

And Stratonice, the wife of Seleucus, she said, did something similar and even more ridiculous: she created a competition for poets, for a talent, to see who could best praise her curls; just so happens, though, that she was totally bald, not a hair on her head. And with her head in such a state, and with everybody knowing it (since the long illness which resulted in this condition was a matter of common knowledge), she listened to these abominable poets holding forth upon her hyacinthine tresses, and braiding lush braids for her, and comparing the wholly non-existent to a wreath of tender parsley.

My Lady laughed at such people, who make themselves so amenable to flatterers; and she added that there are *certain* flatterers who prefer to work, not with verbal obsequy, but with insincere inveiglements of a *painted* form. “Some women are

most fond," she said, "of those painters who render them most lovely." There are even those, apparently, who ask their artists to remove a bit of nose, or paint their eyes blacker, or add to them some other thing they want; and, quite unaware of course, these women shower in garlands the image of some other person, really not much like them at all.

And so forth. She liked the piece, for the most part, but there was a particular point where she took offense; that is, where you compared her to goddesses, Hera and Aphrodite. "Such praise surpasses my frame," quoth she, "as it would any finite person's. Really, I thought it hardly tasteful in you to look to me as to a heroine, a Penelope, Arete, or Theano; but as to the best of the goddesses! More materially, I am a religious woman, timid and respectful before the divine. Briefly: I fear deserving the reputation of a Cassiopeia, should I welcome such respects as yours. Cassiopeia, in fact, contended only with Nereids, and paid to Hera and Aphrodite their due honor."

Verily Lycinus, she bids you, perform rewrites! Else shall she call the gods to witness—that you have written contrary to her wishes, that you write in full knowledge of the distress the book will cause her, circulating in its present form, which is nor dutiful nor pious! She also considered that it would be rather irreligious if she claimed a likeness with the Aphrodite of the gardens in Cnidus. And she wishes to remind you of your last few comments about her in the book, that you called her modest, moderate, not big with vanity above the condition of man, flying close to the ground, etc. etc. And now you go trotting her around above the heavens themselves and comparing her to goddesses.

She wished you would not think her more foolish than Alexander who, when a certain architect proposed to transform the entirety of Mt. Athos into a great stone icon of the king, holding two cities in his hands, did not assent to this monstrous undertaking; but thinking it an act of daring presumption, he stopped the man from building less-than-convincing colossi, and bade him leave Athos alone and in general stop reducing such great mountains to the likeness of puny humans. She patted Alexander on the back for his great soul, and said that he had raised to himself a monument on a scale grander even than Mt. Athos in the minds of those who shall always remember him: for it was by no little wisdom that he discerned the vexations of such an honor.

So, while she commended the craft and inventiveness you displayed in making your little figurines, she didn't notice any resemblance in them to her. She was not worthy of them, she said, nor even close, and nor was any woman alive. Paying all due reverence to your models, she discharges you from the duty of honoring her with them. Praise her in human terms, if you must, but let the sandal fit her foot, "lest it hinder me when I walk in it."

There was more she bade me tell you: "I hear people say, and you men will know if it's true, that it is not permitted the Olympian victors to erect statues of greater than life-size, and that the Hellanodicae are at pains that none shall overstep his own proportions; that their examination, on this point, is more stringent even than their scrutiny of the athletes. So look," said she, "lest we deserve a reputation for falsifying our statue's proportions, and the Hellanodicae come and knock it down."

And that's all she wrote. Now Lycinus, see to it that you amend your ways, and edit your book, lest you sin against the light. Because she took it pretty badly, and shivered reading it, and when she finished besought the goddesses' mercy; and excusably so, these being the most perfectly natural feelings for a woman.

Actually, truth be told, I felt much the same myself. I know, I know, when I first read it, I saw nothing wrong with what you had written, but when she pointed these things out, I began to think she was right. I experienced what most people experience upon peering too closely at things: with the thing too close, right there in our faces, we discern nothing accurately, but only standing back, looking from the proper distance, do we really see; then everything in it appears clearly, both the good qualities and the not-so-good.

Likening a human woman to Hera and Aphrodite, isn't this just straightforwardly abasing the goddesses? In such cases the lesser does not gain by the juxtaposition, while the greater loses by being drawn down into proximity with it. Look, if two men are walking along, one a big strapping fellow, the other rather dwarfish, and for some reason we have to even them out so the one doesn't tower over the other, it's never going to happen with the little guy stretching upwards, no matter how much he strains on his tiptoes. No, if they're going to appear the same, the big one will have to stoop and make himself look smaller. And in a comparison like yours, it's not like a man becomes greater, because someone compares him to a god. Rather the divine is necessarily diminished, bent double towards the deficient. If someone only extended his metaphors into heaven because he couldn't find any earthly parallels, we might not

blame him too much for impiety. But you, with so many beautiful women at your disposal, compared her to Hera and Aphrodite, with all the courage to do what wasn't necessary.

Dispense with all this awkward effrontery, Lycinus, it's not like you. You've never been easy when it comes to praise, and now this great change, this lavishness; from your habitual thriftiness you've become a profligate of praise. Now, don't feel bad if you have to revise something you've already published: they say even Phidias did that, when he was working on his Zeus for the Eleans. He stood behind a door, when the statue was first uncovered for the public, and listened to whatever compliments or censure they levied: one said, "oh, the nose is too thick," another said "what an oblong face," and so forth. Then when the crowd was gone, he shut himself in again and revised and rearranged the idol to fit the opinion of the majority. He didn't belittle the counsel of the people, because he thought that the many must, necessarily and always, see better than the individual, even if that individual were Phidias.

Well, that's the opinion I convey from My Lady, and it's what I myself advise, as your friend who loves you.

LYCINUS

Polystratus, you sneak! A rhetor all this time! You have levied such charges against my piece, and in such a long speech, that I have no hope of defending it!

But you two haven't done it in a very *legal* manner, especially you, Polystratus: you tried my book alone without its attorney present! It's easy to win a race if you race

alone, as the proverb runs. Is it surprising that I should lose, when no water has been measured out for a defense? And strangest of all, you two have been both jury and prosecution!

Well, what would you have me do? Shall I hold my peace and accept the decision, shall I write a recantation, or will you allow me to defend myself according to the right of appeal?

POLYSTRATUS

By God, yes, if you have anything righteous to say. You're not pleading among adversaries, as you suppose, but among friends; I'm even prepared to take up the case as co-counsel.

LYCINUS

But it's very troubling, Polystratus, that I won't be able to plead in her hearing: that would be much more to the point. Alas, it seems I must give my defense through an interlocutor. But: if you'll be such a good messenger for me, to her, as you were from her to me, I think I'll have the fortitude to throw the dice.

POLYSTRATUS

Confidence, Lycinus, you won't find me a flimsy vessel for your defense; do try and keep it short though, since I'll have to remember it all.

LYCINUS

Indeed, it seems to me I'll need a great heap of words, to defend against such a vigorous accusation. But for your sake, I shall give the abridged version. All right: here is the message, from me to her.

POLYSTRATUS

Just a moment, Lycinus: speak your speech as if she were here listening, and I'll do an imitation of you for her.

LYCINUS

Since that's how you want it, Polystratus: here she is, and first she says everything you've just relayed to me. And now it falls on us to make our reply.

However—and I won't shrink from telling you how I feel—I'm not sure how, but you've made the matter much more frightening to me. Look, I'm sweaty, I'm afraid, I feel like she's right here, and the whole thing's got me generally aflutter. But I digress: here goes, since I can't very well retreat with her already here.

POLYSTRATUS

But, my God, look at her! Her face all full of goodwill, and radiant with kindness, as you see. So confidence!, and get on with it.

LYCINUS

My Lady:

Though I have, as you say, praised you highly, intemperately; I do not see that I have produced any encomium so fine as the one you have passed upon yourself in demonstrating your superlative respect for the gods. This is commendation loftier than all I wrote of you, and I beg your pardon, if I have not recorded in your portrait this perfection which eluded me only because I did not know you; there is none I should have preferred to note. So that in this, at least, far from hyperbolizing, I seem to have praised you far less than you deserve. See what I've left out? What a fabulous evidence of your worthy nature and genuine, upright character: of course, a person who leaves out no duty of piety will be also outstanding in her relations with mankind. If I absolutely must edit my speech, must amend my statue, I shall not be so bold as to remove a hair: but will rather add this piety as its crowning jewel.

Upon one point, however, I must thank you for your correspondence: as soon as I had celebrated your moderate character, and extolled the fact that the present exaltation of your fortunes had not filled you with overblown conceit; promptly you confirmed every word of my eulogy with your objections. Not snatching at flattery, but being ashamed at it, saying that it's too high for oneself, this is the proof of a democratic, measured sort of mind. But! The more you raise these objections to praise, the more you show yourself worthy of the highest praise! Actually, your case calls to mind an anecdote of Diogenes, who was asked "how may one become famous?" and replied, "by shunning fame!" If I myself were asked, "who most deserves praise?" I would reply, "those who shun it!"

But this is rather beside the point. The charge on which I'm supposed to defend myself is that I produced this fiction comparing you to the great works of Cnidus and the garden, and to Hera and Aphrodite, which you thought immoderate and presumptuous. To this point I will speak.

It is an ancient maxim, that poets and painters are not to be held accountable; and even less are eulogists, I think, even ones who go humbly afoot, like myself, and are not born aloft by meter. For praise is free, it may be as grand or as subtle as it wills; and it has only one object, to generate admiration and make its subject enviable. Now, I need not pursue this course exclusively, and I fear you would think I had no other.

But I must say that the nature of a eulogy is such that we *must* make use of metaphors and figurative language: the pinnacle of the form is really a well-made comparison. And the eulogist will have made his comparisons best if they assimilate his subject, not to something inferior or equal, but, as far as possible, to something exalted. If someone, in a fit of appreciation for dogs, told you that a dog was larger than a fox or a cat, would you say he knew how to praise? You wouldn't. But even if he said it was as big as a wolf, you wouldn't consider this a *proper* commendation. So when is the aim of praise achieved? Only when you say the dog is equal in size and power to a lion. Thus the poet says that Orion's dog was a bully of lions: this is the apogee of dog-praising. Or, if someone wanted to praise Milo of Croton, or Glaucus of Carystus, or Polydamas, and said of any of them "he's stronger than a woman!"—wouldn't we all laugh at such a pathetic compliment? If someone said, "he's stronger than one man!"—you would hardly even call it praise. But what did a certain famous poet say, to praise Glaucus? "Not

even mighty Polydeuces,” “not even the iron son of Alcmene,” could have raised a hand against him—you see what gods the poet compared him with? Or, actually, favorably contrasted him? And Glaucus didn’t take offense, at being identified with the gods who patronize athletes, nor did the gods chastise Glaucus and his poet for an impious commendation: they both became famous, and were honored among the Greeks, the one, Glaucus, for his strength, and the poet for all his songs (but especially this one). So don’t fret, if when I want to metaphorize I use an exalted object for comparison: the metaphorizer is bound to, and my subject required it.

Now, since you mention flattery: I praise you for hating flatterers, and wouldn’t have you any other way. But I want to make a distinction for you, between the achievements of praise and the hyperboles of flattery. Because the flatterer praises only to support himself, and doesn’t know what to make of truth, he thinks it’s necessary to overpraise everything: he lies and adds bits he fancies: he wouldn’t shrink from saying that Thersites was more beautiful than Achilles, or that Nestor was the youngest of the Greek soldiers before Troy. He would swear that the son of Croesus heard more acutely than Melampus, and that Phineus was sharper-sighted than Lynceus, if he expected to profit by the lie. But the honest eulogist doesn’t lie, or add anything made up of whole cloth. Rather he augments a good feature he really finds in his subject, even if it’s there rather meager, and displays it from a better angle. If he wished to praise a horse he would say that it’s the nimblest, fastest animal, of all the animals we know, and that “over the tops of the flowers it runs, without bending them.” Nor would he hesitate to mention “the alacrity of storm-footed horses.” And if he praised a beautiful,

well-furnished villa, he would say, “just so, the inner court of Olympian Zeus.” The flatterer, of course, would bestow such blessings on a swineherd’s hovel, if he hoped to get anything from the swineherd. For instance, it is said of Cynaethus, the flunky of Demetrius Poliorcetes, that when he had used up his whole legion of compliments, he praised Demetrius, who had a cold, for clearing his throat mellifluously.

The flatterers dare to lie, to please the subjects of their flattery, while eulogists exalt what they find already there, but this is not the only mark of their dissimilarity: they further differ—and this is not an insignificant difference—in that flatterers hyperbolize as extravagantly as they can, while eulogists exaggerate only prudently, and remain within their bounds. These are just a few of the many features which distinguish flatterers from those who praise, by using which, in the future, I hope you will not look with suspicion upon every compliment you receive, but truly discriminate true from false praise, and grade them by the appropriate metrics.

Come, please, apply both canons to what I’ve written, and see whether it accords with this one or that. Now, if I had compared some poor ugly wretch to the Cnidian statue, then I would own myself a liar, and a worse flatterer than Cynaethus. But if her good looks are a fact, universally acknowledged, then my daring was not so lawless as it seems. You may say then, actually you’ve said already, that I may be permitted to praise your beauty, but that to make my work unexceptionable, I ought to have left out any comparisons of a mortal woman with goddesses. But I—and now you compel me to the truth!—I never compared you to goddesses, but only to the works, in stone, bronze, and ivory, of the great master craftsmen. I don’t believe it’s any impiety to liken humans

to the works of humans. Were you under the impression that the work of Phidias was Athena, or that that which Praxiteles constructed at Cnidus many years ago was Aphrodite? Don't you think it a little disrespectful to hold such a view of the gods, whose real image, if you ask me, excels all powers of human replication?

Even if I did compare you to goddesses, as you construe it, it wasn't my affair alone; I wasn't the first to take this road. My precedents were countless great poets, including your countryman Homer, whom I now summon in my defense: and if he fails, we shall be convicted together. So I shall ask him—or rather I'll ask you as a surrogate, since, to your credit, you know him by heart—how do you read him when he says of captured Briseis that, like unto Aphrodite, she mourned Patroclus? And when he says, a bit later, as if her likeness unto Aphrodite weren't enough, “then spake she in tears, this woman like to goddesses.” When he says so, do you resent him, do you fling away the book? Or do you let him praise in peace? Well, whether *you* let him or no, time has authorized the practice: no one has censured him on this score, not even the fellow who disfigured his statue, or the one who marked off certain lines as spurious with daggers. If he's allowed to compare some foreign female, a weepy one at that, to golden Aphrodite, then mayn't I—not even mentioning your beauty, since on that subject you don't appear to be listening—mayn't I at least project an image divine upon a beaming, radiant woman, a woman who smiles the better part of the time, a feature which we mortals may share with the gods?

Then there's Agamemnon: how sparing was Homer towards the gods, how moderate in his comparisons, when he said that in eyes and head, Agamemnon was

like unto Zeus, in his flanks to Ares, and in his chest a very Poseidon! He disjoins the man the better to liken him to gods! And someone else is like man-plaguing Ares. The Phrygian son of Priam is godly in his beauty, and the son of Peleus is always godlike. But to return to the similes involving women: you will have heard someone say “like Artemis she is, or golden Aphrodite,” or “just so does Artemis descend the slopes.”

And it’s not only humans he assimilates with gods: Homer compares the hair of Euphorbus, even drenched in blood, to the Graces’. This is so common, in fact, that no part of his oeuvre is uncontaminated with deifying similes. So censor all that, if you will, or else leave us, too, a little space for invention. Metaphoric imagery is in fact so exempt from the usual rules of accountability, that Homer does not hesitate to praise the goddesses by reference to lesser things. The eyes of Hera are like those of cattle, and the eyes of Aphrodite like violets. And who can forget the epithet “rosy-fingered,” who knows even slightly the poems of Homer?

Furthermore: what does it matter if one’s *appearance* is compared to gods’, when so many have taken their very names, and go by Dionysus, Hephaestus, Zeus, Poseidon, Hermes? The wife of Evagoras, king of Cyprus, was called Leto, and the goddess didn’t seem too upset about it, though she could have turned her to stone, as she did Niobe. I needn’t mention the Egyptians, a properly religious people who, even so, use the gods’ names to their heart’s content (most of their names, in fact, they pull down from heaven).

So may we have no more fear from you, when you are receiving praise? If some line of my essay offends the gods, you are not responsible, unless you think it a sin to

listen. If the gods chastise anyone, it'll be me, and Homer and the rest along with me. But so far they haven't chastised the best of the philosophers, who says that men are in the divine image.

Well, I could go on and on, but I desist, for the sake of Polystratus here, who'll have to remember every word.

POLYSTRATUS

I'm not sure that's going to happen, Lycinus; you've made a very long speech, and exceeded your ration of water. But I'll try to remember it all, and, as you see, I'm already off to find her, my ears stopped up, so that nothing else sneaks in and disturbs the order, in which case my audience might hiss at me.

LYCINUS

Well, Polystratus, take care to play your part well. I've transmitted the play, and for now I leave it to your care: when the decisions of the judges are published, I'll return, to learn the issue of the competition.