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### SOURCE

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#### **Philosophical points of rational knowledge in the theoretical and practical system of Galen (on the basis of the example of “Adhortatio ad artes addiscendas”)**

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## **Philosophical points of rational knowledge in the theoretical and practical system of Galen (on the basis of the example of “Adhortatio ad artes addiscendas”)**

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In an analysis of Galen's “Adhortatio ad artes addiscendas”, the authors examine its epistemological model. One of the main theses of Galen is the quality of the human soul (the presence of intelligent design within it), providing for the possibility of rationally exploring the surrounding world. The result of rational-empirical activity is the gaining of true knowledge. Man, according to the Roman physician, is able consciously choose a field of employment, meaningfully and purposefully acquire so-called “technical skills”. The resilience of the resulting skills, based on knowledge and proven by logic, is the result of hard work (the process of obtaining empirical evidence and speculative practices, and their contemplation) and the daily practice of these things (theoretical and practical). According to Galen, all that is important for the development of the human capacity for rational knowledge of art can be divided into three levels: higher (spiritual, sacred) – medicine, rhetoric, geometry, astronomy, arithmetic, grammar, law, music; handicraft art – pottery, architecture, carpentry, teaching in school, sculpture and painting; all other forms of activity (acrobatics, athletics and so on). One of the basic ideas of Galen is the importance of rational knowledge in conjunction with internal and external harmony (body and soul), which is achieved by working on the unconscious (the control of basic human passions: the struggle with pride, avarice and gluttony). Only this way, according to Galen, allows for a person to fully realize all the possibilities of the mind and master true art, to comprehend the true nature of things, the laws of nature.

**Keywords:** *history of medicine, history of science, Galen, rational knowledge, truth, epistemology, technical skills*

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The interdisciplinary character of the modern history of science requires new methodological approaches to research. This is of particular importance when it comes to protoscience [1]. Examining the events of the history of medicine outside of the general context of the development of natural science leads to considerable inaccuracies in the evaluation of historical facts. In our opinion, the key methodological tool for the evaluation of the development of natural science and medicine before the 17<sup>th</sup> century is the concept of the religio-philosophical system [2]. A good example of an area of research which demands a complex multidisciplinary analysis, not only from the point of view of the history of medicine, but also from that of the history of philosophy, is the work of Galen (a

Roman doctor active in the 2<sup>nd</sup> and 3<sup>rd</sup> centuries). As we have already noted several times, the work of Galen provides not only a particular anatomical and physiological system, but a complex theoretical and practical system as well [3]. The historical significance of Galenism, the dominant medical theory for more than 1500 years, extends far beyond the borders of medicine as a natural-science discipline. In our opinion, it is still not entirely correct to say that the scientific revolution in medicine as related to the dominance of Galenism. The concept of the “scientific revolution” is well defined in relation to the scientific activity which took place starting in the 17<sup>th</sup> century [4]. Judging by the historical fate of Galenism, we cannot speak of analogous universal processes taking place in protoscience of the 2<sup>nd</sup> and 3<sup>rd</sup> centuries. Above, this conclusion would be premature because the epoch we described has been insufficiently studied: there are inexact es-

tablished scientific concepts, starting with debate about the very definition of protoscience. It is also necessary to conduct comparable research into the development of mathematics, physics, and other areas of natural science related to the formation and development of Galenism in medicine. The characteristics presented by the modern, standard conception of science and scientific knowledge (universality, provability, logic, and the existence of laws and evidence), can also be applied to Galenism. This article will attempt to offer a complex analysis of a new source – Galen’s “Adhortatio ad artes addiscendas”. This work has been prepared in the context of approaches to the study of Galen developed in earlier publications [5–9].

Galen’s system, in our opinion, is insufficiently studied. In Western historiography of the last 20 years there has been a significant increase in interest in both this area of medical history in particular and in ancient protoscience as a whole. One of the factors that lead to this interest was a change in the mid-90s in the general approach to the evaluation of the relationship between religion and science: “conflict theory”, also known as the “Draper-White thesis” [10, 11], was replaced by the “theory of complex relationships” proposed by J.H. Burke [12]. K. Russell, working within the “complex theory” rightly highlights significant historical moments when the relationship between science and religion could be characterized as complementary or even “synergistic” [13]. The concept of the religio-philosophical system and its use in analyzing protoscience allows for the clarification of the mutual influence of natural philosophy and medicine in the period before the 17<sup>th</sup> century [5]. Within this framework, Galen appears as a rationalist thinker, influenced by the ideas of Plato, Aristotle, and Hippocrates, who considered the material world and human nature to be fundamentally cognizable. Galen’s approach to medical theory and practice inevitably lead him on a serious philosophical search for the means of understanding and the nature of proof. The scientific grounding of Galen’s views and their historical significance is possible only upon complex analysis of the original sources, and for this it is necessary to conduct a Russian-language scientific revolution and a critical comprehension of his main works.

In his work “Adhortatio ad artes addiscendas”, Galen constructs his meditation within the frame-

work of the Aristotelian conception of zoology, highlighting the importance of the higher part of the human soul. He notes the difference between humans and animals, starting from his own interpretation of the concepts of “speech” and “word”. At the beginning of the treatise we are given the basic thesis: “It is entirely unclear whether there is a connection between rational speech and wordless animals”<sup>1</sup>, and it is this question which determines the course of his further investigations<sup>2</sup>. Современному исследователю порой трудно понять ход мыслей, характерный для философа-эллина. For the modern researcher, it is at time difficult to understand the train of thought characteristic of the Hellenistic philosophers. “Speech” and “word” in relation to human reason were, according to ancient philosophical tradition, logical propositions: everything which is said should be susceptible to proof (this was noted by Thucydides<sup>3</sup>). Thus, speech consists of propositions which lead to some position (formulation), which, in turn, becomes the definition of certain things. From this one can conclude that a definition (in the sense of “logos”) is a “divination” or “prophecy” of a subject by means of formulating its essential characteristics and determining from these the corresponding conditions for its existence. As a result of these conceptual practices, a phenomenon can become the subject of consideration and further investigation. The task of reason is to ensure that the process of thinking about a phenomenon has a rational foundation (ἔχειν λόγον – “to be rational”) and thus to preserve its correspondence with the ideal form. “Logos” (reason) in particular establishes a connection between the subject and the object. It is this idea which Galen develops when he says that

<sup>1</sup> “Εἰ μὲν μηδ’ ὅλως λόγου μέτεστι τοῖς ἀλόγοις ὀνομαζομένοις ζώοις ἀδηλόν ἐστιν”. Here and henceforth Galen’s ancient Greek text is taken from the publication: *Adhortatio ad artes addiscendas*, ed. E. Wenkebach, *Protreptikosfragment, addiscendas*, ed. E. Wenkebach, *Naturwissenschaften und Medizin 4.3* (1935) 90–120. (Cod: 5,224: Med.) [14].

<sup>2</sup> To designate these starting points, he uses a widely used concept in ancient philosophy – that of “ὁ λόγος” (logos – word, speech) and its opposite – “ἄλογος” (alogos; a suitable translation in this context is “irrational”). With reference to both these concepts Galen uses the verb “ὀνομάζω” (“to expound”, “to express”).

<sup>3</sup> “καὶ παράδειγμα τόδε τοῦ λόγου ... ἐστὶ” [15] “Proof of the above is as follows...”.

rational speech is not merely a series of meaningless words<sup>4</sup>.

In our previous publications, we have often noted the inadequate historiographical explanation of the historical fate of the work of Galen. The development of Galen's theoretico-practical system, in our opinion, should be examined in the general context of the synthesis of ancient traditions and early Christian thought. There are historical parallels for this approach in the correspondence of the natural philosophical ideas of Plato and Aristotle with the views of the Early Church. It is precisely these ideas which form the foundation of the natural philosophy views of the Christian apologists up to the middle of the 3<sup>rd</sup> century. Galen's work "Adhortatio ad artes addiscendas" provides only a few examples of his views on the relationship between the spiritual and the corporeal. On the one hand, many authors rightly observe that Galen accepts the ideas of the Platonists and Peripatetics concerning the tripartite nature of the human soul. However, Galen speaks of the reactions of the body (and its separate parts) and the soul as practically a single unit. He, of course, claims that he is analyzing the function of reason, realized by the higher part of the soul, as a single unity. The difficulty in interpreting this aspect of Galen has contributed to the contradictory interpretations of Galen's thought by 20<sup>th</sup> century historians, for example, that of O. Temkin. However, we claim that it is inappropriate to refer to Galen's supposed agnosticism due to the ontological inadequacy of these arguments. We propose that Galen purposely avoided public evaluation of Plato's theory of the immortality of the soul. Moreover, as historians of science, we are concerned with the philosophical ideas of rational cognition upon which Galen bases his practical scientific ideas. His conception of the human body as a psychosomatic unity, in which the soul controls the mind and the reasoning faculties and has a supernatural and immaterial origin, is important in this respect. We find it highly important to analyze these new works of Galen (which have a particularly pronounced philosophical character) in the context of the Christian theology of their time and the time immediately following it. On

<sup>4</sup> «εἰ καὶ μὴ τοῦ κατὰ τὴν φωνήν, ὃν καὶ προφορικὸν ὀνομάζουσιν» [14].

the other hand, the treatises of Galen represent the direct development of the tradition of rational thought in natural philosophy and medicine. Keeping these fundamental methodological reference points in mind allows for a complex investigation of the development of medical theory and practice before the 17<sup>th</sup> century.

In the Aristotelian tradition, a thing has the ability to be rationally (ῥητός) expressed. The rational definitions of things always correspond to their true natures. We see this idea further developed later on by Christian theology, as when Cyril of Jerusalem taught: "Духъ же речешию гл҃гоу"<sup>5</sup>. The mind grasps truth by reasoning and uncovering cause and effect relationships<sup>6</sup>. In the Christian tradition, reason is one of the greatest gifts of God. "Дѣла мыслѣна же и разсѣмѣна"<sup>7</sup>, said John Exarch of Bulgaria, compiler of the famous Hexameron, a religious text that was popular in ancient Rus [19]. Of all living beings, only man is created with reason and genuine spirituality (λογικός) and therefore man alone is capable of rational speech by means of words (concepts). Galen thought that only man was "blessed with that greatest of divine gifts – philosophy"<sup>8</sup>, which was given to him only because of his diligence, zeal, and yearning (ἡ φιλοπονία) for truth. The acquisition of true knowledge requires the probing labor of reason and is obtained via the correct understanding of existence<sup>9</sup>. It is precisely this which Aristotle called philosophy's dialectic method [18, 116a30. 38 1004b 25–26]<sup>10</sup> and which Plato identified as the method of questions

<sup>5</sup> "The spirit is expressed through words". In the Greek original, the action which can be translated as "express" was translated by Cyril as "ῥητῶς", indicating a rational expression of the true.

<sup>6</sup> Accordingly, reason is not thought to be static (an unmoving state of rest and balance), but is seen rather as dynamic and capable of movement and force, a spontaneous self-mover (ἡ κίνησις). See Aristotle's "πάσης ἀρχῆς κινητικῆς ἢ στατικῆς" [18, 1019a 20b4].

<sup>7</sup> "The soul governs thought and reason".

<sup>8</sup> "μέγιστον τῶν θεῶν ἀγαθῶν φιλοσοφίαν" [14].

<sup>9</sup> "τὸ κατὰ γένη διαιρεῖσθαι τῆς διαλεκτικῆς ἐπιστήμης ἐστίν" ("the art of correct investigation of reality") [20] and "ἐπιστήμη ἀληθῶν καὶ ψευδῶν καὶ οὐδετέρων" [21] – "and, connected with this, leading to true knowledge".

<sup>10</sup> "ἡ δε πειραστικὴ περὶ ὧν ἡ φιλοσοφία γνωριστική" – "dialectic is the striving for that knowledge which is the domain of philosophy" [18, 116a30. 38 1004b25–26].

and answers [22, 47c]<sup>11</sup> which allowed one to attain genuine knowledge.

According to Galen, the opposite of reason is the empty and illogical originative principle (ἄλογος), a meaningless concept which, despite being expressible in words, is in fact just a series of sounds (προφορικός). Such an unconscious principle belongs to the animal realm. Animals are not capable of rational (articulate) speech and are moved by instincts (a certain set of complex behavioral actions connected to unconscious bodily desires). Galen was, of course, familiar with Aristotle's theory of the "animal spirit", which determined the unconscious actions of animals. Aristotle represented it as an impulsive drive (ἡ ὁρμή), the unrestrained striving, desire and passion of the body and soul. Passion (πάθος) is always misfortune and suffering which is inherent in the temporal and connected with adversity and struggle. According to Plato, the unconscious is always torn between opposing desires ("ἐναντίαν ὁρμήν ὁρμηθεῖς" [23]). Later we see this idea of ancient philosophy developed further by Gregory Bogoslov when he talks about restraining the unconscious passions and desires and opposing them: «Не порабелиятися страстемъ (πάθος)... да не впадѣмъ въ пазътѣскыя страсти (τοῖς πάθεσι τῆς σαρκός)»<sup>12</sup> [24]. In his own work on rationality and irrationality, Galen uses a participle of the verb «ὀνομάζω»<sup>13</sup> ("to express", "expound"). However, it is worth remembering that this verb has several meanings – to name or to give a thing its own name. In this way, there occurs the separation of things from non-existence. The process of *ἡματβορεῖν* ("name creation") is the uncovering of thoughts in ideal form and transforming them into words. This is what is told in one of the ancient Russian Christian compendiums: "Има̀тβὸреніе же е́сть рѣчь по подража́нію и по подоби́ю нѣко́еѣмоу на́зѣна́ѣмоу бѣи́ти" <sup>14</sup> [25]. Galen apparently used the verb "ὀνομάζω" on the supposition that it was important to find the true names of things. He meant

that it is necessary to understand their concepts rather than their essences, which are inaccessible to the human mind; it is necessary to understand their regularities and the laws by which they exist in themselves and in relation to other natural entities. The hidden names of things "ἡπιπσανα σοῦτ' ἡ νεβεσεχ" <sup>15</sup> [26] are a secret which can be uncovered only by means of reason.

Galen describes man as having reason (logos), revealed through language and speech, as well as two other innate principles: the unconscious behavior characteristic of animals and the capacity for thought characteristic of man. To define this innateness, Galen uses the philosophical term "ἐνδιάθετος", which refers to the internal principle which brings object and subject into a definite and idiosyncratic order. The unconscious principle characteristic of animals is incapable of thinking or naming objects. Galen believed that human nature is such that the archetype (ἀρχέτυπον) of the unconscious, animal foundation which forms part of the inner, innate (ἐνδιάθετος) essence of man, exists alongside the innate rational capacity for knowledge. Both of these parts are universal principles present in man from birth until death [14]<sup>16</sup> and exist in a constant state of opposition and strife. Galen believed that this dualistic inner arrangement is inherent to all human beings: "The human race, of course, has at the same time something in common with the gods and with mute animals: with the former that he has reason and with the latter that he is mortal" (Appendix, par. 9).

What is it that separates man from the world of animal passions? In answering this question we come to Galen's idea of what separates man from the unconscious natural world. It is the capacity to differentiate that Galen links with human reason and also with the knowledge that results from the workings of the mind. Not only is man able to arrange things by skill and technique (ἡ τέχνη), which is given to him by nature and which is intrinsic to all animals, he is also able to acquire knowledge which allows him to master the technical arts, helping him to overcome his hostile natural environment as well as his own animal nature: "Human beings are distinct from [all other living beings], and therefore we clearly see that with all the learned behaviors which

<sup>11</sup> "ἔρωτᾶν τε καὶ ἀποκρίνεσθαι" [22] – "through the questions and answers of the interlocutor (that is, directed towards philosophy).

<sup>12</sup> "Do not become a slave to the passions, <...> and let us not fall into carnal passion".

<sup>13</sup> "Εἰ μὲν μὴδ' ὅλως λόγου μέτεστι τοῖς ἀλόγοις ὀνομαζομένοις ζῴοις ἄδηλόν ἐστιν. ἴσως γὰρ εἰ καὶ μὴ τοῦ κατὰ τὴν φωνήν, δὴν καὶ προφορικὸν ὀνομάζουσιν" [14].

<sup>14</sup> "The creation of names occurs with the help of words (speech) for certain preexisting (already named) things".

<sup>15</sup> "Written in the heavens".

<sup>16</sup> «ὅτι μέντοι πλεῖστον ὅσον αὐτῶν διενηνόχασιν» [14] – "All things partake in this innate condition".



the animals are capable of, only man is has knowledge; he alone is capable of learning whichever art he himself chooses" (Appendix, par. 1). With the help of knowledge and the technical arts, man rises above the necessities of nature. In speaking of knowledge, Galen does not use the word "ὁ νόος" ("reason"), which often carries the connotation of an abstract principle of thought, but rather uses the term "ἡ ἐπιστήμη", meaning a skill or art founded on true understanding.

"Knowledge" (ἡ ἐπιστήμη) for Galen is founded on practical experience and technical skill. In this way, true knowledge, i.e. the only possible knowledge, always stands in opposition to opinion (ἡ δόξα), which is based solely on man's imagination. Higher knowledge has several levels. The highest level is contemplation, the result of which is always reflection. It is, in the words of Plato, "the mental comprehension of all of time and all of existence" (θεωρία παντὸς μὲν χρόνου, πάσης δὲ οὐσίας) [27, 486a]. The "mental comprehension" of existence (ἡ θεωρία) consists in the observation of a coherent picture of the world, in which there is speculative reflection on something specific (in the words of Aristotle, "indulging in thinking about anything" (τὴν θεωρίαν ποιεῖσθαι περὶ τινος) [18, 989b 25]), leading to the foundations of learning (e.g. mathematical (ἡ μαθηματικὴ θεωρία) or medical theory (ἡ ἰατρικὴ θεωρία)). The meaning of theoretical knowledge is that its ideal foundations should be manifested in matter, and thus from the instability of nature arises the artificial, artistic form created by man. This is the search for the harmonious union of the internal and external (καλὸς καὶ ἀγαθός). The ideal meanings of substances, hidden in formless nature, should be exposed with the help of absolute theoretical forms. Природная хаотичность получает наглядное подтверждение в виде формы, благодаря чему становится подобной абсолютным прообразам (ὁ εἶδος καὶ παράδειγμα). Between theory and matter are two more levels of knowledge by which it is transformed. The lower level is knowledge founded on experience (ἡ ἐμπειρία), acquired by direct observation (empiricism). Plato called this kind of activity bare practice, defining it by its relation to medicine as an occupation, saying "medicine is purely practical, not scientific" (ταῖς ἐμπειρίας ἄνευ λόγου τὴν ἰατρικὴν μεταχειρίζειν) [27, 584c]. Pure empiricism in medicine is a primitive craft,

i.e., knowledge which does not go beyond the boundaries of the material. In order to make matter take the form we need it to have (the artificial form), a cunning trick is required to force matter to reveal its secrets. This method is called technical skill (ἡ τέχνη) – the faculty of creating something on the basis of understanding theoretical forms and the empirical experience of working on material. Thus, technical knowledge and skill are situated between theoretical and empirical knowledge.

Galen's philosophical system proposed the practical use of theoretical results in order to benefit people. A person can acquire true knowledge, but this ability is realized only if reason is actively used to modify and improve the environment. In order to discover the laws of nature, one must understand that they exist in the first place. But this is not enough – one must also be skilled in the art of overcoming the internal and external conditions which he has been in since birth. Reason and the ability to create things according to the laws of nature comprise, according to Galen, true human freedom. The freedom of choice of knowledge and skill is exactly what raises human beings above the natural world: "Most animals do not have any skill, save for a few, and those are determined by nature and not by their own choice. Man can learn everything that the animals can. In the art of weaving, man is like the spider; in the art of sculpture he is like the bees. Man can learn perfectly well how to swim, though he is created for walking. And in the divine arts man does not yield to the gods, competing with Asclepius in medicine and with Apollo in the arts that he is master of: archery, music, and prophecy. Man competes even with each of the Muses in the art which she is hers and which she is master of. Neither is man inferior to the gods in geometry, nor in astronomy, and, moreover, as Pindar believed, he can comprehend both what is under the earth and beyond the heavens. For his diligence he is bestowed with that greatest of divine blessings – philosophy. Therefore, even <if> speech (sounds) pertains to the animals, man alone can be called rational (Appendix, par. 1).

An important feature in Galen's work "Adhortatio ad artes addiscendas" is his answer to the question of whether the driving force and creator of the world is accidental. Galen couches his explanation in mythological and symbolic terms. After his description of the utility of the

arts and the related higher purpose of man, he turns to the goddess of fate and destiny, Tyche: “Oh, if only we were ashamed of our indifference about the interference of the gods and attributed our industry to something completely different, not perfecting our skill but rather constantly relying on Fate! The perversity of this view was already established by the ancients, who depicted [the goddess of fate [Tyche] as a woman, [which is already in itself a sufficient indicator of foolishness]. Although they put a helm into her hands and fastened her legs to a spherical base, they also deprived her of eyes, thereby showing the randomness and uncertainty of any event. If one were on a boat in a violent storm causing the boat to take on water and putting it at risk of sinking under, it would be irrational to hand control of the ship over to a blind helmsman. It seems to me that far more “shipwrecks” occur in the lives of many people than occur at sea. If we are aware of the possibility of such dire circumstances in life, entrusting our lives to a blind goddess, without the most solid grounds possible, would be wrong. Chance is so frivolous and erratic that it often neglects the most worthy men and enriches the most unworthy. But even the unworthy may suddenly be stripped of their riches whenever she so pleases to strip them. A great multitude of unlearned people follow this goddess. She never stays in one place due to her own volatility, at any time crashing down from the cliff and into the sea. In these [dangerous] places her irrational followers, in following her, perish, yet she, without any damage to herself, powers through all [obstacles]. And then she sneers at her sobbing worshipers and those who call out for her in vain. Yet there is no use in this” (Appendix, par. 2) Galen, in using this colorful imagery, touches on a fundamental philosophical question: what is more important in the functioning of the world – chance or law? For Galen, the concept “ἡ ἀνάγκη” (necessity) means not only inevitability and necessary force (κατ’ ἀνάγκην) in a metaphysical sense (as predetermination from above, fate, or doom), but the obligation of man to fulfill his duty (κατ’ ἀνάγκην ἐπιτελεῖν τι) – to create something and put it into practice. Accordingly, “necessity” is the law of nature, heaven (τῶν οὐρανίων), and the life of man,

which is hidden from him. Ignorance of the true laws leaves man alone in nature, where his fate is to be in want. Knowledge of the laws of nature (ἡ ἐπιστήμη) is always an agonizing task involving complicated and endless study and research into the world around us, resulting in your chosen art (in our case medicine). In this case it involves understanding nature and obtaining reliable proof which can be used in practice.

The concept of “necessity” is in opposition to the concept of “chance” or “ἡ τύχη”<sup>17</sup>, i.e. those circumstances that occur as the result of bad luck or, on the contrary, of a fortunate turn of events. Galen shows that for those who believe in “chance” and “luck” there is no natural law or end towards which man, by means of knowledge and work, can direct his life. For them, everything that happens is accident (ἐν τύχῃ γίγνεσθαι). According to Galen, such a view is dubious: the goddess of fate always abandons her followers, condemning them to disaster and misfortune. Galen also directs our attention to the fact that accident is not a necessary condition of life. This conception reaches its final form in the Christian tradition: “Създани же есть еже не можетъ въ себѣ быти, нъ въ иномъ имать быти. Сущие во подлежащее есть, акы вешти дѣлесемя, слово же въ соштини раздѣляемо есть, рекше тѣло и образъ, не во есть тѣло въ образѣ, нъ образъ въ тѣлѣ. Да тѣло оубо есть сущіе, а образъ създанъ”<sup>18</sup> [28, p. 141–143].

If the categories of “necessity” and “accident” put forward by Galen are considered in a wider philosophical context, then it seems that they are not merely correlated [29]. Galen inserts into them the philosophical ideas and connections inherent in these categories. In this way, Galen reveals not only the essence of an object, but also the law which defines its natural form. The concept of “necessity” for Galen expresses the essential law (laws) which can be realized by means

<sup>17</sup> With artistic conviction, Galen represents chance with the image of Tyche, the goddess of fate.

<sup>18</sup> “Accident is something which cannot exist in itself, but has its existence in something else. For essence is the foundation, like matter is for things, but accident is something in essence perceived, like for example the image of the body. After all, it is not the body which exists of the image, but the image of the body. Thus the body is essence, and the image is accident” [28, p. 141–143].

of rational knowledge and art. This can be accomplished only by man. Chance serves as a reflection of external, accidental, unstable, singular connections. It is manifested through the interaction of independent causal processes from which a number of possible outcomes arise, only one of which can be realized. In his work, Galen underscores the fact that freedom and independence are given only to man and it is this fact which distinguishes him from the rest of nature.

The system proposed by Galen in his treatise “*Adhortatio ad artes addiscendas*” can be represented as follows: the noumenal realm, which is connected with the dwelling place of the various gods; the “verbal” realm, belonging to man; and the sensuous or “non-verbal” realm characteristic of the animal world. This ancient conception of reality<sup>19</sup> was later incorporated into the framework of Christian natural philosophy: “СЛОВЕСНО ЖЕ ТАКОЖЕ СЕ О ЧЕЛОВѢЦѢХЪ ИЗМЕНѢ И СЛОВЕСЫ НЕВИДИМАА ДУШНАА ПОШЕСТВА КЪ ДАЛЬНИМ ОБЛИЧАА. ЧУВСТВЕННО ЖЕ ЕЖЕ ВЪ БЕСЛОВЕСНЫХЪ РАЗУМѢВАЕТСЯ, КЪ КРЪМАШТИИ БО И РАСТАШТИИ СИЛѢ И ЧУВСТВЫНЮ ИМАТЬ”<sup>20</sup> [28, p. 140–141].

Galen’s inclusion of the god Hermes in his treatise is curious. For Galen, Hermes symbolized the authentic knowledge given only to the Hellenes. “Once Aristippus, when his ship sank, was washed up on shore near Syracuse. When he was on the beach, he became very happy because, having seen geometrical figures in the sand, he knew that he was among the Hellenes and wise men, and not among barbarians” (Appendix, p. 5). In other words, people who did not have reliable scientific knowledge (ἡ ἐπιστήμη), were equated to the mute animals<sup>21</sup>. This is a very important point for Ga-

len: the separation of peoples into tribes and nations does not occur on merely a biological level. It also occurs on the basis of the knowledge which each group of people possesses. For the first time, the capacity for understanding and investigating the ideal forms, by which man can reach the highest level of technical skill, served as the basis and founding principle for a group of people. Wealth and social status were nothing in comparison to true knowledge and technical skill. “When the many unfortunate people, constantly striving for wealth and besieged on all sides by gold and silver, fall into difficult circumstances, destroy their bodies and souls. They are unable to see that even among the mute creatures, those who have useful skills in some art are valued above all. For example, war horses and hunting dogs are much more highly valued than the rest. It is interesting that, even slaves have command of certain skills and often earn silver by these skills, but those who have command of the slaves [their owners] do not even take care of themselves! After all, is it not the case that sometimes even a measly slave is worth a thousand drachmas while his owner is not even worth one? But what am I saying “one”? He might not even be taken as a gift. Do they consider themselves honorable who have not even learned a single art? They raise mute animals skilled in a variety of tasks, yet the lazy and incompetent slave they consider to be nothing significant. They concern themselves with their fields and their other properties, maintaining them in the best conditions, but for themselves they have the least concern. They don’t even know whether they have a soul! Thus it is clear that they themselves deserve contempt like the slaves. That is why, if somebody met such a man, he would say to him the following: “Oh man! You have a wonderful house and slaves, horses, dogs, and fields, and everything you have is beautiful, but you do not even take care of yourself”. Antisthenes aptly described the rich and boorish, calling them golden cattle, and Diogenes likened them to fig trees at the edge of a cliff, as their fruit is not eaten by people but by crows and jackdaws. Sometimes those who have money do not do good deeds for the citizens, but rather waste everything on sycophants who, as soon as the money is gone, will walk past [their benefactors] without noticing them. He is no stranger to the Muses who likened such people to a spring: before, they used to draw fresh water from it, but

<sup>19</sup> This picture of reality cannot be considered complete due to the lack of reference to the vegetative realm and to non-spiritual, brute, material nature. The vegetative realm, including plants, and the non-spiritual realm, involving material nature, are, of course, the lowest levels of existence. However it is likely that Galen did actually adhere to this four-fold picture of reality.

<sup>20</sup> “The verbal is how man, by means of naming and declaring that which is discovered, is turned to the external and invisible movements of the soul. The sensuous is for the mute, for along with the ability to nourish themselves, grow, and give birth, they have the ability to use the senses”

<sup>21</sup> A similar understanding of knowledge to Galen’s was the foundation for European technical progress when scientific knowledge for use in practical applications was raised to primary importance.



when it ran dry, they, raising the bucket a little higher, found only stagnant muck. It is quite true that those who have money have fame only thanks to their money, but as soon as they are deprived of it, they are deprived of everything they have. What will happen to those people if they have nothing [other than money], and to the others who, worshipping the goddess of Fate, praise them?" (Appendix, par. 6).

The goal of profiting, of massing large amounts of money by any means necessary, is in Galen's view senseless. Moreover, he considers making money (unlike medicine, for example) to be a short-sighted human need, which some people try to make their life goal, even as their own true desires dissolve into the illusory. In this case, money, welfare, and happiness become merely pleasure, transforming into vicious gratification. These are the people who, in the Christian ascetic tradition, are said to "ВОЗЛЮБИ ГОСТЕВНОЕ ЖИТІЕ, ТАКІНІЕ ВЕКА СЕГО ПРСТОШНАГО, А БУДУЩАГО НЕТАКІНІА И ЖИВОТА И БЕЗСМЕРТІА И РАЮ И МОЖИ НЕ ПОМАНУВЪ"<sup>22</sup> [30].

Pride in one's noble birth is the result of insufficient knowledge and a lack of virtue: Such are those that flaunt their noble blood and take pride in it beyond measure. Experiencing deficiency in their own virtue, they turn to their ancestors. Thus, they do not understand that the value of their birth, of which they are so proud, is like a coin – when minted legally then it is authentic but in other cases it is false (Appendix, par. 7). In this case it is impossible to hide their own inadequacy. Knowledge and virtue, and not ancestry, social status, and wealth, are the higher standards of evaluation of any person: "Do you not see that nothing prevents us from wondering at the words of Anacharsis the Scythian and calling him wise, even though he was a barbarian by birth" (Appendix, par. 7). Being a wise person or philosopher, independent of ethnic heritage (even if one is a Scythian or barbarian), is more important for Galen than being an uneducated but rich and famous person. Of course, such ideas were truly revolutionary in the ancient world, where wealth and power were always considered to be more important.

Galen also talks about how wise people and philosophers should conform to such ideals. Such

<sup>22</sup> "Love the temporal existence and corruption of this empty lifetime, yet not remember the future, pure life and immortality in heaven or the torments (of hell)".

people, he thinks, are gifted with sharp minds capable of analysis and dialectic, which helps them direct their minds towards the true ("НАСТАВИ УМЪ МОИ НА ПУТЪ ИСТИННИИ" [31] – "put their minds on the path of true reason"). They have internal self-control, which tempers the will and gives them fortitude and, when necessary, allows you to take a stand and defend justice (or that which appears to be just). Comprehending and recognizing moments of his own unconscious, the "spiritual" (πνευματικός) person determines the value of his inner state and avoids everything separate from and in opposition to the ideal foundation of his nature. The establishment of intrinsic value and the spiritual impulse (τό πνεῦμα) out of one's own indistinguishability leads to the right usage of things. «ОКРЫВАЕТЬ ВЪНЦА БЪ, ЯКО ДА ОБНАЖИТЪ СТРАДЫ (τους ἄθλους<sup>23</sup>)» [32]<sup>24</sup>. Inner beauty should be supplemented by an inner ideal constitution. For ancient Greeks, it would have been strange to think that a deformed soul could exist within a beautiful body. Galen thinks otherwise: if a man successfully acquires knowledge or art, then he has reached the highest good, but if his animal nature has defeated him, then he has acquired nothing, except perhaps for shame. The great doctor found the attraction to the temporal utterly contemptible: pointless concern with the bodily does not allow man to rise above the level of the irrational animals. The many, endlessly thinking about their bodies, have a soul which has been extinguished. The soul in which reason has become paralyzed is like the soul of the wordless animals. The gods do not need ritual sacrifice and libations, but glorification by means of art. Thus, Asclepius rose not because he was a god but because of his commitment to the art of healing. Galen says that a person should so master the art of his profession that only death can take

<sup>23</sup> John Chrysostom uses the same terminology as Galen: we see the same term "ὁ ἀθλητής", meaning "one who takes part in a contest", or "fighter". Galen and John Chrysostom understand the positive meaning of this word only in a spiritual sense. Later on in the text, Galen contrasts the positive, spiritual sense of the word "athlete" with its common, material forerunner – the professional sportsman, a character who has an animal-like spirit, merely entertaining audiences with his pointless athletic exercises..

<sup>24</sup> "God gives the crown to he who accomplishes the feat (τους ἄθλους)".

away his hard-earned talents.<sup>25</sup> Knowledge, art, and skill do not perish under any circumstances, while when a rich man loses his money, he loses his significance along with it. Accordingly, according to Galen, the best wealth is that of acquired knowledge and art.

Furthermore, Galen divides the various arts into three categories according to their relevance. One of these categories contains the sacred and the holy arts, the best of which is medicine, the most important and honorable art. Other arts that belong to this group are rhetoric, music, geometry, arithmetic, the art of calculation, astronomy, grammar, law, and also sculpture and painting. In the second category, according to Galen, are the various practical arts (carpentry, shoemaking, shipbuilding, military arts, etc.) In the third category he places the arts which have no practical application (acrobatics, tightrope walking, professional athletics). Galen devotes a significant portion of his work to criticizing athletes (the athletic arts), arguing the pointlessness of professional sport. He provides notable examples of when such activities did not

strengthen, but rather completely ruined the body, causing irreparable damage. Galen argues that athletic exercise does not lead to material well-being and makes the soul animal-like.

Thus, Galen comes to the following important conclusions. Man's special place in the natural world has to do with his inherent ability to reason and employ (logical) speech. Human reason is always opposed to his unconscious, instinctual nature, which can be modified by the process of thinking and the use of reason. Both of these natures are innate. Human reason demands evidence, the acquisition of which is possible through the capacity of human thought to make distinctions with the help of specific skills. The "innate" natures allow man to acquire true knowledge, based on reason, empirical observation, and the mastery of some kind of technical art. The theory proposed by Galen encouraged the practical application of the results of reasoning. Galen accepted only active reason as capable of uncovering the laws of nature. Therefore, there is every reason to believe that Galen's gnoseological model contains several components that are characteristic of the scientific model for understanding the material world.

<sup>25</sup> “ἀλλὰ τὸ τοιαύτην ἐπίστασθαι τέχνην ἢ καὶ ναυαγήσασαι συνεκκολυμβήσῃ: ὅπερ οὔτε τοῖς διοικοῦσι τὰ τῶν πλουσίων οὔτε τοῖς τελώναις ἢ τοῖς ἐμπόροις ὑπάρχει” [14].

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## APPENDIX

ΓΑΛΗΝΟΥ  
ΠΡΟΤΡΕΠΤΙΚΟΣ ΕΠ ΙΑΤΡΙΚΗΝ

Adhortatio ad artes addiscendas, ed. E. Wenkebach, Protreptikosfragment, addiscendas, ed. E. Wenkebach, Naturwissenschaften und Medizin 4.3 (1935) 90–120. (Cod: 5,224: Med.)

1. τοῦ νεῖν οὐκ ἀνάσκητός ἐστι Εἰ μὲν μὴδ' ὅλως λόγου μέτεστι τοῖς ἀλόγοις ὀνομαζομένοις ζῷοις ἄδηλόν ἐστιν. ἴσως γὰρ εἰ καὶ μὴ τοῦ κατὰ τὴν φωνήν, ὃν καὶ προφορικὸν ὀνομάζουσιν, ἀλλὰ τοῦ γε <κατὰ> τὴν ψυχὴν, ὃν ἐνδιάθετον καλοῦσι, μετέχει πάντα, τὰ μὲν μᾶλλον τὰ δ' ἥττον. ὅτι μέντοι πλεῖστον ὅσον αὐτῶν διενηνόχασιν οἱ ἄνθρωποι, πρόδηλον ἡμῖν ἐστὶν ὁρῶσι τό τε πλῆθος τῶν τεχνῶν ὧν μεταχειρίζεται τὸ ζῷον τοῦτο καὶ ὅτι μόνος ἄνθρωπος ἐπιστήμης ἐπιδεκτικὸς ἦν ἂν ἐθελήσῃ τέχνην μαθάνει. τὰ μὲν γὰρ ἄλλα ζῷα σχεδὸν ἄτεχνα πάντ' ἐστὶ πλὴν ὀλίγων δὴ τινῶν ἐν ὀλίγοις· ἀλλὰ καὶ ταῦτα φύσει μᾶλλον ἢ προαιρέσει τεχνῶν εὐτύχηκεν· ὁ δ' ἄνθρωπος οὔτε τινὸς τῶν παρ' ἐκείνοις ἀμελέτητος, εἴ γε καὶ τὴν ὑφαντικὴν ἐμιμήσατο τὰς ἀράχνας καὶ πλάττει καθάπερ αἱ μέλισσαι καὶ καίτοι πεζὸς ὢν, ἀλλὰ καὶ τῶν θείων τεχνῶν οὐκ ἀπολείπεται, ζηλῶν μὲν τὴν Ἀσκληπιοῦ τέχνην ἰατρικὴν, ζηλῶν δ' Ἀπόλλωνος αὐτὴν τε ταύτην καὶ τὰς ἄλλας ἀπάσας ὥς ἔχει, τοξικὴν μουσικὴν μαντικὴν, ἔτι τε τῶν Μουσῶν τὴν ἐκάστης ἰδίαν. οὐδὲ γὰρ γεωμετρίας οὐδ' ἀστρονομίας ἀφίσταται, ἀλλὰ καὶ τὰ τῆς γῆς νέρθεν καὶ τὰ ὑπερθε τοῦ οὐρανοῦ κατὰ Πίνδαρον ἐπισκοπεῖ. ἐξεπορίσατο δ' ὑπὸ φιλοπονίας καὶ τὸ μέγιστον τῶν θείων ἀγαθῶν φιλοσοφίαν. διὰ ταῦτα τοίνυν <εἰ> καὶ λόγου μέτεστι τοῖς ἄλλοις ζῷοις, κατ' ἐξοχὴν αὖθις πάλιν ὁ ἄνθρωπος μόνος ὀνομάζεται λογικός.

2. πῶς οὖν οὐκ αἰσχρόν, ᾧ μόνῳ τῶν ἐν ἡμῖν κοινωνοῦμεν θεοῖς, τούτου μὲν ἀμελεῖν, ἐσπουδακέναι δὲ περὶ τι τῶν ἄλλων, τέχνης μὲν ἀναλήψεως καταφρονοῦντα, Τύχῃ δ' ἑαυτὸν ἐπιτρέποντα· ἥς τὴν μοχθηρίαν ἐμφανίσαι βουληθέντες οἱ παλαιοὶ γράφοντες καὶ πλάττοντες αὐτὴν οὐ μόνον ἐν εἴδει γυναικὸς ἠρκέσθησαν (καίτοι <καί> τοῦθ' ἱκανὸν ἦν ἀνοίας σύμβολον) ἀλλὰ καὶ πηδάλιον ἔδωσαν ἐν χερσὶν ἔχειν αὐτῇ καὶ τοῖν ποδοῖν ὑπέθεσαν βάσιν

σφαιρικὴν, ἐστέρησαν δὲ καὶ τοῖν ὀφθαλμοῖν, ἐνδεικνύμενοι διὰ τούτων ἀπάντων τὸ τῆς τύχης ἄστατον. ὥσπερ οὖν ἐν νηὶ χειμαζομένη σφοδρῶς, ὥς ἐπικλύζεσθαι τε τοῖς κύμασι καὶ κινδυνεύειν βυθισθῆναι, μοχθηρῶς ἂν τις πράξειεν ἐπιτρέψας τὰ πηδάλια κυβερνήτῃ τυφλῷ, κατὰ τὸν αὐτὸν οἶμαι τρόπον κἂν τῷ βίῳ, μειζόνων ναυαγίων περὶ πολλοὺς οἴκους γιγνομένων ἢ περὶ τὰ σκάφη κατὰ θάλατταν, οὐκ ὁρθῶς γινώσκοντός ἐστιν ἐπιτρέπειν ἑαυτὸν ἐν τοιαύταις περιστάσεσι πραγμάτων τυφλῇ δαίμονι μὴδ' αὐτῇ βεβαίως ἐστηριγμένη. ἔμπληκτός τε γὰρ ἐστὶ καὶ ἄνους εἰς τοσοῦτον ὥς πολλάκις τοὺς ἀξιωτάτους ἄνδρας παρερχομένη πλουτίζει τοὺς ἀναξίους, οὐδὲ τούτους βεβαίως ἀλλ' ἕως ἂν <αὐτ>ῇ δοκῇ πάλιν αὐτῶν ἀφαιρεῖσθαι τὰ δοθέντα. ταύτῃ τῇ δαίμονι πλῆθος ἀνδρῶν ἀμαθῶν οὐκ ὀλίγον ἔπεται μηδέποτ' ἐν ταῦτῳ μενούσῃ διὰ τὸ τῆς βάσεως εὐμετακύλιστον, ἥτις αὐτὴν ἄγει καὶ φέρει καὶ κατὰ κρημνῶν ἐνίοτε καὶ θαλάττης· ἐνθα συναπόλλυνται μὲν ἀλλήλοις ἐπόμενοι πάντες αὐτῇ, μόνῃ δ' ἀβλαβῆς ἐκείνη διεξέρχεται καταγελῶσα τῶν ὀλοφυρομένων τε καὶ ἐγκαλούντων αὐτῇ μάτην ὅτ' οὐδὲν ὄφελος.

3. τὰ μὲν δὴ τῆς Τύχης ἔργα τοιαῦτα· τὸν δ' Ἑρμῆν ἅτε λόγου μὲν ὄντα δεσπότην ἐργάτην δὲ τέχνης ἀπάσης θέασαι πάλιν ὅπως ἐξ ὑπεναντίου τῇ Τύχῃ κεκοσμήκασιν <οἱ> παλαιοὶ γράφοντές τε καὶ πλάττοντες· νεανίσκος ἐστὶν ὠραῖος, οὐκ ἐπὶ κτητὸν οὐδὲ κομμωτικὸν ἔχων κάλλος, ἀλλ' εὐθύς ὥστε συνεμφαίνεσθαι τὴν τῆς ψυχῆς ἀρετὴν δι' αὐτοῦ. ἐστὶ δὲ φαιδρὸς μὲν τὰς ὄψεις, δέδορκε δὲ δριμύ, καὶ ἡ βάσις τὸ πάντων σχημάτων ἐδραιότατόν τε καὶ ἀμεταπτωτότατον ἔχει τὸν κύβον. ἔσθ' ὅτε δὲ καὶ αὐτὸν τὸν θεὸν τούτῳ τῷ σήματι κοσμοῦσιν. ἴδοις δ' ἂν τοὺς θιασώτας αὐτοῦ φαιδρούς μὲν ὁμοίως τῷ καθηγουμένῳ θεῷ, μεμφομένους δ' οὐδέποτ' αὐτὸν ὥσπερ οἱ τὴν Τύχην, οὐδ' ἀπολειπομένους ποτ' οὐδὲ χωριζομένους, ἀλλ'



ἐπομένους τε καὶ διὰ παντὸς ἀπολαύοντας τῆς προνοίας αὐτοῦ

4. τοὺς δέ γε τῇ Τύχῃ συνεπομένους ἅπαντας μὲν ἀργοὺς θεάσῃ καὶ τεχνῶν ἀμαθεῖς, ὄχουμένους δ' ἐπ' ἐλπίδων αἰεὶ καὶ θεοῦσιν τῇ δαίμονι συνθέοντας, ἐνίοις μὲν ἐγγὺς ἐνίοις δὲ πορρωτέρω, τινὰς δὲ καὶ τῆς χειρὸς αὐτῆς ἐξημμένους. ἐν τούτοις ἅπασιν καὶ τὸν Κροῖσον ἐκείνον τὸν Λυδὸν ὄψει καὶ τὸν Πολυκράτην τὸν Σάμιον, καὶ ἴσως θαυμάσεις τῷ μὲν τὸν Πακτωλὸν ἰδὼν ῥέοντα χρυσόν, τῷ δὲ καὶ τοὺς θαλαττίους ὑπηρετοῦντας ἰχθύς. μετὰ τούτων δὲ καὶ Κῦρον θεάσῃ καὶ Πρίαμον καὶ Διόνυσιον. ἀλλὰ τούτων αὐτῶν ὀλίγον ὕστερον ὄψει Πολυκράτην μὲν ἀνεσταυρωμένον, ὑπὸ Κύρῳ δὲ Κροῖσον, αὐτὸν δὲ τὸν Κῦρον ὑπ' ἄλλοις. ὄψει δὲ καὶ Πρίαμον καθηρημένον καὶ Διόνυσιον ἐν Κορίνθῳ. εἰ δὲ καὶ τοὺς ἄλλους ἐπισκέψαιο τοὺς ἀπωτέρω μὲν αὐτὴν θέουσιν διώκοντας, οὐ μὴν τυχόντας γε, μισήσεις ὅλον τὸν χορόν. εἰσὶ <μὲν> γὰρ ἐνταῦθα καὶ δημαγωγοὶ πολλοὶ καὶ ἐταῖροι καὶ πόρνοι καὶ προδόται φίλων, εἰσὶ δὲ καὶ φονεῖς καὶ τυμβωρύχοι καὶ ἄρπαγες ἄλλοι τέ <τινες καὶ οἱ> μηδὲ τῶν θεῶν

αὐτῶν πεφεισμένοι, ἀλλὰ καὶ τούτων <τὰ> ἱερὰ συλήσαντες.

5. ὁ δ' ἕτερος τῶν χορῶν πάντες μὲν κόσμιοι καὶ τεχνῶν ἐργάται, οὐ θέουσι δὲ οὐδὲ βοῶσιν οὐδ' ἀλλήλοις μάχονται· ἀλλ' ἐν μέσοις μὲν αὐτοῖς ὁ θεός, ἀμφ' αὐτὸν δ' ἅπαντες ἐν τάξει κεκόσμηται, χώραν ἑκαστος ἦν ἐκεῖνος ἔδωκεν οὐκ ἀπολείποντες· οἱ μὲν ἔγγιστα τῷ θεῷ καὶ περὶ αὐτὸν ἐν κύκλῳ κεκοσμημένοι γεωμέτραι καὶ ἀριθμητικοὶ καὶ φιλόσοφοι καὶ ἰατροὶ καὶ ἀστρονόμοι καὶ γραμματικοί, τούτων δ' ἐφεξῆς ὁ δεύτερος κόσμος ζωγράφοι πλάσται γραμματισταί, τέκτονες τε καὶ ἀρχιτέκτονες καὶ λιθογλύφοι, καὶ μετ' αὐτοὺς δ' ἡ τρίτη τάξις, αἱ λοιπαὶ τέχναι πᾶσαι. κατὰ μέρη μὲν οὕτω κεκόσμηται· πάντες δὲ πρὸς τὸν θεὸν ἀποβλέπουσι κοινῇ τῷ παρ' αὐτοῦ προστάγματι πειθόμενοι. θεάσῃ δὲ κἀνταῦθα πολλοὺς μετ' αὐτοῦ τοῦ θεοῦ, τετάρτην δὲ τινὰ τάξιν ἀπὸ τῶν ἄλλων ἔκκριτον, οὐχ οἷοί τινες ἦσαν οἱ μετὰ τῆς Τύχης· οὐ γὰρ ἀξιόμασι πολιτικοῖς οὐδὲ γένους ὑπεροχῇς οὐδὲ πλούτῳ τοὺς ἀρίστους ὁ θεὸς οὕτως εἴθισται κρίνειν, ἀλλὰ τοὺς καλῶς μὲν βιοῦντας, ἐν δὲ ταῖς ἑαυτῶν τέχναις

πρωτεύοντας, ἐπομένους δὲ τοῖς προστάγμασιν αὐτοῦ καὶ νομίμως τὰς τέχνας ἐργαζομένους τιμᾷ τε καὶ πρὸ τῶν ἄλλων ἄγει, περὶ αὐτὸν ἔχων αἰεὶ. τοῦτον <μὲν οὖν ὅλον> οἶμαι τὸν χορὸν νοήσας ὁποῖός ἐστιν οὐ μόνον ζηλώσεις ἀλλὰ καὶ προσκυνήσεις. Σωκράτης <γάρ> ἐστὶν ἐν αὐτῷ καὶ Ὅμηρος καὶ Ἱπποκράτης καὶ Πλάτων καὶ οἱ τούτων ἐρασταί, οὓς ἴσα καὶ τοῖς θεοῖς σέβομεν, οἷον ὑπαρχοὶ τινες καὶ ὑπηρεταὶ τοῦ θεοῦ. <καὶ> τῶν δ' ἄλλων ἀπάντων οὐκ ἔστιν ὅστις ἡμελήθη ποτὲ πρὸς αὐτοῦ· οὐ μόνον γὰρ ὁδοιπορούντων <αὐτῶν> πεφρόντικεν ἀλλὰ καὶ πλέουσι σύμπλους ἐστὶ καὶ ναυαγούντων οὐκ ἀπολείπεται. Ἀρίστιππος γοῦν ἐπειδὴ ποτε πλέων τοῦ σκάφους ἀπολομένου πρὸς τὰς Συρακοσίων ἥϊονα ἐξεβράσθη, πρῶτον μὲν ἐθάρρησε θεασάμενος ἐπὶ τῆς ψάμμου διάγραμμα γεωμετρικόν· ἐλογίσαστο γὰρ εἰς Ἑλληνάς τε καὶ σοφοὺς ἄνδρας, οὐκ εἰς βαρβάρους ἦκειν. ἔπειτα παραγενόμενος εἰς τὸ Συρακοσίων γυμνάσιον καὶ ταυτὶ τὰ ἔπη φθεγξάμενος 'τίς τὸν πλανήτην Οἰδίπουν καθ' ἡμέραν τὴν νῦν σπανιστοῖς δέξεται δωρήμασι;' ροσιόντας τέ τινες ἔσχεν αὐτῷ καὶ γνωρίζοντας ὅστις εἶη καὶ πάντων ὧν ἐδεῖτο μεταδιδόντας εὐθέως. ὥς δ' εἰς Κυρήνην αὐτοῦ τὴν πατρίδα μέλλοντές τινες πλεῖν ἐπυνθάνοντο, μὴ τι τοῖς οἰκείοις ἐπιστέλλει, κελεύειν αὐτοὺς ἔφη ταῦτα κτᾶσθαι τὰ κτήματα ἃ καὶ ναυαγήσαντι συνεκκολυμβήσει.

6. πολλοὶ δὲ τῶν κακοδαιμόνων καὶ πάντα πρὸς τὸν πλοῦτον ἀποβλεπόντων ἐν τοιαύταις πραγμάτων περιστάσεσι γενόμενοι χρυσὸν ἢ ἄργυρον ἐξαψάμενοί τε καὶ περιθέμενοι τῷ σώματι προσαπώλεσαν αὐτοῖς καὶ τὴν ψυχὴν, οὐδὲ τοῦτο δυνάμενοι συνιδεῖν ὅτι καὶ τῶν ἀλόγων ζώων αὐτοὶ πρῶτοι τὰ ταῖς <χρηστοτάταις> τέχναις κεκοσμημένα μᾶλλον ἀσπάζονται. καὶ γὰρ τοὺς πολεμικοὺς ἵππους καὶ τοὺς θηρατικοὺς κύνας πρὸ τῶν ἄλλων τιμῶσι καὶ τοὺς μὲν οἰκέτας ἐκδιδάσκονται τέχνας, πάμπολυ πολλάκις εἰς αὐτοὺς ἀργύριον ἀναλίσκοντες, ἑαυτῶν δ' ἀμελοῦσι. καίτοι γε οὐκ αἰσχρὸν οἰκέτην μὲν ἐνίοτε δραχμῶν εἶναι μυρίων ἄξιον, αὐτὸν δὲ τὸν δεσπότην αὐτοῦ μηδὲ μιᾶς; καὶ τί λέγω μιᾶς; οὐδ' ἂν προῖκά τις τὸν τοιοῦτον λάβοι. μήποθ' ἑαυτοὺς μόνους ἠτιμάκασιν ἐκ πάντων μηδεμίαν ἐκμαθόντες τέχνην; ὅταν γὰρ καὶ τὰ ἄλογα τῶν ζώων ἐν τεχνικοῖς ἐπιτηδεύμασι παιδεύωσι

καὶ οἰκέτην ἀργὸν καὶ ἄτεχνον οὐδενὸς ἄξιον νομίζωσιν, ἐπιμελῶνται δὲ καὶ τῶν χωρίων καὶ τῶν ἄλλων κτημάτων ὅπως ἕκαστον εἰς δύναμιν ὅτι βέλτιστον ἦ, μόνων δ' ἐαυτῶν ἀμελῶσι, μηδ' εἰ ψυχὴν ἔχουσι γιγνώσκοντες, εὐδὴλον ὅτι τοῖς ἀποβλήτοις τῶν οἰκετῶν ἐοίκασιν. ὥστε τις ἐπιστάς ἀνδρὶ τοιούτῳ προσηκόντως ἂν εἴποι πρὸς αὐτὸν 'ὦ ἄνθρωπε', ἡ οἰκία μὲν σοί <γ> εὐεκτηί καὶ τάνδράποδα πάντα καὶ ἵπποι δὴ καὶ κύνες καὶ χωρία καὶ ὅσα κέκτησαι διάκειται καλῶς· 'αὐτὸν δὲ σὲ οὐκ ἀγαθὴ κομιδὴ ἔχει.' καλῶς οὖν καὶ ὁ Ἀντισθένης καὶ ὁ Διογένης, ὁ μὲν χρυσᾷ πρόβατα καλῶν τοὺς πλουσίους καὶ ἀπαιδεύτους, ὁ δὲ ταῖς ἐπὶ τῶν κρημνῶν συκαῖς ἀπεικάζων αὐτοὺς· ἐκείνων τε γὰρ τὸν καρπὸν οὐκ ἀνθρώπους ἀλλὰ κόρακας ἢ κολοιοὺς ἐσθίειν, τούτων τε τὰ χρήματα μηδὲν μὲν ὄφελος εἶναι τοῖς ἀστείους, δαπανᾶσθαι δ' ὑπὸ τῶν κολάκων, οἵτινες ἐὰν οὕτως τύχη πάντων αὐτοῖς ἀναλωθέντων ἀπαντῶντες παρέρχονται μὴ γνωρίζειν προσποιούμενοι. ὅθεν οὐδ' ὁ ταῖς κρήναις τοὺς τοιούτους εἰκάσας ἄμουσός τις ἦν· καὶ γὰρ τοι καὶ οἱ ἀπὸ τῶν κρημνῶν ὕδρευμένοι πρόσθεν, ἐπειδὴν μηκέτ' ἔχουσιν ὕδωρ, ἀνασυράμενοι προσουροῦσι. καὶ ἐστὶν εὐλογον τοὺς διὰ μηδὲν ἄλλ' ἢ τὰ χρήματα περιβλέπτους ἅμα τῷ στερηθῆναι τούτων εὐθύς καὶ τῶν ἄλλων ἃ διὰ ταῦτ' εἶχον ἐστερηθῆναι. τί γὰρ ἂν καὶ πάθοιεν, ἴδιον μὲν οὐδὲν ἀγαθὸν κεκτημένοι, ἀεὶ δ' ἐπ' ἄλλοτρίοις καὶ τοῖς παρὰ τῆς Τύχης ἐπαιρόμενοι;

7. τοιοῦτοι δὲ τινὲς εἰσι καὶ οἱ τὴν εὐγένειαν προβαλλόμενοι καὶ φρονοῦντες ἐπ' αὐτῇ μέγα· καὶ γὰρ καὶ οὗτοι σπάνει τῶν ἰδίων ἀγαθῶν ἐπὶ τὸ γένος <ἀνατρ>έχουσιν, οὐδὲ τοσοῦτον γιγνώσκοντες ὥς ἡ ἀξία <τῆς> ἐαυτῶν εὐγενείας ἐφ' ἣ σεμνύνονται τοῖς κατὰ πόλιν νομίμασιν ἔοικεν, ἃ παρὰ τοῖς θεμένοις ἰσχύοντα παρ' ἄλλοις ἐστὶ κίβδηλα. '— οὐδ' ἡ γένεια σ' ἦρεν εἰς ὕψος μέγα; — κακὸν τὸ μὴ ἔχειν· τὸ γένος οὐκ ἔβοσκέ με.' καλὸς οὖν, εὖ φησιν ὁ Πλάτων, θησαυρὸς αἱ τῶν πατέρων

ἀρεταί· κάλλιον δ' ἀντιθεῖναι δύνασθαι τὸν τοῦ Σθενέλου λόγον 'ἡμεῖς τοι πατέρων μέγ' ἀμείνονες εὐχόμεθ' εἶναι.' ταύτην γὰρ μόνην ἔχοιμεν ἂν, εἰ δὴ τίς ἐστὶν εὐγενείας χρεια, πρὸς οἰκεῖον παράδειγμα τὸν ζῆλον ἡμῖν γίγνεσθαι· ὥς, εἴ γε κατὰ πολὺ τῆς τῶν προγόνων ἀρετῆς ἀπολειπόμεθα, λύπη μὲν ἂν εἴη κάκεινους, εἴ τις

αὐτοῖς ἐστὶν αἴσθησις, αἰσχύνῃ δ' ἡμῖν αὐτοῖς τοσῶδε μείζων ὄσφ καὶ τὸ γένος περιφανέστερον. οἱ μὲν γὰρ ἀγνώτες παντάπασι <καὶ> ἄσῃμοι τῷ γένει τοῦτο γοῦν αὐτὸ κερδαίνουσι τὸ μὴ γιγνώσκεισθαι τοῖς πολλοῖς ὅποιοι τινὲς εἰσιν· ὅσοις δὲ τὸ λαμπρὸν καὶ διάσημον τοῦ γένους οὐδὲ τοῦ λαθεῖν ἐξουσίαν δίδωσι, τί ἄλλο ἢ περιφανέστερον οὗτοι δυστυχοῦσιν; καὶ μὲν γε καὶ καταγιγνώσκονται μᾶλλον οἱ ἀνάξιοι τοῦ γένους, ὥστ', εἰ καὶ τις ἡλίθιος ὢν ὑπομιμνήσκει τὸ λαμπρὸν τοῦ γένους, ἀσυγγνωστότερον ἐαυτῷ τὸ κακὸν ἀποφαίνει. οὐ γὰρ ὁμοίως ἐξετάζομεν τε καὶ βασανίζομεν τοὺς ἐπιτυχόντας ἀνθρώπους τοῖς τῷ γένει λαμπροῖς, ἀλλὰ τοὺς μὲν, κἂν μέτριοι τινες ᾧσιν, ἀποδεχόμεθα τῇ δυσγενείᾳ τῆς ἐνδείας τὴν αἰτίαν ἀναφέροντες, τοὺς δ' εἰ μηδὲν τῶν προγόνων ἄξιον ἔχοιεν οὐδέπω θαυμάζομεν, ἂν καὶ τῶν ἄλλων ἀπάντων πολὺ διαφέρωσιν. ὥστ' εἴ τις εὖ φρονεῖ, τέχνης ἀσκήσει προσίτω, δι' ἣν κἂν εὐγενὴς ἦ τοῦ γένους οὐκ ἀνάξιος φανεῖται, κἂν μὴ τοιοῦτος ὑπάρχη τὸ γένος αὐτὸς ἐπικοσμήσει, μιμησάμενος τὸν παλαιὸν ἐκείνον Θεμιστοκλέα, ὃς ὀνειδιζόμενος ἐπὶ τῷ γένει 'ἀλλ' ἐγὼ τοῖς <ἐ>μοῖς αὐτός, ἔφη, τοῦ γένους ἄρξω, καὶ τὸ μὲν ἐμὸν ἀπ' ἐμοῦ γένος ἄρξεται, τὸ δὲ σὸν εἰς σὲ τελευτήσει.' <ἄρ' οὖν οὐχ> ὀρᾷς ὥς οὐδὲν κωλύει τὸν Σκύθην Ἀνάχαρσιν καὶ θαυμάζεσθαι δὴ καὶ σοφὸν ὀνομάζεσθαι; καίτοι βάρβαρος ἦν τὸ γένος. οὗτός ποτε πρὸς τινος ὀνειδιζόμενος ὅτι βάρβαρος εἶη καὶ Σκύθης 'ἐμοὶ μὲν, <εἶπεν>, ἡ πατρίς ὀνειδος, σὺ δὲ τῇ πατρίδι,' πάνυ καλῶς ἐπιπλήξας τῷ μηδενὸς ἀξίῳ λόγου, μόνον δ' ἐπὶ τῇ πατρίδι σεμνυνομένην. εἰ γὰρ ἐπιστήσας τοῖς πράγμασι τὸν νοῦν, οὐ διὰ τὰς πόλεις εὐροις ἂν ἐν δόξῃ τοὺς πολίτας γιγνομένους, ἀλλ' αὐτὸ δὴ τοῦναντίον διὰ τοὺς ἀγαθοὺς ἀνδρας ἐν ταῖς τέχναις καὶ τὰς πατρίδας αὐτῶν μνημονευόμενας. τίς γὰρ <ἂν> ἦν Σταγίρων λόγος, εἰ μὴ δι' Ἀριστοτέλην, τίς δ' ἂν Σόλων, εἰ μὴ δι' Ἀρατὸν τε καὶ Χρύσιππον; ὅπου καὶ τῶν Ἀθηνῶν αὐτῶν μέχρι πόρρω τοῦνομα πεφοίτηκεν οὐ διὰ τὴν τῆς γῆς ἀρετὴν— λεπτόγεως γάρ— ἀλλὰ διὰ τοὺς ἐν αὐτῇ φύντας, οἱ πλεῖστοι τε καὶ ἄριστοι γενόμενοι μετέδοσαν τι καὶ τῇ πατρίδι τοῦ σφετέρου κλέους. μάθοις δ' ἂν ἐναργέστατα τὸ τοιοῦτον ἀληθὲς ὂν, εἰ τὸν Ὑπερβόλον ἢ τὸν Κλέωνα λογίσαιο, τοσοῦτον ἀπὸ τῶν Ἀθηνῶν κερδήσαντας ὅσον ἂν τις

εἰς περιφάνειαν <κακός τ' ὢν κακ> κακῶν ἐπικτήσαιο. ἦν ὅτε σύας Βοιώτιον ἔθνος ἔνεπον' ὁ Πίνδαρός φησι, καὶ πάλιν ὁ αὐτὸς 'εἰ φεύγομεν Βοιωτίαν ἔν', ἀξιῶν ὅλου σχεδὸν ἔθνους τὸν ἐπ' ἀμαθείᾳ φόγον ἀπολύεσθαι διὰ τὴν ἑαυτοῦ μουσικὴν.

8. ἐπαινέσειε δ' ἂν τις καὶ τὸν Ἀθήνησι νομοθέτην, ὃς τὸν μὴ διδάξαντα τέχνην ἐκώλυε πρὸς τοῦ παιδὸς τρέφεσθαι. τέχνης <γάρ> ἀπάσης κατ' ἐκεῖνον μάλιστα τὸν χρόνον ἀσκουμένης ἡνίχ' ὠραιότατα φαίνεται τὰ σώματα, πολλοῖς συνέβη περιβλέπτοις διὰ κάλλος γεγεννημένοις ἀμελῆσαι τῆς ἑαυτῶν ψυχῆς, εἴθ' ὕστερον ὅτ' οὐδὲν ὄφελος λέγειν 'εἴθ' ὄφελεν τὸ κάλλος, ὃ με διώλεσε, κακῶς ὀλέσθαι'. τῆνικαῦτα δ' αὐτοὺς καὶ τὸ τοῦ Σόλωνος εἰσέρχεται σκοπεῖσθαι κελεύοντος ἐν τοῖς μάλιστα τὸ τέλος τοῦ βίου. εἴτα καὶ τῷ γήρᾳ λαιδοροῦνται, δέον ἑαυτοῖς, καὶ τὸν Εὐριπίδην ἐπαινοῦσι λέγοντα 'οὐ γὰρ ὠφελήσιμον περαιτέρω τὸ κάλλος ἢ μέσον λαβεῖν'. ἄμεινον οὖν ἐστὶν ἐγνωκότας τὴν μὲν τῶν μεираκιῶν ὥραν τοῖς ἡρινοῖς ἀνθεσιν ἐοικυῖαν ὀλιγοχρόνιον τε τὴν τέρψιν ἔχουσαν ἐπαινεῖν τε καὶ <ἐπαίρειν> τὴν Λεσβίαν λέγουσαν 'ὁ μὲν γὰρ καλὸς ὅσσον ἰδεῖν πέλεται <καλός>, ὁ δὲ καγαθὸς αὐτίκα καὶ καλὸς ἔσται,' πείθεσθαι δὲ καὶ Σόλωνι τὴν αὐτὴν γνώμην ἐνδεικνυμένῳ, <μεμαθηκότας ἐν τοῦ βίου> τέλει γῆρας καθάπερ χαλεπὸν ἐφεδρεῦον[τα] χειμῶνα, δεόμενον οὐχ ὑποδημάτων μόνον καὶ ἐσθῆτος ἀλλὰ καὶ οἰκίσεως ἐπιτηδείας καὶ μυρίων ἄλλων, παρασκευάζεσθαι πρὸς αὐτὸ καθάπερ ἀγαθὸν κυβερνήτην ἐκ πολλοῦ πρὸς χειμῶνα· μοχθηρὸν γὰρ τὸ 'ρεχθὲν δέ τε νήπιος ἔγνω'. πρὸς τί γὰρ ἂν καὶ φαίη τις εἶναι χρήσιμον ἀνάσκητον νέου κάλλος; ἄρα γ' εἰς πόλεμον; καὶ μὴν οὐκ <ἂν> ἀστόχως τις ἐπιφωνήσσει τοῖς τοιούτοις 'ἀλλὰ σύ γ' ἡμερόεντα μετέρχεο ἔργα γάμοιο' <ἦ> 'ἀλλ' εἰς οἶκον ἰοῦσα τὰ σ' αὐτῆς ἔργα κόμιζε'. καὶ γὰρ ὁ Νιρεὺς 'κάλλιστος μὲν ἀνὴρ ὑπὸ Ἰλιον ἦλθεν, ἀλλ' ἀλαπαδνὸς ξην', καὶ διὰ τοῦθ' ἅπαξ αὐτοῦ μόνον ἐμνημόνευσεν Ὅμηρος ἐν νεῶν καταλόγῳ πρὸς ἐπίδειξιν, ἐμοὶ δοκεῖν, τῆς τῶν καλλίστων ἀνδρῶν ἀχρηστίας, ὅταν αὐτοῖς ὑπάρχη μηδὲν ἄλλο τῶν εἰς τὸν βίον χρησίμων. οὐδὲ μὴν εἰς πόρον χρημάτων, εἴ τινες τῶν κακοδαιμόνων λέγειν τολμῶσι, τὸ κάλλος ἐστὶ χρήσιμον. ὁ μὲν

γὰρ ἐλευθέριός τε καὶ ἔνδοξος καὶ βέβαιος χρηματισμὸς ἀπὸ τέχνης γίγνεσθαι πέφυκεν, ὁ δ' ἀπὸ σώματος καὶ κάλλους αἰσχροὺς ἐστὶ καὶ διὰ παντὸς ἐπονείδιστος. χρή τοίνυν τὸν νέον πειθόμενον τῷ παλαιῷ παραγγέλματι τὴν ἑαυτοῦ μορφήν ἐν κατόπτρῳ θεασάμενον, εἰ μὲν καλὸς εἴη τὴν ὄψιν, ἀσκήσαι τοιαύτην εἶναι καὶ τὴν ψυχὴν, ἀτοπον ἡγησάμενον ἐν καλῷ σώματι ψυχὴν αἰσχρὰν οἰκεῖν, εἰ δ' αἰσχροὺς αὐτῷ φαίνοιτο τὴν τοῦ σώματος ἰδέαν εἶναι, τοσῷδε μᾶλλον ἐπιμεληθῆναι τῆς ψυχῆς, ἵν' ἔχη λέγειν τὸ Ὀμηρικόν 'ἄλλος <μὲν> γάρ τ' εἶδος ἀκιδνότερος πέλει ἀνὴρ·

ἀλλὰ θεὸς μορφήν ἔπεισι στέφει, οἳ δέ τ' ἐς αὐτὸν

τερπόμενοι λεύσσουσιν· ὁ δ' ἀσφαλῶς ἀγορεύει

αἰδοῖ μιλίχῃ, μετὰ δὲ πρέπει ἀγρομένοισιν· ἐρχόμενον δ' ἀνὰ ἄστῳ θεὸν ὥς εἰσορόωσιν.'

ἐξ ἀπάντων τοίνυν τῶν εἰρημένων τοῖς γε μὴ παντάπασιν ἀνοήτοις ἐναργῶς φαίνεται μήτ' ἐπὶ γένους λαμπρότητι μήτ' ἐπὶ πλούτῳ τε καὶ κάλλει θαρρήσαντας καταφρονῆσαι τέχνης ἀσκήσεως. αὐτάρκη μὲν οὖν καὶ ταῦτα· κάλλιον δ' ἴσως προσθεῖναι καὶ τὸ τοῦ Διογένοους οἶον ἀγαθὸν τινα ἐπωδόν· ὅς <γ> ἐσιώμενος παρά τινι τῶν μὲν ἑαυτοῦ πάντων ἀκριβῶς προνενοημένῳ, μόνου δ' ἑαυτοῦ παντάπασιν ἡμεληκότι, χρεμψάμενος ὥς πτύσων εἴτ' ἐν κύκλῳ περισκοπήσας εἰς οὐδὲν μὲν τῶν πέριξ ἔπτυσεν, αὐτῷ δὲ μόνῳ προσέπτυσεν τῷ δεσπότῃ τῆς οἰκίας. ἀγανακτοῦντος δ' αὐτοῦ καὶ τὴν αἰτίαν ἐρωτῶντος οὐδὲν ἔφησεν ὁρᾶν οὕτως ἡμελημένον τῶν κατὰ τὴν οἰκίαν ὥς ἐκεῖνον. τοὺς γὰρ τοίχους ἅπαντας ἀξιολόγοις γραφαῖς κεκοσμηθῆναι, τὸ δ' ἔδαφος ἐκ ψήφων πολυτελῶν συγκεῖσθαι θεῶν εἰκόνας ἔχον <θ>αυμαστῶς διατετυπωμένας, ἅπαντὰ <τε> τὰ σκευὴ λαμπρὰ καὶ καθαρὰ καὶ τὰς στρωμνὰς καὶ τὰς κλῖνας εἰς κάλλος ἐξησκῆσθαι, μόνον δ' ἐκεῖνον ὁρᾶν ἡμελημένον· εἰθίσθαι δ' ἅπασιν ἀνθρώποις εἰς τοὺς ἀτιμοτάτους τῶν παρόντων τόπων ἀποπτύειν. μὴ τοίνυν ἐάσης, ὃ μειράκιον, ἄξιον τοῦ προσπτύεσθαι γενέσθαι σεαυτόν, μηδ' ἂν ἅπαντὰ σοι τᾶλλα κάλλιστα διακεῖσθαι δοκῇ. σπάνιον μὲν γὰρ ἐστὶ καὶ τὸ τυχεῖν αὐτῶν ὁμοῦ πάντων, ὥς εὐγενὴ τε καὶ πλούσιον εἶναι καὶ καλὸν ἅμα τὸν αὐτόν. εἰ δ' ἄρα καὶ συνέλθοι ποτέ, δεινὸν ἂν εἴη μόνον ἐν ἅπασι τοῖς ὑπάρχουσιν αὐτὸν κατάπτυστον εἶναι

9. ἄγετ' οὖν, ὦ παῖδες, ὅποσοι τῶν ἐμῶν ἀκηκοότες λόγων ἐπὶ τέχνης μάθησιν ὥρμησθε· μή τις ὑμᾶς ἀπατεῶν καὶ γόης ἀνὴρ παρακρουσάμενός ποτε ματαιοτεχνίαν ἢ κακοτεχνίαν ἐκδιδάξῃται, γιγνώσκοντας ὡς ὅποσοις τῶν ἐπιτηδευμάτων οὐκ ἐστὶ τὸ τέλος βιωφελές, ταῦτ' οὐκ εἰσὶ τέχνη. καὶ περὶ μὲν τῶν ἄλλων ὑμᾶς καὶ πάνυ πέποιθα γιγνώσκειν ὅτι μηδὲν τούτων ἐστὶ τέχνη, οἷον τό τε πετευρίζειν καὶ βαδίζειν ἐπὶ σχοινίων λεπτῶν ἐν κύκλῳ τε περιδινεῖσθαι μὴ σκοτούμενον <ἢ τινα τῆς μικροτεχνίας ἀποτελέσματα τεχνιτεύειν> οἷα τὰ Μυρμηκίδου τοῦ Ἀθηναίου καὶ Καλλικράτους τοῦ Λακεδαιμονίου. τὸ δὲ τῶν ἀθλητῶν ἐπιτήδευμα μόνον ὑποπτεύω, μή ποτ' ἄρα τοῦτο καὶ ῥώμην σώματος ἐπαγγελλόμενον καὶ τὴν παρὰ τοῖς πολλοῖς δόξαν ἐπαγόμενον, <καὶ μάλιστα> δημοσίᾳ παρὰ τοῖς πατράσι τετιμημένον ἡμερησίαις ἀργυρίου δόσεσι καὶ ὅλως ἴσα τοῖς ἀριστεύσι τετι[μη]μένον, ἐξαπατήσῃ τινὰ τῶν νέων ὡς προκριθῆναι τινος τέχνης. ὅθεν ἄμεινον προδιασκέψασθαι περὶ αὐτοῦ· εὐεξαπάτητος γὰρ ἕκαστος ἐν οἷς ἐστὶν ἀπρόσκεπτος. τὸ δὲ τῶν ἀνθρώπων γένος, ὦ παῖδες, ἐπικοινωνεῖ θεοῖς τε καὶ τοῖς ἀλόγοις ζώοις, τοῖς μὲν καθ' ὅσον λογικόν ἐστὶ, τοῖς δὲ καθ' ὅσον θνητόν. βέλτιον οὖν ἐστὶ τῆς πρὸς τὰ κρεῖττονα κοινωνίας αἰσθανόμενον ἐπιμελήσασθαι παιδείας, ἥς τυχόντες μὲν τὸ μέγιστον τῶν ἀγαθῶν ἔξομεν, ἀποτυχόντες δ' οὐκ αἰσχυνούμεθα τῶν ἀνοήτων ζώων ἐλαττούμενοι. σώματος δ' ἄσκησις ἀθλητικὴ ἀποτυγχανομένη μὲν αἰσχίστη, ἐπιτυγχανομένη δὲ τῶν ἀλόγων ζώων οὐδέπω κρεῖττων. τίς γὰρ λεόντων ἢ ἐλεφάντων ἀλκιμώτερος, τίς δ' ὠκύτερος λαγωῦ; τίς δ' οὐκ οἶδεν, ὡς καὶ τοὺς θεοὺς δι' οὐδὲν ἄλλ' ἢ διὰ τὰς τέχνας ἐπαινοῦμεν, οὕτως καὶ τῶν ἀνθρώπων τοὺς ἀρίστους θείας ἀξιοθῆναι τιμῆς, οὐχ ὅτι καλῶς ἔδραμον ἐν τοῖς ἀγῶσιν ἢ δίσκον ἔρριψαν ἢ διεπάλαισαν, ἀλλὰ διὰ τὴν ἀπὸ τῶν τεχνῶν εὐεργεσίαν. Ἀσκληπίος γέ τοι καὶ Διόνυσος, εἴτ' ἄνθρωποι πρότερον ἦσιν εἴτ' ἀρχῇθεν θεοί, τιμῶν ἀξιοῦνται μεγίστων, δὲ μὲν διὰ τὴν ἱατρικὴν, δὲ δ' ὅτι τὴν περὶ τὰς ἀμπέλους ἡμᾶς τέχνην ἐδίδαξαν. εἰ δ' οὐκ ἐθέλεις ἐμοὶ πείθεσθαι, τόν γε θεὸν αἰδέσθητι τὸν Πύθιον· οὗτός ἐστιν ὁ καὶ τὸν Σωκράτην εἰπὼν ἀνδρῶν ἀπάντων σοφώτατον εἶναι, καὶ τῷ Λυκούργῳ προσφωνήσας ὧδ' εἶπεν  
'ἦκεις, ὦ Λυκόοργε, ἐμὸν ποτὶ πίονα νηὸν  
Ζηνὶ φίλος καὶ πᾶσιν Ὀλύμπια δώματ'  
ἔχουσι.

δίξω ἢ σε θεὸν μαντεύσομαι ἢ ἄνθρωπον,  
ἀλλ' ἔτι καὶ μᾶλλον θεὸν ἔλλομαι, ὦ  
Λυκόοργε.'

ὁ δ' αὐτὸς οὗτος θεὸς καὶ τὸν Ἀρχίλοχον τεθνεῶτα φαίνεται τιμῶν οὐ τὰ μέτρια· τὸν γοῦν φονέα βουλόμενον εἰσελθεῖν εἰς τὸν νεὼν αὐτοῦ διεκώλυσεν εἰπὼν

'Μουσάων θεράποντα κατέκτανες· ἔξιθι  
νηοῦ.'

10. λέγε δὴ μοι καὶ σὺ τὰς τῶν ἀθλητῶν προσαγορεύσεις. ἀλλ' οὐκ ἐρεῖς ὅτι μηδ' ἔχεις εἰπεῖν, εἰ μή τι τοῦ μάρτυρος ὡς οὐκ ἀξιόχρεω κατέγνωκας· ἐμφαίνειν γὰρ ἔοικας τι τοιοῦτον, ὅταν ἐπὶ τοὺς πολλοὺς τὸν λόγον ἄγῃς μάρτυρας καὶ τὸν παρὰ τούτων ἔπαινον προχειρίζῃ. καίτοι <γ'> οὔτε νοσῶν εὔ οἶδ' ὅτι τοῖς πολλοῖς ἂν ἐπιτρέψαις αὐτὸν ἀλλ' ὀλίγοις δὴ τισιν ἐξ ἀπάντων καὶ τούτων τοῖς ἱατρικωτάτοις, οὔτ' οὖν πλέων ἅπασιν τοῖς συμπλέουσιν ἀλλ' ἐνὶ τῷ κυβερνήτῃ, ἔτι τε ἐπὶ τῶν σμικροτάτων τέκτονι μὲν τεκταινόμενος, ὑποδημάτων δὲ χρήζων τῷ σκυτοτόμῳ. πῶς ἂν οὖν ἔνθα περὶ πρωτείων ὁ ἀγὼν ἐστὶ, σαυτῷ διδοίης τῆς κρίσεως τὴν ἐξουσίαν, ἀφελόμενος αὐτὴν τῶν σοφωτέρων ἢ κατὰ σαυτόν; παρήμι γὰρ τό γε νῦν εἶναι μεμνησθαι τῶν θεῶν. ἄκουσον οὖν ὅπως Εὐριπίδης φρονεῖ περὶ τῶν ἀθλητῶν·

'κακῶν γὰρ ὄντων μυρίων καθ' Ἑλλάδα  
οὐδὲν κάκιον ἔστιν ἀθλητῶν γένους·  
οἱ πρῶτον οἰκεῖν οὔτε μανθάνουσιν εὔ  
οὔτ' ἂν δύναιτο. πῶς γὰρ ὅστις ἔστ' ἀνὴρ  
γνάθου τε δοῦλος νηδύος θ' ἡττημένος,  
κτήσαιτ' ἂν ὄλβον εἰς ὑπεκτροφὴν πάτρας;  
οὐδ' αὖ πένεσθαι κάξυπηρετεῖν τύχαις  
<οἷοί τ'>· ἔθῃ γὰρ οὐκ ἐθισθέντες καλὰ  
σκληρῶς μεταλλάσσουν εἰς τὰμήχανον.'

ὅτι δὲ καὶ τῶν ἐπιτηδευομένων αὐτοῖς ἕκαστον ἄχρηστόν ἐστιν, ἄκουε πάλιν  
εἴπερ ἐθέλεις ἄ φησιν·

'τίς γὰρ παλαίσας εὔ, τίς ὠκύπους ἀνὴρ  
ἢ δίσκον ἄρας ἢ γνάθον πλήξας καλῶς  
πόλει πατρῷα στέφανον ἤρκεσεν λαβῶν;'

εἰ δὲ καὶ τούτων ἔτι λεπτομερέστερον  
ἀκούειν ἐθέλεις, ἄκουε πάλιν ἄ φησι·

'πότερα μαχοῦνται πολεμίοισιν ἐν χεροῖν  
δίσκους ἔχοντες ἢ δι' ἀσπίδων ποσὶ  
θέοντες ἐκβαλοῦσι πολεμίους πάτρας;  
οὐδεὶς σιδήρου ταῦτα μωραίνει πέλας.'

πότερον οὖν Εὐριπίδου μὲν καὶ τῶν



τοιούτων καταγνώμεν, τοῖς δὲ φιλοσόφοις ἐπιτρέψωμεν τὴν κρίσιν; ἀλλὰ καὶ πρὸς τούτων ἀπάντων ὥσπερ ἕξ ἑνὸς στόματος ὁμολόγηται φαῦλον εἶναι τὸ ἐπιτήδευμα. οὐδὲ μὴν οὐδὲ τῶν ἰατρῶν τις ἐπήνεσεν αὐτό· πρῶτον μὲν γὰρ Ἱπποκράτους ἀκούσῃ λέγοντος ‘διάθεσις ἀθλητικὴ οὐ φύσει, ἕξις ὑγιεινὴ κρείσσων’, ἔπειτα δὲ καὶ τῶν ἄλλων ἀπάντων τῶν μετ’ αὐτὸν ἀρίστων ἰατρῶν. ὅλως μὲν οὖν ἐπὶ μάρτυρος οὐκ ἐβουλόμην κρίνεσθαι· ῥητορικοῦ γὰρ τὸ τοιοῦτον μᾶλλον ἢ τιμῶντος ἀλήθειαν ἀνδρός· ὅμως δ’ ἐπειδὴ τινες ἐπὶ τὸν τῶν πολλῶν ἔπαινον καταφεύγουσι καὶ τὴν παρὰ τούτων κενὴν δόξαν, ἀφέντες αὐτὸ <καθ’ ἑαυτὸ τὸ> ἐπιτήδευμα γυμνὸν τῶν ἕξωθεν σκοπεῖν, ἠναγκάσθην κἀγὼ τούτους προχειρίσασθαι τοὺς μάρτυρας, ἵν’ ὅτι μὴδ’ ἐνταῦθα πλέον ἔχουσιν τι γινώσκωσιν. ὅθεν οὐδὲ τὸ τῆς Φρύνης ἄκαιρον ἤδη μοι διηγῆσασθαι. αὕτη ποτ’ ἐν συμποσίῳ, παιδιᾷς τοιαύτης γενομένης ὡς ἕκαστον ἐν μέρει προστάξει τοῖς συμπόταις ὃ βούλοιο, θεασαμένη παρούσας γυναῖκας ἀγχοῦσιν τε καὶ ψιμυθίῳ καὶ φύκει κεκαλλωπισμένας ἐκέλευσεν ὕδατος κομισθέντος ἀρυσσάμενας ταῖς χερσὶ προσενεγκεῖν ἅπαξ αὐτὸ τῷ προσώπῳ καὶ μετὰ τοῦτο εὐθέως ἀπομάξασθαι σινδονίῳ, καὶ αὕτῃ πρώτη τοῦτ’ ἔπραξε. ταῖς μὲν οὖν ἄλλαις ἀπάσαις σπίλου τὰ πρόσωπα ἐπληρώθη, καὶ ἦν ὁμοιότατα ἰδεῖν τοῖς μορμολυκείοις, αὕτῃ δὲ <καὶ> καλλίων ἐφάνη· μόνη γὰρ ἦν ἀκαλλώπιστός τε καὶ αὐτοφυῶς καλή, μηδεμιᾶς πανουργίας κομμωτικῆς δεομένη. ὥσπερ οὖν τὸ ἀληθινὸν κάλλος ἀκριβῶς ἐξετάζεται μόνον αὐτὸ καθ’ ἑαυτὸ τῶν ἕξωθεν αὐτῷ προσόντων ἀπάντων γυμνωθέν, οὕτω καὶ τὴν ἀθλητικὴν ἐπιτήδευσιν ἐξετάζεσθαι προσήκει μόνην, εἴ τι φαίνεται ἔχειν χρησίμον ἢ κοινῇ ταῖς πόλεσιν ἢ ἰδίᾳ τοῖς μεταχειριζομένοις αὐτήν.

11. ἀγαθὸν οὖν τῶν ἐν τῇ φύσει τῶν μὲν περὶ ψυχὴν ὄντων τῶν δὲ περὶ σῶμα τῶν δ’ ἐκτός, καὶ παρὰ ταῦτ’ οὐδενὸς ἄλλου γένους ἀγαθὸν ἐπινοοῦμένου, ὅτι μὲν τῶν ψυχικῶν ἀγαθῶν οὐδ’ ὄναρ ποτὲ μετεilhφασιν οἱ ἀθλοῦντες εὐδὴλον παντί. τὴν ἀρχὴν γὰρ οὐδ’ εἰ ψυχὴν ἔχουσι γινώσκουσι· τοσοῦτον ἀποδέουσι τοῦ λογικὴν αὐτὴν ἐπίστασθαι. σαρκῶν γὰρ αἰεὶ καὶ αἵματος ἀθροίζοντες πλῆθος ὡς ἐν βορβόρῳ πολλῷ τὴν ψυχὴν παντελῶς ἔχουσι κατεσβεσμένην, οὐδὲν ἀκριβῶς νοῆσαι δυναμένην ἀλλ’ ἄνουν

ὁμοίως τοῖς ἀλόγοις ζώοις. ἴσως δ’ <ἂν> ἀμφισβητήσιν ὡς <εἶεν> τῶν περὶ τὸ σῶμα τινος ἀγαθῶν ἐπήβολοι. πότερον οὖν τῆς τιμιωτάτης ὑγείας ἀμφισβητήσουσιν; ἀλλ’ οὐδένας ἄλλους ἂν εὗροις ἐν σφαλερωτέρῳ διαθέσει σώματος, εἴπερ Ἱπποκράτει δεῖ πιστεύειν εἰπόντι τὴν καὶ ἐπ’ ἄκρον εὐεξίαν σφαλερὰν ὑπάρχειν, ἣν μεταδιώκουσιν οὗτοι. καὶ δὴ καὶ τὸ ‘ἄσκησις [τῆς] ὑγείης ἀκορίη τροφῆς, ἀοκνὴ πόνων’ Ἱπποκράτει καλῶς εἰρημένον ἐπαινεῖται πρὸς ἀπάντων. οἱ δὲ τοῦναντίον ἐπιτηδεύουσιν, ὑπερπονοῦντές τε καὶ ὑπερπιπλάμενοι καὶ ὅλως τὸν τοῦ παλαιοῦ λόγον ὡς Κόροιβ<ος> ἀνοήτως κατεγνωκότες. ὃ μὲν γὰρ ὑγιεινὴν δίαίταν ὑποτιθέμενος ἔλεγε ‘πόννοι σιτία ποτὰ ὕπνοι ἀφροδίδια, πάντα μέτρια,’ οἱ δὲ τὰ γυμνάσια πέρα τοῦ προσήκοντος ἐκάστης ἡμέρας διαπονοῦσι τροφάς τε προσφέρονται σὺν ἀνάγκῃ, πολλάκις ἄχρι μέσων νυκτῶν ἐκτείνοντες τὴν ἐδωδὴν, ὡς προσηκόντως ἂν τιν’ ἐπ’ αὐτῶν εἰπεῖν ‘ἄλλοι μὲν ῥα θεοὶ τε καὶ ἄνδρες ἱπποκορυσταὶ εὐδον παννύχιοι μαλακῷ δεδμημένοι ὕπνῳ· ἄλλ’ οὐκ ἀθλητὰς κακοδαίμονας ὕπνος ἔμαρπτεν’. ἀνὰ λόγον τοίνυν τούτοις καὶ ἡ τῶν ὕπνων αὐτοῖς ἔχει συμμέτρησις. ἡνίκα γὰρ οἱ κατὰ φύσιν βιοῦντες ἀπὸ τῶν ἔργων <ἡσυχίαν> ἔχουσιν ἐδεσμάτων δεόμενοι, τηλικαῦθ’ οὗτοι διανίστανται τῶν ὕπνων, ὥστ’ εἰκέναι τὸν βίον αὐτῶν ὡς διαγωγῇ· πλήν γ’ ὅσον οἱ μὲν ὕες οὐχ ὑπερπονοῦσιν οὐδὲ πρὸς ἀνάγκην ἐσθίουσιν, οἱ δὲ καὶ ταῦτα πάσχουσι καὶ ῥοδοδάφναις ἐνίοτε τὰ νῶτα διακναίονται. ὃ μὲν οὖν παλαιὸς [Ἱπποκράτης] πρὸς οἷς εἶπον ἔμπροσθεν ἔτι καὶ ταῦτά φησι ‘τὸ κατὰ πολὺ καὶ ἐξαπίνης πληροῦν ἢ κενοῦν ἢ θερμαίνειν ἢ ψύχειν ἢ ἄλλως ὅπως οὖν τὸ σῶμα κινεῖν σφαλερόν.’ ‘πᾶν γάρ, φησί, τὸ πολὺ τῇ φύσει πολέμιον.’ οἱ δ’ οὔτε τούτων ἐπαίουσιν οὔτε τῶν ἄλλων ὅσα καλῶς εἰπόντος ἐκείνου παραβαίνουσιν, ἀλλὰ πάντ’ ἕξ ὑπεναντίου τοῖς ὑγιεινοῖς παραγγέλμασιν ἐπιτηδεύουσιν. καὶ διὰ τοῦτ’ ἂν ἔγωγε φαίην ἄσκησιν οὐχ ὑγείας ἀλλὰ νόσου μᾶλλον εἶναι τὸ ἐπιτήδευμα τοῦτο. <ταῦτό> δ’ οἶμαι καὶ αὐτὸν τὸν Ἱπποκράτην φρονεῖν, ἐπειδὴν λέγει ‘διάθεσις ἀθλητικὴ οὐ φύσει, ἕξις ὑγιεινὴ κρείσσων.’ οὐ γὰρ μόνον τοῦ κατὰ φύσιν ἐστερηθῆαι τὸ ἐπιτήδευμα δι’ ὧν εἶπεν ἐδήλωσεν, ἀλλ’ οὐδ’ ἕξιν ὠνόμασε τὴν διάθεσιν αὐτῶν, ἀφαιρούμενος καὶ τῆς προσηγορίας

αὐτοὺς ἢ προσαγορεύουσιν ἅπαντες οἱ παλαιοὶ τοὺς ὄντως ὑγιαίνοντας. ἡ μὲν γὰρ ἕξις ἕμμονός τίς ἐστι καὶ δυσαστοιχία διάθεσις, ἡ δὲ τῶν ἀθλητῶν ἐπ' ἄκρον εὐεξία σφαλερὰ τε καὶ εὐμετάπτωτος, οὐτε γὰρ πρόσθεσιν ἔτι διὰ τὴν ἀκρότητα χωρεῖ καὶ τῷ μὴ δύνασθαι μένειν ἐπὶ ταύτῃ μὴδ' ἀτρεμεῖν λοιπὴν ἔχει τὴν ἐπὶ τὸ χεῖρον ὁδόν. οὕτως μὲν ἀθλοῦσιν αὐτοῖς διάκειται τὸ σῶμα, καταλύσασι δὲ πολὺ δὴ τι χεῖρον. ἔνιοι μὲν γὰρ μετ' ὀλίγον ἀποθνήσκουσιν, ἔνιοι δ' ἐπὶ πλέον <μὲν> ἡκούςιν ἡλικίας, ἀλλ' οὐδ' αὐτοὶ γηρῶσιν οὐδὲ καὶν ἀφίκωνται ποτ' εἰς τοῦτο, τῶν Ὀμηρικῶν οὐδὲν ἀπολείπονται Λιτῶν, 'χολοί τε ῥυσοί τε παραβλῶπές τ' ὀφθαλμῶ' ἀποτελούμενοι. ὥς γὰρ τὰ διασεισθέντα τῶν τειχῶν ἀπὸ μηχανημάτων ἐτοίμως ὑπὸ τῆς τυχούσης διαλύεται βλάβης, οὐτε σεισμὸν οὐτ' ἄλλην τινὰ βραχυτέραν δυνάμενα φέρειν περιστάσιν, οὕτω καὶ τὰ τῶν ἀθλητῶν σώματα σαθρὰ καὶ ἀσθενῆ ταῖς κατὰ τὴν ἐπιτήδευσιν γεγνονότα πληγαῖς ἔτοιμα πρὸς τὸ πάσχειν ἐστὶν ἐπὶ ταῖς τυχοῦσαις προφάσεσιν. οἱ μὲν γὰρ ὀφθαλμοὶ περιορωρυγμένοι πολλάκις ὄθ' ἡ δύναμις οὐκέτ' ἀντέχει πληροῦνται ρευμάτων, οἱ δ' ὁδόντες ἅτε διασεισισμένοι πολλάκις ἐπιλειπούσης ἐν τῷ χρόνῳ τῆς δυνάμεως αὐτοὺς ἐτοίμως ἐκπίπτουσι, τὰ δὲ λυγισθέντα τῶν ἄρθρων ἀσθενῆ πρὸς πᾶσαν τὴν ἔξωθεν βίαν γίνεσθαι, καὶ πᾶν ῥήγμα καὶ σπᾶσμα ῥαδίως κινεῖται. σωματικῆς μὲν οὖν ὑγείας ἕνεκα φανερόν ὥς οὐδὲν ἄλλο γένος ἀθλιώτερόν ἐστι τῶν ἀθλητῶν. ὥστ' εἰκότως ἂν τις εἴποι συγγενῶς ὀνομάζεσθαι <τοὺς ἀθλητάς τε καὶ τοὺς ἀθλίους, ἦτοι γε ἀπὸ τοῦ ἀθλίου> τῶν ἀθλητῶν προσαγορευθέντων ἢ ἀπὸ τοῦ ἀθλητοῦ τὴν προσηγορίαν τῶν ἀθλίων ἐσχηκότων ἢ κοινῶς ἀμφοτέρων καθάπερ ἀπὸ πηγῆς μιᾶς τῆς ἀθλιότητος ὀνομασμένων.

12. ἀλλ' ἐπειδὴ καὶ περὶ τοῦ μεγίστου τῶν σωματικῶν ἀγαθῶν τῆς ὑγείας ἐσκέμμεθα, μεταβῶμεν ἐπὶ τὰ λοιπὰ. τὰ μὲν δὴ περὶ κάλλους οὕτως αὐτοῖς ἔχει, ὥς<τε> μὴ μόνον ὠφελήθησαν <μηδὲν> τι πρὸς τῆς ἀθλήσεως τὴν φύσιν, ἀλλὰ καὶ πολλοὺς αὐτῶν πάνυ συμμετρῶς ἔχοντας τῶν μελῶν οἱ γυμνασται παραλαβόντες, ὑπερπιάναντες δὲ καὶ διασάξαντες αἵματί τε καὶ σαρκὶν εἰς τοῦναντίον ἡγαγον. ἐνίων δὲ καὶ τὰ πρόσωπα παντάπασιν ἄμορφα καὶ δυσειδή κατέστησαν καὶ μάλιστα τῶν παγκράτιον

ἢ πυγμὴν ἀσκησάντων. ὅταν δὲ καὶ τῶν μελῶν <ἀλλήλοις τι> τελέως ἀποκλάσωσιν ἢ διαστρέψωσιν ἢ τοὺς ὀφθαλμοὺς ἐκκόψωσι, τότε οἶμαι τότε καὶ μάλιστα τὸ <ἐκ> τῆς ἐπιτηδεύσεως αὐτῶν ἀποτελούμενον κάλλος ἐναργῶς ὁρᾶσθαι. ταῦτα μὲν οὖν αὐτοῖς ὑγιαίνουσιν εἰς κάλλος εὐτύχηται, καταλύσασι δὲ καὶ τὰ λοιπὰ <τῶν> τοῦ σώματος αἰσθητηρίων προσαπόλλυται καὶ πάνθ' ὥς εἰπεῖν τὰ μέλη διαστρεφόμενα παντοίας ἀμορφίας αἵτια γίνεσθαι.

13. ἀλλ' ἴσως τῶν <μὲν> εἰρημένων οὐδενός, ἰσχύος <δ> ἀντιποιήσονται τοῦτο γὰρ εὖ οἶδ' ὅτι φήσουσιν, ἰσχυρότατοι πάντων εἶναι. ποίας, ὦ πρὸς θεῶν, ἰσχύος καὶ πρὸς <τί> χρησίμης; πότερον τῆς εἰς τὰ γεωργικὰ τῶν ἔργων; πάνυ μὲν οὖν καλῶς ἢ σκάπτειν ἢ θερίζειν ἢ ἀροῦν <ἢ> τι τῶν ἄλλων τῶν κατὰ γεωργίαν δύνανται. ἀλλ' ἴσως <τῆς> εἰς τὰ πολεμικά; τὸν Εὐριπίδην αὐθίς μοι κάλει, ὅστις αὐτοὺς ὑμνήσει λέγων 'πότερα μαχοῦνται πολεμίοισιν, ἐν χεροῖν δίσκους ἔχοντες;' τῷ γὰρ ὄντι 'οὐδεὶς σιδήρου ταῦτα μωραίνει πέλας.' ἀλλὰ πρὸς κρύος καὶ θάλλπος ἰσχυροί; αὐτοῦ γε τοῦ Ἡρακλέους ζηλωταί, ὥς ἐνὶ καὶ χειμῶνος καὶ θέρους σκέπεσθαι δέρματι, ὥς ἀνυπόδετοι διατελεῖν, ὑπαίθριοι κοιμᾶσθαι, χαμηνεῖν· ἐν ἅπασιν γὰρ τοῦτοις τῶν νεογνῶν παίδων εἰσὶν ἀσθενέστεροι. ἐν τίνι τοίνυν ἔτι τὴν ἰσχὺν ἐπιδείξονται ἢ ἐπὶ τίνι μέγα φρονήσουσιν; οὐ γὰρ δῆπουθεν ἐπὶ τῷ τοὺς σκυτοτόμους ἢ <τοὺς> τέκτονας ἢ τοὺς οἰκοδόμους οἷοί τ' εἶναι καταβάλλειν ἐν παλαίστρᾳ τε καὶ σταδίῳ; τάχ' οὖν ἐπὶ τῷ δι' ὅλης ἡμέρας κονίεσθαι <θαυμάζεσθαι> δικαιουσιν· ἀλλὰ τοῦτό γε καὶ τοῖς ὄρτυξι καὶ τοῖς πέρδιξι ὑπάρχει, καὶ εἴπερ ἐπὶ τούτῳ, μέγα χρή φρονεῖν <καὶ> ἐπὶ τῷ δι' ὅλης ἡμέρας βορβόρῳ λούεσθαι. ἀλλὰ νῆ Δία τῶν ἱεουργημένων ἕνα ταύρων ἀναθέμενος τοῖς ὤμοις ὁ Μίλων ἐκείνος ὁ Κροτωνιάτης διεκόμισέ ποτε τὸ στάδιον. ὦ τῆς ὑπερβαλλούσης ἀνοίας, ὥς μηδὲ τοῦτο γινώσκων ὅτι πρὸ βραχέος τὸ βαρύτατον τοῦτο σῶμα τοῦ ταύρου ζῶντος ἐβάσταζεν ἢ ψυχὴ τοῦ ζώου, καὶ πολλῶ γ' ἀκοπώτερον ἢ ὁ Μίλων, εἴ γε καὶ θεῖν ἡδύνατο βαστάζουσα· ἀλλ' ὅμως οὐδενός ἦν ἀξία, παραπλησίως τῇ Μίλωνος. ἐδήλωσε δὲ καὶ ἡ τελευταία τάνδρὸς ὅπως ἦν ἀνόητος· ὅς γε θεασάμενός ποτε νεανίσκον σχίζοντα κατὰ μῆκος ξύλον ἐνέθεσε σφηνῶν, ἐκείνον μὲν ἀπέστησε καταγελάσας,

αὐτὸς δὲ διὰ τῶν ἑαυτοῦ χειρῶν μόνων ἐτόλμησε διασπᾶν αὐτό. κἄπειθ' ὅσον εἶχεν ἰσχύος εὐθύς ἐν τῇ πρώτῃ προσβολῇ πληρώσας διέστησε μὲν ἑκατέρωσε τὰ μέρη τοῦ ξύλου, τῶν σφηνῶν δ' ἐκπεσόντων ἐν τῷδε τὸ λοιπὸν τοῦ ξύλου μέρος ἀδυνατῶν διαστήσαι μέχρι πολλοῦ μὲν ἀντεῖχεν, ὕστερον δὲ νικηθεὶς οὐκ ἔφθασε κομίσασθαι τὰς χεῖρας, ἀλλ' ὑπὸ τῶν μερῶν τοῦ ξύλου συνελθόντων ἀλλήλοις καταληφθεῖσαι συνετρίβησαν μὲν αὗται πρῶται, θανάτου δ' οἰκτροῦ τῷ Μίλωνι κατέστησαν αἵτιαι. πάνν μὲν οὖν ὦνησεν αὐτὸν εἰς τὸ μηδὲν παθεῖν ὁ νεκρὸς ταῦρος ἐν τῷ σταδίῳ βασταχθεὶς· ἢ τὸ κοινὸν τῶν Ἑλλήνων ἔσωσεν ἄν, ἡνίκα πρὸς τὸν βάρβαρον ἐπολέμουν, ἢ τοιαύτη τοῦ Μίλωνος ἐνέργεια περὶ τὸν ταῦρον, ἀλλ' οὐχ ἡ Θεμιστοκλέους σοφία πρῶτον μὲν ὑποκριναμένου καλῶς τὸν χρησμόν, εἴτα στρατηγήσαντος ὡς ἐχρήν; 'σοφὸν γὰρ ἐν βούλευμα <τὰς> πολλὰς χέρας νικᾶ, σὺν ὅπλοις δ' ἀμαθία χεῖρον κακόν'. ὅτι μὲν εἰς οὐδὲν τῶν κατὰ τὸν βίον ἔργων χρήσιμος ἢ τῶν ἀθλητῶν ἄσκησις εὔ οἶδ' ὅτι σαφὲς ἤδη γέγονεν· ὅτι δὲ καὶ ἐν αὐτοῖς οἷς ἀσχοῦσιν οὐδενός εἰσιν ἄξιοι λόγου μάθοιτ' ἄν, εἰ διηγησαίμην ὑμῖν τὸν μῦθον ἐκεῖνον, ὃν τῶν οὐκ ἀμούσων ἀνδρῶν τις ἐντείνας ἔπεσι διεσκεύασεν. ἐστὶ δὲ οὗτος· εἰ Διὸς γνώμη πᾶσι τοῖς ζῴοις ὁμόνοια καὶ κοινωνία γένοιτο πρὸς τὸν βίον, ὥς τὸν ἐν Ὀλυμπίᾳ κήρυκα μὴ μόνον ἀνθρώπους τοὺς ἀγωνιουμένους καλεῖν ἀλλὰ καὶ πᾶσιν ἐπιτρέπειν τοῖς ζῴοις εἰς τὸ στάδιον ἥκειν, ἐν <τοῖς ἀγῶσιν> οὐδένα ἄν ἄνθρωπον οἶμαι στεφθήσεσθαι. 'ἐν μὲν γὰρ δολιχῷ <καὶ> ὑπέρτατος, φησὶν, ἔσσεται ἵππος, τὸ στάδιον δὲ λαγῶδες ἀποίσεται, ἐν δὲ διαύλῳ δορκὰς ἀριστεύσει. μερόπων δ' ἐναρίθμιος οὐδεὶς ἐν ποσίν, ὧ κούφων ἀσκήτορες, ἄθλιοι ἄνδρες.' ἀλλ' οὐδὲ τῶν ἀφ' Ἑρακλέους τις ἐλέφαντος ἢ λέοντος ἰσχυρότερος ἄν φανείη. οἶμαι δ' ὅτι καὶ ταῦρος πυγμῇ στεφθήσεται. 'καὶ δὴ λάξ ὄνος, φησὶν, εἴ τις ἐρίζειν βούλεται αὐτῷ, οἶσει τὸν στέφανον.' αὐτὰρ ἐν ἱστορίῃ πολυπείρου γράψατο ἄγωνος, <ὡς> τό γε παγκράτιον <κρατερὸν> νίκησέ ποτ' ἄνδρα (εἰκοστῇ δ' ἐπὶ πρώτῃ ὀλυμπιάς ἦν ὅτ' ἐνίκα) Ὁγκηστής.' πάνν χαριέντως οὗτος ὁ μῦθος ἐπιδείκνυσιν τὴν ἀθλητικὴν ἰσχύν οὐ τῶν ἀνθρωπίνων οὖσαν ἀσκημάτων· καίτοι γ' εἰ μὴδ' ἐν ἰσχύι πρωτεύουσι τῶν ζῴων οἱ ἀθληταί, τίνας ἄν ἔτι τῶν ἄλλων ἐπήβολοι γενηθεῖεν ἀγαθῶν;

14. εἰ δὲ καὶ τὴν ἡδονὴν σώματος τις ἀγαθὸν εἶναι φαίη, οὐδὲ αὐτῆς ταύτης αὐτοῖς μέτεστιν οὐτ' οὖν ἀθλοῦσιν οὔτε καταλύσασιν, εἴ γε παρὰ μὲν τὸν τῆς ἀθλήσεως χρόνον ἐν πόνοις τε καὶ ταλαιπωρίαις εἰσὶν, οὐ γυμναζόμενοι μόνον ἀλλὰ καὶ πρὸς ἀνάγκην ἐσθίοντες, ἡνίκα δὲ καὶ καταλύσαντες τύχοιεν, ἀνάπηροι τὰ πλεῖστα μέρη τοῦ σώματος γίνονται. τάχ' οὖν ἐπὶ τῷ χρήματι πάντων ἀθροίζειν πλεῖστα σεμνύνονται· καὶ μὴν ἔστιν ὑμῖν θεάσασθαι πάντας αὐτοὺς ὀφείλοντας οὐ μόνον ἐκεῖνον τὸν χρόνον καθ' ὃν ἀθλοῦσιν ἀλλὰ καὶ καταλύσαντας τὴν ἄσκησιν, οὐδ' ἂν εὖροις ἀθλητὴν οὐδένα πλουσιώτερον ἐνὸς τῶν ἐπιτυχόντων οἰκονόμων ἀνδρὸς πλουσίου. ἐστὶ δ' οὐδ' αὐτὸ τὸ πλουτεῖν ἐξ ἐπιτηδεύματος ἀξιόλογον ἀπλῶς, ἀλλὰ τὸ τοιαύτην ἐπίστασθαι τέχνην ἢ καὶ ναυαγήσασιν συνεκκολυμβήσει· ὅπερ οὔτε τοῖς διοικουσι τὰ τῶν πλουσίων οὔτε τοῖς τελώναις ἢ τοῖς ἐμποροῖς ὑπάρχει. καίτοι πλουτοῦσιν ἐξ ἐπιτηδεύματων οὗτοι μάλιστα, ἀλλ' ἐὰν ἀπολέσωσι τὰ χρήματα, συναπολλύουσιν αὐτοῖς καὶ τὰς πράξεις, ἀφορμῆς μὲν τινος χρημάτων εἰς αὐτὰς δεόμενοι, τῷ δ' οὐκ ἔχειν ταύτην <αὔθις> ἄρξασθαι τῆς ἀρχαίας πράξεως ἀδυνατοῦντες· οὐδὲ γὰρ δανεῖζει τις αὐτοῖς χωρὶς ἐνεχύρων ἢ ὑποθηκῶν. ὥστ' εἰ καὶ πρὸς χρηματισμὸν ἀσφαλῆ τε καὶ οὐκ ἄδοξον ἀξιοῖ τις ὑμᾶς παρεσκευάσθαι, τέχνην ἀσκητέον ἐστὶ καὶ διὰ παντὸς τοῦ βίου παραμενοῦσαν. ἀλλὰ διττῆς οὗσης διαφορᾶς τῆς πρώτης ἐν ταῖς τέχναις (ἔναι μὲν γὰρ αὐτῶν λογικαὶ τ' εἰσὶ καὶ σεμναί, τινὲς δ' εὐκαταφρόνητοι καὶ διὰ τῶν τοῦ σώματος πόνων, ἃς δὴ βαναύσους τε καὶ χειρωνακτικὰς ὀνομάζουσιν), ἄμεινον ἂν εἴη τοῦ προτέρου γένους τῶν τεχνῶν μετέρχεσθαι τινα. τὸ γὰρ τοι δεύτερον γένος αὐτῶν ἐπιλείπειν εἴωθε γηρῶντας τοὺς τεχνίτας. εἰσὶ δ' ἐκ τοῦ προτέρου γένους ἱατρικὴ τε καὶ ῥητορικὴ καὶ μουσικὴ, γεωμετρία τε καὶ ἀριθμητικὴ καὶ λογιστικὴ, καὶ ἀστρονομία καὶ γραμματικὴ καὶ νομικὴ· πρόσθε δ' εἰ βούλει ταύταις πλαστικὴν τε καὶ γραφικὴν· εἰ γὰρ καὶ διὰ τῶν χειρῶν ἐνεργοῦσιν, ἀλλ' οὐκ ἰσχύος νεανικῆς δεῖται τὸ ἔργον αὐτῶν. ἐκ τούτων οὖν τινα τῶν τεχνῶν ἀναλαμβάνειν τε καὶ ἀσκεῖν χρὴ τὸν νέον, ὅτῳ μὴ παντάπασιν ἡ ψυχὴ βοσκηματοῦδης ἐστί, καὶ μᾶλλον γε τὴν ἀρίστην ἐν ταύταις, ἥ τις ὡς ἡμεῖς φάμεν ἐστὶν ἱατρικὴ. τοῦτο δ' αὐτὸ δεικτέον ἐφεξῆς. ...