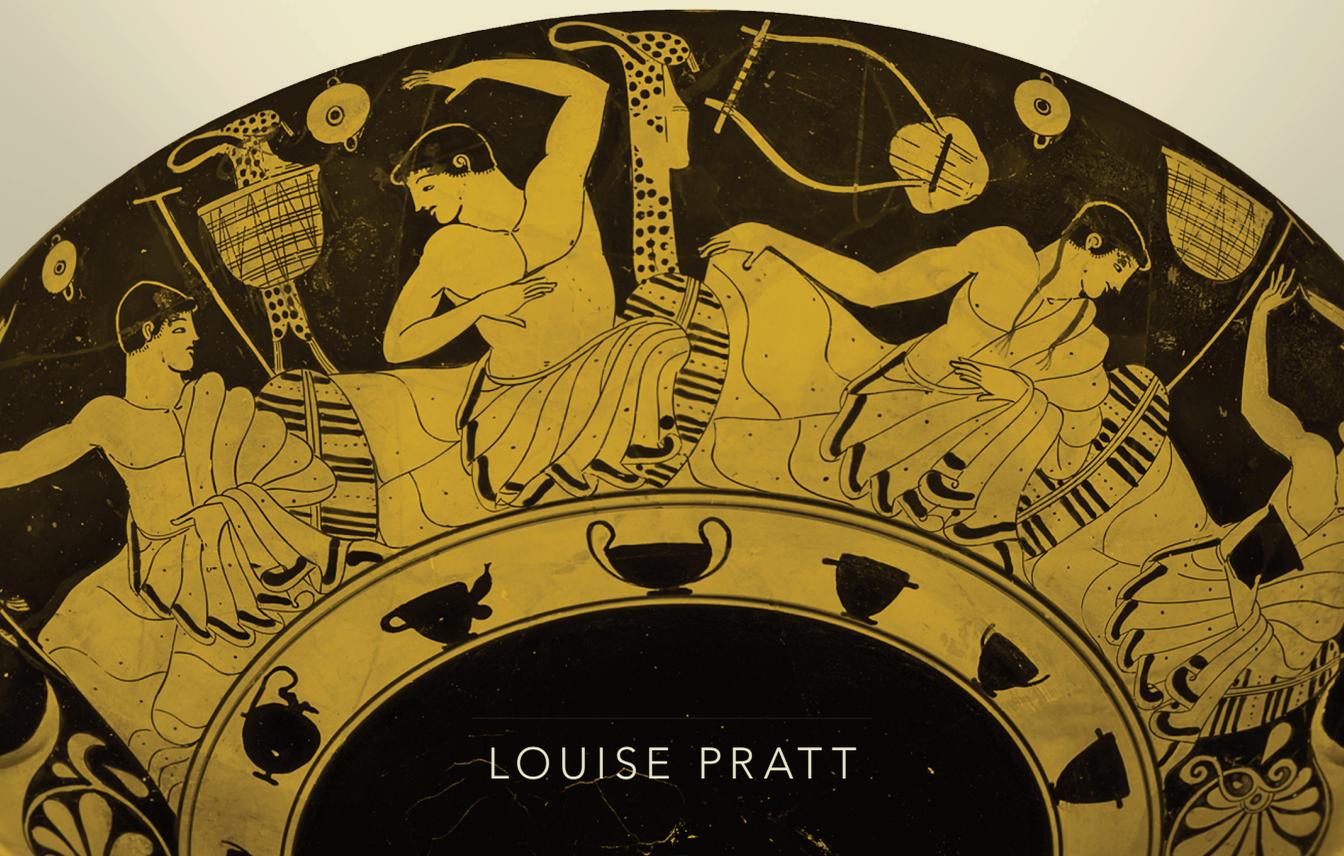


EROS AT THE BANQUET

REVIEWING GREEK WITH PLATO'S SYMPOSIUM



LOUISE PRATT

EROS AT THE BANQUET

Oklahoma Series in Classical Culture

Oklahoma Series in Classical Culture

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Philology is that venerable art which demands of its votaries one thing above all: to go aside, to take time, to become still, to become slow—it is a goldsmith’s art and connoisseurship of the *word* which has nothing but delicate, cautious work to do and achieves nothing if it does not achieve it *lento*. But for precisely this reason it is more necessary than ever today, by precisely this means does it entice and enchant us the most, in the midst of an age of “work,” that is to say, of hurry, of indecent and perspiring haste, which wants to “get everything done” at once, including every old or new book: —this art does not easily get anything done, it teaches to read *well*, that is to say, to read slowly, deeply, looking cautiously before and aft, with reservations, with doors left open, with delicate eyes and fingers.

—F. Nietzsche, *Daybreak: Thoughts on the Prejudices of Morality*
(trans. R. J. Hollingdale)

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Suggestions for Using This Book

This textbook is intended to create a bridge between first-year Greek and the reading of demanding Greek texts. In my view, this transitional stage is particularly difficult for students. They want to read something engaging and important as a reward for the considerable effort they have expended to acquire a reading knowledge of Greek. Unfortunately, they do not have enough knowledge of basic Greek vocabulary to read fluently, and, particularly if a summer has interrupted their study of Greek, their knowledge of basic forms and syntax is often shaky—or at least not firm enough to read authors in dialects other than the Attic they were taught in first year. This text is intended to address these issues.

The imagined course that this textbook is intended to serve (second-year Greek) falls into two parts. In the first part, students review first-year grammar and strengthen their vocabularies by reading edited selections from the *Symposium* (readings 1–5) and by doing review exercises. I have chosen selections that are representative of the early part of the *Symposium*, but have condensed them by omitting sentences and passages that are likely to frustrate students at this early stage. I have also rewritten selected sentences to make them more accessible and more typical of standard Attic practice, though I have tried to keep such changes minimal. In the second part of the course, the class reads selections from the Oxford Classical Text of the *Symposium* (Burnet 1901) with the assistance of notes and glossary. My choices for this second part are the complete myth of Aristophanes (reading 6), the entrance and speech of Alcibiades (reading 10), and the dialogue's ending (reading 11), supplemented by selections from Diotima's speech (reading 9) or Agathon's speech (reading 7) if time permits. At the advice of several readers, I have included the last two thirds of the *Symposium* in its entirety so that teachers may select from their favorite parts. It is very unlikely that all the readings in the book can be completed in a nonintensive one-semester course unless the review exercises are omitted.

Suggested Reviews

All of the early readings and some of the later ones include a list of suggested review topics. These are only suggestions. The lists may be modified to suit the needs of particular classes. To do all these topics with perfect thoroughness would be very challenging and would probably slow the pace of the class unduly. I strive to improve, but not to perfect, students' recollection of these matters—to a point at which they can read more fluently and confidently. Because much

is gained by reading, it is important not to become bogged down in reviewing but to get to the reading as soon as possible. In general, I ask students to spend a limited amount of time prior to each reading refreshing their memories of forms and syntax. For this, I use my *Essentials of Greek Grammar: A Reference for Intermediate Readers of Attic Greek* (Norman: University of Oklahoma Press, 2010), to which the notes and exercises are keyed; some of the most difficult examples found in the *Symposium* are translated there. I ask students to do selected exercises after the readings to reinforce grammatical principles and vocabulary.

Vocabulary

A section of vocabulary to be learned or reviewed precedes each reading. Although these words are available in the glossary, ideally some effort should be made to learn them before embarking on the reading. These words are not provided in the notes and are either used repeatedly in the *Symposium* or are such basic words in Greek that it is worth making an extra effort to learn them by rote. Homemade flashcards work very well for most students. Frequent vocabulary quizzes can provide additional incentive, if needed, and I recommend them. Plato did not compose the *Symposium* to give modern students vocabulary practice, so some additional effort beyond the reading is probably needed if students want to expand their vocabularies. The exercises that accompany readings 1–6 are also meant to provide additional practice with vocabulary.

Some of the vocabulary should already be known to the student; which and how many words will depend on what first-year textbook students have used (as well as other factors, such as how well they have retained what they were asked to learn). Teachers may wish to adapt the lists, depending on student background and ability.

Words not listed prior to the reading or glossed in the notes are words that students should already know, because they are required by most first-year Greek textbooks in common use for speakers of English. Students should make a concentrated effort to learn any words they have to look up: these are the most basic elements of Greek vocabulary and will be a constant source of frustration if not mastered.

If a prefix does not appreciably alter the familiar meaning of a word or alters it in a predictable way, I do not normally gloss the word (e.g., I assume that a student can look at εἰσέρχομαι and deduce that it means “enter, go in,” even if s/he has never seen that word before). A few words should be recognizable from close English derivatives (e.g., I assume a student can look at φιλοσοφία and recognize “philosophy,” especially in the context of a sentence). Before looking up a word in the glossary, students should always attempt to derive its meaning from context, from English derivatives, from breaking it down into components, or from trying to visualize what it would look like in a dictionary.

An asterisk (*) on words in the notes and exercises indicates a common Greek word that is not used frequently enough in the textbook to demand learning it; however, motivated students who are otherwise managing reviews and vocabulary well may want to learn these words in order to prepare themselves better for future reading in Greek. I also expect my own students to

be able to recognize vocabulary that they have not been asked to learn in the context of passages that they have prepared.

Principal Parts

I have included principal parts when I think it useful. Some of these are necessary because they are so irregular that the student will not be able to recognize the verb without knowledge of its parts, but I have also included many examples of regular sets of principal parts to help students solidify their familiarity with the most common patterns. I do not typically include the principal parts on verbs with prefixes; these can usually be found in the glossary under the form without the prefix. I also have not provided complete sets of principal parts of verbs that occur only once or twice in the *Symposium* or of verbs that have regular but incomplete (because unattested in some tenses) sets of principal parts; the latter should be recognizable to students who know the patterns.

Notes

I provide notes on vocabulary and grammar on pages facing the readings to reduce the amount of time looking things up in the back of the book. Students should, however, take care not to become overly dependent on these notes. By consistently reviewing readings with a piece of paper covering the notes, students can be sure that they are developing the ability to read and translate independently. Rereading with the notes covered cannot be done too often; it is a reliable way to improve knowledge of all aspects of Greek. Students who thrive on challenge may want to cover the notes at all times and use them only when they are stuck. References to my *Essentials of Greek Grammar: A Reference for Intermediate Readers of Attic Greek* (Norman: University of Oklahoma Press, 2010), abbreviated *Essentials*, are provided for students who need additional help with basic forms and grammar and to Smyth 1956 for students who want to learn more about the less common grammatical features, but students who are reading well need not consult such references.

Exercises

The exercises are designed to give practice with both the vocabulary lists and the grammar subjects suggested for review with each chapter. They were originally inspired by M. G. Balme and J. H. W. Morwood's *Cupid and Psyche* (Oxford: Oxford University Press, 1976). Teachers should, of course, feel free to skip them or to do them in a different order when time or student preparation makes that advisable. Generally, I assign none or a very few to accompany a full reading, more on days when a vocabulary quiz and/or review is the main purpose of the class. They can

also be sight-read together when class translation suggests a concept that needs immediate review. Challenge passages may be done together or assigned to especially good students or classes. It is not necessary—or even desirable—to do all of the exercises.

Glossary

I included in the glossary all words that are used in the textbook, except those in the exercises that are glossed *ad loc*. Although I have tried to be inclusive, I do not include all forms of every word. If students do not find a word, they should consider whether it might be found in a different place if its temporal augment were removed.

Stephanus Numbers

In referring to Plato's dialogues, it is conventional to use the page numbers of a sixteenth-century edition of Plato printed by Stephanus.¹ These are used in all standard texts of Plato, in most translations, and in all secondary references to Plato. Each section of a dialogue is labeled with a number followed by a letter, as Stephanus broke each page into five approximately equal sections, each labeled with a letter (a–e). I use the Stephanus numbers consistently beginning in reading 6, where I preserve the complete Oxford Classical Text. In readings 1–5, I give prior to each reading the Stephanus numbers of the part of the dialogue on which that reading is based, but I have not used them in the text itself lest confusion arise. Although many of the sentences are identical to those of the standard text, others are not. Teachers or students should use the Stephanus numbers given at the beginning of readings 1–5 to locate the full text on which those readings are based.

1. Stephanus is the Latin name of Henri Estienne (died 1598) and his father, Robert (1503–59), who ran a printing house in Paris.

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The Perseus Digital Library Project (ed. Gregory R. Crane; copyright the Trustees of Tufts University; <http://www.perseus.tufts.edu>) was very useful at several stages of the project. In particular, I used the Vocabulary Tool in 2003 to construct a preliminary glossary and to get counts of words used in the *Symposium*, but I have relied on it throughout the project to locate examples and find other kinds of information.

A grant from the Emory Center for Teaching and Curriculum brought needed financial support at an early stage of this project; I doubt I would have pursued it without this crucial support. I also thank the Emory College of Arts and Sciences and the Laney School of Graduate Studies of Emory University for the financial support they gave to the publication of this project.

Finally, I thank my family, who spent many hours waiting for me to join them as I labored to complete my work on this textbook, for their love, patience and support.

Abbreviations and Typographic Conventions

*	Asterisk on words in the notes and exercises indicates a common Greek word that is not used frequently enough in the textbook to demand learning it.
D-K	Hermann Diels and Walther Kranz, <i>Die Fragmente der Vorsokratiker</i> , 6th ed. (Berlin: Wiedemann, 1951; repr. 1966) [the standard edition of presocratic fragments]
<i>Essentials</i>	Louise Pratt, <i>Essentials of Greek Grammar: A Reference for Intermediate Readers of Attic Greek</i> (Norman: University of Oklahoma Press, 2010)
Kock	T. Kock, <i>Comicorum Atticorum fragmenta</i> , vol. 3 (Leipzig: Teubner, 1888)
L-P	E. Lobel and D. L. Page (eds.), <i>Poetarum Lesbiorum fragmenta</i> (Oxford, 1962) [the standard edition of Lesbian poets]
LSJ	H. G. Liddell, R. Scott, and H. S. Jones, <i>A Greek-English Lexicon</i> , 9th ed. (Oxford: Oxford University Press, 1925–40)
Nauck	A. Nauck, <i>Tragicorum Graecorum fragmenta</i> (Leipzig: Teubner, 1889; repr. Hildesheim: Olms, 1964)
Pearson	A. C. Pearson, <i>The Fragments of Sophocles</i> (Cambridge: Cambridge University Press, 1917)
PMG	D. L. Page (ed.), <i>Poetae Melici Graeci</i> (Oxford, 1962) [the standard edition of the fragments by lyric poets]
Radt	S. Radt, <i>Tragicorum Graecorum fragmenta</i> , vol. 3 (Göttingen: Vandenhoeck & Ruprecht, 1985)
SECB	“Sententiae e codicibus Byzantinis,” published in S. Jäkel (ed.), <i>Menandri sententiae</i> (Leipzig: Teubner, 1964) [a collection of sayings extracted from Menander’s comedies by Byzantine scholars]
abs.	absolute
acc.	accusative
act.	active
adj.	adjective
adv.	adverb
aor.	aorist
artic.	articular
compar.	comparative
conj.	conjunction

correl.	correlative
dat.	dative
def. art.	definite article
demonst.	demonstrative
fem.	feminine
fut.	future
gen.	genitive
impera.	imperative
imperf.	imperfect
impers.	impersonal, impersonally
indecl.	indeclinable
indef.	indefinite
indic.	indicative
indir.	indirect
inf.	infinitive
intrans.	intransitive
irreg.	irregular
masc.	masculine
mid.	middle
neut.	neuter
nom.	nominative
obj.	object, objective
opt.	optative
part.	participle
pass.	passive
perf.	perfect
pers.	person
pl.	plural
pluperf.	pluperfect
pred.	predicate
prep.	preposition
pres.	present
pron.	pronoun
refl.	reflexive
rel.	relative
sing.	singular
subje.	subject, subjective
subju.	subjunctive
subst.	substantive
superl.	superlative
trans.	transitive
voc.	vocative

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EROS AT THE BANQUET

Introduction

Overview of the Dialogue

The *Symposium* is one of Plato's dialogues, a series of works he wrote in the first half of the fourth century B.C.E. following the death of Socrates in 399 B.C.E. Socrates appears in most of the dialogues, usually as the central character; their typical action is dialogue between the philosopher and various individuals, many of whom are important historical figures in their own right. The dialogues are, however, generally assumed to be fictional. Although they may refer to real people and events, they should be taken not as historical accounts, but as imaginative recreations, including plenty of deliberate invention and careful reshaping to fit Plato's larger purposes. Appendix 1 contains biographical sketches of all the major characters in the *Symposium*, but readers should use these details with caution, remembering that Plato is not necessarily interested in historical accuracy.

Plato's original purpose in the dialogues appears to have been to help his readers appreciate, or at least confront, the complex figure of Socrates: his strange teaching technique of relentless questioning; his idiosyncratic personality, lifestyle, and ethical beliefs; and his alienation from mainstream Athenian culture—all of which resulted in his state-mandated suicide following his conviction for impiety and corrupting the young. This purpose is clearest in Plato's early dialogues, which look at events surrounding the trial of Socrates (*Apology*, *Crito*) or depict question-and-answer sessions that expose the reader to Socrates' methods and values (*Ion*, *Euthyphro*, *Lysis*). Plato sometimes appears to be directly addressing the specific charges made against Socrates at his trial (he did not acknowledge the gods of the city, he introduced new divinities, he corrupted the youth) or to be correcting popular beliefs about Socrates found in contemporary sources (that Socrates took pay for his teaching, that he was a teacher of rhetoric). Other representations of Socrates by those who knew him survive—Aristophanes' comedy the *Clouds* (first performed in 423 B.C.E.) and Xenophon's Socratic dialogues (ca. 394–354 B.C.E.), including another *Symposium*—but Plato's versions are generally considered the most successful. Plato's Socrates is more interesting and complex than either Aristophanes' intellectual buffoon or Xenophon's tedious moralizer. Plato thus makes clearer how Socrates simultaneously attracted so many followers and so much ire. Plato also seeks in the dialogues to explore philosophical questions of various kinds. Some of these were apparently of interest to Socrates himself, though the later dialogues are generally thought to reflect Plato's own philosophical concerns rather than those of the historical Socrates.

The *Symposium*, probably written about 384–379 B.C.E.,¹ is from the middle of Plato’s career, approximately the same period that saw the production of his other great masterpiece, the *Republic*. It recounts the story of a drinking party (Greek *symposium*) that took place in 416 B.C.E.² in Athens at the home of a fifth-century writer of tragedies, Agathon. It certainly contributes much to Plato’s two characteristic goals. We learn about Socrates both through what we witness in the dialogue and from what is said about him by his friends and close associates, particularly by the outspoken Alcibiades, who, because he is drunk, tells more than an inhibited speaker might. The dialogue emphasizes some of the most idiosyncratic features of Socrates’ character: his sudden immersions into strange trancelike states, his flirtatious behavior with young men, his resistance to strong human impulses, such as fear and desire. The *Symposium* also explores the philosophical concept of ἔρως (*eros*, erotic love), apparently a real concern to the historical Socrates throughout his life. This dialogue is also considered philosophically important for what most interpreters see as a highly developed statement on the nature of the forms, a philosophical concept central to Plato’s philosophy as interpreters understand it (see reading 9 with introduction).

Major as these achievements are, the *Symposium* goes beyond them to engage readers with little interest in philosophy as normally conceived, through its many comedic touches, its drinking party setting, and its erotic subject matter. It is generally considered Plato’s literary masterpiece. Containing some of the most memorable passages ever written on the subject of erotic love, it has been highly influential on later literature and thought.³ The mix of narrative styles, including casual banter, witty mythmaking, personal narrative, Socratic cross-examination, and polished rhetorical speeches, keeps the *Symposium* constantly fresh and engaging, as does the broad range of sources it draws on: traditional myths, contemporary scientific and medical theories, laws, and social practices. Moreover, the various parts seem carefully arranged to stimulate thought, without permitting readers to draw a simple or obvious conclusion. Unlike many Socratic dialogues in which Socrates dominates the discussion, the *Symposium* includes a full cast of engaging characters who compete with Socrates for our attention. It is in this way perhaps the most “dialogic” of Plato’s dialogues, as the characters emerge as fully realized participants in the discussion rather than as subordinates to Socrates.

In addition, Plato considers many of the most essential aspects of Athenian life in the fifth century, making it a treasure trove of information for students of the ancient Greek world. Set at a critical moment in Athenian history, it includes one of its most colorful and controversial political figures, Alcibiades (see introduction: “Historical Context of the Dialogue”). It engages the two most significant literary genres of fifth-century Athens: drama and rhetoric (see introduction:

1. For the dating, see the brief account and references in Dover 1980: 10n1. See Corrigan and Glazov-Corrigan 2004 for arguments that Plato conceived and composed the *Symposium* and *Republic* simultaneously.

2. Our source for the date is Athenaeus, *Deipnosophists* 5.217a. Athenaeus is, however, here discussing Plato’s unreliability as a chronologist, something that should perhaps trouble commentators more than it has.

3. Xenophon’s *Symposium* is probably the earliest example of its pervasive influence; *Hedwig and the Angry Inch*, a rock musical now available in film, is a relatively recent response to Aristophanes’ speech in the dialogue that students may find interesting. Allen 1991: vii–viii contains a very brief summary of its philosophical importance; Hunter 2004: 113–35 includes an excellent overview of its afterlife.

“Literary Themes and Context”). The *Symposium* also offers a glimpse of two major social institutions of fifth-century Athens: the symposium, the all-male Greek drinking party (see introduction: “The Symposium as a Social Institution”), and pederasty, an erotic relationship between an older male and younger teenaged male, an institution regularly associated with the aristocratic world of the Athenian symposium (see introduction: “Pederasty at Athens”). Although far from straightforward in its approach to these two social institutions, the *Symposium* is a major source for our understanding of them and for our understanding of Greek social and sexual beliefs and practices.

Platonic Love

The *Symposium* is also largely responsible for the widespread conception of Platonic love, now popularly considered a nonsexual form of love, a surprising thing given that the dialogue sets out to discuss specifically a kind of love that is commonly associated with sexual desire (ἔρωζ) rather than the more general conception of love represented by the Greek word φιλία, which covers a much wider range of human relations, including love between parents and children and among friends (see introduction: “The Greek Vocabulary of Love”). The teachings of a woman named Diotima (reading 9) and the behavior of Socrates, as reported by Alcibiades in the final speech (reading 10), supported by the views of other speakers that erotic love should not be selfishly directed toward sexual gratification but should contribute to the virtue and education of the beloved, contribute to the paradoxical notion that Plato’s ideal of erotic love is often best expressed in relationships that do not involve sexual acts.

Further Reading on Platonic Love

- primary—on ἔρωζ: Plato, *Phaedrus*; on φιλία: Plato, *Lysis*
- secondary—Gould 1963; Halperin 1985

Religion in the *Symposium*: Δαίμονες, Eros, and Dionysus

The dialogue also offers original perspectives on Greek divinities. Socrates reports the teachings of a woman, Diotima, apparently a priestess, who offers the intriguing idea of a δαίμων as a figure midway between the gods and humans (reading 9B), a simplified way of looking at the Greek idea of the δαίμων that proved very influential. In earlier texts, there is no simple consistent division between god and δαίμων; the term tends to be used in connection with a particular kind of divine activities rather than with a distinct class of divine beings, so that Homer, for example, refers to the Olympian gods in certain contexts as δαίμονες (Burkert 1985: 179–81). The *Symposium*’s conception of the δαίμων (Latin *daemon*) ultimately evolved into the European notion of the demon, a much more negative figure than the Greek δαίμων, which can bring good fortune as well as bad to human beings.

In addition, the *Symposium* has a great deal to say about two Greek gods: Eros, the boy-god of love, and Dionysus, god of wine and theater. When compared to his mother, the goddess of love, Aphrodite, Eros is a relatively minor figure in Greek literature before the *Symposium*. Absent from Homer epic and other early mythical narratives, he appears briefly in Hesiod's *Theogony* as a parentless cosmic force essential to the divine reproduction that created the ordered universe; he is most beautiful of the immortals and a looser of limbs (λυσιμελής) who overpowers the sense and thoughtful counsel of the gods (*Theogony* 120–22). Lyric poetry and art of the archaic and classical periods build on this characterization of the god in the image of love itself, making Eros a handsome, cunning, and seductive youth rather than the chubby baby (the Latin Cupid) of later times.

Although this youthful Eros may be playful, he may also be dangerous, an inducer of madness and pain. In one poetic fragment, Anacreon, a sixth-century lyric poet, describes Eros tossing a ball to the lover and inviting him out to play with a girl (PMG 358). In another, he compares Eros to a blacksmith who batters the lover with an axe and douses him in an ice-cold bath (PMG 413). Eros is a boxer (PMG 396), a hunter (Ibycus PMG 287), a mountain wind that smashes oaks (Sappho 47 L-P), the nursling of the Frenzies (Μανίαι), the destroyer of Troy and many heroes (Theognis 1231–34).⁴ In Euripides' tragedy *Hippolytus*, the chorus sings a remarkable ode concerning Eros, calling him a “tyrant over men” who “breathes disaster” (525–64). Anacreon captures the paradox of Eros in this brief fragment: “The dice that Eros plays with / are raving madness and battle din” (PMG 398; translation by Bing and Cohen 1991: 91). Although they build on these traditional representations, the characters of the *Symposium* present more benign views of this boy-god.

Dionysus, too, though not as overtly the subject of the dialogue as Eros, is frequently evoked as the god of theater, as the god of wine and therefore the natural overseer of drinking parties, and as the patron god of the satyrs. The *Symposium* thus takes a place beside Euripides' *Bacchae* and Aristophanes' *Frogs* (both 405 B.C.E.) as one of the great results of reflection on the nature of that enigmatic god. With a dramatic date close to the dates of these two dramatic productions, the *Symposium* appears to join in the late-fifth-century discussion of Dionysus.

Further Reading on Religion in the Symposium

- primary—on Dionysus: Euripides, *Bacchae* and *Cyclops*; Aristophanes, *Frogs*; *Homeric Hymn to Dionysus*; on Eros: Sappho 130 L-P; Ibycus PMG 286, 287; Anacreon PMG 357, 358, 398, 413; Theognis 1231–34, 1275–78 (all of which can be found in English translation in Bing and Cohen 1991); Hesiod, *Theogony* 120–22. Euripides has many fragments on the subject of Eros in addition to his hymn to the powerful and destructive Eros (*Hippolytus* 525–62), some of which are included as challenge passages in the exercises. *Lexicon iconographicum mythologiae classicae* (1981–97) has articles on both Dionysus and Eros; although the articles are not in English, students will profit from the abundant artistic representations.

4. Ibycus, Sappho, and Theognis are all major lyric poets whose writings are worth exploring further for early Greek ideas about love.



Fig. 1. Eros as a young man, with Aphrodite, looking more like her husband than her son. Detail from bronze hydria (water vessel), fourth century B.C.E. Inv. 2001.12.1. Courtesy of the Michael C. Carlos Museum of Emory University, Atlanta, Georgia. Photo by Bruce M. White, 2005.

- secondary—general information: Burkert 1985; on δαίμονες: Kidd 1995; on Dionysus: Seaford 2006, Carpenter and Faraone 1993; on Eros: Carson 1986, Breitenberger 2007

Drama of the *Symposium*: A Brief Summary of Its Action

The *Symposium* is arguably the most dramatic of Plato's dialogues.⁵ In antiquity Plato was said to be writing tragedies before he met Socrates and was converted to philosophy. Although modern scholars are skeptical of this claim, the *Symposium* certainly not only shows considerable interest in drama but demonstrates Plato's skills at plotting and characterization.⁶

The occasion for the *Symposium* is a banquet in celebration of Agathon's first victory two days earlier in the tragic contests at the Lenaea, a festival celebrating the god Dionysus, one of the two venues for tragic performance at Athens.⁷ All dramatic performances in Athens in this period were part of competitions, and this competitive context is also evident in the *Symposium*, whose speakers openly compete to give the best performance. Indeed, Agathon says early in the dialogue that the god Dionysus himself will judge the contest in wisdom between Socrates and Agathon.

We learn (reading 2) that most of the men present at Agathon's party had drunk a great deal of wine at a victory celebration the night before. When some of them confess that they are still hungover, they decide that they will forego serious drinking for the night and drink only for pleasure (on drinking practices at symposia, see "The Symposium as a Social Institution"). They decide to pass the time by making speeches in praise of Eros, who, they agree, has been neglected by the poets, traditionally responsible for the praise of gods. There follows a series of five speeches on the subject of Eros the god and ἔρως the concept (Greek writing conventions of the period do not distinguish capital and lowercase letters). These speeches offer a noteworthy array of different views, both popular and idiosyncratic, on both Eros and ἔρως, from the point of view of Athenian men of the fifth century. Interesting in their own right, they are also useful as sources for Athenian beliefs about love and sexual practices. The speeches are carefully arranged in a sequence that appears to be taking steps toward defining a new philosophical notion of love. A highly inventive and amusing myth tracing the origins of human love, recounted by Aristophanes, the famous writer of comedies, is one of the most successful achievements of the dialogue (reading 6). The series of speeches climaxes in a highly rhetorical and artful speech in praise of Eros by the host and honoree, Agathon (reading 7).

5. Some suggest the *Protagoras* as a possible contender; the *Protagoras* is set some fifteen to twenty years earlier, when Alcibiades is first getting his beard (309a) and Agathon is still a youth (μειράκιον; 315d–e), but includes many of the same characters as the *Symposium* so appears to be thematically linked (Rutherford 1995: 181–82).

6. See Riginos 1976: 43–51 for the anecdotes linking Plato with various kinds of poetry, particularly tragedy, and for her arguments against them.

7. The other is the City Dionysia, a still larger festival of Dionysus and a more competitive context for tragedies. At the City Dionysia there were three days of tragedy, each day devoted to a performance of three tragedies and one satyr-play by a single tragedian. At the Lenaea only two tragic poets competed with two tragedies and no satyr-play. Comedies were more important than tragedies at the Lenaea, the reverse at the City Dionysia. Sider 1980 suggests that Plato invokes elements of the City Dionysia to enhance the importance of the occasion.

Immediately following the applause that greets Agathon's speech, Socrates steps forward to question Agathon in his characteristic way (reading 8). As elsewhere in Plato's dialogues, Socrates explicitly rejects speechmaking as a method for arriving at the truth. Instead, by leading Agathon through a series of questions, Socrates shows that Agathon does not know what he is talking about and that many of his assumptions about Eros and ἔρως are false. Socrates then proceeds to offer the views of a woman named Diotima (reading 9), who, he claims, taught him all about love when he was younger. He confesses that he himself once thought as Agathon does but that Diotima taught him otherwise. Diotima appears to be a Platonic invention; she is particularly interesting as the only woman represented in the all-male context of the *Symposium*. Many scholars consider her to be the mouthpiece of Plato himself; her views are the most overtly philosophical views presented.

Shortly after Socrates' account of Diotima's speech to him, there is a terrible noise, and Socrates' young associate Alcibiades crashes the party, clearly extremely drunk. After much lively banter and jesting, Alcibiades embarks on a speech in praise of, not Eros, but Socrates (reading 10). In addition to reporting several interesting episodes in Socrates' life, the speech develops a memorable comparison of Socrates to a satyr, a mythological half-man/half-horse follower of the god Dionysus, known for frequently comical expressions of drunkenness and sexual desire.

Following Alcibiades' speech, we get a brief glimpse of Socrates, Aristophanes, and Agathon drinking and discussing whether the same person can write both tragedies and comedies (reading 11). The rest of the group has fallen asleep after drinking considerable amounts of wine, and our source admits that he soon joined them. The dialogue ends with Socrates resuming his normal life at daybreak, unaffected by having been awake all night drinking.

This summary addresses the main features of the narrative, but the *Symposium* is further complicated by an unusually elaborate introductory section that presents two separate narrators, Apollodorus, who was not himself present at the party but is telling the story to an unnamed companion (ἑταῖρος) and to us, and Aristodemus, who was present at the party as a follower of Socrates himself and who originally reported the tale to Apollodorus (reading 1). This introductory frame certainly suggests Plato's interest in the nature of narrative and its problematic relationship to truth. It also establishes a second dramatic date, the time of narration, some ten to fifteen years after the party itself, as a frame of reference.

Historical Context of the Dialogue

Although written in the first half of the fourth century, the dialogue is set in the final two decades of the fifth. The introductory frame (reading 1) occurs somewhere near the end of the fifth century. The conversation makes it clear that Socrates is still alive, so it must be prior to his death in 399 B.C.E., but our narrator suggests that the events that he is about to describe took place long before, so it is hard to imagine that this discussion took place much earlier than 405 B.C.E. This puts it toward the end of the Peloponnesian War, the great conflict between the two major Greek city-states, Athens and Sparta, and their allies. The war ended in 404 B.C.E. with

the Athenians' defeat at the hands of the Spartans and their subsequent loss of political dominance in Greece. This defeat also contributed to a cultural decline in Athens. Without the revenues flowing in from its tribute-paying allies, Athens did not have the finances to support the public building projects that, under the leadership of fifth-century statesmen such as Pericles, led to the Parthenon and other architectural masterpieces. Moreover, in 406/405 B.C.E., both Sophocles and Euripides died, leaving Athens bereft of its most prominent tragic playwrights. Aristophanes continued to write comedies, but apart from the brilliant *Frogs*, written in response to the death of Euripides, none of the later Aristophanic comedies have quite the brilliance or political punch of those from the war years. Thus, Athens was significantly diminished. Although Menander and Plato, in particular, reinvigorated Athenian culture to some degree with their literary innovations in the fourth century, the final years of the fifth century must have been dispiriting for Athenians, particularly as they looked back on the previous century of achievement. Thucydides, a contemporary chronicler of the Peloponnesian War, clearly interprets the downfall of Athens as tragic. Thus, the introductory section provides a tragic frame for the bright comedy of the drinking party, set in the period before Sparta's defeat of Athens.

Although the date of the introductory frame is imprecise, most of the action of the *Symposium* can be set very precisely in 415 B.C.E. This is a crucial moment of Athenian history: Athens seemed to be asserting military and cultural dominance over the other Greek city-states, but the Athenians' disastrous expedition to Sicily in 415 would signal the end of their aggressive campaign.⁸ Moreover, Alcibiades, who plays a major part in this dialogue, played a major role in the fiasco in Sicily. Initially, he was one of the great supporters of the Sicilian Expedition and was one of three generals chosen to lead it. Shortly after the expedition set out, however, he was recalled to Athens to stand trial on a charge that he had "profaned the Eleusinian Mysteries," apparently by participating in some kind of staged initiation into this secret cult in honor of the goddess Demeter in front of onlookers who had not been initiated, possibly at a symposium very like the one described here.

The charge against Alcibiades may have received additional weight owing to another event: the so-called mutilation of the herms. The herms were stone statues, representations of the god Hermes, consisting of a head and a set of genitals on a stone plinth (fig. 2). Herms stood in doorways and at the entrances to public spaces, offering luck to passersby. The night before the Athenian fleet was due to sail to Sicily, these were mutilated, perhaps by drunken revelers following a symposium, perhaps by political rivals of Alcibiades seeking to undermine the expedition. This was seen as a bad omen for the expedition, tempting retribution from the gods. Informants who came forward during the inquiry into the mutilation accused Alcibiades both of the sacrilege (which would seem to work strangely against his own aims) and of involvement in the mocking of the mysteries, apparently associating both acts of impiety with a plot to overthrow the democracy (Thucydides 6.27–29). Two other guests at Agathon's party, Phaedrus and Eryximachus, were accused by different informants of participating in the sacrilege (Andocides, *On the*

8. Dover 1980: 9n1 points out that it is somewhat over a year until the Sicilian Expedition, but that time frame might seem short to someone writing so many years later. Moreover, this is presumably a liberty we can permit a writer of what is a kind of fiction.



Fig. 2. Ithyphallic herm from Siphnos. Archaic, ca. 510 B.C.E. Inv. 3728. National Archaeological Museum, Athens, Greece. Photo credit: Bridgeman-Giraudon/Art Resource, New York.

Mysteries 15, 35).⁹ These events consequently lurk in the shadowy political and social background of Agathon's party.

The recall of Alcibiades was particularly unfortunate as one of the other two generals in charge of the Sicilian Expedition, Nicias, had argued in the Athenian assembly against undertaking it, accusing Alcibiades of supporting it out of a selfish desire for profit and fame (Thucydides 6.12). Alcibiades' recall therefore left the Athenian army with weak and uninspired leadership. Moreover, Alcibiades did not accept his recall with grace; he ran away to Sparta and gave the Spartans and their commander Gylippus advice that helped them to corner and massacre a large part of the Athenian army in Sicily. Athens never seems to have recovered its confidence following this devastating defeat, though the war dragged on for some ten years.

By setting the party in the period immediately before the Sicilian Expedition and by giving such prominence to Alcibiades, Plato seems to be commenting on the broader historical circumstances that led Athens from the pinnacle of its power and influence to the low point of the turn of the century. Many scholars think that Alcibiades' role in the Peloponnesian War and in contemporary politics was instrumental to the charge in Socrates' trial that he was guilty of corrupting young men. Plato seems to be considering the relationship between the two very carefully in the *Symposium*.

Further Reading on Historical Context

- primary—most standard histories of Athens contain good accounts of these events, but a wealth of excellent primary sources are available, of which Thucydides' *Peloponnesian War*, especially book 6, and Plutarch's *Life of Alcibiades* probably make the most interesting reading. Additional primary sources worth consulting are Andocides, *On the Mysteries*; Xenophon, *Hellenica* 1; and Plato, *Alcibiades* 1.

Literary Themes and Context

Throughout the *Symposium*, Plato plays with different literary genres and styles. For example, a doctor, Eryximachus, gives a polished speech that uses vocabulary and forms of expression characteristic of the most developed scientific and medical writers of the day; in its interest in elements and opposites, such as the cold and the hot, the wet and the dry, it has close affinities with the surviving writing of the presocratic philosophers and the Hippocratic corpus. But, above all, the dialogue emphasizes the two most prominent literary genres of the period: rhetoric and drama. All of the six speechmakers in the *Symposium*, except for the comic poet Aristophanes, are also depicted in Plato's *Protagoras* listening intently to prominent sophists. These sophists were professional teachers of wisdom on many topics, but were known particularly for their expertise in public speaking, a skill for which they were well paid in Athens, where public

9. See Murray 1990: 149–61 for a discussion of the political significance of these two events and their connection to *symposia*. But Nails 2002: 223–24, 143 points out that, though there is solid evidence connecting Phaedrus to the profanation of the Mysteries, connecting either character to the mutilation of the herms is less certain.

speaking had so many important uses, both in politics and in the courtroom. Thus, all of the speakers but Aristophanes are closely associated elsewhere in Plato with rhetorical training. Agathon's showy style, the climax of the first part of the dialogue, is explicitly associated with that of Gorgias, arguably the most prominent fifth-century rhetorician and the subject of another major Platonic dialogue on the subject of rhetoric. The style of Agathon's speech is strikingly distinct, but each speaker has a characteristic style particular to himself, and Plato has clearly given considerable thought to the techniques and effects of rhetoric.

The setting for the party, a celebration of Agathon's first victory in the tragic contests, makes the importance of the dramatic theme clear. In addition, two major Athenian dramatists of the period play central roles in the dialogue: Agathon, a tragedian, competitive with his better known contemporaries Euripides and Sophocles; and Aristophanes, the best known writer of comedies from antiquity. Their two juxtaposed speeches are the climax of the first set of speeches in the dialogue; moreover, only these two remain awake at the end, arguing with Socrates over tragedy and comedy. In addition, Socrates explicitly identifies the third major Athenian form of drama, satyr-play, with the final speech of the dialogue, in which Alcibiades develops his comparison between Socrates and a satyr. Satyr-play, named after the chorus of satyrs that appeared in each play of this type, had some of the same serio-comic elements as Alcibiades' speech, as we can see in the only complete surviving example, Euripides' *Cyclops*. Moreover, satyr-play was normally performed immediately following a tragic poet's three tragedies, thus bringing a cheerier mood to the end of a day of dramatic performances. Alcibiades' drunken, Dionysus-inspired, satyr-filled speech plays the same role in the dialogue.

The inclusion of Aristophanes is also striking, as, unlike the other characters in the *Symposium*, Plato does not portray him as a friend of Socrates elsewhere. Moreover, in his *Clouds*, a play first performed in 423 B.C.E., Aristophanes pillories Socrates as a fuzzy-headed intellectual and a dangerous and immoral sophist. In Plato's *Apology*, a fictional version of the defense speech that Socrates gave at his trial, Socrates implies that the *Clouds* was a major factor in Socrates' bad reputation in Athens and therefore contributed to his death (18b, 19b–c). In his *Thesmophoriazusae*, produced in 411 B.C.E., Aristophanes also mocks the host of the party, Agathon, for an effeminate personal and poetic style. But there are no obvious signs of tension between these characters in the *Symposium*, nor does Plato characterize Aristophanes in an obviously disrespectful way. Indeed, Aristophanes gives one of the most engaging speeches of the dialogue. Although he is the butt of jokes and raillery, anecdotal evidence suggests that this kind of mockery was intended and accepted in a friendly spirit and was a natural part of the social institution of the symposium (see reading 1 introduction).

Further Reading on Literary Themes

- on rhetoric—speeches of Lysias and Gorgias's brief *Encomium on Helen* are useful samples of contemporary rhetoric for readers of the *Symposium*. Plato's *Phaedrus* discusses Lysias as a rhetorician. See also Plato, *Gorgias*.
- on comedy—Aristophanes' *Clouds*, *Frogs*, and *Thesmophoriazusae* are good examples of Aristophanic comedies and offer comic takes on Socrates, Agathon, and Alcibiades. Reading

Aristophanes' *Thesmophoriazusae* is probably the best way to get an impression of how Agathon's tragedies might have compared to other surviving Greek tragedies, as none by Agathon himself exist (see appendix 1).

- on satyr-play—Euripides' *Cyclops* is the only surviving example.

The Symposium as a Social Institution

The symposium (literally “drinking-together”) is an important Greek social institution defined primarily by the practice of drinking while reclining on couches (κλῖναι). The practice appears to have begun in Greece as early as the eighth century B.C.E. and to have remained important among Greek males of the social elite at least through the late Roman period.

The guests at Agathon's symposium are all male, and the symposium is traditionally a male domain. An Athenian man would not take his wife—or any other respectable female relative—to a symposium. Non-Athenian women or women of lower social classes were sometimes present. Flute-girls (αὐλητρίδες), women who played an αὐλός, a double-reed wind instrument similar to an oboe but usually translated “flute,” appear in vase paintings and other representations of symposia, as do female dancers, but they are paid entertainers, not guests (figs. 4 and 5). We also hear of *hetaerae* (ἑταῖραι), female companions, at the symposium; these again are not legitimate Athenian wives, but are courtesans or mistresses, like Pericles' mistress, Aspasia, Neaera in the speech *Against Neaera*, and many of the female love interests of New Comedy. Typically, they are foreign-born women, often quite well educated, but they are treated as distinct from the daughters and wives of Athenian citizens, whose contact with men was carefully regulated to ensure their chastity before marriage and, later, their marital fidelity and the legitimacy of their children. *Hetaerae* are commonly depicted in vase paintings of the symposium and are addressed in the erotic lyric poetry that was performed at symposia. Literary sources show *hetaerae* engaged in the sexual jokes and banter—often showing considerable sophistication and a wide knowledge of literature—that were part of the symposium.

The men reclined on couches, arranged in a rectangle around the perimeter of specially designed rooms (the *andron*, the men's room), in uneven numbers, usually seven or eleven, sometimes as many as fifteen or as few as three. Two men normally shared a couch, though at the end of the *Symposium* Alcibiades joins Socrates and Agathon on the couch they are sharing, suggesting that they were roomy enough for three. There seems to have been a conventional hierarchy in the seating: the person on the right (probably) of the doorway was in the first position, moving in a counterclockwise direction around the room (see appendix 3). Often a symposiarch, the leader of the symposium, was chosen by lot or acclaim to direct the drinking and other activities of the group. In the *Symposium*, Eryximachus is acting as an exceptionally sober symposiarch until the drunken Alcibiades enters and appoints himself symposiarch.

The symposium normally began with a libation and a prayer to a god or gods. A dinner might precede the libation as it does in the *Symposium*, or food might be present as an accompaniment to the drinking.



Fig. 3. Men reclining among characteristic accoutrements of the symposium; silhouettes of characteristic vessels on inner band. Detail from red-figure kylix (drinking cup), ca. 480 B.C.E. Inv. 1998.8. Courtesy of the Michael C. Carlos Museum of Emory University, Atlanta, Georgia. Photo by Bruce M. White, 2005.

It is clear, however, that wine drinking was the defining element of most symposia. The wine was mixed with either cold or warm water in a mixing bowl (*krater*) before being ladled into a wine pourer (*oinochoe*) and then poured, by a slave, into individual drinking cups (*kylixes*). The drinker propped himself up on his left elbow and held his cup with his right.

Greek literature contains numerous warnings against drinking too much. A number of poems recommend specific ratios of water to wine (ranging from half-wine/half-water to even more moderate proportions of wine to water).¹⁰ We also have discussions of the disastrous results of excessive drinking, such as the poem below, by the comic poet Eubulus, defining how many *kraters* of wine it is safe for men to partake of—and the results of surpassing his recommended measures.

10. Davidson 1997: 46 suggests that five parts water to two parts wine was the most widely accepted proportion, about as potent as beer, given the greater potency of Greek wine.



Fig. 4. Reclining man and woman playing the aulos. Interior of red-figure cup by the Colmar Painter, archaic period, ca. 490 B.C.E. From Vulci. Location: Louvre, Paris, France. Photo credit: Réunion des Musées Nationaux/ Art Resource, New York.



Fig. 5. A scantily dressed flute-girl plays for men reclining and drinking in characteristic postures. The guests are drinking from rhytons. Detail from red-figure Attic terracotta bell crater, fourth century B.C.E. Inv. IV 910. Kunsthistorisches Museum, Vienna, Austria. Photo credit: Erich Lessing/Art Resource, New York.

This poem is quoted by Athenaeus as follows (the god Dionysus is speaking):

Three bowls only do I mix for men of good sense.
 One is for health: the first one they quaff.
 The second is for love and pleasure, the third for sleep.
 Having drunk this down, those called wise
 go home. The fourth bowl no longer is our own,
 but hubris's. The fifth is shouting's,
 the sixth revel's, the seventh black eyes,
 the eighth is the lawsuit's, the ninth belongs to violent rage,
 the tenth to madness that leads to hurling!¹¹

11. It is not clear how the verb ἐκβάλλει is to be interpreted here. There are passages that suggest it can mean vomit, a translation hard to resist in the context. But others interpret it to mean "throw furniture," a result of excessive drinking well represented in Greek texts, or to mean that some unspecified member of the party throws the drunkard out.

So too much poured into one small cup
 very easily knocks out the legs from under those who have drunk.¹²

It is clear from the poem itself that all men did not drink in the moderate way recommended by Dionysus. In addition, vase paintings show young men throwing up or otherwise carousing after a symposium (fig. 6).

The Greek name for such a carousing in the streets is a *komos*. (The poem above sees the *komos*, the revel, as the result of the sixth *krater*.) Alcibiades is clearly participating in a *komos* when he enters near the end of the dialogue. The *komos*-song, the drinking song following a symposium, is the etymological origin of the word *comedy*, and thus the themes of drinking and drama are entangled in Greek culture just as they are in the dialogue itself. In the *Symposium*, the guests decide early in the evening to drink only for pleasure. Dionysus of the poem associates the second *krater* with pleasure and, perhaps not coincidentally, *eros*. In fact, the results of the first six *kraters* in the poem are all mentioned in the dialogue: from health (at the beginning embodied by the doctor Eryximachus) to Alcibiades' shouting and the entrance of disorderly revelers at the end.

Besides drinking, eating, and ogling and/or listening to flute-girls, the guests at symposia enjoyed conversation, poetry, and musical performances of various kinds, including performances by the guests. Erotic and playful themes were clearly prominent. We also hear of drinking games, such as *kottabos*, in which drinkers, using the lees of their wine, attempted to hit a target (fig. 7).

Further Reading on the Background of the Symposium

- Davidson 1997: 43–49 is a valuable starting place for more background on the symposiastic context of the work. Sparkes and Talcott 1951 provides nice examples of the important pottery and cups used at the symposium as well as some amusing vase paintings illustrating their uses. Murray 1990 and Slater 1991 contain scholarly essays on various aspects of the symposium, including valuable essays on the archeological context. On women at the symposium, see Davidson 1997: 73–136, especially 91–97. McClure 2003 offers a detailed examination of the evidence of Athenaeus's *Deipnosophists* on *hetaerae* at the symposium.

Pederasty at Athens

The *Symposium* is written in a social context that recognizes erotic relationships between males as commonplace, though scholars find it difficult to agree on the precise nature of the relationship to which the term *pederasty* is applied. Several features are, however, characteristic of the relationship in Athens during the fifth century, the time in which the dialogue is set. There is normally an older male called the ἐραστής (lover) and a younger male, the ἐρώμενος (beloved) or the παιδικά (boy-darling), implying a lopsided level of desire. The older male is assumed to

12. The Greek version is the challenge passage in review exercise 6.



Fig. 6. Boy assisting a vomiting drinker. Attic red-figure kylix (drinking cup) attributed to the Dokimasia Painter. From Capua, ca. 490 B.C.E. Inv. F2309. Photo: Johannes Laurentius. Location: Antikensammlung, Staatliche Museen zu Berlin, Berlin, Germany. Photo credit: Bildarchiv Preussischer Kulturbesitz/Art Resource, New York.

experience sexual desire or at least intensely strong admiration for a more beautiful and enticing younger one. The elder is presumed to be less physically attractive but to offer other kinds of benefits, at least when the relationship is between social equals, as the *Symposium* generally assumes. In vase painting, ἔρῳσταιί are typically shown offering gifts of various kinds—fighting cocks, hares, lyres, and other small presents;¹³ elsewhere, lovers implicitly or explicitly offer their beloveds fame or other kinds of social or political advancement. In the context of the symposium, the role of the ἔρῳστίης seems to have been conceived of as educational and initiatory,

13. See Lear and Cantarella 2008: 39 for courting gifts depicted in vase painting.



Fig. 7. Man playing kottabos. Detail from red-figure kylix (drinking cup), ca. 480 B.C.E. Inv. 1998.8. Courtesy of the Michael C. Carlos Museum of Emory University, Atlanta, Georgia. Photo by Bruce M. White, 2005.

at least in the loose sense of introducing young men to the world of manhood and male behavior appropriate to their social class; some of the speakers in the *Symposium* use these traditional elements to support a fuller notion of the ἐραστής as a teacher of true virtue.

Pederasty as a social institution is closely associated with the aristocratic domain of the symposium, but many Greek texts, particularly Aristophanic comedies, treat sexual attraction to boys aged approximately thirteen to twenty years as a natural form of desire in adult males of all classes. Indeed, boys of this age, particularly athletes, are highly eroticized through the art of the period, much as teenage girls (and, increasingly, boys) are in contemporary popular culture. Infrequently mentioned, however, is a desire for boys that excludes an erotic attraction to

women. Many texts assume that men are attracted to both women and boys. Greek mythology presents the god Zeus engaged in liaisons with multiple women, but also so interested in the beautiful Trojan youth Ganymede that he abducts him to be his cupbearer on Olympos. Bisexual attractions are accepted as the norm, and Zeus is exceptional only in how many relationships he cultivated successfully. Greek texts acknowledge that this was not necessarily beneficial to his relationship with his wife, Hera, but otherwise offer little critical comment on his choices. Like Zeus, men involved in pederastic relationships are not assumed to be uninterested in women; married men or men with female lovers might also admire or even pursue younger males. Ancient debates about which is the “better” object of love exist, however, and the *Symposium* is one of several texts that recognize that some men are more attracted to one gender than the other.

It is a little more difficult to pin down securely the ages at which males were involved in pederastic relationships. Texts suggest that boys just getting a first beard are particularly attractive; in fact, the sentiment is common that once a male experienced full beard growth, he was no longer desirable. The general assumption is that this means that males primarily between approximately thirteen and eighteen years of age were παιδικά;¹⁴ Davidson 2007 argues that puberty took place considerably later in antiquity than in modern times, perhaps as late as age twenty-two or so, which would make the range a bit later than previous scholars thought. In addition, the *Symposium* treats Agathon as a young ἐρώμενος, though he must be close to thirty, if we can trust the evidence of the *Protagoras*, set some fifteen to twenty years earlier, in which he appears explicitly as the παιδικά of Pausanias.¹⁵ Of course, in his *Thesmophoriazusae* of 411 B.C.E., Aristophanes implies that Agathon is effeminate and lacks a beard. If Agathon didn’t experience the beard growth that normally marked maturity in Greek culture, his “shelf life” would have been extended. Or Plato may not be paying close attention to chronology, something that Athenaeus complains about in the passage on which we base our dating of the party.

Agathon and Pausanias appear to be atypical of pederastic couples in their long-term monogamy. Other texts imply that once a boy got full beard growth, his lover would turn his attention to younger boys, while the former ἐρώμενος would in turn become himself an ἐρραστής, pursuing younger boys and/or women. The pederastic relationship is thus normally seen as transitory rather than permanent. Pausanias (reading 4) argues explicitly against this apparent norm, inspired no doubt partly by his own experience.

Debatable too is what kinds of behaviors were seen as socially acceptable ways for men to express their sexual desire for boys or young men. Texts tend to be discreet on this subject, and vase paintings, though occasionally very explicit, are not always easy to interpret.¹⁶ There is a

14. Support for these ages can be found in Strato, *Palatine Anthology* 12.4, but this is a very late text, and there are some solid reasons to think that in fifth-century Athens, *eromenoi* were generally older.

15. Because the *Protagoras* reports that Alcibiades is just getting his beard, scholars date it some fifteen to twenty years earlier than the *Symposium*. Phaedrus, who likewise appears very young in the *Symposium*, is also present in the *Protagoras*.

16. Dover 1978 argues convincingly, primarily from the evidence of vase paintings, that intercrural (between the thighs) sex was a socially acceptable expression of pederasty. (Davidson 2007 argues that the fifth-century vases that depict intercrural sex are critical of this practice, though he seems to accept that earlier ones are not.) There is no evidence that it was ever

strong tendency, however, particularly in the philosophical tradition, to value resistance to sexual desire, and many texts that acknowledge male desire of boys as natural also clearly see resistance to the physical gratification of such desire as a form of manly strength. In addition, upper-class fathers tried to protect their sons who had not yet reached maturity from older sexually predatory males by making a slave, a *pedagogus*, attend them when going to and from school. Laws in Athens intended to prevent older males from mixing with boys under eighteen in the gymnasium and in other places that might allow sexual contact, and it seems clear that considerable social disapproval fell on men even for talking privately with underage boys of protected social classes. At symposia, boys under eighteen would not have reclined with other men on couches, but would have been seated or standing and chaperoned, typically by their fathers. Consequently, we should not imagine a world in which men were allowed to gratify their desire for teenage boys in any context and in anyway they wished. Although it is reasonably clear that there was little stigma attached to sexual acts involving boy slaves, the social and legal restrictions on the physical expression of erotic love within the context of pederasty were significant. Despite these restrictions, the symposium clearly was a context in which men felt comfortable openly expressing erotic feelings for younger men and even boys (*paidēs*), as vase paintings and lyric poetry clearly attest. The *Symposium* is no anomaly in this respect but is characteristic of Athenian culture and indeed of Greek culture more generally; homoerotic relationships were not only widely acknowledged but often highly valued as relationships central to the social and political order.

Further Reading on Pederasty

- Hubbard 2003a is an invaluable sourcebook of ancient sources pertaining to homosexual relations in antiquity. Dover's magisterial 1978 study remains the standard secondary work on Greek homoeroticism. Davidson 2007 offers an impassioned critique of many of Dover's most influential claims and will lead to some reevaluation as well as more detailed discussion of many aspects of Greek homosexuality. The work of Halperin and Hubbard, especially Halperin 2002 and Hubbard 2000 and 2003b, is also useful for those who want to acquaint themselves with some of the remaining controversies and issues. Bremmer 1990 gives a concise chronological survey of pederasty within the symposiastic context; the introduction in Bing and Cohen 1991 offers a brief overview of ancient erotic conceptions and customs. Foucault 1985 is important in defining issues that recur frequently in the discussion.

acceptable for men to perform oral sex on individuals of any age, class, or gender. The evidence for anal sex is ambiguous. Certainly, it is often presented as degrading and effeminizing to be the passive partner in such couplings, which would seem to make it unacceptable in the pederastic context of the symposium. Halperin implies (in 1990: esp. 266–67; and 1985) that it was acceptable to be the penetrating partner in anal copulation, but the evidence for this seems far from clear, particularly in the fifth century. Depictions of sodomy in fifth-century vase painting associate it with satyrs, figures of excess who draw derisive laughter; in comedy, sodomy is a form of insult or punishment, not an expression of erotic love. But a passage from Aristotle (fourth century) seems to take anal sex for granted, and erotic epigrams of later periods show considerable interest in the attractions of boys' anuses. And we do need to remember that the same act could have a different connotation in a different context even in the same time period. See also Lear and Cantarella 2008: 106–38 for a detailed discussion of the evidence from vase painting.

The Greek Vocabulary of Love: Ἔρως and Φιλία

Greek uses several distinct words for love. Ἔρως, the primary concept of love under scrutiny in the *Symposium*, and the corresponding verb ἐράω refer primarily to erotic love, though they can also be used to describe strong desires of a nonsexual kind. Homer speaks of an ἔρως for food and drink, for example. In his description of the preparations for the Sicilian Expedition, Thucydides describes an ἔρως for war taking hold of the citizens of Athens to suggest the irrationality in the enthusiasm with which they took up that highly dangerous and ultimately self-destructive mission: “An *eros* for the expedition overcame everyone alike” (ἔρως ἐνέπεσε τοῖς πᾶσιν ὁμοίως ἐκπλεῦσαι; 6.24.3). Diotima’s speech in the *Symposium* explicitly extends the meaning of ἔρως beyond the merely sexual realm, but at the same time acknowledging that the word is normally used of erotic relationships. Although ἔρως is not exclusively sexual then, something clearly compulsive and overpowering about it makes it akin to sexual passion. It implies a strong desire or need, not merely affection or warmth.

The word φιλία, which also is regularly translated “love,” and the corresponding verb φιλέω refer to a more general form of love that exists between family members and friends, though it can also apply to erotic relationships. Generally, φιλία is conceived of as a more symmetrical and mutual relationship with less connotation of strong passion than is ἔρως. Φίλοι (family members and friends) are presumed to both love and be loved; we do not see the strong distinction evident in the words ἐραστής and ἐρώμενος (see previous section). There are clearly contexts in which both φιλία and ἔρως apply to the same relationship, but these words should be kept distinct in discussions of the dialogue. A third word for love, ἀγάπη (only the verb ἀγαπάω occurs in Plato), has often been of particular interest to Christian interpreters. It is associated with an unselfish and giving form of love distinct from the passionate form represented by ἔρως. Ἀγαπάω is used in only a limited way in the *Symposium* and is hard to distinguish from φιλέω; it does not yet have the distinct connotations it would be given later by Christian thinkers.

Further Reading on Ἔρως

- Davidson 2007: 11–37 has an extended meditation on ἔρως and related words. Konstan 2002 offers interesting reflections on *eros* and reciprocity. Calame 1999 offers a book-length treatment that, though challenging, is much broader.

Bibliography

- text: Plato’s *Symposium* is cited from Burnet 1901.
- commentaries on the *Symposium*: Rowe 1998 is particularly useful for students, because it contains a complete translation with the complete Greek text, as well as more detailed explanatory notes helpful to interpretation. Of the book-length studies, Hunter 2004 is specifically directed to first-time readers of the *Symposium*; Allen 1991 gives an excellent,

concise overview accessible to beginners as well as a translation; Nehamas and Woodruff's 1989 translation is particularly accessible and engaging. For those who want full interpretations, both Corrigan and Glazov-Corrigan 2004 and Rosen 1987 offer thorough and thought-provoking discussions of the whole.

Part 1
Readings and Notes

Reading 1. The Frame

The dialogue has an elaborate introductory section. It begins abruptly with a character, Apollodorus, a close associate of Socrates, speaking in response to an unnamed interlocutor's¹⁷ unreported question about an event in the past, a dinner party at the house of the tragic poet Agathon. The unnamed interlocutor is later labeled simply ἑταῖρος (companion, friend); he is apparently a wealthy businessman (χρησιματιστικός) (reading 1B.18–19). Apollodorus reports that he has recently told this story to Glaucon, presumably the brother of Plato, known to us from other dialogues, and in fact he begins with the story of that previous telling. The whole structure conveys great interest in the process of narrating itself, a characteristic feature of this dialogue, much of which is told in indirect statement and by narrators reporting what other narrators have said. In addition to establishing a specific time frame for the events described and their distance from the time of narration (see introduction: “Historical Context of the Dialogue”), Plato seems to be concerned in this opening section with establishing the sources for the account he gives in the dialogue, presumably as a way of suggesting something about its truth value.¹⁸

The choice of Apollodorus as narrator may be intended to remind the reader of Socrates' trial and death, since this same Apollodorus was present at both and, at least according to Plato's *Phaedo*, was particularly and memorably affected by Socrates' death, crying throughout the extended discussion before breaking down entirely and making everyone else cry too, except, of course, for Socrates (*Phaedo* 117d). This behavior is presented earlier in the *Phaedo* (59a–b) as characteristic of Apollodorus's “softness” (mentioned also in *Symposium* 173d). Xenophon in his version of Socrates' defense speech also associates him with tenderheartedness and the tears surrounding Socrates' death and also suggests that he is a bit naïve or simple (εὐήθης; *Apology* 27–28). The hint at Socrates' death combined with the general time frame of this introductory conversation (see introduction: “Historical Context of the Dialogue”) gives a serious, even a tragic, frame to the generally light and comic events of the main narrative.¹⁹

17. This is not Glaucon, as Dover 1980: 8 suggests. Glaucon, who is presumably the same Glaucon who appears in Plato's *Republic* and is therefore Plato's brother, is rather one of the people to whom Apollodorus has previously addressed the story, as we learn below.

18. On this feature of the dialogue, see Corrigan and Glazov-Corrigan 2004: especially 7–20; and Hunter 2004: 22–29, which discusses Plato's interest in narrative form.

19. See Nails 2006 for more on the tragic consequences of the *Symposium*.



Fig. 8. Let us embark! Dionysus in his ship. Interior of kylix (drinking cup), ca. 540 B.C.E. by Exekias. Inv. 2440. Staatliche Antikensammlung, Munich, Germany, Photo credit: Bildarchiv Preussischer Kulturbesitz/Art Resource, New York.



Fig. 9. Eyecup in resting position. This cup is decorated with ships, appropriate to a common conception of the drinking party as a sea voyage. The travelers must be careful to avoid a shipwreck. Inv. 2000.1.3. Courtesy of the Michael C. Carlos Museum of Emory University, Atlanta, Georgia. Photo by Bruce M. White, 2005.

The tragic and the comic, the serious and the laughable, are juxtaposed throughout the dialogue. So the second sentence of the dialogue mentions teasing (*παίζων*), an important element of symposia in general and the *Symposium* in particular, evident in the mocking banter exchanged by the guests at the party. Such teasing is accepted as part of the fun and camaraderie of the party. We hear a revealing anecdote about a man who asked Socrates whether he was upset about the “hubris” to which Aristophanes subjected him in the *Clouds* (see introduction: “Literary Themes and Context”). Apparently Socrates responded, “Not I. I am mocked in the theater as though at a giant symposium” (pseudo-Plutarch, *Moralia* 10cd). The symposiastic context makes the mockery playful rather than painful. The anecdote also suggests that the Athenians could see a natural analogy between drama and the symposium despite the much more public nature of drama and the obvious differences of scale (Hunter 2004: 13–14). The connection of both occasions to the god Dionysus and to various forms of playful disorder and performance encourage this. The so-called eyecups, which allow the drinker to take on a new identity as he drinks his wine, just as the actor does when he puts on his mask and costume, are a nice physical representation of the connection (figs. 9 and 10).



Fig. 10. Eyecup in drinking position creates a mask for the drinker with the cup's stem resembling a snout and handles representing ears. Inv. 2000.1.3. Courtesy of the Michael C. Carlos Museum of Emory University, Atlanta, Georgia. Photo by Bruce M. White, 2005.

Reading 1A

Apollodorus responds to an unreported question he has just been asked, by telling the story of his recent conversation with Glaucón and some other businessmen on the subject of the same dinner party.

Suggested Reviews

- indirect statement with the infinitive (*Essentials* §184)
- syntax (*Essentials* §§166–75) and declension (*Essentials* §§25–40) of participle
- forms of irregular verbs, especially εἶμι and φημί (*Essentials* §§65–66)
- second declension nouns θεός -οῦ ὄ/ῆ and δεῖπνον -ου τό (*Essentials* §43) and third declension neuter noun ἔτος -ους τό (*Essentials* §45.3d); learn to distinguish these noun types from one another using their glossary entries
- principal parts and meanings of ἀκούω, γίγνομαι, μένω, and πυνθάνομαι

ἀκούω ἀκούσομαι ἤκουσα ἀκήκοα — ἠκούσθην = hear, listen

γίγνομαι γενήσομαι ἐγενόμην γέγονα γεγέννημαι = arise, happen, become, be

μένω μενῶ ἔμεινα μεμένηκα = remain, wait, stay

πυνθάνομαι πεύσομαι ἐπυθόμην — πέπυσμαι = learn by hearsay or by inquiry; ask (about), inquire (about); hear (about)

Vocabulary

ἄρτι *adv.*: recently, just now

δεῖπνον -ου τό: dinner, dinner party, feast

διηγέομαι διηγήσομαι διηγησάμην — διήγημαι: narrate, relate, tell, describe

ἔοικα: seem, resemble (perf. forms with pres. meaning); *often used impers.*: it seems, it appears
(e.g., ὡς ἔοικε: as it seems; ὡς ἔοικε ἔμοιγε: as it seems to me at any rate)

ἔρωτικός -ή -όν: erotic, amatory, having to do with love or desire

ἔτος -ους τό: year

ἔχω + *inf.*: be able to —

ἦ δ' ὅς: he said (occasionally ἦ δ' ἦ: she said; it does occur in reading 9, one of the few places in the *Symposium* where a woman speaks. Ἦ is not from εἶμι but from another -μι verb, ἦμι, which is used almost exclusively in this phrase and in another common phrase, ἦν δ' ἐγώ: I said).

-θεν *as suffix*: from — (e.g., πόθεν: from where?; οἴκοθεν: from home; πόρρωθεν: from afar, from a distance; Ἀθήνηθε(ν): from Athens)

μήν *particle*: indeed, truly; *especially common as* καὶ μήν: and indeed, moreover, what is more, and in fact (Denniston 1950: 108–11)

ὄπισθε(ν) *prep. + gen., or adv.*: behind, in back of *gen.*

οὐπω/οὐδέπω *adv.*: not yet (*πω: yet)

παίζω παίσομαι ἔπαισα πέπαικα πέπαισμαι: tease, joke, play (cf. παίς ὄ/ῆ); παίζω . . .
πρός *acc.*: make fun of *acc.*

παντάπασι(ν) *adv.*: all in all, in every way, completely, entirely (cf. πάντα-πᾶσι)

παράγιννομαι παραγενήσομαι παρεγενόμην — παρεγενήθην: be present, be by or near, come to, arrive at *dat.*

πόρρω *adv.*: far, far off, afar

πρό *prep. + gen.*: before, in front of, for, on behalf of (*note especially* πρὸ τοῦ: before this, previously; προ- is also found as a prefix: before, forward, in advance)

πρόην *adv.*: lately, just now, day before yesterday

σαφής -ές: clear, plain, distinct, sure, unerring

συνουσία -ας ἦ: being together with, get-together, association, gathering

Reading 1A (based on *Symposium* 172a1–173a3)

ΑΠΟΛΛΟΔΩΡΟΣ	Δοκῶ μοι οὐκ ἀμελέτητος εἶναι περὶ ὧν πυθθάνεσθε.	1
καὶ γὰρ	ἐτύγχανον πρόην εἰς ἄστῦ οἴκοθεν ἰὼν Φαληρόθεν· τῶν οὔν	2
γνωρίμων	τις ὄπισθεν ἰδὼν με πόρρωθεν ἐκάλεσε, καὶ παίζων· “ᾧ	3
Φαληρεὺς,”	ἔφη, “οὗτος Ἀπολλόδωρος, οὐ μενεῖς;” Ἐγὼ οὔν ἔμεινα.	4
Καὶ ὅς,	“Ἀπολλόδωρε,” ἔφη, “καὶ μὴν καὶ ἄρτι σε ἐζήτουν,	5
βουλόμενος	πυθέσθαι τὴν Ἀγάθωνος συνουσίαν καὶ Σωκράτους καὶ	6

-
- 1 δοκῶ μοι . . . εἶναι = I seem to myself to be; i.e., I think that . . . I am
ἀμελέτητος -ον = unprepared, unpracticed
περὶ ὧν = περὶ ἐκείνων ᾗ: an example of suppressed antecedent and attraction of the relative pronoun (*Essentials* §§131–33)
- 2 καὶ γὰρ = for in fact (καί often best translated “even” or “in fact” when it is not connecting two syntactically parallel things)
ἰὼν: supplementary part. of εἶμι with ἐτύγχανον (*Essentials* §170)
Φαληρόθεν = from Phalerum, one of the Athenian demes (political districts) outside the city on the coast (on the suffix -θεν, see vocabulary)
- 3 γνωρίμος -ου ὁ = acquaintance; τῶν γνωρίμων is a partitive genitive with indefinite pronoun τις (*Essentials* §93); as often, the definite article has possessive force
ἰδὼν: aor. circumstantial part. of ὁράω (*Essentials* §171)
- 4 Φαληρεὺς -εως ὁ = man from Phalerum. Why this is teasing (παίζων) is unclear. Perhaps it is “the mock-official tone of the address.” Other suggestions are that the speaker mocks Apollodorus for baldness (φαλαρός = bald) or that the phallus is suggested, which would fit the dramatic themes that pervade the *Symposium* (phallic processions were a standard part of dramatic festivals) and its often comic mood. Bury 1973: 1–2 discusses several possibilities.
οὗτος = hey you! (here colloquially); common in Attic drama, where it is often accompanied by a name in the nominative (rather than the voc.), as here
οὐ μενεῖς; οὐ + future in a question is a polite way of making a request
- 5 ὅς = he (nom.), subje. of ἔφη; the relative pronoun here and in similar contexts substitutes for a demonstrative pronoun; compare the common expression: ἦ δ’ ὅς = he said
καὶ μὴν: this combination of particles normally indicates a transition; regularly used in drama to introduce a new scene, marking an entrance with a note of surprise or recognition (Smyth 1956: §2921 and Denniston 1950: 355, who suggests “Why!”)
καὶ ἄρτι: as often when not being used as a connective, καὶ emphasizes the word that follows it: “even, just”
- 6 Ἀγάθων -ωνος ὁ = Agathon, host of the party (see appendix 1)

Ἀλκιβιάδου καὶ τῶν ἄλλων τῶν τότε ἐν τῷ δείπνῳ παραγενομένων·	7
βούλομαι δὲ μάλιστα πυθέσθαι περὶ τῶν ἐρωτικῶν λόγων τίνες ἦσαν.	8
ἄλλος γὰρ τίς μοι διηγείτο ἀκηκοῶς Φοίνικος τοῦ Φιλίππου, ἔφη δὲ	9
καὶ σὲ εἰδέναι. ἀλλὰ οὐδὲν εἶχε σαφὲς λέγειν. σὺ οὖν μοι διήγησαι.	10
ἐταῖρος γὰρ Σωκράτους ὢν, δικαιοτάτος εἶ τοὺς λόγους αὐτοῦ	11
ἀπαγγέλλειν. πρότερον δέ μοι,” ἢ δ’ ὅς, “εἰπέ, ἄρα σὺ αὐτὸς	12
παρεγένου τῇ συνουσίᾳ ταύτῃ ἢ οὔ;	13

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- 7 Ἀλκιβιάδης -ου ὁ = Alcibiades, the most prominent Athenian political figure of his generation, a controversial figure (see appendix 1 and introduction)
τῶν . . . παραγενομένων: the definite article τῶν goes with participle παραγενομένων, attributive with τῶν ἄλλων (*Essentials* §168)
- 8 πυθέσθαι περὶ τῶν ἐρωτικῶν λόγων τίνες ἦσαν = πυθέσθαι τίνες ἦσαν οἱ ἐρωτικοὶ λόγοι. τῶν ἐρωτικῶν λόγων = speeches about Eros. Instead of saying “to learn what the speeches about Eros were,” Plato says “to learn the speeches about Eros, what they were” (prolepsis or anticipation; *Essentials* §208)
- 9 ἄλλος . . . τις = someone else; note this common use of τις with ἄλλος
ἀκηκοῶς: perf. act. part. nom. masc. sing. of ἀκούω
Φοίνιξ Φοίνικος ὁ = Phoinix (otherwise unknown); ἀκούω usually takes the genitive of the person from whom something is heard: hear from *gen.*
τοῦ Φιλίππου = [son] of Philip; it is common to see a man’s name in the genitive accompanying a proper noun to refer to the father or husband
- 10 καὶ σέ = you too. Καί here is not connective but adverbial; καί means “and” only when it connects two things that are syntactically the same (i.e., subjects, verbs, direct objects, predicates, etc.).
σὲ εἰδέναι: indir. statement (acc. + inf.) (*Essentials* §184)
ἔχω + *inf.* = I am able to —. Be sure to learn this special meaning of ἔχω with the infinitive.
διήγησαι: aor. mid. impera. 2nd pers. sing. Remember that an imperative has only aspect, not tense. The aorist imperative suggests simple action, not past tense.
- 11 δικαιοτάτος + *inf.* = the most appropriate one to —, the right one to —. This common use of the infinitive with adjectives and adverbs denotes fitness or capacity (epexegetical or explanatory inf.) (*Essentials* §181).
εἶ: from εἰμί (*Essentials* §65)
- 12 ἀπαγγέλλω = announce publicly, make public
ἢ δ’ ὅς: see vocabulary
αὐτός: as always in the nominative, αὐτός here intensifies the subje. σύ = you yourself (*Essentials* §200)

Κἀγὼ εἶπον ὅτι “Παντάπασιν ὁ διηγούμενος σοι ἔοικεν οὐδὲν	14
διηγείσθαι σαφές, εἰ νεωστὶ ἠγγῆ τὴν συνουσίαν γεγονέναι ταύτην ἦν	15
ἔρωτᾶς, ὥστε καὶ ἐμὲ παραγενέσθαι. οὐκ οἶσθ’, ὦ Γλαύκων, ὅτι	16
πολλῶν ἐτῶν Ἀγάθων ἐνθάδε οὐκ ἐπιδεδήμηκεν; οὐδέπω δὲ	17
τρια ἔτη ἐστὶν ἀφ’ οὗ ἐγὼ Σωκράτει συνδιατρίβων ἠρξάμην καὶ	18
ἐπιμελὲς πεποιήμαι ἐκάστης ἡμέρας εἰδέναι ὅ τι ἂν λέγῃ ἢ πράττῃ.	19

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- 14 κἀγὼ = καὶ ἐγώ, a common instance of crasis (*Essentials* §207)
 ὅτι: frequently used in the *Symposium* to introduce a direct statement; it is virtually a punctuation mark: do not translate in these contexts
 ὁ διηγούμενος: the definite article preceding the participle makes clear that this is a substantive participle (*Essentials* §169); on the tense, see note on διηγείσθαι in line 15
- 15 διηγείσθαι: in the absence of an imperfect infinitive, Greek regularly uses a present infinitive in indirect statement to reflect an original imperfect indicative; the continuing aspect is more important than the past tense; context calls for translation as a past tense
 *νεωστὶ *adv.* = recently
 ἠγγῆ from ἠγέομαι = think, consider. What must the subject be? Hint: review the middle endings of epsilon-contract verbs (*Essentials* §58).
 γεγονέναι: perf. inf. of γίγνομαι in indir. statement
- 16 ὥστε καὶ ἐμὲ παραγενέσθαι: natural result clause with acc. subje. (ἐμέ), inf. verb (*Essentials* §185). As Apollodorus was *not* actually present, and there is no actual fact to record, he uses the infinitive characteristic of the natural result clause rather than the indicative of the actual result clause. Latinists may wish to note the difference between Latin and Greek here (Latin result clauses use the subj.).
 οἶσθ’ = οἶσθα from οἶδα (*Essentials* §65)
 Γλαύκων -ωνος ὁ = Glaucon, presumably the brother of Plato, who appears in the *Republic*
- 17 πολλῶν ἐτῶν = for many years; gen. of time within which. Although we might expect an accusative to express duration, the genitive can be used to denote the time since an action has happened (Smyth 1956: §1447).
 ἐπιδημέω = be at home, come home [from foreign travel]
- 18 ἀφ’ οὗ = ἀπὸ τοῦ χρόνου οὗ = from the time when, i.e., since
 συνδιατρίβω + *dat.* = spend time with. συνδιατρίβων is a supplementary participle with ἠρξάμην (*Essentials* §170)
- 19 ἐπιμελὲς ποιέομαι + *inf.* = make it a practice to —
 ἐκάστης ἡμέρας: gen. of time within which (*Essentials* §95)
 ὅ τι ἂν λέγῃ ἢ πράττῃ: subj. + ἂν in an indef. rel. clause (*Essentials* §152; also §160)

πρὸ τοῦ δὲ ἐποίουν οὐδέν, ἀλλὰ ἀθλιώτατος ἀνθρώπων ἦ, ὥσπερ 20
 σὺ νυνί, οἰόμενος δεῖν πάντα μᾶλλον πράττειν ἢ φιλοσοφεῖν.” 21

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- 20 πρὸ τοῦ = before this. This common expression (which should be learned) preserves the original demonstrative function of the definite article (ὁ ἢ τό), a use still found in Homer.
 *ἄθλιος -α -ον = wretched, miserable
 ἦ: from εἶμί (*Essentials* §65)
- 21 νυνί = right now. The so-called deictic iota is added to various words in Greek and serves as a kind of pointer. It is common with οὗτος (οὗτοσί = this one here; οὕτωσί = in this very way, etc.).
 δεῖν: inf. of the impersonal verb δεῖ in indir. statement (*Essentials* §183)
 φιλοσοφῆω = love knowledge and pursue it, philosophize, be a philosopher

Reading 1B

Apollodorus gives a precise date and setting for the dinner party and describes his source, Aristodemus, a lover of Socrates and an eyewitness to the dinner party. We also hear a little more about Apollodorus himself and his unnamed companion (ἑταῖρος).

Suggested Reviews

- forms of relative pronouns (*Essentials* §§4–5) and syntax of relative clauses (*Essentials* §§129–35)
- syntax of genitive absolute (*Essentials* §176)
- irregular verbs, especially εἰμί, οἶδα, φημί (*Essentials* §§65–66)
- third declension names Ἀγάθων -ωνος ὁ (regular third declension) and Σωκράτης -ου ὁ

nominative	ὁ Ἀγάθων	ὁ Σωκράτης
genitive	τοῦ Ἀγάθωνος	τοῦ Σωκράτους
dative	τῷ Ἀγάθωνι	τῷ Σωκράτει
accusative	τὸν Ἀγάθωνα	τὸν Σωκράτη

- third declension adjectives κακοδαίμων -ον and σαφής -ές (*Essentials* §14, §17)

Vocabulary

ἄθλιος -α -ον: wretched, miserable, subject to toils and struggles (cf. English “athlete” and ἄθλος -ου ὁ: contest, conflict, competition and *ἄθλον -ου τό: prize)

ἄλλως *adv.*: otherwise, in another way or manner (learn common idiom ἄλλως τε καί: especially, particularly)

ἄρα: so, then, therefore (particle implying inference; distinguish from the question word ἄρα)
δέομαι δεήσομαι — δεδέημαι ἐδεήθην: want, need, ask for (usually with gen. obj.) (pass. deponent: uses pass. forms with act. meaning; *Essentials* §138)

διανοέομαι διανοήσομαι — διανενόημαι διενεόηθην: think, have in mind, intend (cf. νοῦς/νόος) (pass. deponent; *Essentials* §138)

ἐλεέω, *aor.* ἠλέησα: pity, show mercy to (cf. *ἔλεος -ου ὁ: pity, mercy, compassion)

ἔνιοι -αι -α *pl. adj.*: some

ἔχω + *adv.*: be (a certain way); e.g., πῶς ἔχεις: How are you? καλῶς ἔχω: I am well.

ἡδομαι ἡσθήσομαι — — — ἡσθην: enjoy (cf. English “hedonist” and ἡδύς -εῖα -ύ and ἡδέως) (pass. deponent; *Essentials* §138)

ἦν δ' ἐγώ: I said

ἠρόμην *aor.*: I asked (stem ἔρ-); *also fut.*: ἐρήσομαι, but not in other tenses, where the verb ἐρωτάω is used instead

καθά (καθ' ἃ, κατὰ ἃ) *adv.*: as (*recognize also* καθάπερ: just as)

κακοδαίμων -ον: unfortunate, unlucky, unhappy (cf. εὐδαίμων -ον)

μαίνομαι μανήσομαι/μανοῦμαι ἐμηνάμην μέμνηνα μεμάνημαι ἐμάνην: be mad, be insane, rage, rave, be madly drunk (cf. *μανία -ας ἦ: mania, insanity, craziness)

μέντοι *part.*: (1) certainly, at any rate; (2) still, however, nevertheless

οἶομαι/οἶμαι οἰήσομαι — — — ὤηθην: think (pass. deponent; *Essentials* §138)

ὁμολογέω ὁμολογῆσω ὠμολόγησα ὠμολόγηκα ὠμολόγημαι ὠμολογήθην: agree (with), say the same (as), speak as one (with); *dat. pers. agreed with and/or acc. thing agreed to* (cf. prefix ὁμο-: same + λόγος)

πάλαι *adv.*: long ago (cf. English “paleontology” and “Paleozoic” and παλαιός -ά -όν)

πάντως *adv.*: entirely, altogether, completely

πειράω πειράσω ἐπειράσα πεπείρακα πεπείραμαι ἐπειράθην: attempt, endeavor, try, test; more common in the middle with same meaning as active (cf. English “empirical” and *πεῖρα -ας ἦ: trial, attempt, experiment, experience and *ἐμπειρος -ον: experienced)

-περ/περ: indeed, the very (enclitic particle adding force to the word it follows, common with a relative pronoun; e.g., ὅσπερ: the very one who; ὅπερ: the very thing which/that; ὡσπερ: just as)

πλὴν *prep.* + *gen.*, or *adv.*: except, besides

πλούσιος -α -ον: wealthy, rich (cf. *πλοῦτος -ου ὁ: wealth)

πορεύομαι πορεύσομαι ἐπορευσάμην — πεπόρευμαι: go, travel, journey

ὑστεραία -ας ἦ: day after, following day (cf. ὑστερος -α -ον) (abbreviated from ἡ ὑστεραία ἡμέρα)

χωρὶς *adv.*: separately, apart; *prep.* + *gen.*: apart from, without, far from

ὠφελέω ὠφελῆσω ὠφέλησα ὠφέληκα ὠφέλημαι ὠφελήθην: help, benefit

Reading 1B (based on *Symposium* 173a3–174a1)

Καὶ ὅς, “Μὴ παίζε,” ἔφη “ἀλλ’ εἰπέ μοι πότε ἐγένετο ἡ συνουσία αὕτη.”	1
Κἀγὼ εἶπον ὅτι “Παίδων ὄντων ἡμῶν ἔτι, ὅτε τῆ πρώτῃ τραγωδίᾳ	2
ἐνίκησεν Ἀγάθων, τῆ ὑστεραία ἢ ἢ τὰ ἐπινικία ἔθυσεν αὐτός τε καὶ οἱ	3
χορευταί.”	4
“Πάνυ,” ἔφη, “ἄρα πάλαι, ὡς ἔοικεν. ἀλλὰ τίς σοι διηγείτο; ἢ αὐτὸς	5
Σωκράτης;”	6
“Οὐ μὰ τὸν Δία,” ἦν δ’ ἐγώ, “ἀλλ’ ὅσπερ Φοίνικι διηγείτο. Ἀριστόδημος ἦν	7
τις, Κυδαθηναίεϋς, σμικρός, ἀνυπόδητος ἀεὶ: παρεγεγόνει δ’ ἐν τῇ συνουσίᾳ,	8
Σωκράτους ἐραστής ὢν ἐν τοῖς μάλιστα τῶν τότε, ὡς ἐμοὶ δοκεῖ. ἀλλὰ καὶ	9

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- 1 ὅς = he (the rel. pron. frequently serves as a simple demonstr.)
αὕτη: the breathing mark and accent make clear that this is a form of οὔτος αὕτη τοῦτο, not of αὐτός
- 2 παίδων ὄντων ἡμῶν ἔτι: this genitive absolute (*Essentials* §176) answers the question asked by Glaucon in the previous sentence. There is no main clause in this sentence; the main clause is implied by the question. Successive clauses become increasingly specific about the time frame.
- 3 τῆ ὑστεραία ἢ ἢ = τῆ ὑστεραία ἢ [τῆ ἡμέρᾳ] ἢ = *literally* on the day later than the day on which (dat. of time when) (*Essentials* §112)
τὰ ἐπινικία = sacrifices in thanks for victory (internal acc.) (functions like cognate acc.; *Essentials* §77)
αὐτός: as always in the nominative, αὐτός here intensifies the understood subject (he) = he himself (*Essentials* §200)
- 4 χορευτής -οῦ ὁ = member of a chorus; the singular verb (ἔθυσεν) suggests that they are added as an afterthought
- 7 Φοίνιξ -ικος ὁ: see note on reading 1A.9
- 8 Κυδαθηναίεϋς -έως ὁ: = man from Kydathenaion, one of the city demes (districts) of Athens
σμικρός = μικρός
ἀνυπόδητος -ον + shoeless, unshod; *literally* without [ἀν-] binding [δη-/δε-] below [ὑπό]; shoelessness is a recurring motif in the dialogue, so this word is worth noting, though it is not otherwise a particularly common word in Greek
- 9 ἐραστής -οῦ ὁ = lover (specifically, the older male in a homosexual pair), passionate follower
ἐν τοῖς μάλιστα = ἐν τοῖς μάλιστα ἐρασταῖς = among those who were particularly lovers
τῶν τότε: partitive gen. (*Essentials* §93), def. art. + adv. (*Essentials* §189)

Σωκράτη γε ἔνια ἤδη ἠρόμην ὧν ἐκείνου ἤκουσα, καί μοι ὠμολόγει καθάπερ	10
ἐκεῖνος διηγεῖτο.”	11
“Τί οὖν,” ἔφη, “οὐ διηγῆ μοι; πάντως δὲ ἡ ὁδὸς ἢ εἰς ἄστυ ἐπιτηδεῖα	12
τοῖς πορευομένοις καὶ λέγειν καὶ ἀκούειν.”	13
Οὕτω δὲ ἰόντες ἅμα τοὺς λόγους περὶ αὐτῶν ἐποιούμεθα, ὥστε οὐκ	14
ἀμελετήτως ἔχω, ὅπερ ἀρχόμενος εἶπον. εἰ οὖν δεῖ καὶ ὑμῖν διηγῆσασθαι,	15
ταῦτα χρὴ ποιεῖν. καὶ γὰρ ἔγωγε, ὅταν μὲν τινὰς περὶ φιλοσοφίας	16
λόγους ἢ αὐτὸς ποιῶμαι ἢ ἄλλων ἀκούω, χωρὶς τοῦ οἶεσθαι ὠφελεῖσθαι	17

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- 10 Σωκράτη . . . ἔνια ἠρόμην = I asked Socrates some things . . . (the verb takes a double acc.)
 ὧν: gen. pl. neut. rel. pron.; partitive gen. with ἔνια = some of those things which/that. What is this use of the relative pronoun (*Essentials* §133)?
 ἐκείνου: what is this use of the genitive (*Essentials* §100 or note on reading 1A.9)?
- 12–13 ἐπιτηδεῖα: predicate adj.; + dat. + inf. = good for *dat.* to use for —ing, suitable for *dat.*'s —ing.
 What is this use of the infinitive (*Essentials* §181)?
- 15 ἀμελετήτως -ον = without practice, unpracticed
 ἔχω: review common meaning of ἔχω + *adv.* (see vocabulary)
 ὅπερ: neut. sing. acc. rel. pron. with intensifying suffix = the very thing which/that. Here the phrase οὐκ ἀμελετήτως ἔχω is the antecedent of the relative clause (*Essentials* §131).
 καὶ ὑμῖν; how should καὶ be translated here (note on reading 1A.10)?
- 16 ταῦτα χρὴ ποιεῖν: compare English “if I must, I must”
- 16–17 ὅταν μὲν . . . ποιῶμαι ἢ . . . ἀκούω: subj. + ἄν in an indef. rel. clause (*Essentials* §152, §160)
 τινὰς περὶ φιλοσοφίας λόγους: τινὰς agrees with λόγους. The phrase περὶ φιλοσοφίας is nested in between because it functions like an attributive adjective (compare to examples in *Essentials* §189)
- 17 ἢ . . . ἢ = either . . . or
 αὐτός: how should αὐτός be translated here (*Essentials* §200)?
 χωρὶς τοῦ οἶεσθαι = apart from thinking; articular infinitive in genitive depending on the preposition χωρὶς (*Essentials* §182)
 ὠφελεῖσθαι: inf. in indir. statement with οἶεσθαι. What must the subject of the indirect statement be (*Essentials* §184)?

χαίρω· ὅταν δὲ ἄλλους τινὰς, ἄλλως τε καὶ τοὺς ὑμῶν τῶν πλουσίων	18
καὶ χρησματοστικῶν, αὐτός τε ἄχθομαι ὑμᾶς τε τοὺς ἑταίρους ἔλεω, ὅτι	19
οἴεσθε τί ποιεῖν οὐδὲν ποιῶντες. καὶ ἴσως αὖ ὑμεῖς οἱ πλούσιοι ἐμὲ ἠγεῖσθε	20
κακοδαίμονα εἶναι, καὶ οἶομαι ὑμᾶς ἀληθῆ οἴεσθαι· ἐγὼ μέντοι ὑμᾶς οὐκ	21
οἶομαι, ἀλλ' εὖ οἶδα.	22
ἜΤΑΙΡΟΣ· Ἄει ὁμοῖος εἶ, ὦ Ἀπολλόδωρε· ἀει γὰρ σαυτὸν τε κακηγορεῖς	23
καὶ τοὺς ἄλλους, καὶ δοκεῖς μοι ἀτεχνῶς πάντας ἀθλίους ἠγεῖσθαι πλὴν	24
Σωκράτους, ἀπὸ σαυτοῦ ἀρξάμενος. καὶ ὀπόθεν ποτὲ ταύτην τὴν ἐπωνυμίαν	25

- 18 ὅταν δέ balances ὅταν μὲν in lines 16–17. The parallelism allows the reader to infer ἄλλους . . . τινὰς [λόγους . . . ἀκούω], contrasting with τινὰς περὶ φιλοσοφίας λόγους from the previous sentence: “But whenever I hear . . . some other [kind of] speeches. . .”
 ἄλλως τε καὶ = especially, particularly. The literal meaning of this common expression is “both otherwise and . . .”; this word order creates emphasis rather than afterthought in Greek.
 τοὺς ὑμῶν τῶν πλουσίων καὶ χρησματοστικῶν: τοὺς refers back to λόγους; τῶν πλουσίων καὶ χρησματοστικῶν (moneymaking) in line 19 is in apposition to ὑμῶν (*Essentials* §120). So translate: “the speeches of you wealthy [and] moneymaking types.”
- 19 χρησματοστικός -ή -όν: involving χρήματα = moneymaking, having to do with business
 τε . . . τε = both . . . and. τε should normally be translated before the word it follows (like the Latin suffix *-que*), thus creating the following structure: both [αὐτός ἄχθομαι] and [ὑμᾶς τοὺς ἑταίρους ἔλεω].
 *ἄχθομαι = be vexed, weighed down, be burdened, aggrieved
 τοὺς ἑταίρους is in apposition to ὑμᾶς (*Essentials* §120)
- 20 τί is the enclitic τι, accented here for emphasis (rare) = something! i.e., really something, something big. It is the object of ποιεῖν here. What must the subject of this infinitive in indirect statement be (*Essentials* §184)?
 οἱ πλούσιοι is in apposition to ὑμεῖς (*Essentials* §120)
- 21–22 ἐγὼ . . . ὑμᾶς οὐκ οἶομαι [supply κακοδαίμονας εἶναι]: the bracketed elements can be supplied from parallel with the previous sentence
- 23 κακηγορέω = abuse, speak badly of
- 24 *ἀτεχνῶς *adv.* = simply, absolutely
- 25 ὀπόθεν ποτέ = from wherever! (ποτέ adds a wondering or surprised tone to an interrogative, like the English suffix *-ever*)
 ἐπωνυμία -ας ἦ = nickname

ἔλαβες τὸ μαλακὸς καλεῖσθαι, οὐκ οἶδα ἔγωγε. ἐν γὰρ τοῖς λόγοις αἰεὶ	26
τοιούτος εἶ, σαυτῷ τε καὶ τοῖς ἄλλοις ἀγριαίνεις πλὴν Σωκράτους.	27
ΑΠΟΛΛΟΔΩΡΟΣ· ὦ φίλτατε, καὶ δῆλόν γε δὴ ὅτι οὕτω διανοούμενος καὶ	28
περὶ ἔμαντοῦ καὶ περὶ ὑμῶν μαίνομαι καὶ παραπαίω;	29
ἜΤΑΙΡΟΣ· Οὐκ ἄξιον περὶ τούτων, Ἀπολλόδωρε, νῦν ἐρίζειν· ἀλλ' ὅπερ	30
ἄρτι ἐδεόμεθά σου, μὴ ἄλλως ποιήσης, ἀλλὰ διήγησαι τίνες ἦσαν οἱ λόγοι.	31
ἈΠΟΛΛΟΔΩΡΟΣ· Ἐξ τοίνυν ἀρχῆς ὑμῖν ὡς ἐκεῖνος διηγείτο καὶ ἐγὼ πειράσομαι	32
διηγῆσασθαι.	33

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- 26 τὸ μαλακὸς καλεῖσθαι: artic. inf. in apposition to ἐπωνυμίαν (*Essentials* §182)
μαλακός -ή -όν = soft; nominative because it is a predicate of the subject (*Essentials* §123). On
Apollodorus's softness, see reading 1 introduction. Some texts read μανικός = crazy (cf. English
"manic"), but that does not seem to fit the immediate context as well (unless the comment is
intended to be heavily ironical). See line 29 for Apollodorus's "mania."
- 27 ἀγριαίνω + dat. = get angry at, be aggravated by
- 28 ὦ φίλτατε: these extravagantly affectionate forms of address are highly characteristic of Platonic
dialogue and typically have a slightly ironical or gently mocking tone
καὶ . . . γε δὴ: Rose 1985: 5 (note on §173e1) suggests that the combination of particles here lends
both an indignant and ironical tone to the question: "and is it really so clear . . . ?"
- 29 παραπαίω = be out of one's wits. Apollodorus's "mania" should probably be connected to the
philosophical mania mentioned by Alcibiades in the final speech of the dialogue (reading 10E,
especially line 47).
- 30 ἐρίζω = argue, quarrel, contest (cf. Eris, goddess of strife and discord)
- 31 μὴ . . . ποιήσης: prohibitive subj. (*Essentials* §149)
- 32 τοίνυν = then, okay then.
καὶ ἐγώ: καί is not connective here, but adverbial

Reading 2. The Drinking Party

The narrator is the character Aristodemus, who has been described in reading 1B.8 as μικρός, ἀνυπόδητος αἰεί.²⁰ This theme of shoelessness is repeated several times in the dialogue. Socrates is regularly portrayed as shoeless, an aspect of his lack of fashion consciousness that is mocked in the *Clouds*; in this reading he departs from custom in an effort to appear καλός before the καλός Agathon. An interest in the καλός boy is a standard feature of the literature and art of the symposium. In general, Greek texts tend to present beauty (κάλλος) more than any other quality of a human being as engendering ἔρωσ. Although this is normally assumed to be physical beauty, the word καλός actually has a much broader application in Greek that allows for other kinds of thinking to emerge in the dialogue. There is also play in this section on the name of Agathon and the Greek adjective ἀγαθός.

Aristodemus has not actually been invited to the party at Agathon's so he goes along "uninvited" (ἀκλητός). Traditionally, such uninvited guests have a very low social status; without property or marketable skills, they are parasites who attend the parties of the wealthy hoping to get a meal (Fehr 1990). Although in fact Socrates does invite Aristodemus and he is welcomed as a friend at Agathon's, there is clearly some humor in portraying the small, shoeless, and altogether unassuming Aristodemus as ἀκλητός. Moreover, as an uninvited guest, Aristodemus invites comparison with Alcibiades, who also makes an uninvited appearance later in the dialogue (Allen 1991: 6). Modest in appearance and personality, Aristodemus is the precise opposite of the outgoing, vibrant, and self-absorbed Alcibiades. But both men are lovers of Socrates. Apollodorus describes Aristodemus in reading 1B.9 as Σωκράτους ἐραστής ὃν ἐν τοῖς μάλιστα τῶν τότε; Alcibiades openly professes his love for Socrates in his speech at the end of the dialogue. We also witness in this reading Socrates' strange habit of suddenly becoming so absorbed in thought as to stop whatever he is doing and stand motionless for extended periods of time.

In the original, this section is narrated by Apollodorus in the third person, most of it in indirect discourse. I have reworded it in the first person to make it more straightforward and easily comprehensible. This obviously is a significant change in the way Plato presented this part of the narrative. But there are many quotations in Apollodorus's report of Aristodemus's narrative, and many of these I have preserved unedited, so that much of this section is unchanged from the original.

20. In Xenophon, *Memorabilia* 1.4.2, he is called τὸν μικρόν.

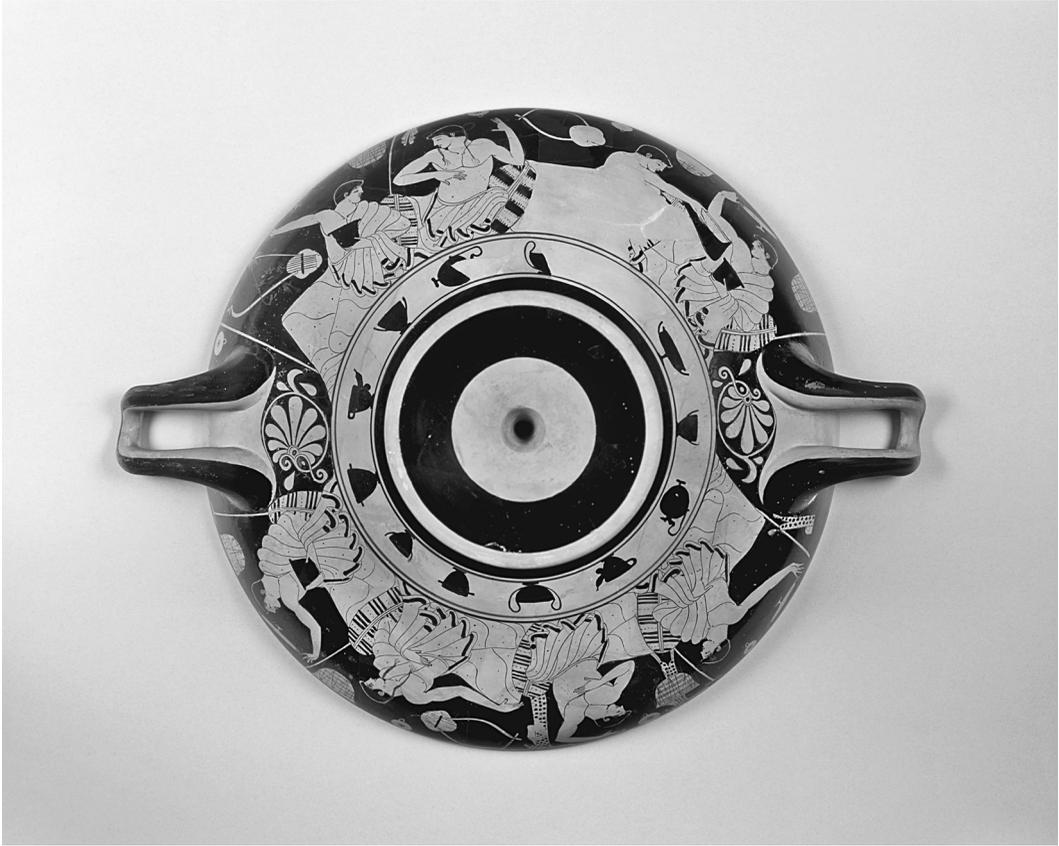


Fig. 11. Underside of red-figure cup, ca. 480 B.C.E., showing men drinking and playing kottabos among characteristic accoutrements of the symposium, silhouettes of characteristic vessels. Inv. 1998.8. Courtesy of the Michael C. Carlos Museum of Emory University, Atlanta, Georgia. Photo by Bruce M. White, 2005.

Reading 2A

Aristodemus reports how he meets Socrates, who invites him to Agathon's house for dinner.

Suggested Reviews

- forms and common uses of the subjunctive (*Essentials* §§147–49, §§152–54)
- forms of irregular verb εἶμι (*Essentials* §§65–66)
- principal parts and meanings of ἄγω, λέγω, τυγχάνω

ἄγω ἄξω ἤγαγον ἤχα ἤγμαι ἤχθην = lead or carry, convey, bring; live (a particular way),
e.g., ἄγω εἰρήνην = live in peace; ἄγε (impera.) = come!

λέγω ἐρῶ/λέξω εἶπον/ἔλεξα εἶρηκα εἶρημαι ἐροθήθην/ἐλέχθην = say, speak, talk, tell
τυγχάνω τεύξομαι ἔτυχον τετύχηκα/τέτευχα + *gen. obj.* = happen upon, meet with by
chance, gain, obtain; + *supplemental part.* = happen to be —ing, happen to —; + *dat. pers.* = happen to, befall

Vocabulary

αὐτίκα *adv.*: straightaway, at once, immediately, directly

αὐτόθι *adv.*: there, on the very spot (the suffix -θι generally signals place where; cf. *ἄλλόθι: elsewhere); *recognize also* αὐτοῦ: at the very place, there, here, on the spot (can, of course, also be the *gen.* of αὐτός)

γέλοιος -α -ον: causing laughter, laughable, ridiculous, funny (cf. γελάω)

δειπνέω δειπνήσω ἐδείπνησα δεδείπνηκα δεδείπνημαι ἐδειπνήθην: dine; *recognize also* συνδειπνέω: dine with

δεῦρο *adv.*: here

διαλέγομαι διαλέξομαι/διαλεχθήσομαι — διείλεγμαι διελέχθην: discuss, converse (*pass. deponent*) (cf. English “dialogue”)

ἔαω ἔασω εἶασα εἶακα εἶαμαι εἶάθην: let, allow, permit; leave be, let go

ἔθος -ους τό: habit, custom

εἰς + *gen. name*: to *gen.*'s, to *gen.*'s house; *also* ἐν + *gen. name*: at *gen.*'s, at *gen.*'s house

ἐντυγχάνω -τεύξομαι -ἔτυχον -τετύχηκα/-τέτευχα: light upon, meet, encounter *dat.*

κατακλίνω -κλινῶ -έκλινα -κέκλικα — -εκλίνην: lay down; *mid.-pass.*: lie down, recline
 κείμαι κείσομαι: lie, lie dead, be placed, be made, be established; *recognize also κατακείμαι*:
 lie down, recline

Forms of κείμαι (with slight irregularities):

	pres. indic.	imperf. indic.	pres. subj.	pres. opt.	pres. impera.
1st pers. sing.	κείμαι	ἐκείμην	κέωμαι	κεοίμην	—
2nd pers. sing.	κείσαι	ἔκεισο	κέη	κέοιο	κείσο
3rd pers. sing.	κείται	ἔκειτο	κέηται	κέοιτο	κείσθω
1st pers. pl.	κείμεθα	ἐκείμεθα	κεώμεθα	κεοίμεθα	—
2nd pers. pl.	κείσθε	ἔκεισθε	κέησθε	κέοισθε	κείσθε
3rd pers. pl.	κείνται	ἔκειντο	κέωνται	κέοιντο	κείσθω
pres. inf.	κείσθαι				
pres. part.	κείμενος				
	-η -ον				

κινέω κινήσω ἐκίνησα κεκίνηκα κεκίνημαι ἐκινήθην: set in motion, move [someone or something else (*act.*) or oneself (*mid.*)], urge on (cf. English “kinetic”)

-κις as suffix: — times (ὀλιγάκις: few times, seldom; πολλάκις: many times, often; δεκάκις: ten times; ὀσάκις: as many times; etc.)

μηδαμῶς/οὐδαμῶς *adv.*: emphatic form of μή/οὐ: in no way, not at all

οἷός τ' [εἰμί] + *inf.*: be able to —

ὅποι *rel. adv.*: [to] where, whither; to wherever (indir. version of ποῖ)

οὔ *rel. adv.*: where (can also be the gen. sing. rel. pron.)

οὐδαμοῦ *adv.*: nowhere (-ου often signals place “where”; cf. ποῦ; οὔ, παντάχου: everywhere; πολλάχου: in many places; αὐτοῦ: on the very spot, here, there)

προσέχω τὸν νοῦν + *dat.*: pay attention to; *literally* hold one's mind to

πρόσθε(ν) *prep.* + *gen.*, or *adv.* (as though from πρό + θεν): before, forward, in front; *recognize also* ἔμπροσθεν = πρόσθεν

σκέπτομαι/σκοπέω σκέψομαι ἐσκεψάμην — ἔσκεμμαι: look around carefully, contemplate, survey (cf. English “skeptic” and “telescope”)

σύν *prep.* + *dat.*: along with, in company with, together with

συν-/συμ- (less commonly συγ-/συλ-) as a *prefix*: together with, fellow — (e.g., συνουσία -ας ἡ: being together, gathering, party; συμπόσιον -ου τό: symposium, drinking together, drinking party; συμπότης -ου ὁ: fellow-drinker; σύνεργος -ου ὁ: colleague, fellow-worker; σύνειμι: be together; σύμφημι: speak together, i.e., agree; συνδειπνέω: dine with; σύμμαχος -ου ὁ: ally)

τοι *enclitic particle*: well then, accordingly, so, then, therefore (*recognize also* stronger version combined with enclitic νυν: τοίνυν)

χθές *adv.*: yesterday

χωρέω χωρήσομαι/χωρήσω ἐχώρησα κεχώρηκα κεχώρημαι ἐχωρήθην: go, give way, advance; *recognize also* ἀναχωρέω: go up, go back, retreat

Reading 2A (based on *Symposium* 174a3–175b5)

Σωκράτης ἐνέτυχέ μοι λελουμένος τε καὶ τὰς βλαύτας	1
ὑποδεδεμένος, ἃ ἐκεῖνος ὀλιγάκις ἐποίει· καὶ ἠρόμην αὐτὸν ὅποι	2
ἴοι οὕτω καλὸς γεγεννημένος.	3
Καὶ οὗτος εἶπεν ὅτι “Ἐπὶ δεῖπνον εἰς Ἀγάθωνος· χθὲς γὰρ	4
αὐτὸν διέφυγον τοῖς ἐπινικίαις, φοβηθεὶς τὸν ὄχλον· ὠμολόγησα δ’	5
εἰς τήμερον παραγενήσεσθαι. ταῦτα δὴ ἐκαλλωπισάμην, ἵνα καλὸς	6
παρὰ καλὸν ἴω. ἀλλὰ σύ,” ἢ δ’ ὅς, “ἐθέλεις ἵεναι ἄκλητος ἐπὶ δεῖπνον;”	7
Κἀγὼ δὲ πρῶτον ἠπόρουν, ἐρωτῶν ἑμαυτὸν, “Τί εἶπω; ἴω	8
ἄκλητος ἢ οὐ;” τέλος δ’ εἶπον ὅτι “Ὅπως ἂν σὺ κελεύης οὕτως πράξω.”	9
“Ἐπου τοίνυν,” ἔφη, “καὶ ἴωμεν ἀγαθοὶ ἐπὶ δεῖπνον εἰς Ἀγάθωνος.”	10

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- 1 *λούω = wash
βλαύτη -ης ἢ = sandal or slipper
- 2 ὑποδέομαι = bind below; *mid.* = strap on [oneself] (*δέω = bind)
- 3 ἴοι: from εἶμι; optative in indir. question after verb in secondary sequence; translate like corresponding tense of indicative after past tense main verb (*Essentials* §158)
- 5 διαφεύγω: strengthened version of φεύγω = avoid
τοῖς ἐπινικίαις = at the sacrifices of victory; this use of the dative without a preposition expresses place where (more common in poetry)
φοβηθεῖς: from φοβέομαι (pass. deponent) (*Essentials* §138)
*ὄχλος -ου ὅ = crowd, mob
- 6 εἰς τήμερον = τήμερον
ταῦτα δὴ = for *these* reasons, i.e., that’s why (adverbial acc., with emphasis given by δὴ; see Smyth 1956: §1610)
καλλωπίζω = make beautiful, adorn; *mid.* = make oneself καλός
- 7 παρὰ καλόν: he means to the side of Agathon, who was famously καλός
ἴω: subju. in a purpose clause (*Essentials* §153) Though the optative normally replaces the subjunctive when the main verb is in a secondary (past) tense (*Essentials* §1596), the subjunctive may accompany past tense verbs, especially when, as here, the purpose has not yet been fulfilled but lies still in the future. (See Smyth 1956 §2197 for additional examples and contexts.)
ἄκλητος -ον = uninvited (cf. κληθεῖς from καλέω)
- 8 *ἀπορέω = be at a loss
εἶπω and ἴω: deliberative subju. (*Essentials* §148). In the original, Aristodemus accepts Socrates’ suggestion with alacrity, showing his devotion.
- 9 ἂν . . . κελεύης: subju. in an indef. rel. clause (*Essentials* §151)
- 10 ἴωμεν: hortatory subju. (*Essentials* §157)

Τοιαῦτα δὲ διαλεχθέντες ἤμεν. ὁ οὖν Σωκράτης ἑαυτῷ πως	11
προσέχων τὸν νοῦν κατὰ τὴν ὁδὸν ἐπορεύετο ὑπολειπόμενος, καὶ	12
περιμένοντος ἑμοῦ ἐκέλευσε προίεναι εἰς τὸ πρόσθεν. ἀφικόμενος δ’	13
ἐπὶ τῇ οἰκίᾳ τῆ Ἀγάθωνος, τι αὐτόθι γελοῖον ἔπαθον. ἑμοὶ γὰρ εὐθύς	14
παῖς τις ἀπαντήσας ἤγαγεν οὗ κατέκειντο οἱ ἄλλοι μέλλοντες δειπνεῖν·	15
εὐθύς δ’ οὖν ὡς εἶδεν με Ἀγάθων, “Ω,” ἔφη “Ἀριστόδημε,	16
εἰς καλὸν ἦκεις ὅπως συνδειπνήσης· εἰ δ’ ἄλλου τινὸς ἔνεκα ἦλθες,	17
εἰς αὐθις ἀναβαλοῦ, ὡς καὶ χθὲς ζητῶν σε ἵνα καλέσαιμι, οὐχ οἷός τ’ ἦ	18
εὐρεῖν. ἀλλὰ Σωκράτη ἡμῖν πῶς οὐκ ἄγεις;”	19
Καὶ ἐγὼ μεταστρεφόμενος οὐδαμοῦ ὁρῶ Σωκράτη ἐπόμενον·	20
εἶπον οὖν ὅτι καὶ αὐτὸς μετὰ Σωκράτους ἦκοιμι, κληθεὶς ὑπ’ ἐκείνου	21
δεῦρ’ ἐπὶ δεῖπνον.	22
“Καλῶς γ’,” ἔφη Ἀγάθων, “πεποίηκας σύ· ἀλλὰ ποῦ ἔστιν οὗτος;”	23
“Ὅπισθεν ἑμοῦ ἄρτι εἰσήει· ἀλλὰ θαυμάζω καὶ αὐτὸς ποῦ ἂν εἴη.”	24

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- 11 διαλεχθέντες from διαλέγομαι: like φοβέομαι, this verb uses aorist passive forms with active meaning (see note on φοβηθείς in line 5)
 ἤμεν from εἶμι: review *Essentials* §§65–66 if necessary
- 12 προσέχω τὸν νοῦν: this common Greek phrase normally means “pay attention,” but in the context with ἑαυτῷ obviously means something more like “become lost in one’s own thoughts”
 ὑπολείπω = leave behind
 περιμένω = wait around. (The *case* of the participle offers a clue to syntax here. See *Essentials* §176.)
- 13 πρόειμι εἰς τὸ πρόσθεν = go on ahead
- 15 *ἀπαντάω = meet with *dat.*
 οὖ: see vocabulary
- 16 ὡς (here) = when
- 17 εἰς καλόν = at a good time
 συνδειπνήσης: subj. in a purpose clause (*Essentials* §153)
- 18 εἰς αὐθις ἀναβαλοῦ = put it off until another time (ἀναβαλοῦ: aor. mid. impera.)
 ὡς (here) = as, since
 καλέσαιμι: optative in a purpose clause in secondary sequence (*Essentials* §159b)
- 19 πῶς . . . ; = how come . . . ? how is it that . . . ? (as often in Greek)
- 20 μεταστρέφομαι = turn (oneself) around
 ὁρῶ: the present tense is often used in narrating past events to give vividness (historical pres.); normally translated as past
- 21 ἦκοιμι: optative in indir. statement after verb in secondary sequence; translate like corresponding tense of indicative after past tense verb (*Essentials* §158)
- 24 εἰσήει: from εἰσ-εἶμι (*Essentials* §65)
 ἂν εἴη = could/might be; potential optative (*Essentials* §156; also §161)

“Οὐ σκέψη,” ἔφη, “παῖ, καὶ εἰσάξεις Σωκράτη; σὺ δ’, Ἀριστόδημε,	25
παρ’ Ἐρυξίμαχον κατακλίνου.”	26
Ἄλλος δέ τις τῶν παιδῶν ἦλθεν ἀγγέλλων ὅτι “Σωκράτης οὗτος	27
ἀναχωρήσας ἐν τῷ τῶν γειτόνων προθύρῳ ἔστηκεν, κάμοῦ καλοῦντος	28
οὐκ ἐθέλει εἰσιέναι.”	29
“Ἄτοπόν γ’,” ἔφη Ἀγάθων, “λέγεις· οὐκ οὐν καλεῖς αὐτὸν καὶ	30
μὴ ἀφήσεις;”	31
Κἀγὼ εἶπον “Μηδαμῶς, ἀλλ’ ἔατε αὐτόν. ἔθος γάρ τι τοῦτ’ ἔχει	32
ἐνίοτε ἀποστάς ὅποι ἂν τύχη ἔστηκεν. ἦξει δ’ αὐτίκα, ὡς ἐγὼ οἶμαι.	33
μὴ οὖν κινεῖτε, ἀλλ’ ἔατε.”	34
“Ἄλλ’ οὕτω χρη ποιεῖν, εἰ σοὶ δοκεῖ,” ἔφη, “ἀλλ’ ἡμᾶς, ὧ παῖδες,	35
τοὺς ἄλλους ἐστιᾶτε.”	36

25	Οὐ σκέψη . . . εἰσάξεις: on οὐ + future in a question, see note on reading 1A.4
26	Ἐρυξίμαχος -ου ὁ = Eryximachus, a doctor (see appendix 1)
28	*γείτων -ονος ὁ = neighbor πρόθυρον -ου τό = porch, vestibule ἔστηκεν (perf. of ἵστημι) = has taken a stand; i.e., is standing κάμοῦ = καὶ ἐμοῦ (crasis; <i>Essentials</i> §207)
30	*ἄτοπος -ον = strange, odd οὐκ οὐν introducing a question = then won’t . . . ? (see note on line 25)
31	μὴ: οὐ μὴ + fut. <i>indic.</i> = a strong prohibition (Smyth 1956: §1919); despite the question form, this is a command (see note on line 25) ἀφήσεις (fut. of ἀφίημι) = let go, release; leave alone
32	ἔθος τι: in apposition to τοῦτ’; as often with apposition, supply “as”
33	*ἐνίοτε = sometimes (cf. ἔνιοι, ὅτε) ἀποστάς from ἀφίστημι: aor. part. (intrans.) ἂν τύχη: explain the syntax (hint: see note on line 9)
35	Ἄλλά: following a command, indicates consent (Denniston 1950: 16–20)
36	ἐστιᾶω = entertain hospitably, serve a feast to

Reading 2B

Socrates at last arrives at the party. Agathon, who is reclining alone on the farthest couch, invites Socrates to join him, in order that Agathon may profit from whatever piece of wisdom Socrates has just obtained in his trance. Socrates rejects the notion that wisdom can be transferred by personal contact in the manner of a siphon sucking liquid from a fuller to an emptier vessel. In so doing, he implicitly rejects a traditional assumption of the Greek symposium that young men become better by associating with older and hence presumably wiser—or at least more socialized—men of their social class. Agathon introduces the theme of Socrates' hubris, which runs throughout the *Symposium*, and suggests that Dionysus will serve as a judge in a contest between Agathon and Socrates over who is the wisest. The competitive context and the role of Dionysus as judge are important to the overall interpretation of the dialogue.

Suggested Reviews

- uses of the optative (*Essentials* §§155–59)
- forms and uses of ἵστημι (set, place); στήσω (shall set); ἔστησα (set, caused to stand); ἔστην (root aor.) (stood); ἔστηκα (perf. with pres. meaning) (stand); ἔστώς (perf. part.); ἔσταμαι, ἐστάθην (was set); in general, *causal* (make to stand, set, place, appoint, establish); *intrans.* (stand, take a stand, stop, be set, be placed) (*Essentials* §§60–64)
- first declension nouns σπονδή -ῆς ἡ, σοφία -ας ἡ, and ὑβριστής -οῦ ὁ (*Essentials* §42)
- third declension nouns μάχτης μάχτηρος ὁ and ὕδωρ ὕδατος τό (*Essentials* §44)

Vocabulary

- Make a particular effort to learn the principal parts of ἄδω/ἀείδω and πίνω.

ἄδω/ἀείδω* ἄσομαι/ἀείσομαι* ἦσα/ἦεῖσα* — ἦσμαι ἦσθην: sing (* = non-Attic forms)

ἀμφοτέρω -αι -α *pl. adj.*: both, each (of two)

ἄπτομαι ἄψομαι ἠψάμην — ἠμμαι: touch, grasp, attain, overtake *gen.*, take hold of *gen.*

δικαστής -οῦ ὁ: judge, juror, dikast

δυνατός -ή -όν: strong, mighty, able, possible; + *inf.*: able to —, capable of — *ing*; *recognize also* ἀδύνατος (cf. δύναμαι): incapable, impossible, unable to

εἶεν *particle*: very well then, so far so good (context should distinguish this from the 3rd pers. pl. opt. of εἶμι, εἶεν)

ἔσχατος -η -ον: last (cf. English “eschatology”)

καθίζομαι/καθέζομαι καθιζήσομαι ἐκαθισάμην: sit down, be seated, take a resting position; *recognize also* perf. κάθημαι: have taken a seat; i.e., be sitting

κενός -ή -όν: empty, void; + *gen.*: void of, empty of (cf. English “cenotaph”)

μάρτυς μάρτυρος ὁ: witness (cf. English “martyr”)

ὁπότερος -α -ον: which (of two) (indir. version; cf. πότερος -α -ον)

πάρεμι (παρεῖναι): be present, common as a substantive participle: οἱ παρόντες: those being present, those in attendance; τῷ παρόντι: at the present (time)

πίνω πίομαι ἔπιον πέπωκα πέπομαι ἐπόθην: drink (cf. English “potable” and “symposium”)

πλέων πλέον (or πλείων πλεῖον): more (irreg. compar. of πολύς)

πλήρης -ες: full; + *gen.*: full of

πληρώω πληρώσω ἐπλήρωσα πεπλήρωκα πεπλήρωμαι ἐπληρώθην: make full; + *gen.*: fill (with) *gen.*

ῥάων -ον and ῥᾶστος -η -ον: easy (irreg. compar. and superl. of ῥάδιος -α -ον)

ῥέω ῥυήσομαι ῥεύσομαι* ἔρρευσα* ἔρρύηκα — ἔρρύην: flow, run, stream, gush (cf. English “diarrhea”) (Attic uses aor. pass. forms for act.; * = non-Attic forms)

σπονδή -ῆς ἡ: libation

σφόδρα *adv.*: very, very much, exceedingly

τῷ ὄντι: truly, really, in truth

ὑβριστής -οῦ ὁ: one who commits hubris, violent, overbearing person, insolent fellow, criminal (cf. ὕβρις)

ὔδωρ ὕδατος τό: water

φαῦλος -η -ον: slight, paltry, insignificant; *of people*: worthless, common, vulgar

Reading 2B (based on *Symposium* 175c5–176c5)

Μετὰ ταῦτα ἡμεῖς μὲν ἐδειπνοῦμεν, ὁ δὲ Σωκράτης οὐκ εἰσήει.	1
ὁ οὖν Ἀγάθων πολλάκις ἐκέλευε μεταπέμψασθαι τὸν Σωκράτη, ἐγὼ δὲ	2
οὐκ εἶσα. τέλος μὲν αὐτὸς ἀφίκετο, ἡμεῖς δὲ μάλιστα ἐμεσοῦμεν	3
δειπνοῦντες. ὁ οὖν Ἀγάθων—ἐτύγχανε γὰρ ἔσχατος κατακείμενος	4
μόνος—“Δεῦρ’,” ἔφη, “Σώκρατες, παρ’ ἐμὲ κατάκεισο, ἵνα καὶ τοῦ σοφοῦ	5
ἀπτόμενός σου ἀπολαύσω, ὃ σοι προσέστη ἐν τοῖς προθύροις.	6
δῆλον γὰρ ὅτι ἡῦρες αὐτὸ καὶ ἔχεις· οὐ γὰρ ἄν προαπέστης.”	7
Καὶ ὁ Σωκράτης καθιζόμενος εἶπεν ὅτι “Εὖ ἄν ἔχοι, ὦ Ἀγάθων,	8

-
- 2 ἐκέλευε: understand as the object τὸν παῖδα or τοὺς παῖδας; these words are frequently omitted
*μεταπέμψω = send after, send for
- 3 μάλιστα + *numerals and other kinds of measurement* = about, approximately; so: “when we were
about in the middle . . .”
μεσὴ + *supplemental part.* = be in the middle of —ing
- 4 ἔσχατος = last, i.e., the furthest to the right, in the rectangular room, the seat normally taken by
the host (see appendix 3)
- 5 τοῦ σοφοῦ neut. (as ὃ, to which it is the antecedent, makes clear) = the wise thing which/that—
the object of ἀπολαύω, but Plato may be exploiting the ambiguity of the form so that it may
at first appear to be in apposition to σοῦ
- 6 σοῦ: obj. of ἀπτομαι (verbs that mean “touch” or “take hold of” frequently take gen. objects; cf.
λαμβάνομαι)
*ἀπολαύω = enjoy, benefit from *gen.*
προσίστημι *intrans.* = come to
τὰ προθύρα = porch, vestibule; used in both singular and plural apparently without distinction.
What is the etymology of this word?
- 7 προαπέστης (from προ-αφ-ίστημι) = stop first, leave off; aor. indic. + ἄν = past contrary-to-
fact (with protasis implied: εἰ μὴ εὔρες αὐτό or similar); ἄν + indic. (*Essentials* §162)
- 8–9 ἄν ἔχοι . . . εἰ . . . εἴη: opt. in future-less-vivid (“should . . . would”) condition (*Essentials* §161;
also §157)

εἰ τοιοῦτον εἶη ἡ σοφία ὥστ' ἐκ τοῦ πληρεστέρου εἰς τὸ κενώτερον	9
ῥεῖν ἡμῶν, ἐὰν ἀπτόμεθα ἀλλήλων, ὥσπερ τὸ ἐν ταῖς κύλιξιν ὕδωρ	10
τὸ διὰ τοῦ ἐρίου ῥέον ἐκ τῆς πληρεστέρας εἰς τὴν κενωτέραν. εἰ γὰρ	11
οὕτως ἔχει καὶ ἡ σοφία, πολλοῦ τιμῶμαι τὴν παρὰ σοὶ κατάκλισιν. οἶμαι	12
γὰρ με παρὰ σοῦ πολλῆς καὶ καλῆς σοφίας πληρωθήσεσθαι. ἡ μὲν γὰρ	13
ἐμὴ σοφία φαύλη τις ἂν εἶη, ἣ καὶ ἀμφισβητήσιμος ὥσπερ ὄναρ οὔσα,	14
ἡ δὲ σὴ λαμπρὰ τε καὶ πολλὴν ἐπίδοσιν ἔχουσα, ἣ γε παρὰ σοῦ νέου	15
ὄντος οὕτω σφόδρα ἐξέλαμψεν καὶ ἐκφανῆς ἐγένετο πρόηεν ἐν μάρτυσι	16

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- 9–10 ὥστ' . . . ῥεῖν: natural result clause. The infinitive implies not an actual result but a possible or natural one; neut. τοιοῦτον (the sort of thing) anticipates the result clause: “the sort of thing that could flow . . .” or “the kind of thing that [naturally] flows . . .” (*Essentials* §185)
- 10 κύλιξ -ικος ἢ = kylix, drinking cup
- 11 ἐρίον -ου τό = piece of wool
ῥέον: neut. part. with ὕδωρ. It is unclear whether Socrates is describing an actual siphoning device used by the ancients or is merely hypothesizing. There is no obvious practical purpose in moving liquid from one drinking cup to another via a piece of wool.
- 12 πολλοῦ (gen. of value) = greatly
κατάκλισις -εως ἢ = reclining
- 13 με: an accusative subject of indirect discourse is unusual in Greek when the subject of an indirect statement is the same as the subject of the main verb, but the accusative pronoun is sometimes used for emphasis, as here (Smyth 1956: §1974)
- 14 φαύλη τις = a worthless thing, something worthless (pred.)
ἂν εἶη: ἂν makes clear that this is a potential optative (*Essentials* §156; also §161)
ἀμφισβητήσιμος -ον = dubious, doubtful, debatable
ὄναρ τό = dream. Socrates seems to play here with the notion, found in Homer (especially *Odyssey* 19.562–67), that dreams may be either true or false.
- 15 ἡ δὲ σὴ: σοφία can be understood from the context, gender, and parallelism with ἡ μὲν . . . ἐμὴ [σοφία]
*λαμπρός -ά -όν = glorious, shining
ἐπίδοσις -εως ἢ = potential for growth
- 16 ἐκλάμπω = shine forth
ἐκφανῆς -ές = manifest, apparent

τῶν Ἑλλήνων πλέον ἢ τρισμυρίοις.”	17
“Ὑβριστὴς εἶ,” ἔφη, “ὦ Σώκρατες,” ὁ Ἀγάθων. “καὶ ταῦτα μὲν	18
καὶ ὀλίγον ὕστερον διαδικασόμεθα ἐγὼ τε καὶ σὺ περὶ τῆς σοφίας,	19
δικαστῆι χρώμενοι τῷ Διονύσῳ· νῦν δὲ πρὸς τὸ δεῖπνον πρῶτα τρέπου.”	20
Μετὰ ταῦτα, κατακλινέντος τοῦ Σωκράτους καὶ δειπνήσαντος,	21
σπονδάς τε ἐποιησάμεθα καὶ τᾶλλα τὰ νομιζόμενα, καὶ ἄσαντες τὸν θεὸν	22
ἐτρεπόμεθα πρὸς τὸν πότον.	23
Ὁ οὖν Πανσανίας, “Εἶεν, ἄνδρες,” ἔφη, “τίνα τρόπον ῥᾶστα	24
πιόμεθα; ἐγὼ μὲν οὖν λέγω ὑμῖν ὅτι τῷ ὄντι πάνυ χαλεπῶς ἔχω ὑπὸ	25
τοῦ χθὲς πότου καὶ δέομαι ἀναψυχῆς τινος, οἶμαι δὲ ὑμῶν τοὺς πολλοὺς·	26

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- 17 τρισμυρίοι -αι -α = 30,000 (Dover 1980: 84: “Thirty thousand is the traditional number of male citizens of Athens even in the fourth century”). Here Socrates is clearly referring to Agathon’s victory at the tragic festival two days before. As Sider 1980: 45 points out, however, mention of τῶν Ἑλλήνων rather than τῶν Ἀθηναίων strongly suggests the City Dionysia, the larger and more significant festival for tragedy in the fifth century, than the Lenaea festival, where Agathon actually won, which was attended almost exclusively by Athenians. Sider suggests that Plato deliberately exaggerates the importance of the occasion.
- 18 Ὑβριστῆς: this strong word is no doubt partly teasing in the characteristic manner of symposiastic banter, but Socrates’ hubris is a theme in the dialogue (Gagarin 1977)
- ταῦτα = on these matters (acc. of respect) (*Essentials* §82)
- 19 διαδικάζομαι = contest, compete
- 20 δικαστῆι = [as a] judge—the predicate of τῷ Διονύσῳ after χρώομαι (which takes a dat.), as the absence of the definite article makes clear (*Essentials* §188; Smyth 1956: §1509)
- Διόνυσος -ου ὁ = Dionysus, god of wine and theater, and thus especially appropriate for the context
- πρῶτα = πρῶτον
- 22 τὰ νομιζόμενα = the customary things
- 24 Πανσανίας -ου ὁ = Pausanias, lover of Agathon and another major figure of the dialogue (see appendix 1)
- τίνα τρόπον = in what way? *adverbial acc.* = τίνι τρόπῳ (line 27)
- 26 ἀναψυχή -ῆς ἡ = a breather, a break
- οἶμαι δὲ ὑμῶν τοὺς πολλοὺς [χαλεπῶς ἔχειν . . . καὶ ἀναψυχῆς τινος δεῖσθαι]: the bracketed phrase can be supplied through the parallelism implied by the δέ that answers the μὲν of line 25. Watch for the way in which μὲν . . . δέ frequently allows the reader to fill in missing elements through parallels.

παρήστε γὰρ χθές, σκοπεῖσθε οὖν τίνι τρόπῳ ἂν ὡς ῥᾶστα πίνοιμεν.”	27
Ὁ οὖν Ἀριστοφάνης, “Τοῦτο μέντοι,” ἔφη, “εὖ λέγεις, ὦ Παιουσανία.	28
καὶ γὰρ αὐτός εἰμι τῶν χθὲς βεβαπτισμένων.”	29
Ὁ δ’ Ἐρυξίμαχος “Ἐρμαιον ἂν εἶη ἡμῖν,” ἔφη, “ὡς ἔοικεν, ἐμοὶ τε καὶ	30
Ἀριστοδήμῳ καὶ Φαίδρῳ καὶ τοῖσδε, εἰ ὑμεῖς οἱ δυνατώτατοι πίνειν νῦν	31
ἀπειρήκατε· ἡμεῖς μὲν γὰρ ἀεὶ ἀδύνατοι. Σωκράτη δ’ ἐξαιρῶ λόγου·	32
ἱκανὸς γὰρ καὶ ἀμφοτέρω, ὥστ’ ἐξαρκέσει αὐτῷ ὁπότερ’ ἂν ποιῶμεν.”	33

27	ἂν . . . πίνοιμεν: what kind of optative is this (<i>Essentials</i> §156)?
28	Ἀριστοφάνης -ους ὁ = Aristophanes, the most outstanding fifth-century comic dramatist and a major character of the dialogue (see appendix 1) μέντοι = certainly (here), though a more common meaning of the particle is “however, and yet”
29	βαπτίζω = dip in liquid, immerse completely (cf. English “baptize”); here metaphorical for drunkenness; τῶν χθὲς βεβαπτισμένων is a partitive genitive (<i>Essentials</i> §93)
30	ἔρμαιον -ου τό = godsend, windfall, piece of luck (Hermes is the god of lucky finds)
31	Φαῖδρος -ου ὁ Phaedrus, another major character of the dialogue (see appendix 1)
32	ἀπειρήκατε: perf. from ἀπεῖπον = renounced ἐξαιρέω = exempt, exclude λόγου: here probably more like “reckoning, account” rather than “speech”
33	ἀμφοτέρω: acc. of respect (<i>Essentials</i> §82) *ἐξαρκεῖ: used impersonally = it is enough for <i>dat.</i> , it satisfies ἂν ποιῶμεν: what form is ποιῶμεν and, therefore which use of ἂν is this (<i>Essentials</i> §160 or §152)?

Reading 2C

Eryximachus, the doctor, continues to speak, advocating sobriety. At Eryximachus's suggestion, they dismiss the flute-girl and, responding to an observation by Phaedrus, agree to offer speeches in praise (encomia) of Eros, the boy-god of love.

Suggested Reviews

- uses of ἄν and conditional sentences (*Essentials* §§160–65)
- principal parts and meanings of αἰρέω, ἔρχομαι, and ὁράω

αἰρέω αἰρήσω εἶλον ἦρηκα ἦρημαι ἦρέθην = take, capture, grasp; *in erotic contexts* = seduce, conquer; *mid.* = choose, elect

ἔρχομαι εἶμι/ἔλεύσομαι ἦλθον ἐλήλυθα = come or go

ὁράω ὄψομαι εἶδον ἑώρακα ὤμμαι ὠφθην = see

- forms of contract verbs (*Essentials* §§57–59)

Vocabulary

ἀμελέω ἀμελήσω ἠμέλησα ἠμέληκα ἠμέλημαι ἠμελήθην: neglect, have no care for; + *gen. obj.*: be neglectful of (cf. *ἀμελεία -ας ἡ: carelessness, neglect; *ἐπιμελέομαι: take care of, be attentive to)

ἀντιλέγω: speak against, oppose, disagree, contradict

βουλεύω βουλεύσω ἐβούλευσα βεβούλευκα βεβούλευμαι ἐβουλεύθην: take counsel, deliberate, plan; *recognize also συμβουλεύω + dat.*: take counsel with another, advise, recommend (distinguish from βούλομαι)

δεξιός -ά -όν: right; *frequently in fem.*: right hand (because ἡ χεῖρ is understood); recognize recurrent phrase in *Symposium*: ἐπὶ δεξιά: to the right, in the right-hand direction (i.e., moving around the circle of guests from left to right, probably indicating counterclockwise, though some scholars interpret as clockwise; appendix 3)

ἐγκωμιάζω ἐγκωμιάσομαι/ἐγκωμιάσω ἐνεκωμίασα ἐγκεκωμίακα ἐγκεκωμίασμαι
ἐνεκωμιάσθην: praise, give an encomium, laud; *recognize also* ἐγκώμιον -ου τό: enco-
mium, speech of praise

ἐκών -οῦσα -όν: willing(ly)

ἐνάντιος -α -ον: opposite, opposing, hostile

ἔνδον *adv.*: within, in the house, at home

ἔρωσ -ωτος ὁ: love, desire

Ἔρως -ωτος ὁ: Eros, boy-god of love and desire, traditionally son of Aphrodite, goddess of love

ἡδονή -ῆς ἡ: pleasure (cf. English “hedonist” and ἡδομαι and ἡδύς)

μεθύω: be drunk, be intoxicated; *recognize also* μέθη -ης ἡ: drunkenness, intoxication; strong
drink and μεθύσκομαι: become drunk

μémνημαι: remember (perf. forms with pres. meaning); strictly speaking this is the perfect of
μυμνήσκω: have recalled; *usually + gen.* (like most verbs of remembering and forgetting),
but sometimes with accusative.

Here are other common perfect verbs with present meaning:

οἶδα: know (have seen)

τέθνηκα (from θνήσκω): be dead (have died)

ἔστηκα (from ἵστημι): stand (have stood)

βέβηκα (from βαίνω): be in (a place) (have come to it)

ἔγνωνκα (from γινώσκω): know (have learned)

πέφυκα (from φύω): be [by nature]

οἶνος -ου ὁ: wine

που/πού *enclitic indef. adv.*: anywhere, somewhere; *but more frequently simply introduces a
speculative note*: I suppose, I guess

πρόθυμος -ον: eager, willing, ready (with forward spirit)

πω *enclitic particle*: yet, up to this time (cf. οὔπω)

πώποτε *adv.*: ever yet, ever (cf. πω/οὔπω/οὔποτε)

σύμφημι: speak together with; i.e., agree, assent, approve

ὑμνέω ὑμνήσω ὑμνησα ὑμνηκα ὑμνημαι ὑμνήθην: sing, hymn (cf. English “hymn”)

Reading 2C (based on *Symposium* 176c5–178a4)

“Ἐπειδὴ οὖν μοι δοκεῖ οὐδείς τῶν παρόντων προθύμως ἔχειν πρὸς
τὸ πολὺν πίνειν οἶνον, ἴσως ἂν ἐγὼ λέγομι ἀληθῶς περὶ τοῦ μεθύσκεσθαι.
ἔμοι γὰρ δὴ τοῦτό γε κατάδηλον γέγονεν ἐκ τῆς ἰατρικῆς, ὅτι χαλεπὸν
τοῖς ἀνθρώποις ἡ μέθη ἐστίν. καὶ οὔτε αὐτὸς ἐκὼν ἐθελήσαμεν ἂν πιεῖν
πόρρω οὔτε ἄλλῳ συμβουλευόμενοι, ἀλλῶς τε καὶ κραιπαλῶντι ἔτι ἐκ τῆς
προτεροαίας.”

Πάντες οὖν ὁμολογήσαμεν μὴ πίεσθαι ὑπὲρ μέτρον, ἀλλ’ οὕτω
πίνοντες πρὸς ἡδονὴν μόνην. ὁ δ’ Ἐρυξίμαχος ἐκέλευσεν ἡμᾶς τὴν ἄρτι
εἰσελθοῦσαν αὐλητρίδα χαίρειν ἔαν, αὐλοῦσαν ἑαυτῇ ἢ ταῖς γυναιξί
ταῖς ἔνδον, ἵνα ἀλλήλοις συνεῖμεν διαλεγόμενοι.

Πάντων δ’ ὁμολογησάντων ὁ Ἐρυξίμαχος εἶπε ὅτι, “Ἡ μὲν μοι ἀρχὴ
τοῦ λόγου ἐστὶ κατὰ τὴν Εὐριπίδου Μελανίπην· οὐ γὰρ ἐμὸς ὁ μῦθος,”

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- 1 Eryximachus is still the speaker.
2 τὸ . . . πίνειν and τοῦ μεθύσκεσθαι: articular infinitives (*Essentials* §182)
3 κατάδηλος -ον: strengthened form of δηλος; as a prefix, κατά sometimes only strengthens the word
ἡ ἰατρικὴ = ἡ ἰατρικὴ τέχνη = the medical art (Eryximachus is a doctor)
4 μέθη -ης ἢ = strong drink, drunkenness (cf. English “meth-”)
5 πόρρω *adv.* = far, far off, i.e., beyond what is moderate, too much
κραιπαλάω = be hungover
6 *προτεροαία -ας ἢ = the previous day, the day before (cf. ὑστεροαία -ας ἢ)
7 *μέτρον -ου τό = measure, moderation
9 αὐλητρίς -ίδος ἢ = girl who plays the aulos (a wind instrument similar to an oboe), flute-girl
(see introduction)
χαίρειν ἔαν = allow to say farewell; i.e., send away, dismiss
αὐλέω = play the aulos; αὐλοῦσαν is a present participle, but here seems to carry the idea of
purpose more commonly associated with a future participle
10 συνεῖμεν: see Rowe 1998: 135 for possible sexual innuendo here. What is the form of this word
(*Essentials* §65)?
12 κατὰ τὴν Εὐριπίδου Μελανίπην = according to Euripides’ Melanippe, in the words of
Euripides’ Melanippe. Eryximachus quotes from the beginning of a well-known speech given by
Euripides’ character, Melanippe. Euripides wrote two plays on Melanippe, neither of which
survives, except in fragments.
*μῦθος -ου ὁ = tale, story (myth)

ἀλλὰ Φαίδρου τοῦδε, ὃν μέλλω λέγειν. Φαῖδρος γὰρ πολλάκις πρὸς με	13
λέγει, ‘Οὐ δεινόν,’ φησίν, ‘ὦ Ἐρυξίμαχε, ἄλλοις μὲν τισι θεῶν ὕμνους καὶ	14
παιῶνας εἶναι ὑπὸ τῶν ποιητῶν πεποιημένους, τῷ δὲ Ἔρωτι, τηλικούτῳ	15
καὶ τοσοῦτῳ θεῷ, μηδὲ ἓνα πώποτε τοσοῦτων γεγονότων ποιητῶν	16
πεποιημένα μηδὲν ἐγκώμιον; ἔγωγε ἦδη τινὶ ἐνέτυχον βιβλίῳ ἀνδρὸς	17
σοφοῦ, ἐν ᾧ ἐνήσαν ἄλλες ἔπαινον θαύμασιον ἔχοντες πρὸς ὠφελίαν.	18
Ἔρωτα δ’ οὐδεὶς πω ἀνθρώπων τετόλμηκεν ἀξίως ὑμῆσαι· οὕτως	19
δ’ ἡμέλειται τοσοῦτος θεός.’ ταῦτα δὴ μοι δοκεῖ εὖ λέγειν Φαῖδρος.	20
δοκεῖ οὖν μοι χρῆναι ἕκαστον ἡμῶν λόγον εἰπεῖν ἔπαινον Ἔρωτος	21
ἐπὶ δεξιὰ ὡς ἂν δύνηται κάλλιστον, ἄρχειν δὲ Φαῖδρον πρῶτον,	22
ἐπειδὴ καὶ πρῶτος κατάκειται καὶ ἔστιν ἅμα πατήρ τοῦ λόγου.”	23
Ὁ δὲ Σωκράτης “Οὐδεὶς σοι, ὦ Ἐρυξίμαχε,” ἔφη, “ἐναντία ψηφιεῖται.	24

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- 13 ὃν μέλλω λέγειν: the antecedent of the relative clause here is not Φαῖδρου but the more distant μῦθος, as the context makes clear
- 14 οὐ δεινόν [ἔστι]: as usual when the verb is missing, supply a form of “to be.” Technically the infinitives that follow are the subject of the sentence, but it may be easier to treat the accusatives and infinitives that follow like accusatives and infinitives in indirect statement: “Is it not terrible that . . .”
- *ὕμνος -ου ὁ = hymn, song of praise (cf. ὑμνέω)
- 15 παιῶν -ῶνος ὁ = paeon, song of praise
τηλικούτος -αύτη -οὔτο = of such an age, of so great an age
- 16 μηδὲ ἓνα: emphatic version of μηδένα = not even one; both οὐδέ and μηδέ frequently mean “not even” as well as “and not, nor”
- 18 ἐνήσαν: from ἐν + εἰμί. What is the form (*Essentials* §65)?
ἄλλες from ἄλς ἄλός ὁ = salt (pl. used where English uses a sing. collective noun; translate as a sing.). A speech or treatise in praise of a mundane object like salt allowed the sophists to show off their rhetorical skill.
- *ἔπαινος -ου ὁ = praise (cf. ἐπαινέω)
- *θαύμασιος -α -ον = wondrous, amazing (cf. θαυμάζω)
πρὸς ὠφελίαν = for its usefulness, for its benefit (cf. ὠφελέω)
- 19 *τολμάω = dare, undertake
- 21 χρῆναι: inf. of χρή
ἔπαινον: in apposition to λόγον = a speech of praise
- 22 ὡς ἂν δύνηται κάλλιστον = as beautifully as he can
- 23 πατήρ τοῦ λόγου: because he got Eryximachus started thinking about this
- 24 *ψηφίζομαι ψηφιοῦμαι ἐψηφισάμην—ἐψηφισμαι = vote

οὔτε γὰρ ἄν που ἐγὼ ἀποφήσαιμι, ὅς οὐδέν φημι ἄλλο ἐπίστασθαι	25
ἢ τὰ ἐρωτικά, οὔτε που Ἀγάθων καὶ Πausανίας, οὐδὲ μὴν Ἀριστοφάνης,	26
ὧ̃ περὶ Διόνυσον καὶ Ἀφροδίτην πᾶσα ἡ διατριβή, οὐδὲ ἄλλος οὐδεὶς	27
τουτωνὶ ὧν ἐγὼ ὄρω. ἀλλὰ τύχη ἀγαθῆ καταρχέτω Φαίδρος καὶ	28
ἐγκωμιαζέτω τὸν Ἔρωτα.”	29
Ταῦτα δὴ καὶ οἱ ἄλλοι πάντες ἄρα συνέφασάν τε καὶ ἐκέλευον	30
ἅπερ ὁ Σωκράτης. πάντων μὲν οὖν ἅ ἕκαστος εἶπεν οὔτε πάνυ μέμνημαι	31
οὔτ' ἐρῶ πάντα· ἅ δὲ μάλιστα ἔδοξε μοι ἀξιωμαγιμόνευτα, ταῦτα ὑμῖν ἐρῶ.	32

26	Ἀγάθων καὶ Πausανίας: who apparently had a reputation as particularly devoted lovers
27	ὧ̃: dat. of possessor (<i>Essentials</i> §107) Ἀφροδίτη -ης ἡ = Aphrodite, goddess of love *διατριβή -ῆς ἡ = way of life, pastime
28	ὧν: explain the case of this relative pronoun (<i>Essentials</i> §132) τύχη ἀγαθῆ = with good fortune. With the third person imperative here, this is essentially an expression of goodwill toward Phaedrus as he begins; dative of accompanying circumstance (Smyth 1956: §1527). κατάρχω = ἄρχω (strengthened) καταρχέτω and ἐγκωμιαζέτω: both 3rd pers. imperatives
31	ἅπερ ὁ Σωκράτης [ἐκέλευσε]: the missing word can be understood from context πάντων: obj. of μέμνημαι (verbs of remembering and forgetting regularly use gen. objects)
32	ἀξιωμαγιμόνευτος -ον = worthy of mention

Reading 3. The Speech of Phaedrus

Although Eryximachus calls him the father of the discussion (reading 2C.23), Phaedrus is also the youngest speaker at the *Symposium*. This creates a connection between Phaedrus and the god he is praising. As Phaedrus notes, Hesiod and other early mythological writers place Eros among the earliest gods, as sexual love needs to be present to generate other gods; in this sense Eros is the “father” of the other gods. But, as Agathon will tell us later, Phaedrus’s description of Eros as the eldest (πρεσβύτατος) is contradicted by Eros’s youthful image in vase paintings and poetic texts. Like Phaedrus, Eros is a young progenitor.

Phaedrus is probably the ἐρώμενος (beloved) of Eryximachus, as their frequent discussions of Eros and their close relationship suggest (see appendix 1). This would make Phaedrus’s speech offer the perspective of the younger partner in the relationship, a relatively rare phenomenon in Greek literature. Rosen 1987: 50–54 argues that this gives Phaedrus too narrow a perspective on Eros, but for those acquainted with the traditional erotic poetry of the symposium, which shows considerable self-absorption on the part of the ἐραστής (lover) and very little interest in the feelings of the ἐρώμενος (beloved), this may have been a refreshing change.

Phaedrus appears in Plato’s *Protagoras*, alongside Eryximachus, listening to the sophist Hippias; he is, like most of the other speakers in the dialogue, part of an elite group interested in and influenced by these prominent intellectuals. Phaedrus also appears in Plato’s *Phaedrus*, another dialogue on the subject of *eros*, where he is depicted as an ardent admirer of the rhetorician Lysias, one of the most successful and wealthiest resident aliens (*metics*) of the period (ca. 412–388 B.C.E.). Many of the speeches written by Lysias survive; their style is clear and relatively simple, and it is possible that Phaedrus’s style in this dialogue is meant to imitate Lysias’s.²¹ This provides a striking contrast to the final speech in the series, Agathon’s, which explicitly imitates the showier and more playful style of the more radical sophist and rhetorician Gorgias. Given that Agathon is another *eromenos* known for his youth and beauty and that Agathon explicitly hearkens back to Phaedrus’s speech by criticizing his argument about Eros’s age, it seems likely that Plato wants us to see these two speeches as forming a frame for the group of speeches leading up to Socrates’ (see appendix 4).

Phaedrus’s speech uses many of the conventions of Athenian rhetoric. As was common rhetorical practice, he relies heavily on mythical accounts to support his case, citing the most traditional poetic sources for Greek mythology, Homer and Hesiod (though also Parmenides and Acusilaus), and

21. This effect may be slightly exaggerated here, as, in my endeavor to make this speech accessible, I have simplified the syntax of several sentences.



Fig. 12. Achilles binding Patroclus's wounds. Red-figure kylix (drinking cup) by Sosias, from Vulci, ca. 500 B.C.E. Inv. F2278. Antikensammlung, Staatliche Museen zu Berlin, Berlin, Germany. Photo credit: Bildarchiv Preussischer Kulturbesitz/Art Resource, New York.

referring to a traditional Greek tragedian, Aeschylus (though to criticize him). He focuses on two elements standard in Greek encomia: the subject's lineage and his contributions to the city (Dover 1980: 90). His emphasis on the way *eros* creates virtue in the form of shame (αἰσχύνη) and competitive love of honor (φιλοτιμία) in both lover and beloved seems to be related to a common assumption about the social purposes of the symposium and the relationships formed there: that by associating with older men of the same social station (καλοὶ κἀγαθοί) the young man would learn the virtues appropriate to his class. Phaedrus's heavy emphasis on shame and on a love of honor that makes people strive to appear good in the eyes of others is highly characteristic of Greek society and has led to its being classified as a "shame" culture. The final point of his speech, that love encourages the ultimate sacrifice, the willingness to die for another, allies Phaedrus with traditional forms of heroism in Greek society.

The name Phaedrus (Greek Φαῖδρος) means "shining, bright," and although Phaedrus is a historical character, Plato may still be interested in the name's significance, as he clearly is in Agathon's. Scholars have pointed out that virtually all of Phaedrus's arguments are systematically undermined in the remainder of the dialogue (Corrigan and Glazov-Corrigan 2004: 54–56); the promise of his youth and glorious appearance thus would appear to be entirely superficial (unlike the fundamental "goodness" of Agathon?).

Further Reading on the Speech of Phaedrus

- Plato's *Phaedrus* complements the *Symposium* well, for those looking for additional readings on Platonic love or on Plato's version of traditional Greek pederasty. For detailed discussion of Phaedrus's speech, see Allen 1991: 12–14; Corrigan and Glazov-Corrigan 2004: 51–56; and Rosen 1987: 39–59.

Suggested Reviews

- common uses of the accusative (*Essentials* §§76–88)
- common uses of the genitive (*Essentials* §§89–105)
- declension of τάξις -εως ἤ (*Essentials* §46.3e)
- principal parts of βάλλω, ἔχω, and θνήσκω

βάλλω βαλῶ ἔβαλον βέβληκα βέβλημαι ἐβλήθην = throw, hurl, shoot at, take a shot at, hit, strike

ἔχω (*imperf.* εἶχον) ἔξω/σχήσω ἔσχον ἔσχηκα -ἔσχημαι ἐσχέθην = (1) have, hold; (2) + *inf.* = be able; (3) + *adv.* = be [such], be in [such a] state; e.g., πῶς ἔχεις; = How are you? εὖ ἔχω = I am well; χαλεπῶς ἔχω = I am in a bad state; (4) οὐκ ἔχω + ὅπως, πῶς, ποῦ, etc. = I don't know how/where/etc. . . .

θνήσκω -θανοῦμαι -ἔθانون τέθνηκα = die, be dying

- forms of ἵημι ἦσω -ἦκα/(-ἔ) -εἶκα -εἶμαι -εἶθην (set going, put in motion) (*Essentials* §§60–63)

Reading 3A

Phaedrus begins his speech by claiming that Eros is among the eldest of the gods and responsible for the greatest goods to humankind.

Vocabulary

- Make an effort to learn the forms of ζάω.

αἰσχύνη -ης ἡ: shame, disgrace (cf. αἰσχύνομαι, αἰσχρός, αἰσχίων, αἰσχιστος)

αἰσχύνομαι αἰσχυνοῦμαι ἡσχυνάμην — ἡσχύνθην: feel shame before *acc.*, be ashamed

ἀνανδρία -ας ἡ: cowardice, lack of manliness (cf. ἀνὴρ ἀνδρός ὁ; *ἀνδρεῖος -α -ον: brave, courageous; *ἀνδρεία -ας ἡ: bravery, courage)

γένεσις -εως ἡ: origin, source, birth, race, descent (cf. English “Genesis” and aorist stem of γίγνομαι γεν-)

δήπου *particle*: indeed perhaps, I would indeed suppose, it indeed may be (δή + που)

διαφερόντως *adv.*: in a different way, differently from, at odds with, extremely, extraordinarily
ἔπος -ους τό: word; restricted in the *Symposium* to the phrase ὡς ἔπος εἰπεῖν: so to speak, virtually, practically, almost—a phrase that students should recognize—but common in other authors in a broader range of uses (cf. English “epic” and εἰπεῖν)

ἐραστής -οῦ ὁ: lover (standard term for the older male in male couples), passionate follower

ἐράω (*imperf.* ἤρω): be in love with, have a passion for; + *gen. obj.*: love desirously; distinguish from ἐρέω, the future of λέγω, to which it is often similar and occasionally identical

ἐργάζομαι ἐργάσομαι ἤργασάμην — εἴργασμαι ἤργάσθην: work, do, accomplish, produce, perform; *recognize also stronger version* ἐξεργάζομαι: fully accomplish, bring to completion, work thoroughly, work out (cf. ἔργον -ου τό)

ἐρώμενος -ου ὁ: beloved (subst. pass. part. from ἐράω, standard term for the younger male in male couples)

ἔστιν + *acc.* + *inf.*: it is possible for *acc.* to —

ζάω ζήσω (*pres.* ζῶ ζῆς; *imperf.* ἔζων ἔζης; *part.* ζῶν ζῶσα ζῶν; *inf.* ζῆν): live

ἥμιστος -η -ον: least; *neut. pl.* ἥμιστα *used adverbially*: least of all, not at all (cf. μάλιστα)

θαυμαστός -ή -όν/θαυμάσιος -α -ον: to be wondered at, wondrous, wonderful (cf. θαυμάζω)

θνήσκω θανοῦμαι ἔθανον τέθνηκα (= ἀποθνήσκω): die; *perf.* to have died, i.e., be dead; *note also irreg. perf. inf.* τεθνάναι

ιδιώτης -ου ὄ: private person, nonprofessional, layman, person lacking specialized σοφία of various kinds (cf. English “idiot”)

μή + *part.*: if not — ing; μή normally gives a conditional force to the participle that is not found when οὐ accompanies the participle

μηχανή -ῆς ἡ: device, scheme, instrument, machine, contrivance (cf. English “mechanism”)

παιδικά -ῶν τά *pl. used for sing.*: [boy-]darling, the beloved in a pederastic relationship

πλοῦτος -ου ὄ: wealth (cf. πλούσιος -α -ον)

πρεσβύτερος -α -ον: older, elder, superior, more esteemed/important; πρεσβύτατος -η -ον: oldest, eldest, best, most esteemed/important

τάξις -εως ἡ: arrangement, order, battle order, line of battle

τεκμήριον -ου τό: sure sign or token, evidence, proof

τίμιος -α -ον: prized, valued, honored, honorable (cf. τιμάω, τιμή ἡ, ἀτιμάζω)

χρηστός -ή -όν: worthy, good, valuable, useful, upright, helpful; *recognize also* χρήσιμος -η -ον: useful, good

Reading 3A (based on *Symposium* 178a6–179a5)

Μέγας θεός ἐστιν ὁ Ἔρωσ καὶ θαυμαστός ἐν ἀνθρώποις τε καὶ	1
θεοῖς, πολλαχῆ μὲν καὶ ἄλλῃ, οὐχ ἥκιστα δὲ κατὰ τὴν γένεσιν. τὸ γὰρ	2
ἐν τοῖς προεσβύτατον εἶναι τὸν θεὸν τίμιον, τεκμήριον δὲ τούτου· γονεῖς	3
γὰρ Ἔρωτος οὐτ' εἶσιν οὔτε λέγονται ὑπ' οὐδενὸς οὔτε ιδιώτου οὔτε	4
ποιητοῦ, ἀλλ' Ἡσίοδος πρῶτον μὲν Χάος φησὶ γενέσθαι—	5
αὐτὰρ ἔπειτα	6
Γαῖ' εὐρύστερονος, πάντων ἔδος ἀσφαλὲς αἰεὶ,	7
ἦδ' Ἔρωσ.	8

-
- 2 πολλαχῆ καὶ ἄλλῃ = in many other ways. Feminine dative adjectives are frequently used as virtual adverbs. As often, καὶ is used to connect another adjective to a form of πολὺς and may be omitted in translating for more idiomatic English. Also common: the generalization precedes and the most important instance is placed last for emphasis, the reverse of normal English practice.
ἥκιστα = adverbial
- 2–3 τὸ . . . εἶναι: articular infinitive serving as a subject; the accusative τὸν θεόν is the subject of the infinitive. Adding “the fact that . . .” to the translation of the articular infinitive may help to get it into English (*Essentials* §182). τίμιον is a predicate; the main verb ἐστὶ can be inferred from the sentence’s structure.
ἐν τοῖς προεσβύτατον = ἐν τοῖς προεσβυτάτοις (idiomatic)
- 3 τεκμήριον δὲ τούτου: supply ἔστι = there is or τὸδε ἐστὶ = this is
γονεὺς -εως ὁ = father, ancestor, parent (declines like βασιλευς; *Essentials* §46.3g)
- 4 ιδιώτου paired with ποιήτου probably means prose writer (who lacks the specialized sophia of the poet). The genitives are in apposition to οὐδένοσ.
Ἡσίοδος -ου ὁ = Hesiod, traditional Greek poet; author of *Theogony*, the traditional account of the genealogies of the Greek gods
- 5 Χάος -ουσ τό = Chaos, both a god and a part of the original structure of the universe, according to Hesiod. Chaos appears as a gaping hole or Chasm in the *Theogony* (West 1966: 192–93n116). Although Χάος precedes the verb φησὶ, it is the subject of the indirect statement introduced by Ἡσίοδος . . . φησὶ.
- 6–8 Quotation of *Theogony* 116–17, 119. The dialect is virtually identical to that of Homeric epic.
- 6 *αὐτὰρ: epic for ἀτάρ (common in Homer)
- 7 Γαῖ' = *Γαῖα = Gaia, Earth (= γῆ)
εὐρύστερονος -ον = broad-breasted
ἔδος -ουσ τό = seat
*ἀσφαλῆς -ές = unshakeable, firm, steadfast
*αἰεὶ = αἰεὶ
- 8 *ἦδ' = ἦδέ = and (common in poetry)
Ἔρωσ = Ἔρωσ

Ἡσιόδῳ δὲ καὶ Ἀκουσίλεως σύμφησιν μετὰ τὸ Χάος δύο τούτῳ γενέσθαι,	9
Γῆν τε καὶ Ἔρῳτα.	10
Πρεσβύτατος δὲ ὢν μεγίστων ἀγαθῶν ἡμῖν αἴτιός ἐστιν. οὐ γὰρ	11
ἔγωγ' ἔχω εἰπεῖν ὅτι μείζόν ἐστιν ἀγαθὸν νεανία ἢ ἐραστῆς χρηστός —	12
καὶ ἐραστῆ παιδικά. ἀνθρώποις γὰρ τοῖς μέλλουσι καλῶς πάντα τὸν βίον	13
ζήσειν οὕτῳ χρήσιμον οὔτε τιμαὶ οὔτε πλοῦτος οὔτ' ἄλλο οὐδὲν ὡς ἔρως.	14
ἐμποιεῖ γὰρ τὴν ἐπὶ μὲν τοῖς αἰσχροῖς αἰσχύνην, ἐπὶ δὲ τοῖς καλοῖς	15
φιλοτιμίαν. οὐ δ' ἔστιν ἄνευ τούτων οὔτε πόλιν οὔτε ἰδιώτην μεγάλη	16

- 9 Ἡσιόδῳ δὲ καί: the dative ending makes clear that καί does not connect Hesiod to the nominative Ἀκουσίλεως but must be adverbial. The dative is explained by συμφησί = agrees with *dat.*
- Ἀκουσίλεως -ω ὁ = Acusilaus of Argos, of whom little is known. According to Josephus, he lived before the Persian Wars and compiled Γενεαλογία, offering translations and corrections of Hesiod.²²
- τούτῳ: masc. dual acc. of οὗτος, subje. (with acc. δύο) of the indirect statement here. Dual endings, used as an alternative to plural endings for things that are found in pairs, are used intermittently in the *Symposium* (*Essentials* §§67–69).
- 11 μεγίστων ἀγαθῶν: gen. with the adj. αἴτιος (*Essentials* §102)
αἴτιος: presumably because he helped engender them
- 12 ὅτι = ὅ τι (is conventionally printed as one word in Plato, despite the confusion that can result)
νεανία: dat. with ἀγαθόν = good for *dat.* (*Essentials* §116)
- 13 μέλλουσι (dat. pl. part. with τοῖς, not 3rd pers. pl. indic.) depends on χρήσιμον = useful for *dat.* (*Essentials* §116); χρήσιμον is a pred. adj. (*Essentials* §123)
- 14 οὕτῳ . . . ὡς *correl.* = as . . . as
- 15 ἐμποιέω = create in, implant
ἐπὶ . . . τοῖς αἰσχροῖς: what must the position of this phrase between the definite article τὴν and the noun αἰσχύνην mean? How should that affect the translation (*Essentials* §187)?
τοῖς αἰσχροῖς and τοῖς καλοῖς: neut.
- 16 *φιλοτιμία -ας ἢ = love of honor, competitive spirit, desire to excel
ἔστιν + *acc.* + *inf.* = it is possible for *acc.* to — (see vocabulary)
τούτων: i.e., τῆς αἰσχύνης καὶ τῆς φιλοτιμίας

22. *The Oxford Classical Dictionary*, ed. S. Hornblower and A. Spawforth (3rd ed.; Oxford: Oxford University Press, 1996), 11.

καὶ καλὰ ἔργα ἐξεργάζεσθαι. φημί τοίνυν ἄνδρα ὅστις ἐρᾷ, εἴ τι αἰσχρὸν	17
ποιῶν κατάδηλος γίγνοιτο ἢ πάσχων ὑπὸ τοῦ δι' ἀνανδρίαν μὴ ἀμυνόμενος,	18
οὔτ' ἂν ὑπὸ πατρὸς ὀφθέντα οὔτως ἀλγήσαι οὔτε ὑπὸ ἐταίρων οὔτε	19
ὑπ' ἄλλου οὐδένοσ ὡς ὑπὸ παιδικῶν· ὁ δ' ἐρώμενος διαφερόντως τοῦς	20
ἐραστὰς αἰσχύνεται, ὅταν ὀφθῇ ἐν αἰσχρῶ τινι ὄν. εἰ οὔν πόλις τις	21
γένοιτο ἢ στρατόπεδον ἐραστῶν τε καὶ παιδικῶν, αὕτη ἂν εἴη πολλῶ	22

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- 17 φημί: enclitics retain their accent at the beginning of a sentence or clause (Smyth 1956: §187a)
 ἄνδρα: subje. of the indir. statement
- 17–18 εἰ . . . ἀνανδρίαν: the syntax of the if-clause is unaffected by the indirect statement, but the main clause of this same sentence uses the accusative + infinitive construction; this is normal for indirect statements.
- 18 κατάδηλος γίγνομαι + *supplemental part.* = be clearly —ing, be caught —ing
 *ὑπὸ + *gen. accompanying* πάσχω = at the hands of — (ὑπό + *gen.* is regularly used to express agency with πάσχω, which implies passivity even though not pass. in form)
 *του = τινός
 μί: what does μί before a participle imply (*Essentials* §173)?
 *ἀμύνομαι = defend oneself
- 19 ὀφθέντα: participle with conditional force; accusative because it agrees with the subject of the indirect statement, ἄνδρα (see note on line 17)
 ἀλγέω = feel pain (here clearly refers to a feeling of shame so acute as to be painful); ἀλγήσαι: aorist infinitive in indirect statements; ἂν and the optative in the protasis make clear that this represents an original aorist optative in a future-less-vivid condition (*Essentials* §157)
- 19–20 οὔτως . . . ὡς *correl.* = so much . . . as
- 21 *στρατόπεδον -ου τό = army camp. In the early fourth century, there was actually such an army at Thebes, the so-called Sacred Band.
 πολλῶ = by far (dat. of degree of difference) (*Essentials* §111)

ἀρίστη πασῶν. οἱ γὰρ τοιοῦτοι ἀπέχοντο ἄν πάντων τῶν αἰσχυρῶν	23
καὶ φιλοτιμοῖντο πρὸς ἀλλήλους, καὶ μαχόμενοί γε μετ' ἀλλήλων νικῶεν	24
ἄν ὀλίγοι ὄντες ὡς ἔπος εἰπεῖν πάντας ἀνθρώπους. ἐρῶν γὰρ ἀνήρ	25
ὑπὸ παιδικῶν ὀφθῆναι ἢ λιπῶν τάξιν ἢ ὄπλα ἀποβαλῶν ἦττον ἄν δήπου	26
δέξαιτο ἢ ὑπὸ πάντων τῶν ἄλλων, καὶ πρὸ τούτου τεθνάναι ἄν πολλάκις	27
ἔλοιτο.	28

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- 23 *ἀπέχομαι + *gen.* = hold (oneself) back from
- 24 φιλοτιμέομαι πρὸς + *acc.* = compete with *acc.* in seeking honor
- 25 ὡς ἔπος εἰπεῖν: the phrase qualifies πάντας (as is typical of this phrase) and so means something more like “virtually” or “almost” than one might think from a more literal translation of the phrase
- 26 ὀφθῆναι: complementary inf. with δέξαιτο (δέχομαι + *inf.* = be glad to —, choose to —, but here paired with ἦττον = choose less, be less glad)
- 27 πολλάκις: take with τεθνάναι (paradoxical)
- 28 ἔλοιτο: from αἰρέω (*mid.* = choose)

Reading 3B

Phaedrus draws on several mythological examples that would have been familiar to his audience. The first is that of Alcestis, wife of Admetus. According to the story as presented in Euripides' *Alcestis*, the earliest full account we have, the god Apollo, because of Admetus's past generous hospitality to him (some later versions suggest he was Apollo's ἐρώμενος), gave Admetus the right to postpone his imminent death if he could find someone to die in his place. His parents refused, but his young wife, Alcestis, agreed, prompting much praise of her virtue as well as lamenting of her loss. Heracles descended into the Underworld and brought Alcestis back from the dead providing a reward for her virtue. The inclusion of Alcestis as exemplary of traditional heroic virtue acknowledges that women are capable of love and virtue, something only rarely acknowledged by the other speakers.

Phaedrus compares Alcestis's self-sacrifice favorably with that of Orpheus, the famous singer, who made a descent into the Underworld but did not actually sacrifice his own life. According to the standard version of the myth, Orpheus descended into the Underworld alive to retrieve his dead wife Eurydice. There he was able to win over even the implacable ruler of the dead with his song and was allowed to bring his wife back on the condition that he did not turn around to look at her until he reached the world of the living above. But he was unable to restrain himself, and his wife was snatched back to the Underworld. It is not clear that Plato knew all of those elements; certainly, Phaedrus tells a somewhat different version of the story, according to which the gods of the Underworld tricked Orpheus with a phantom (φάσμα) of his wife. Orpheus was said to have lost his life, torn to death by maenads, female followers of Dionysus, an event to which Phaedrus clearly alludes as a contrast to Alcestis's death.

Finally, Phaedrus speaks of Achilles, the greatest Greek warrior of the Trojan War, whose mother, Thetis, predicted that if he killed the greatest Trojan warrior, Hector, he would soon die. The alternative was that Achilles would live a long life without fame. But when Hector killed Patroclus, Achilles' closest friend, Achilles went into a rage and killed Hector, thus hastening his own death. In the *Iliad*, Homer does not say that Achilles and Patroclus were lovers, though he presents them as deeply attached to one another. But in the fifth century, their relationship was clearly interpreted by many as erotic. Aeschylus's tragedy on the subject, of which we have only fragments, clearly made Achilles the ἐραστής (lover) and Patroclus the ἐρώμενος (beloved).



Fig. 13. The god Apollo holding a kithara. Athenian red-figure pelike, 460–450 B.C.E. Inv. 1843,1103.28. British Museum, London, England. © Trustees of the British Museum.

Vocabulary

ἄγασμαι, *aor.* ἠγάσθην: wonder at, be astonished at, admire

ἀγαπάω ἀγαπήσω ἠγάπησα ἠγάπηκα ἠγάπημαι ἠγαπήθην: love (typically, of a more disinterested, less passionate sort than ἐράω), be fond of

ἄλλοτριος -α -ον: alien to, foreign to, unfriendly to (opposite of φίλος)

ἅτε + *part.*: because of — ing, on account of — ing

βοηθέω βοηθήσομαι ἐβοήθησα βεβοήθηκα βεβοήθημαι ἐβοηθήθην: come to aid, assist, help *dat.*

εὐδαιμονία -ας ἡ: prosperity, good fortune, happiness (cf. εὐδαίμων -ον)

θεῖος -α -ον: divine, holy, sacred (cf. θεός ὁ/ἡ, θεά ἡ)

ἵημι -ῆσω -ῆκα/ (-έ) -εῖκα -εῖμαι -εῖθην: send, send away, let go, let go forth, throw, hurl, release; *mid.*: feel an impulse toward a thing, yearn for; *most often used in compounds, especially* ἀνίημι: send up; ἀφίημι: send away, send forth, let go, permit, neglect; παύημι: pass over, neglect (*Essentials* §§60–63)

κύριος -α -ον: important, critical, authoritative, masterly

μάκαρ (*gen.* μάκαρος): blessed, happy

μαρτυρία -ας ἡ: witnessing, testimony, evidence (cf. μάρτυς)

μηχανάομαι μηχανήσομαι ἐμηχανάσομαι — μεμηχάνημαι: devise, bring about, contrive; *recognize also* διαμηχανάομαι

ὅθεν *rel. adv.*: from whom, from which, from where; *often used as demonstr. rather than rel.*: from this, hence

πάλιν *adv.*: back, again (cf. English “palindrome” and “palinode”)

παρέχω: provide, furnish (see ἔχω for principal parts)

σπουδή -ῆς ἡ: haste, eagerness, zeal, effort, seriousness

τελευτάω τελευτήσω ἐτελεύτησα τετελεύτηκα τετελεύτημαι ἐτελευτήθην: complete, finish, accomplish, end, die (cf. τέλος)

τιμωρέω τιμωρήσω ἐτιμώρησα τετιμώρηκα τετιμώρημαι ἐτιμωρήθην: avenge, help; *mid.*: exact vengeance on, avenge oneself upon, punish

τοιγάω: so then, accordingly, therefore, wherefore; *recognize also stronger version* τοιγάροισι

τολμάω τολμήσω ἐτόλμησα τετόλμηκα τετόλμημαι ἐτολμήθην: dare, undertake, venture

φάσκω: say, affirm, assert (pres. and imperf. only)

φιλία -ας ἡ: friendship, affection, friendly or familial love

ψυχή -ῆς ἡ: soul, breath, life (cf. English “psyche” and “psychology”)

Reading 3B (based on *Symposium* 179b4–180b8)

Καὶ μὴν ὑπεραποθνήσκειν γε μόνοι ἐθέλουσιν οἱ ἐρῶντες, οὐ μόνον	1
ἄνδρες, ἀλλὰ καὶ αἱ γυναῖκες. τούτου δὲ καὶ ἡ Πελίου θυγάτηρ Ἄλκησις	2
ἱκανὴν μαρτυρίαν παρέχεται, ἐθελήσασα μόνῃ ὑπὲρ τοῦ αὐτῆς ἀνδρὸς	3
ἀποθανεῖν, ὄντων αὐτῷ πατρός τε καὶ μητρός, οὓς ἐκείνη τοσοῦτον	4
ὑπερεβάλετο τῇ φιλίᾳ διὰ τὸν ἔρωτα, ὥστε ἀποδεῖξαι αὐτοὺς ἀλλοτριούς	5
ὄντας τῷ ὑεῖ καὶ ὀνόματι μόνον προσήκοντας. τοῦτο δ' ἐργασαμένη τὸ	6
ἔργον οὕτω καλὸν ἔδοξεν ἐργάσασθαι οὐ μόνον ἀνθρώποις ἀλλὰ καὶ θεοῖς,	7
ὥστε αὐτῇ ἔδωσαν τοῦτο γέρας οἱ θεοί, τὸ ἐξ Ἄιδου ἀνεῖναι πάλιν τὴν	8
ψυχὴν, ἀγασθέντες τῷ ἔργῳ· οὕτω καὶ θεοὶ τὴν περὶ τὸν ἔρωτα σπουδὴν	9
τε καὶ ἀρετὴν μάλιστα τιμῶσιν. Ὀρφεά δὲ τὸν Οἰάγρου ἀτελεῖ ἀπέπεμψαν	10
ἐξ Ἄιδου, φάσμα δεῖξαντες τῆς γυναικὸς ἐφ' ἣν ἦκεν, αὐτὴν δὲ οὐ δόντες,	11

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- 1 καὶ μὴν = moreover; it typically introduces a new line of argument
 ὑπεραποθνήσκω = ὑπὲρ + ἀποθνήσκω = die for someone else, die on behalf of another
- 2 Πελίας -ου ὁ = Pelias, son of the god Poseidon and a mortal woman Tyro
 Ἄλκησις -ιδος ἡ = Alcestis (see introduction)
- 4 αὐτῷ: dat. of possessor (*Essentials* §107), refers to Alcestis's husband, Admetus
 τοσοῦτον: adverbial
- 5 ὑπερεβάλλομαι = surpass
 τῇ φιλίᾳ: = in her [affectionate] love (dat. of respect) (*Essentials* §110)
- 6 ὑεῖ = υἱῷ
 ὀνόματι = in name (dat. of respect) (*Essentials* §110)
 *προσῆκω = be related to
- 8 *γέρας -αος τό = prize of honor; γέρας is a predicate of τοῦτο: “this as a prize of honor”—as shown
 by the absence of the definite article (τοῦτο τὸ γέρας = this prize of honor) (*Essentials* §188)
 Ἄιδης -ου ὁ = Hades, god of the Underworld
 ἀνεῖναι from ἀνίημι: artic. inf. serving as a noun in apposition to γέρας
- 9 ἀγασθέντες from ἀγαμαι (deponent; pass. form with act. meaning)
 τῷ ἔργῳ = because of the deed (dat. of cause). This is particularly common with verbs of emotion,
 expressing the occasion or the motive for the emotion (Smyth 1956: §§1517–20).
- 10 Ὀρφεύς -έως ὁ = Orpheus (see introduction)
 Οἰάγρος -οῦ ὁ = Oiagrus, father of Orpheus
 ἀτελής -ές = without τέλος, without end or goal, unaccomplished, unfulfilled
- 11 φάσμα -ατος τό = apparition, phantom

ὅτι μαλθακίζεσθαι ἐδόκει, ἅτε ὦν κιθαρωδός, καὶ οὐ τολμᾶν τοῦ ἔρωτος	12
ἔνεκα ἀποθνήσκειν ὡσπερ Ἀλκηστis, ἀλλὰ διαμηχανᾶσθαι ζῶν εἰσιέναι	13
εἰς Ἄιδου. τοιγάρτοι διὰ ταῦτα δίκην αὐτῷ ἐπέθεσαν, καὶ ἐποίησαν τὸν	14
θάνατον αὐτοῦ ὑπὸ γυναικῶν γενέσθαι.	15
διαφερόντως δ' οἱ θεοὶ Ἀχιλλέα τὸν τῆς Θετίδος υἱὸν ἐτίμησαν καὶ	16
εἰς μακάρων νήσους ἀπέπεμψαν, ὅτι πεπυσμένος παρὰ τῆς μητρὸς ὡς	17
ἀποθανοῖτο ἀποκτείνας Ἔκτορα, μὴ ποιήσας δὲ τοῦτο οἴκαδε ἐλθὼν	18
γηραιὸς τελευτήσοι, ἐτόλμησεν ἐλέσθαι βοηθήσας τῷ ἔραστῇ Πατρόκλῳ	19
καὶ τιμωρήσας οὐ μόνον ὑπεραποθανεῖν ἀλλὰ καὶ ἐπαποθανεῖν	20
τετελευτηκότι· ὅθεν δὴ καὶ ὑπεραγασθέντες οἱ θεοὶ διαφερόντως αὐτὸν	21
ἐτίμησαν, ὅτι τὸν ἔραστὴν οὕτω περὶ πολλοῦ ἐποιεῖτο. Αἰσχύλος δὲ	22

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- 12 μαλθακίζομαι = be softened, be soft (*μαλακός -ή -όν = soft, weak, cowardly)
 κιθαρωδός -οῦ ὅ = kithara player; a kithara is a stringed instrument resembling a harp (fig. 13)
- 14 δίκην . . . ἐπιτίθημι = impose punishment on *dat.*
- 15 ὑπὸ γυναικῶν = at the hands of women (cf. ὑπό + gen. with πάσχω in reading 3A.18)
- 16 Ἀχιλλεύς -έως ὅ = Achilles (see introduction)
 Θετίς -ιδος ἡ = Thetis, Achilles' mother, a sea goddess
- 17 μακάρων νήσους = Isles of the Blessed, where a pleasant afterlife is reserved for a very small number of privileged mortals (in contrast to the unpleasant Underworld), often compared to the Elysian plain (mentioned in the *Odyssey* 4.561–69); see Gantz 1993: 1.132–35
- 18–19 ἀποθανοῖτο and τελευτήσοι: take note of the tense of optative. Why optative here (*Essentials* §158)?
- 18 Ἔκτωρ -ορος ὅ = Hector, the greatest Trojan warrior
 μή: what does μή before a participle imply (*Essentials* §173)?
- 19 γηραιός -ά -όν = aged, in old age (*γήρας -ως τό = old age)
 τελευτήσοι see note on lines 18–19
- 20 ὑπεραποθανεῖν and ἐπαποθεῖν: both infinitives are dependent on ἐλέσθαι. ἐπαποθνήσκω = die in addition to, die with or after *dat. obj.*; for meaning of ὑπεραποθνήσκω, see note on line 1. Since Achilles dies after Patroclus, he doesn't actually save his lover's life, as Alcestis does for Admetus. Phaedrus implies that this is even more of a self-sacrifice.
- 21 ὑπεράγαμαι = ὑπερ + ἀγαμαι = admire excessively (note this additional meaning of ὑπέρ as a prefix; cf. English "hyper-")
- 22 *περὶ πολλοῦ ποιέομαι = value much, consider important
 Αἰσχύλος -ου ὅ = Aeschylus, the tragic playwright. The play (*Myrmidons*) survives only in brief fragments.

φλυαρεῖ φάσκων Ἀχιλλῆα Πατρόκλου ἔρᾶν, ὃς ἦν καλλίων οὐ μόνον	23
Πατρόκλου ἀλλ' καὶ τῶν ἡρώων ἀπάντων, καὶ ἔτι ἀγένειος, ἔπειτα	24
νεώτερος πολὺ, ὡς φησιν Ὀμηρος. ἀλλὰ γὰρ τῷ ὄντι μάλιστα μὲν ταύτην	25
τὴν ἀρετὴν οἱ θεοὶ τιμῶσιν τὴν περὶ τὸν ἔρωτα, μᾶλλον μέντοι θαυμάζουσιν	26
καὶ ἄγανται καὶ εὖ ποιοῦσιν ὅταν ὁ ἐρώμενος τὸν ἐραστὴν ἀγαπᾷ ἢ ὅταν	27
ὁ ἐραστής τὰ παιδικά. θεϊότερον γὰρ ἐραστής παιδικῶν ἔνθεος γὰρ ἔστι.	28
διὰ ταῦτα καὶ τὸν Ἀχιλλῆα τῆς Ἀλκίησιδος μᾶλλον ἐτίμησαν, εἰς μακάρων	29
νήσους ἀποπέμψαντες.	30
Οὕτω δὴ ἔγωγε φημι Ἔρωτα θεῶν καὶ πρεσβύτατον καὶ τιμιώτατον	31
καὶ κυριώτατον εἶναι εἰς ἀρετῆς καὶ εὐδαιμονίας κτῆσιν ἀνθρώποις καὶ ζῶσι	32
καὶ τελευτήσασιν.	33

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- 23 *φλυαρέω = talk nonsense
- 24 *ἦρωσ ἦρωος ὁ = warrior, hero
ἀγένειος -ον = beardless
- 25 Ὀμηρος -ου ὁ = Homer, poet of the *Iliad* and *Odyssey*
ἀλλὰ γὰρ = but anyway, to return to my point. He resumes his argument following the digression about Aeschylus.
- 27 εὖ ποιοῦσιν: with an adverb, ποιέω normally means “treat.” The understood objects must be members of the pairs described in the ὅταν-clause. Phaedrus argues that the gods honor the ἐρώμενος who sacrifices himself for his lover more than the lover who makes a similar sacrifice, because the ἐρώμενος, who is not conceived of as being in love, is not filled with Eros and therefore has less divine inspiration to assist and motivate his actions.
- 28 ἔνθεος -ον = full of the god, inspired, possessed (because he is full of Eros)
- 32 *κύριος . . . εἰς (of things) = critical to, important for
κτῆσις -εως ἡ = possessing, possession (κτῆσιν not ἀρετῆς is the obj. of εἰς, which takes an accusative obj.)
ζῶσι: dat. pl. part. from ζάω

Reading 4. Pausanias's Purified Pederasty

We know little of Pausanias of Cerameis beyond his long-lasting relationship with Agathon, unusual in a culture where most homoerotic relationships were short-term ones. Pausanias is clearly the older male (*erastes*) in this pair, so his speech here offers an immediate contrast with the perspective given in the previous speech by the young *eromenos*, Phaedrus. In Plato's *Protagoras* (315de), set some fifteen to twenty years earlier, Pausanias appears alongside a young Agathon as a follower of the sophist Prodicus. Prodicus was particularly known for drawing precise distinctions between words that were similar, and Pausanias too shows an interest in making fine distinctions. Prodicus was also a moralist of a traditional kind, a lover of virtue, hard work, and postponed gratification, as seen in his famous allegorical fable "The Choice of Heracles" (mentioned at *Symposium* 177b),²³ and a strongly moralistic tone is also evident in Pausanias's speech. Pausanias's particular interests in laws and in cultural practices and his lawyerly tone further define the speech and provide a contrast with the speech of the doctor Eryximachus that follows.

Pausanias's arguments that there are good and bad forms of Eros are worth careful consideration. In certain ways, the distinctions he draws between the bad Eros that is short-term, promiscuous, and sexual and a good Eros that is monogamous, lifelong, and transcends the purely sexual may seem very familiar to contemporary students. More startling perhaps may be his argument that, when pederasty is practiced correctly, it alone is an admirable form of Eros. His rejection of heterosexual relationships has to do with his perception that women are not the intellectual or social equals of men, as indeed would have been difficult to achieve in Athenian society. This made erotic relationships between men and women in general more narrowly sexual and consequently less virtuous by Pausanias's standards than is his ideal. But, as many readers have noted, Pausanias's interest in the gratification of the *erastes*, which commentators have understood to mean sexual gratification, shows him to be self-interested; for all his emphasis on virtue there is something crassly commercial about his suggestion that the beloved can offer sexual gratification in exchange for an education. In Xenophon's *Symposium*, Socrates criticizes Pausanias for overstating the case for pederasty. Moreover, Socrates' behavior as reported later in the dialogue by Alcibiades confirms that, for all his flirtatiousness with young men and his interest in their education in virtue, Socrates explicitly rejected the kind of exchange that Pausanias here

23. The text is paraphrased in Xenophon's *Memorabilia* 2.1.21–34. It told an allegorical fable of how the feminine figures of Virtue (Ἀρετή) and Vice (Κακία) approached Heracles and asked him to choose between them, laying out the advantages of each way of life. The way of Vice appears easier, more seductive, and pleasurable in the short-term, but the life of Virtue holds greater long-term rewards. The fable was apparently popular and was frequently retold.



Fig. 14. The bad Eros? An *erastes* courts a boy, apparently with money, although scholars dispute the significance of these sacks. Red-figure lekythos. Inv. 2001.28.1. Courtesy of the Michael C. Carlos Museum of Emory University, Atlanta, Georgia. Photo by Bruce M. White, 2007. For discussion of such sacks in pederastic vase paintings, see Lear and Cantarella 2008: especially 78–86 and work cited there.

presents as a justification for pederasty. We should also remember that Pausanias's conception of pederasty is modeled on his own long-term, apparently monogamous, relationship with a man now in his late twenties or early thirties, not exactly "pederasty" as generally conceived.

Despite his atypical conception, Pausanias's speech remains an important source for our knowledge of the practices and ideology of classical pederasty, as he comments more directly than most Athenian sources on social practices both in Athens and elsewhere in Greece. Unfortunately, the most uncontroversial thing that Pausanias says is perhaps that attitudes toward pederasty in Athens are ποικίλος (complex) and hard to understand. These attitudes have certainly been hotly debated in scholarship over the last several decades.²⁴

Pausanias ingeniously adapts Greek mythology and religious practice to his own end in creating the idea of two Erotes, a good and a bad. He uses Homer's and Hesiod's two quite different genealogies for Aphrodite to argue that there are in fact two Aphrodites: one described by Homer in *Iliad* 5 born from Zeus and Dione, hence the product of a heterosexual union, and one born from the foam of the sea and the castrated genitals of the god Ouranos, as described by Hesiod in the *Theogony*, hence motherless. The latter he calls Ourania ("Heavenly") using a standard cult name of Aphrodite, which he links to her birth from Ouranos. Moreover, he twists another cult title of Aphrodite, Pandemos (of the Entire People), by giving it the implication "Promiscuous" and applying it to the Homeric Aphrodite. He then argues that there must be an Eros that corresponds to each of the two Aphrodites, thus ingeniously imposing a coherence and logic on incoherent features of Greek mythology. The speech is typical of sophistic practices criticized by Plato and parodied by Aristophanes in the *Clouds*.

Suggested Reviews

- common uses of the dative (*Essentials* §§106–18)
- natural result clauses (*Essentials* §185)
- declension of εἷς μία ἔν (*Essentials* §71)
- forms of τίθημι θήσω ἔθηκα/(θε-) τέθηκα τέθημαι ἐτέθην (set, put, place, arrange) (*Essentials* §§60–63)
- principal parts of λαμβάνω and μανθάνω

λαμβάνω λήψομαι ἔλαβον εἴληφα εἴλημμαι ἐλήφθην = take, capture, grasp, understand;
 + δικήν παρὰ + gen. = punish gen.
 μανθάνω μαθήσομαι ἔμαθον μεμάθηκα = learn

24. Although it is criticized for overstating the case on certain points, K. J. Dover's *Greek Homosexuality* (1978) is still the standard work in the field. For some of the controversies, the writings of James Davidson, David Halperin, and Thomas Hubbard are thought-provoking (see bibliography).

Reading 4A

Pausanias distinguishes between two Erotes, a heavenly (*ouranios*) Eros and a promiscuous (*pandemos*) Eros, sons of two different Aphrodites.

Vocabulary

ἄδηλος -ον: unclear, uncertain

ἀδικία -ας ἡ: injustice, wrongdoing (cf. ἀδικέω)

ἀναγκάζω ἀναγκάσω ἠνάγκασα ἠνάγκακα ἠνάγκασμαι ἠναγκάσθην: force, compel
ἀναγκαῖος -α -ον: necessary (cf. ἀνάγκη ἡ and ἀναγκάζω); *especially common in impersonal use*: ἀναγκαῖον + *acc.* + *inf.*: it is necessary for *acc.* to —

ἄπλοῦς -οῦν: simple (cf. ἀπλῶς: simply); *two-termination adj., endings contract from -έος -έον* (see Smyth 1956: §290 for full declension)

ἄρσῆν -εν: male (in some dialects: ἄρσῆν -εν)

βλέπω βλέπομαι ἔβλεψα βέβλεφα βέβλεμμαι ἐβλέφθην: look (at), see; *also common in compounds, especially ἀποβλέπω*: look off at, gaze fixedly at, look away from everything else at (not “look away” as we might expect)

διαπράττομαι διαπράξομαι διεπράξαμην — διαπέπραγμα: bring about, accomplish, do (thoroughly)

εἷς μία ἕν: one; *should be distinguished from the prepositions εἰς and ἐν, which it resembles; if necessary, review the full declension, which is the same as οὐδεῖς οὐδεμία οὐδέν*

ἐντεῦθεν *adv.*: hence, from this point, from here

ἐξαπατάω ἐξαπατήσω ἐξηπάτησα ἐξηπάτηκα ἐξηπάτημαι ἐξαπατήθην: deceive (less common without the prefix: ἀπατάω)

θεά -ᾶς ἡ: goddess

θηλυς -εια -υ: female

καταγελᾶω + *gen.*: laugh at, jeer or mock at, ridicule (see γελᾶω for principal parts)

κόσμιος -α -ον: well-ordered, regular, moderate (cf. *κόσμος ὁ: order, ornament)

μετέχω + *gen.*: partake of, share in, take part in (see ἔχω for principal parts)

οἶχομαι οἶχήσομαι: be gone, be off; *usually accompanied by a participle meaning or implying “go away”*: οἶχομαι φεύγων: I am off and fleeing; ὄρχετο ἀπιών: [he] was off and gone; οἶχήσονται ἀποτρέχοντες: they will run away and be gone, etc.

ὄνειδος -ους τό: reproach, blame, disgrace

ὄρμάω ὄρμήσω ὄρμησα ὄρμηξα ὄρμημαι ὄρμήθην *trans.*: set in motion, stir up, rouse;
intrans. mid.-pass.: hurry, rush, set off, begin

οὐράνιος -α -ον: having to do with Ouranos, heavenly

πάνδημος -ον: of or belonging to all the people, common, ordinary, vulgar

τέλος -ους τό: final outcome, end, result; *without def. art. as adv.*: finally

χαρίζομαι χαριῶμαι ἐχαρισάμην—καχάρισμαι + *dat.*: gratify, give pleasure to, do a favor
for (cf. χάρις)

Reading 4A (based on *Symposium* 180c1–182a6)

Φαῖδρος μὲν τοιοῦτόν τινα λόγον εἶπε, μετὰ δὲ Φαῖδρον ἄλλοι	1
τινες ἦσαν ὧν οὐ πάνυ διαμνημονεύω· οὓς παρεῖς τὸν Παιουσανίου λόγον	2
διηγῆσομαι.	3
“Οὐ καλῶς μοι δοκεῖ, ὦ Φαῖδρε,” ἦ δ’ ὅς, προβεβλήσθαι ἡμῖν ὁ λόγος,	4
τὸ παρηγγέλλθαι ἀπλῶς οὕτως ἐγκωμιάζειν Ἔρωτα. εἰ μὲν γὰρ εἷς ἦν ὁ	5
Ἔρωσ, καλῶς ἂν εἶχε, νῦν δὲ οὐκ ἔστιν εἷς· πάντες γὰρ ἴσμεν ὅτι οὐκ	6
ἔστιν ἄνευ Ἐρωτος Ἀφροδίτη. μιᾶς μὲν οὖν οὔσης εἷς ἂν ἦν Ἔρωσ· ἐπεὶ	7
δὲ δὴ δύο ἐστὸν, ἀνάγκη καὶ δύο Ἔρωτε εἶναι. πῶς δ’ οὐ δύο τῷ θεά;	8

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- 2 (δια)μνημονεύω = μνημονεύω (= μέμνημαι): in general, μνη- signifies remembrance, reminding, or remembering. Mnemosyne is the goddess Memory. The prefix δια- suggests “thoroughly,” as often.
οὓς = τούτους; a relative pronoun may begin a sentence in place of a demonstrative
παρεῖς: from παρήμι = pass over, skip over
- 4 προβάλλω = put forward, propose
ἡμῖν: dat. of agent with a perf. pass. (*Essentials* §114)
- 5 *παρηγγέλλω = urge; τὸ παρηγγέλλθαι . . . Ἔρωτα: artic. inf. (*Essentials* §182) in apposition (*Essentials* §120) to ὁ λόγος. What is the tense of the infinitive παρηγγέλλθαι?
ἀπλῶς: with ἐγκωμιάζειν
οὕτως: modifies ἀπλῶς; οὕτως + *adj. or adv. usually* = so
- 6–7 οὐκ ἔστιν ἄνευ Ἐρωτος Ἀφροδίτη: presumably Pausanias means that Eros is Aphrodite’s constant companion (as well as her son). Or perhaps the names here reflect the concepts associated with each: i.e., there is no Sex (Aphrodite) without Desire (Eros).
- 7 μιᾶς . . . οὔσης: gen. abs. serving as a protasis (if-clause) of this conditional sentence. What kind of condition must it be (*Essentials* §162)?
- 8 ἐστὸν: 3rd pers. dual pres. indic. of εἶμι (*Essentials* §69)
ἀνάγκη = ἀνάγκη ἐστί
Ἔρωτε: acc. dual of Ἔρωσ (*Essentials* §67)
τῷ θεά: nom. dual of ἡ θεά. Rose 1985: 18 suggests that the two Erotes “are probably a take-off on Hesiod’s two forms of Ἔρις ‘Strife’ (*Works and Days* 11–26).” The two Aphrodites arise from the inconsistent genealogies of Aphrodite offered by the two great traditional poets, Homer and Hesiod (see introduction).

ἦ μὲν γέ που πρεσβυτέρα καὶ ἀμήτωρ Οὐρανοῦ θυγάτηρ, ἦν δὴ καὶ	9
Οὐρανίαν ἐπονομάζομεν· ἦ δὲ νεωτέρα Διὸς καὶ Διώνης, ἦν δὴ Πάνδημον	10
καλοῦμεν. ἀναγκαῖον δὴ καὶ Ἔρωτα τὸν μὲν τῇ ἑτέρᾳ συνεργὸν Πάνδημον	11
ὀρθῶς καλεῖσθαι, τὸν δὲ Οὐράνιον.	12
Ὅ μὲν οὖν τῆς Πανδήμου Ἀφροδίτης ὡς ἀληθῶς πάνδημός ἐστι	13
καὶ ἐξεργάζεται ὅ τι ἂν τύχη· καὶ οὗτός ἐστιν ὃν οἱ φαῦλοι τῶν ἀνθρώπων	14
ἐρῶσιν. ἐρῶσι δὲ οἱ τοιοῦτοι πρῶτον μὲν οὐχ ἦττον γυναικῶν ἢ παιδῶν,	15
ἔπειτα δ' ἐρῶσι τῶν σωμάτων μᾶλλον ἢ τῶν ψυχῶν, ἔπειτα τῶν	16
ἀνοητοτάτων ὡς ἂν δύνωνται, πρὸς τὸ διαπράξασθαι μόνον βλέποντες,	17
ἀμελοῦντες δὲ τοῦ καλῶς ἢ μή· ὅθεν δὴ συμβαίνει αὐτοῖς πράττειν ὅ τι	18
ἂν τύχῃ, ὁμοίως μὲν ἀγαθόν, ὁμοίως δὲ τοῦναντίον. οὗτος γὰρ ὁ Ἔρως	19
ἐστὶν ἀπὸ τῆς θεοῦ νεωτέρας τε οὔσης πολὺ ἢ τῆς ἑτέρας καὶ μετεχούσης	20
ἐν τῇ γενέσει καὶ θήλεος καὶ ἄρρενος.	21
Ὅ δὲ τῆς Οὐρανίας πρῶτον μὲν οὐ μετεχούσης θήλεος ἀλλ' ἄρρενος	22

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- 9 ἀμήτωρ: without a μήτηρ (nom. sing. adj.), motherless. Pausanias is referring to the account of Aphrodite's birth in Hesiod's *Theogony*, according to which she rises out of the sea-foam, engendered by the severed genitals of the castrated Ouranos (*Theogony* 178–95).
- 9–10 ἦν δὴ καὶ Οὐρανίαν: καὶ is not conjunctive but emphatic here. The two accusatives are related to one another by the verb (*Essentials* §78). On the two names for Aphrodite, see introduction.
- 10 ἐπονομάζω = name after or for acc.
Διὸς καὶ Διώνης: the *Iliad* (5.370–72, 374) makes Aphrodite the daughter of the goddess Dione and Zeus
- 11 τῇ ἑτέρᾳ: the feminine gender shows that Aphrodite is meant
τὸν . . . συνεργόν: in apposition to Ἔρωτα (συνεργός -οῦ ὁ = associate, partner)
- 12 τὸν δὲ Οὐράνιον = τὸν δὲ [τῇ ἑτέρᾳ συνεργόν] Οὐράνιον [ὀρθῶς καλεῖσθαι] from the parallel implied by τὸν μὲν in the previous line
- 13 ὡς ἀληθῶς = in very truth, truly
- 15 ὄν: cognate acc. with ἐρῶσιν = the love which/that the worthless love (*Essentials* §77) (ἐρῶω takes a gen. of the person loved). For good English idiom in this context, translate ἐρῶσιν = experience or undergo.
- 17 ἀνόητος -ον = mindless, foolish
διαπράττομαι in this context apparently refers to sexual activity or satisfaction
- 18 τοῦ καλῶς [διαπράξασθαι]: artic. inf. (*Essentials* §182)
*συμβαίνει = befalls, falls randomly to dat. + inf.

μόνον—καὶ ἔστιν οὗτος ὁ τῶν παίδων ἔρωσ—ἔπειτα πρεσβυτέρας, ὕβρεως	23
ἀμοίρου· ὄθεν δὴ ἐπὶ τὸ ἄρρεν τρέπονται οἱ ἐκ τούτου τοῦ ἔρωτος ἔπιπνοι,	24
τὸ φύσει ἐρρωμενέστερον καὶ νοῦν μᾶλλον ἔχον ἀγαπῶντες. καὶ τις ἂν	25
γνοίη καὶ ἐν αὐτῇ τῇ παιδευασίᾳ τοὺς εἰλικρινῶς ὑπὸ τούτου τοῦ	26
ἔρωτος ὠρμημένους· οὐ γὰρ ἐρῶσι παίδων, ἀλλ' ἐπειδὴν ἤδη ἄρχονται	27
νοῦν ἔχειν, τοῦτο δὲ πλησιάζει τῷ γενειάσκειν.	28
Παρασκευασμένοι γὰρ εἰσιν, ὡς οἶμαι, οἱ ἐντεῦθεν ἀρχόμενοι ἐρᾶν	29
ὡς τὸν βίον ἅπαντα συνεσόμενοι καὶ κοινῇ συμβιωσόμενοι, ἀλλ' οὐκ	30
ἐξαπατήσαντες, ἐν ἀφροσύνῃ παῖδα λαβόντες ὡς νέον, καταγελάσαντες	31
οἰγήσεσθαι ἐπ' ἄλλον ἀποτρέχοντες. οὔτοι δὲ οἱ πάνδημοι ἐρασταὶ εἰσιν	32

23	ἔπειτα: δέ balancing πρῶτον μὲν of the previous line can be understood from context, as in earlier lines (e.g., lines 15–16)
24	ἄμοιρος -ον = without any part of <i>gen</i> . The young were thought to be more hotheaded and therefore more inclined to hubris. ἐπίπνους -ουν (contracted from -οος -οον) = breathed upon, inspired
25	ἐρρωμένος -η -ον = in good health, strong, vigorous
26	γνοίη: aor. opt. of γιγνώσκω = recognize (as often in aor.) παιδευασία -ας ἡ = pederasty, love of παῖδες εἰλικρινῶς = purely
27	ἀλλ' (here) = except
28	τοῦτο = τὸ νοῦν ἔχειν πλησιάζω = be near <i>dat</i> . γενειάσκω = grow a beard
29	ἐντεῦθεν: i.e., from the time when they are first getting a beard παρασκευασμένοι . . . εἰσιν = are prepared (a compound form of the perf. indic. here best translated as a pres.); introducing inf. ἐρᾶν and οἰγήσεσθαι (line 32)
30	*κοινῇ = in common, in union (dat. fem. sing. used adverbially, as often) συμβιώω = live with ἀλλ' οὐκ: i.e., rather than (introducing the behavior the good kind of lover is not prepared to indulge in, but that is apparently the practice of οἱ πάνδημοι ἐρασταὶ)
31	ἀφροσύνη -ης ἡ = folly, thoughtlessness ὡς νέον = because of (being) young
32	οἰγήσεσθαι: depending on παρασκευασμένοι . . . εἰσιν

οἱ καὶ τὸ ὄνειδος πεποιηκότες, ὥστε τινὰς τολμᾶν λέγειν ὡς αἰσχρὸν	33
χαρίζεσθαι ἔρασταῖς· λέγουσι δὲ εἰς τούτους ἀποβλέποντες, ὀρῶντες αὐτῶν	34
τὴν ἀκαιρίαν καὶ ἀδικίαν, ἐπεὶ οὐ δήπου κοσμίως γε καὶ νομίμως ὀτιοῦν	35
πραῖγμα πραττόμενον ψόγον ἂν δικαίως φέροι.	36

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- 35 ἀκαιρίαν -ας ἢ = poor timing, unseasonableness (cf. *καιρός -οῦ ὄ)
 *νομίμως = in accordance with νόμος, in a lawful way
 *ὀτιοῦν: neut. sing. adj. with πραῖγμα = any . . . at all
- 36 *ψόγος -ου ὄ = reproach, blame, censure

Reading 4B

Pausanias goes on to describe contrasting sexual mores in Greek backwaters (Elis and Boeotia) and in places ruled by tyrants.

Vocabulary

- Make an effort to learn the principal parts of ὄμνυμι.

ἄλλοθι *adv.*: elsewhere (cf. αὐτόθι)

ἄνθος -ους τό: blossom, flower, bloom (an anthology is a collection of word “blossoms”)

βέβαιος -ον (also -ος -α -ον): secure, firm, steadfast, sure

γενναῖος -α -ον: wellborn, noble

δουλεύω δουλεύσω ἐδούλευσα δεδούλευκα δεδούλευμαι ἐδουλεύθην: be a slave, perform the duties of a slave (cf. δοῦλος -ου ὁ)

δύναμις -εως ἡ: power, might, strength, capacity (cf. δύναμαι, δυνατός, ἀδύνατος)

ἐνθυμέομαι ἐνθυμήσομαι — — ἐντεθύμημαι ἐνεθυμήθην: have in mind, consider well, be concerned at (cf. *θυμός -οῦ ὁ: heart, spirit, emotion)

ἐπαινέω (or αἰνέω) ἐπαινέσω/ἐπαινήσομαι ἐπήνεσα ἐπήνεκα ἐπήνημαι ἐπηνέθην: praise, approve, applaud, commend; + *double acc.*: praise *acc. pers.* for *neut. acc. thing*

ἐπιχειρέω + *dat.*: put one's hand to or on, attack; + *inf.*: attempt, try

ἰσχυρός -ά -όν: strong (cf. *ἰσχύς -υος ὁ: strength)

καρπόομαι: reap, gather fruit (cf. *καρπός -οῦ ὁ: fruit, harvest)

λήγω λήξω ἔληξα: stop, cease, abate; + *gen.*: cease from *gen.*; + *supplemental part.*: stop — ing, cease — ing

μόνιμος -α -ον: staying in one place, stable, steadfast

νοέω νοήσω ἐνόησα νενόηκα νενόημαι ἐνοήθην: think, intend, perceive, understand; *recognize also κατανοέω* and ἐννοέω (cf. διανοέομαι and νοῦς)

ὄμνυμι ὀμοῦμαι ὄμοσα ὀμώμοκα ὀμώμο(σ)μαι ὀμό(σ)θην: swear

ὀνειδίζω ὀνειδιῶ ὀνειδισα ὀνειδικα — ὀνειδίσθην: reproach; reproach for *gen.* (cf. ὀνειδος)

ὄρκος -ου ὁ: oath

ὅστισοῦν ἡτισοῦν ὅτιοῦν: anybody/anything whatsoever, anybody/anything at all (declines like ὅστις + οὔν)



Fig. 15. The Tyrannicides Harmodius and Aristogeiton. Roman copy of Greek original. Museo Archeologico Nazionale, Naples, Italy. Photo credit: Alinari/Art Resource, New York. The original statues once stood in the Athenian agora, a symbol of the end of tyranny at Athens. They were stolen by the Persian army under Xerxes, but were replaced. Harmodius and Aristogeiton were lovers, popularly credited with putting an end to tyranny by killing Hipparchus, the brother of Hippias, the reigning member of the Peisistratid clan. Thucydides disputes the popular account (6.53–59), arguing that the entire affair originated in the wounding of a lover. Thucydides uses the story as an example of popular suspicion in his account of the recall of Alcibiades during the Sicilian Expedition (see introduction, “Historical Context of the Dialogue”).

οὗ *rel. adv.*: where (as well as gen. sing. masc. or neut. rel. pron.)

παιδαγωγός -οῦ ὁ: pedagogue, a person, usually a slave, in charge of accompanying children to and from school and elsewhere (cf. παίδ- and ἄγω)

παν- *as a prefix*: completely, all-, very (e.g., πάγκαλος: entirely καλός; πάμπολλοι: very many)

πολλαχού *adv.*: in many places (cf. *πανταχού *adv.*: everywhere)

πονηρός -ά -όν: bad, wretched, wicked, toilsome

πράξις -εως ἡ: deed, transaction, business

συμφέρω/συμφέρομαι: agree with, be agreeable to; hence, be beneficial to; *often used impers.*
+ *dat.* + *inf.*: it is beneficial, advantageous to *dat.* to —

τύραννος -ου ὁ: tyrant, ruler who comes to power by unconstitutional means, ruler unrestrained by law; *recognize also* τυραννίς -ίδος ἡ: tyranny

φανερός -ά -όν: visible, manifest, evident (cf. φαίνω)

φιλέω + *inf.*: be inclined to, tend to, be accustomed to

ὧδε *adv.*: in this way, as follows, so, thus (ὧδε is to οὕτως as ὅδε is to οὗτος)

Reading 4B (based on *Symposium* 182a7–185c3)

Ὁ περὶ τὸν ἔρωτα νόμος ἐν μὲν ταῖς ἄλλαις πόλεσι νοῆσαι	1
ῥάδιος, ἀπλῶς γὰρ ὄριστα· ὁ δ' ἐνθάδε καὶ ἐν Λακεδαίμονι ποικίλος.	2
ἐν Ἡλίδι μὲν γὰρ καὶ ἐν Βοιωτοῖς, καὶ οὐ μὴ σοφοὶ λέγειν, ἀπλῶς	3
νενομοθέτηται καλὸν τὸ χαρίζεσθαι ἐρασταῖς, καὶ οὐκ ἂν τις εἴποι οὔτε	4
νέος οὔτε παλαιὸς ὡς αἰσχρὸν, ἵνα οἴμαι μὴ πράγματ' ἔχωσιν λόγῳ	5
πειρώμενοι πείθειν τοὺς νέους, ἅτε ὄντες ἀδύνατοι λέγειν·	6
τῆς δὲ Ἰωνίας καὶ ἄλλοθι πολλαχοῦ αἰσχρὸν νενόμισται, ὅσοι ὑπὸ	7
βαρβάρους οἰκοῦσιν. τοῖς γὰρ βαρβάρους διὰ τὰς τυραννίδας αἰσχρὸν	8

-
- 2 ὄρίζω = define; *literally* = mark with a boundary
ἐνθάδε: i.e., in Athens
*ποικίλος -η -ον = complex, complexly wrought, ornate
- 3 Ἡλιδος -ιδος ἧ = Elis, a Greek city-state in the northwestern Peloponnesus. The Eleans are probably most important as the overseers of the ancient Olympics. Here they are lumped with the Boeotians as lacking eloquence.
Βοιωτοὶ -ῶν οἱ = Boeotians, inhabitants of Boeotia, a large district in central Greece, bordering on Attica. An agricultural people, mocked by the Athenians as slow and backward—bovine perhaps, as the name suggests? Boeotia is also the native region of two important poets, Hesiod and Pindar.
οὐ μὴ: use of μὴ rather than οὐ gives a conditional force to the indefinite relative clause (one with an indef. antecedent) = wherever [they are] not (Smyth 1956: §§2505–6). Remember οὗ = where.
- 4 νενομοθέτηται (from νομοθετέω) = it has been made a law that . . .
- 5 οἴμαι = ὡς οἴμαι (as often)
πράγματ' ἔχω = have trouble
- 7 τῆς Ἰωνίας = in Ionia (gen. of place within which, relatively rare in prose) (Smyth 1956: §1448); from Ἰωνία -ας ἧ = Ionia, the large region of easternmost Greece, on the coast of Asia Minor (now Turkey). Because of their contact with Persia, Lydia, and other eastern non-Greek peoples, the Ionians are often considered soft and effete, but more civilized and articulate than the more militaristic Spartans or the more agricultural Boeotians.
ἄλλοθι πολλαχοῦ = in many other places (the phrase anticipates the rel. clause introduced after the verb by ὅσοι)
- 7–8 αἰσχρὸν: pred. adj.; the subject must be the neuter articular infinitive of the previous paragraph: τὸ χαρίζεσθαι ἐρασταῖς
ὑπὸ + *dat.*: under [the control of] *dat.* At the time of composition (but not at the time of the dramatic date), Ionia was under Persian rule, one of several anachronisms in the dialogue.

τοῦτό γε καὶ ἢ γε φιλοσοφία καὶ ἢ φιλογυμναστία· οὐ γὰρ οἶμαι ὅτι	9
συμφέρει τοῖς ἄρχουσι φρονήματα μεγάλα ἐγγίγνεσθαι τῶν ἀρχομένων,	10
οὐδὲ φιλίας ἰσχυρὰς καὶ κοινωνίας, ὃ δὴ μάλιστα φιλεῖ τά τε ἄλλα πάντα	11
καὶ ὃ ἔρωσ ἐμποιεῖν. ἔργῳ δὲ τοῦτο ἔμαθον καὶ οἱ ἐνθάδε τύραννοι·	12
ὃ γὰρ Ἀριστογείτωνος ἔρωσ καὶ ἡ Ἀρμοδίου φιλία βέβαιος γενομένη	13
κατέλυσεν αὐτῶν τὴν ἀρχήν.	14
Οὕτως οὐ μὲν αἰσχροὺς ἐτέθη χαρίζεσθαι ἔρασταῖς, κακία τῶν	15
θεμένων κείται, τῶν μὲν ἀρχόντων πλεονεξία, τῶν δ' ἀρχομένων ἀνανδρία·	16

-
- 9 τοῦτό γε: i.e., τὸ χαρίζεσθαι ἔρασταῖς
φιλογυμναστία -ας ἢ = love of gymnastic exercise
- 10 συμφέρει *used impers. + dat.* = it is beneficial, advantageous to *dat.*
φρονήματα μεγάλα ἐγγίγνεσθαι + *gen.* = that great (i.e., bold, ambitious) thoughts arise
in *gen.*
- 11 κοινωνία -ας ἢ = fellowship, camaraderie
ὃ: the singular treats the antecedents—φρονήματα μεγάλα, φιλίας, and κοινωνίας—as a
single unit
φιλεῖ + *inf.* = be inclined to, tend to. The singular verb with plural subject here is probably caused
by the proximity to the neuter plural ἄλλα πάντα.
- 12 ἔργῳ = by experience
- 13 Ἀριστογείτων -ονος ὃ = Aristogeiton, one of the Athenian tyrannicides, *erastes* of Harmodius
Ἀρμόδιος -ου ὃ = Harmodius, one of the Athenian tyrannicides, *eromenos* of Aristogeiton.
Harmodius and Aristogeiton were two male lovers, who were popularly credited with putting
an end to tyranny at Athens. A famous statue of the Tyrannicides stood in the Athenian agora
(fig. 15).
ἡ Ἀρμοδίου φιλία: in using φιλία rather than ἔρωσ of the love experienced by the *eromenos*,
Pausanias accepts the unreciprocal concept of love characteristic of Greek thinking about
homoerotic relationships. The *erastes* experiences *eros* (erotic love), the *eromenos* experiences
a generally unerotic form of love, friendship or affection (see introduction: “The Greek Vocab-
ulary of Love”).
- 14 καταλύω: dissolve, make an end of, destroy
- 15 ἐτέθη from τίθημι: review forms if necessary; κείμαι and passive forms of τίθημι are used
virtually interchangeably to mean “be established”
χαρίζεσθαι: *inf.* serving as the subje. of the rel. clause (*Essentials* §182); takes *dat. obj.*
- 15–16 κακία, πλεονεξία, and ἀνανδρία: *dat. of cause* = due to *dat.*, because of *dat.* (Smyth 1956:
§1517
θεμένων from τίθημι: review forms if necessary (*Essentials* §62)
- 16 *πλεονεξία -ας ἢ = greed, lust for more (power, money, etc.)

οὗ δὲ καλὸν ἀπλῶς ἐνομίσθη, διὰ τὴν τῶν θεμένων τῆς ψυχῆς ἀργίαν. 17

Things that seem to favor the lover (*erastes*)

Ἐνθάδε δὲ πολὺ τούτων κάλλιον μὲν νενομοθέτηται, οὐ δὲ ῥάδιον 18

κατανοῆσαι. ἐνθυμήθητε γὰρ ὅτι λέγεται κάλλιον τὸ φανερώς ἐρᾶν 19

τοῦ λάθρα, καὶ μάλιστα τῶν γενναιοτάτων καὶ ἀρίστων, κἄν αἰσχίους ᾧσι. 20

ἢ αὖ παρακλύσεις τῷ ἐρῶντι παρὰ πάντων θαυμαστή, οὐχ ὡς τι αἰσχρὸν 21

ποιοῦντι. καὶ δὴ καὶ πρὸς τὸ ἐπιχειρεῖν ἔλεῖν ὁ νόμος δέδωκεν τῷ ἐραστῇ 22

ἐξουσίαν θαυμαστά ἔργα ἐργαζομένῳ ἐπαινέσθαι, ἃ εἴ τις τολμῶη ποιεῖν 23

διώκων ὅτι οὐκ πλὴν τοῦτο, καρποῖτ' ἂν τὰ μέγιστα ὄνειδη. εἰ γὰρ ἦ 24

χρήματα βουλόμενος παρὰ του λαβεῖν ἢ τινα ἄλλην δύναμιν ἐθέλοι ποιεῖν 25

οἷάπερ οἱ ἐρασταὶ πρὸς τὰ παιδικά, ἱκετείας τε καὶ ἀντιβολήσεις ποιοῦμενοι, 26

17 ἀργία -ας ἢ = laziness (ἀ-εργος)

18 τούτων: gen. of comparison; refers to the places, people, or laws just discussed, or to all three
νενομοθέτηται = the law has been made

19 κατανοέω = understand

ἐνθυμήθητε: aor. impera. of ἐνθυμέομαι = consider (pass. deponent)

20 τοῦ λάθρα = τοῦ λάθρα ἐρᾶν. What use of the genitive is this (*Essentials* §94)?

*λάθρα = secretly, covertly

τῶν γενναιοτάτων καὶ ἀρίστων: objects of ἐρᾶν in previous line

αἰσχίους: here refers to physical appearance = rather ugly. What form is this (*Essentials* §24)?

21 παρακλύσεις -εως ἢ = encouragement, exhortation, cheering on

ὡς = like, as though

22 ἐλεῖν: in an erotic context, αἰρέω normally means something like “seduce, win over, take in
conquest”

23 *ἐξουσία -ας ἢ = means, resources, opportunity

ἐπαινέσθαι: explanatory inf. with *ἐξουσία = the opportunity to be praised . . .

25 του = τινος (as often)

26 οἱ ἐρασταὶ πρὸς τὰ παιδικά: the missing verb can be inferred from context

ἱκετεία -ας ἢ = supplication (cf. *ὁ ἱκέτης and *ἱκετεύω)

ἀντιβολήσεις -εως ἢ = entreaty, prayer

καὶ ὄρκους ὀμνύντες, καὶ κοιμήσεις ἐπὶ θύραις, καὶ ἐθέλοντες δουλείας 27
 δουλεύειν οἷας οὐδ' ἂν δοῦλος οὐδεὶς, ἐμποδίζοιτο ἂν μὴ πράττειν οὕτω 28
 τὴν προᾶξιν καὶ ὑπὸ φίλων καὶ ὑπὸ ἐχθρῶν, τῶν μὲν ὄνειδιζόντων κολακείας 29
 καὶ ἀνελευθερίας, τῶν δὲ νουθετούντων καὶ αἰσχυνομένων ὑπὲρ αὐτοῦ. 30
 τῷ δ' ἐρῶντι πάντα ταῦτα ποιοῦντι χάρις ἔπεισι, καὶ δέδοται ὑπὸ τοῦ 31
 νόμου ἄνευ ὄνειδους πράττειν, ὡς πάγκαλόν τι προᾶγμα διαπραττομένῳ. 32
 ταύτη μὲν οὖν οἰηθεῖη ἂν τις πάγκαλον νομίζεσθαι ἐν τῆδε τῇ πόλει καὶ 33
 τὸ ἐρᾶν καὶ τὸ φίλους γίγνεσθαι τοῖς ἐρασταῖς. 34

Things that seem to discourage the lover (*erastes*)

Ἐπειδὴν δὲ παιδαγωγοὺς ἐπιστήσαντες οἱ πατέρες τοῖς ἐρωμένοις 35
 μὴ ἔωσι διαλέγεσθαι τοῖς ἐρασταῖς, καὶ τῷ παιδαγωγῷ ταῦτα 36
 προστεταγμένα ἦ, ἡλικιωτὰ δὲ καὶ ἑταῖροι ὄνειδίζουσιν ἕαν τι ὀρῶσιν 37

27 κοιμήσεις -εως ἦ = sleeping

27–28 δουλείας: cognate acc. with δουλεύω = perform slavish tasks (cf. δοῦλος)

28 οὐδέ = not even (as often)

ἂν implies here a missing optative δουλεύοι (or similar)

ἐμποδίζω μὴ + *inf.* = hinder from, prevent from

29–30 τῶν μὲν . . . τῶν δέ: for def. art. + μὲν . . . δέ see *Essentials* §190. Τῶν μὲν refers to ἐχθρῶν, τῶν δέ refers to φίλων, creating a chiasmic structure (forms a χ):

ὑπὸ φίλων	X	ὑπὸ ἐχθρῶν
τῶν μὲν		τῶν δέ

29 *κολακεία -ας ἦ = flattery

30 *νουθετέω = chastise

31 ἔπειμι = is upon, belongs to

33 *ταύτη = in this way (dat. fem. sing. used adverbially, as often)

οἰηθεῖη from οἶμαι (pass. deponent)

35 ἐπιστήσαντες from *ἐφίστημι: *trans.* = put *acc.* in charge of *dat.*

37 προστεταγμένα ἦ: perf. pass. subju. of *προστάτω = order, command

ἡλικιωτῆς -ου ὅ = person of the same age as one, peer, age-mate (cf. *ἡλικία -ας ἦ)

τοιοῦτον γιγνόμενον, καὶ τοὺς ὄνειδιζοντας αὐτῷ οἱ πρῆσβύτεροι μὴ 38
 διακωλύωσιν, εἰς δὲ ταῦτά τις αὐτῷ βλέψας ἠγήσασαί τ' ἂν πάλιν αἰσχιστον 39
 τὸ τοιοῦτον ἐνθάδε νομίζεσθαι. 40

Summing up: two kinds of lover

Τὸ δὲ οἶμαι ὧδ' ἔχει· οὐχ ἀπλοῦν ἐστίν, ὅπερ ἐξ ἀρχῆς ἐλέχθη οὔτε 41
 καλὸν εἶναι αὐτὸ καθ' αὐτὸ οὔτε αἰσχρὸν, ἀλλὰ καλῶς μὲν πρᾶπτόμενον 42
 καλόν, αἰσχρῶς δὲ αἰσχρὸν. αἰσχρῶς μὲν οὖν ἐστὶ πονηρῶ τε καὶ πονηρῶς 43
 χαρίζεσθαι, καλῶς δὲ χρηστῶ τε καὶ καλῶς. πονηρὸς δ' ἐστὶν ἐκεῖνος ὁ 44
 ἐραστὴς ὁ πάνδημος, ὁ τοῦ σώματος μᾶλλον ἢ τῆς ψυχῆς ἐρῶν· καὶ γὰρ 45
 οὐδὲ μόνιμός ἐστιν, ἅτε οὐδὲ μονίμου ἐρῶν πράγματος. ἅμα γὰρ τῷ τοῦ 46
 σώματος ἄνθει λήγοντι, οὔτε ἦρα, “οἴχεται ἀποπτάμενος,” πολλοὺς 47
 λόγους καὶ ὑποσχέσεις κατασχύννας· ὁ δὲ τοῦ ἦθους χρηστοῦ ὄντος 48
 ἐραστὴς διὰ βίου μένει, ἅτε μονίμῳ συντακεῖς. 49

41 τὸ δέ = but the [actual] situation . . . [as opposed to what someone might think]. Pausanias now imposes an interpretation on the complex and contradictory details of Athenian attitudes.

42 καθ' αὐτό = in and of itself, per se; in Attic, αὐτό (with rough breathing) is a contraction of ἑαυτό

43–44 αἰσχρῶς μὲν . . . καλῶς δέ: the previous sentence makes clear that πρᾶπτόμενον should be understood with each adverb

47 ἦρα: imperf. of ἐράω; review alpha-contract verbs if necessary (*Essentials* §77)

οἴχεται ἀποπτάμενος = is off flying away . . . , a reference to the deceptive dream in *Iliad* 2.71

48 ὑπόσχεσις -εως ἢ = promise

κατασχύννας: aor. act. part. masc. nom. sing. of κατασχύννω = shame, disgrace

τοῦ ἦθους: gen. of description (*Essentials* §90), from ἦθος -ους τό = character

49 συντακεῖς: aor. pass. part. from συντήγω = melt together with, meld with, fuse with

Reading 5. Scientific and Medical Conceptions of Love: The Speech of the Doctor Eryximachus

The comic poet Aristophanes is next to Pausanias, but he is unable to speak due to a disabling attack of hiccups, so the doctor Eryximachus speaks in his place. The comic interlude allows Plato to poke fun at Aristophanes, perhaps suggesting that he has eaten or drunk too much, and it gives Eryximachus a chance to show off his medical knowledge, though perhaps not in the most dignified forum. In addition, because the attack of hiccups actually results in a change in the order of the speakers in a work in which considerable attention seems to have been given to that order, it may have a larger significance. Are we invited to consider two possible arrangements, one of the speeches and another of the speakers (see appendixes 3–4)? Is the injection of disorder perhaps a Dionysiac one, an acknowledgement of the presence of the god Dionysus and the importance of finding a place for disorder? Scholars have not agreed on the significance of this episode, nor even that it is anything more than playful, but it is certainly a moment that engages interest.

We have already met the doctor Eryximachus as the probable ἐραστής of Phaedrus and as the spokesman for sobriety. His father Acumenus was also a doctor, which may explain his son's rather surprising name; Eryximachus appears to mean something like “Belch-battler” or “Barf-battler,”²⁵ though the meaning of the “Eryxi-” prefix may in fact stretch to cover other kinds of discharges such as hiccups, offering clear motivation for the hiccups incident (though not necessarily for the rearrangement of speakers).

Eryximachus's speech offers the scientific and medical perspective on ἔρωσ. Elsewhere in his dialogues, Plato treats doctors as knowledgeable figures who know the best way to bring health to the body, as opposed to cooks, who know how to please the body without necessarily making it healthier. Consequently, despite the mocking banter of Aristophanes and the comedy of the hiccups incident that frames Eryximachus's speech, it is hard to dismiss his speech as worthless.²⁶ It must, like all the speeches, make a meaningful and useful contribution to the whole, and it is in fact the centerpiece of the opening group of speeches (see appendix 4). Perhaps one of the most important aspects of Eryximachus's speech is that it clearly presents love as a force with much broader significance and application than the previous two speeches, with their exclusive

25. It is possible that it was intended to have a more military sound to it, since the verb ἐρεύγομαι to which the noun ἔρευξις is related also refers to the roaring sound of battle. But, if so, Plato must be playing with the possible medical interpretations.

26. See arguments in Edelstein 1945 and Konstan and Young-Bruehl 1982.



Fig. 16. Relief showing Asclepius, the hero-doctor, healing a patient accompanied by the goddess Hygeia. Archaeological Museum, Piraeus, Greece. Photo credit: Foto Marburg/Art Resource, New York.

focus on human forms of love, had suggested. In Eryximachus's speech, love is an overarching cosmic principle, not a narrow human concern, and this is an important contribution in a dialogue that seeks a full definition of ἔρως.

The language of the speech is similar to that of the medical writings attributed to the fifth-century doctor and medical writer Hippocrates.²⁷ It also resembles in language and content the fragments of the presocratic philosophers who wrote about the natural world. Interest in order (κόσμος), balance, and harmony (ἁρμονία) in the interactions of opposites (e.g., cold and hot, wet and dry) are highly characteristic of these texts. A striking oversight for a doctor talking about ἔρως is Eryximachus's failure to consider the opposition of male and female, an opposition that occurs in some early scientific writing; this oversight may be caused, as Rosen 1987: 101–7 suggests, by Eryximachus's personal commitment to pederasty and will be corrected in the next speech by Aristophanes. Eryximachus's speech shows awareness of a common presocratic technique of choosing one basic αἴτιον (cause) or ἀρχή (fundamental originating principle) to explain all things, but ingeniously here it is ἔρως. Also highly typical of Greek scientific and medical writing is the way the principle of analogy is used. Thus, Eryximachus uses analogies between human sexual behavior and the behavior of elements in the body to make points. For example, he takes Pausanias's argument that it is good to gratify good lovers and bad to gratify

27. Craik 2001 is a very useful starting place for students who want to examine the connection between medical texts and the *Symposium*.

bad lovers and applies it to the human body: in the same way, it is good to gratify the good (i.e., healthy) components of the body and bad to gratify the bad (i.e., sick) elements. In general, the good Eros promotes harmony and balance among the opposites that leads to good health; the bad encourages excesses that lead to disharmony and bad health. In reading 5B, Eryximachus applies principles that operate in the body to analyses of music and weather, again by analogy. Although this is an extremely important form of ancient reasoning, both scholars and students often find Eryximachus's arguments forbiddingly esoteric, and indeed, scholarly interpretation of Eryximachus's meaning does diverge in important details, suggesting that the precise meaning is hard to grasp. It is possible to shorten the readings or to skip the second reading without creating difficulties, though it will mean more words to look up in the glossary in subsequent readings.

Suggested Reviews

- uses of ὥς (*Essentials* §§192–99)
- verbal adjectives in -τέος/-τός (*Essentials* §§125–28)
- principal parts of λείπω, πίπτω, and φέρω

λείπω λείψω ἔλιπον λέλοιπα λέλειμμαι ἐλείφθην = leave, abandon, leave out, omit

πίπτω πεσοῦμαι ἔπεσον πέπτωκα = fall

φέρω οἴσω ἤνεγκον/ἤνεγκα ἐνήνοχα ἐνήνεγμα ἠνέχθην = bear, bring, lead, carry, wear; φέρε = come!

Reading 5A

Plato clearly enjoys playing with the names of his characters, and this reading begins with a play on Pausanias's name—Παυσανίου δὲ παυσαμένου (“when Pausanias paused” is my favorite English rendering)—and an unusual editorial comment that calls attention to the similarity of both sound and shape in the two words.

From this section on, I no longer alter the indirect statement that serves as the main form of narration outside reported speeches in the *Symposium*. Many accusatives serve as subjects, and infinitives serve as main verbs in the transitional sections between speeches. This passage begins with an extended sentence in indirect statement that is introduced by the phrase ἔφη ὁ Ἀριστόδημος, but the reader will frequently see just the accusative and infinitive and will need to supply the missing phrase ἔφη ὁ Ἀριστόδημος to make sense of the grammar.

Vocabulary

ἀκόλαστος -ον: undisciplined, intemperate; *recognize also* ἀκολασία -ας ἡ: intemperance, licentiousness (cf. *κολάζω: discipline, punish)

ἀνθρώπινος -η -ον: human (cf. ἄνθρωπος ὁ)

ἀνόμοιος -ον: dissimilar (to); different (from), unlike (ἀν-ὄμοιος)

ἅπαξ *adv.*: once (cf. ἀπλοῦς)

γλυκὺς -εῖα -ύ: sweet (cf. English “glucose”)

δημιουργός -οῦ ὁ: skilled workman, craftsman, maker, creator (δῆμος + ἔργον)

διπλοῦς -οῦν: double, twofold; *two-termination adj., endings contract from* -έος -έον (see Smyth 1956: §290 for full declension)

δῖς *adv.*: twice

ἐπιθυμέω ἐπιθυμήσω ἐπεθύμησα ἐπιτεθύμηχα: desire *gen.*

ἐπιστήμη -ης ἡ: knowledge, understanding; *pl.*: sciences (cf. English “epistemology” and ἐπίσταιμαι)

ἐχθίων -ιον and ἔχθιστος -η -ον: irreg. compar. and superl. of ἐχθρός -ά -όν

ζῷον -ου τό: living creature, animal (cf. English “zoology” and “zoo” and ζάω)

θερμός -ή -όν: hot, warm (cf. English “thermal” and “thermometer”)

ιατρός -οῦ ὁ: doctor, healer; *recognize also* ἰατρικός -ή -όν: medical, having to do with doctors or healing; *especially* ἡ ἰατρική = ἡ ἰατρικὴ τέχνη: the art of medicine, medicine

κτάομαι κτήσομαι ἐκτησάμην — κέκτημαι ἐκτίθην: acquire, procure for oneself, get, gain;
*perf. with pres. meaning: possess (cf. *τὸ κτῆμα: possession)*

λύγξ λυγγός ἦ: hiccup(s), bout of hiccups

μέρος -ους τό: part, share, turn

νοσέω: be sick, be ill, ail (cf. νόσος -ου ἦ); *recognize also νοσώδης -εξ: sick, diseased, unhealthy*

ξηρός -ά -όν: dry (cf. English “xerescaping” and “xeroderma”)

ὁμόνοια -ας ἦ: sameness of thought or mind, concord, unity

πικρός -ά -όν: bitter

πρόγονος -ου ὄ: forefather, ancestor, predecessor

ῥίς ῥινός ἦ: nose (cf. English “rhinoceros” and “rhinoplasty”)

τείνω τενῶ -έτεινα -τέτακα τέταμαι -ετάθην: stretch, extend

ὑγιής -ές: healthy, sound; *recognize also ὑγιεινός -ή -όν: good for the health, wholesome, healthy (cf. English “hygiene”)*

ὑγρός -ά -όν: wet, moist, fluid

ψυχρός -ά -όν: cold

Reading 5A (based on *Symposium* 185c4–186e3)

Παυσανίου δὲ παυσαμένου (διδάσκουσι γὰρ με ἴσα λέγειν οὕτωςι	1
οἱ σοφοί) ἔφη ὁ Ἀριστόδημος δεῖν μὲν Ἀριστοφάνη λέγειν, τυχεῖν δὲ	2
αὐτῷ τινα λύγγα ἐπιπεπτωκυῖαν ἢ ὑπὸ πλησμονῆς ἢ ὑπὸ τινος ἄλλου καὶ	3
οὐχ οἷόν τε εἶναι λέγειν, ἀλλ' εἰπεῖν αὐτόν— ἐν τῇ κάτω γὰρ αὐτοῦ τὸν	4
ἱατρὸν Ἐρυξίμαχον κατακεῖσθαι— “ἜΩ Ἐρυξίμαχε, δίκαιος εἶ ἢ παῦσαί με	5
τῆς λυγγὸς ἢ λέγειν ὑπὲρ ἐμοῦ, ἕως ἂν ἐγὼ παύσωμαι.”	6
Τὸν δ' Ἐρυξίμαχον εἰπεῖν· “Ἀλλὰ ποιήσω ἀμφοτέρωτα ταῦτα· ἐγὼ μὲν γὰρ	7
ἐρῶ ἐν τῷ σῶ μέρει, σὺ δ' ἐπειδὴν παύσῃ, ἐν τῷ ἐμῷ. ἐν ᾧ δ' ἂν ἐγὼ λέγω,	8
ἐὰν μὲν σὺ ἀπνευστί ἔχῃς πολὺν χρόνον, παύεσθαι ἐθελήσει λύγξ·	9
εἰ δὲ μή, ὕδατι ἀνακογχυλίασον. εἰ δὲ πάνυ ἰσχυρὰ ἐστίν,	10

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- 1–2 διδάσκουσι . . . οἱ σοφοί: this is a rare editorial comment, presumably from Apollodorus, on the phrase Παυσανίου . . . παυσαμένου, a perhaps extreme example of the balanced clauses taught by the rhetoricians (οἱ σοφοί).
 ἴσα: the words Παυσανίου and παυσαμένου are equal in length (four syllables) and metrical quantity (long-short-short-long), as well as similar in sound
- 3 ἐπιπεπτωκυῖαν: supplementary part. with τυχεῖν from ἐπιπίπτω = fall upon, befall (takes dat. obj.)
 πλησμονή -ῆς ἢ = fullness, satiety (presumably referring to Aristophanes' having eaten a lot) (cf. πληρῆς and πλήρωω)
- 4 λέγειν . . . εἰπεῖν: this is an interesting example of how aspect (pres. versus aor.) can give slightly different meanings to what otherwise might seem to be the same word. Aristophanes wasn't able to make his speech (λέγειν), but he said (εἰπεῖν). . .
 ἐν τῇ κάτω αὐτοῦ: feminine definite article in this context allows the reader to infer κλίνη = couch (that is, on the couch next to him, on his right)
- 5 δίκαιος + *inf.* = the right one to — (*Essentials* §181)
- 6 παύσωμαι: identify and explain the mood (*Essentials* §152); identify and explain the voice (*Essentials* §137)
- 8 μέρος -ους τό (here) = turn
 παύσῃ: identify and explain the mood and voice (see note on line 6)
 ἐν ᾧ = while; *literally* = in which (time)
- 9 ἀπνευστί ἔχω = hold one's breath (ἀπνευστί *adv.* = breathlessly)
 χρόνον: identify and explain the case (*Essentials* §80)
- 10 ἀνακογχυλίασον: aor. act. impera. (2nd pers. sing.) of ἀνακογχυλίαζω = gargle. Review imperatives if necessary.

ἀναλαβόν τι τοιοῦτον οἴῳ κινήσαις ἄν τὴν ῥίνα, πτάρε· καὶ ἐὰν τοῦτο 11
ποιήσης ἄπαξ ἢ δίς, καὶ εἰ πάνυ ἰσχυρὰ ἔστι, παύσεται.” 12

“Οὐκ ἄν φθάνοις λέγων,” φάναι τὸν Ἀριστοφάνη· “ἐγὼ δὲ ταῦτα 13
ποιήσω.” 14

Extending love’s domain

Εἰπεῖν δὴ τὸν Ἐρυξίμαχον, “Δοκεῖ τοίνυν μοι ἀναγκαῖον εἶναι, 15
ἐπειδὴ Πausανίας ὀρμήσας ἐπὶ τὸν λόγον καλῶς οὐχ ἱκανῶς ἀπετέλεσε, 16
πειρᾶσθαι τέλος ἐπιθεῖναι τῷ λόγῳ. τὸ μὲν γὰρ διπλοῦν εἶναι τὸν Ἐρωτα 17
δοκεῖ μοι καλῶς εἰπεῖν· ὅτι δὲ οὐ μόνον ἔστιν ἐπὶ ταῖς ψυχαῖς τῶν 18
ἀνθρώπων πρὸς τοὺς καλοὺς ἀλλὰ καὶ πρὸς ἄλλα πολλὰ καὶ ἐν τοῖς 19
ἄλλοις, τοῖς τε σώμασι τῶν πάντων ζώων καὶ τοῖς ἐν τῇ γῇ φυομένοις 20
καὶ ὡς ἔπος εἰπεῖν ἐν πᾶσι τοῖς οὔσι, καθεωρακέναι μοι δοκῶ ἐκ τῆς 21
ἱατρικῆς, τῆς ἡμετέρας τέχνης, ὡς μέγας καὶ θαυμαστός καὶ ἐπὶ πᾶν ὁ θεὸς 22
τείνει καὶ κατ’ ἀνθρώπινα καὶ κατὰ θεῖα πράγματα. 23

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- 11 τι τοιοῦτον οἴῳ = some such thing with which
κινήσαις ἄν τὴν ῥίνα: move one’s nose presumably means to tickle it
πτάίρω = sneeze. πταρ- is the aorist stem; what is the precise form? (Hint: see note on
ἀνακογχυλίασον in line 10.)
- 13 Οὐκ ἄν φθάνοις λέγων: idiomatic; Rose 1985: 24: “you could not speak too soon”; i.e., “the
sooner you begin speaking the better.”
- 16 ἀποτελέω = bring quite to an end, complete
- 17 ἐπιθεῖναι from ἐπιτίθημι = put *acc.* on *dat.*
- 18–21 ὅτι . . . οὔσι: this whole clause is the object of καθεωρακέναι in line 21, and it looks more complicated
than it is. It is simply a list of places where love is found. The list is structured first by οὐ μόνον . . .
ἀλλὰ καὶ . . . καί (not only . . . but also . . . and . . .), followed by a list of three things in apposition
to τοῖς ἄλλοις, defined by the particles τε . . . καὶ . . . καί (. . . and . . . and . . .). Τε cannot be
translated here, but helps to structure the list. Eryximachus is trying to shake off the narrow
view of Pausanias by suggesting that *eros* has many objects and is found in many things other
than humankind.
- 19 πρὸς τοὺς καλοὺς = for handsome males, toward handsome males; i.e., [love felt] for handsome
young men, [love] directed at handsome young men
- 21 καθεωρακέναι from καθοράω = observe
- 22–23 ὡς . . . πράγματα: this clause is also the object of καθεωρακέναι. For good English, it may be
necessary to insert a conjunction (e.g., “and”) before it.
- 23 κατὰ (here) = throughout

Love and medicine: creating harmony out of opposites in the body

Ἄρξομαι δὲ ἀπὸ τῆς ἰατρικῆς λέγων, ἵνα καὶ πρῶτον τινα	24
τέχνην. ἢ γὰρ φύσις τῶν σωμάτων τὸν διπλοῦν ἔρωτα τοῦτον ἔχει·	25
τὸ γὰρ ὑγιὲς τοῦ σώματος καὶ τὸ νοσοῦν ὁμολογουμένως ἕτερόν τε καὶ	26
ἀνόμοιον ἐστὶ, τὸ δὲ ἀνόμοιον ἀνομοίων ἐπιθυμεῖ καὶ ἐρᾷ. ἄλλος μὲν οὖν	27
ὁ ἐπὶ τῷ ὑγιεινῷ ἔρωτι, ἄλλος δὲ ὁ ἐπὶ τῷ νοσῶδει. ἔστιν δὲ, ὡς περ ἄρτι	28
Παυσανίας ἔλεγεν τοῖς μὲν ἀγαθοῖς καλὸν χαρίζεσθαι τῶν ἀνθρώπων,	29
τοῖς δ' ἀκόλαστοις αἰσχρόν, οὕτω καὶ ἐν αὐτοῖς τοῖς σώμασι τοῖς μὲν	30
ἀγαθοῖς ἐκάστου τοῦ σώματος καὶ ὑγιεινοῖς καλὸν χαρίζεσθαι καὶ δεῖ, καὶ	31
τοῦτο ἐστὶν ᾧ ὄνομα τὸ ἰατρικόν, τοῖς δὲ κακοῖς καὶ νοσῶδεσιν αἰσχρόν τε	32
καὶ δεῖ ἀχαριστεῖν, εἰ μέλλει τις τεχνικὸς εἶναι. ἔστι γὰρ ἰατρικὴ, ὡς ἐν	33
κεφαλαίῳ εἰπεῖν, ἐπιστήμη τῶν τοῦ σώματος ἐρωτικῶν πρὸς πλησμονήν	34

24 *πρῶτον = place as oldest, first, hold first in rank, honor (cf. πρῶτος)

26 τὸ ὑγιὲς = τὸ ὑγιὲς μέρος

τὸ νοσοῦν = τὸ νοσοῦν μέρος

ὁμολογουμένως = by general agreement

30 *ἀκόλαστος -ον = undisciplined, intemperate, uneducated

30–31 τοῖς μὲν ἀγαθοῖς *neut.* = the good parts, the good elements or components; dat. with χαρίζεσθαι in line 31

31 ἐκάστου τοῦ σώματος: partitive gen. (which helps to explain why τοῖς μὲν ἀγαθοῖς = the good parts)

32 τοῦτο: i.e., the good and necessary kind of gratification

ᾧ: dat. of possessor (*Essentials* §107)

τοῖς δὲ κακοῖς καὶ νοσῶδεσιν: see note on lines 30–31

33 ἀχαριστεῖν = not gratify, not indulge

τεχνικὸς -ή -όν = skillful, skilled, knowledgeable

ἰατρικὴ: the subj. of ἔστι, despite the absence of the definite article

33–34 ὡς ἐν κεφαλαίῳ εἰπεῖν = to summarize, to speak in summary. What follows is Eryximachus's concise definition of the medical art, one that would no doubt astound modern doctors, but it should be remembered that much of ancient medicine concerned what and how much to put into one's body (through, for example, diet and drugs) and what to remove from it (by, for example, purging or bleeding). The notion that it has to do with fullness and emptiness makes more sense in that context. It is quite consistent with Greek medical writing (e.g., Hippocratic corpus, *de flatibus*).

34 πλησμονή -ῆς ἢ = fullness, filling (cf. πλήρης and πληρόω)

καὶ κένωσιν, καὶ ὁ διαγιγνώσκων ἐν σώμασιν τὸν καλὸν τε καὶ αἰσχρὸν	35
ἔρωτα, οὗτός ἐστιν ὁ ἰατρικώτατος, καὶ ὁ μεταβάλλειν ποιῶν, ὥστε ἀντὶ	36
τοῦ ἑτέρου ἔρωτος τὸν ἕτερον κτᾶσθαι, καὶ οἷς μὴ ἔνεστιν ἔρωτος ὁ	37
ἐπιστάμενος ἐμποιῆσαι ἔρωτα καὶ ἐνόητα ἐξελεῖν, ἀγαθὸς ἂν εἴη δημιουργός.	38
δεῖ γὰρ δὴ τὸν ἰατρὸν τὰ ἔχθιστα ὄντα ἐν τῷ σώματι φίλα οἷόν τ' εἶναι	39
ποιεῖν καὶ ἐρᾶν ἀλλήλων. ἔστι δὲ ἔχθιστα τὰ ἐναντιώτατα, ψυχρὸν θερμῷ,	40
πικρὸν γλυκεῖ, ξηρὸν ὑγρῷ, πάντα τὰ τοιαῦτα· τούτοις ἐπιστηθεὶς ἔρωτα	41
ἐμποιῆσαι καὶ ὁμόνοιαν ὁ ἡμέτερος πρόγονος Ἀσκληπιός, ὡς φασιν οἶδε	42
οἱ ποιηταὶ καὶ ἐγὼ πείθομαι, συνέστησεν τὴν ἡμετέραν τέχνην.	43

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- 35 κένωσις -εως ἢ = emptiness, emptying, purging (cf. κενός)
 διαγιγνώσκω = distinguish between two, decide (cf. English “diagnosis”)
- 36 ὁ . . . ποιῶν: subst. part. serving as subje. of ἂν εἴη δημιουργός in line 38
 *μεταβάλλειν ποιέω = make to change, effect changes, cause to change
- 37 κτᾶσθαι: infinitive in a natural result clause, with “bodies” as the implied subject
 οἷς μὴ: understand as the antecedent of the relative clause τοῖς σώμασι, with the inf. ἐμποιῆσαι in the next line = create *acc.* in *dat.*, implant *acc.* in *dat.*
- 41 ἐπιστηθεὶς from ἐπίσταμαι: pass. form with act. meaning
- 42 Ἀσκληπιός -οῦ ὁ = Asclepius, legendary physician, who was so good at curing people that he was said to have brought Hippolytus back from the dead. He was punished by the gods for violating the essential boundary between mortal and immortal. During classical times, he was still worshiped in cult and had a major sanctuary at Epidaurus. The tragedian Sophocles brought the cult of Asclepius to Athens.
 οἶδε: apparently referring to Aristophanes and Agathon, the two poets present
- 43 συνέστημι = establish (together), found

Reading 5B

Eryximachus applies his notion of medicine as the art of creating harmony out of opposites to some other fields: (1) music, which creates harmony out of opposites (e.g., low and high notes, fast and slow rhythms), and (2) farming, which uses the opposites found in weather and other conditions (e.g., wet and dry seasons, high and low temperatures) to create a climate conducive to growing plants. It is a good example of the kind of analogical reasoning characteristic of ancient science and medicine.

The passage begins with an analysis of a quotation from Heraclitus, a presocratic philosopher. Heraclitus's fragments, the most famous of which is "you can't step in the same river twice," have provoked a lot of thought, but even in antiquity he was considered hard to understand, so students should not be alarmed if they don't know precisely what is meant by the two quotations from Heraclitus, which I translate, "[the one] while being different agrees with itself" and "just like the harmony of the bow and the lyre." Eryximachus himself professes some uncertainty about their meaning. Ultimately, they have to do with Heraclitus's fundamental notion that everything depends on and comes out of opposites and tension, and that change and flux are the single constant.

Eryximachus's discussion of music depends on a fundamental Platonic principle: that music actually shapes the soul, and that it can be harmful as well as good, even when it brings pleasure. Plato's favorite analogy for this kind of harmful pleasure is the pleasure that comes from eating delicious things that are not good for one's health; Plato regularly contrasts cooking with medicine as an art that brings pleasure but not health.

Vocabulary

ἄνθρωπος -α -ον: human (= ἄνθρωπινος -η -ον)

ἄρμονία -ας ἡ: harmony

βαρῦς -εῖα -ύ: heavy, weighty, deep (cf. English "baritone")

βραδύς -εῖα -ύ: slow

διαφέρω/διαφέρομαι: differ, disagree (cf. διαφερόντως and its opposite: συμφέρω)

δικαιοσύνη -ης ἡ: justice, righteousness (cf. δική ἡ, δίκαιος, ἄδικος, etc.)

ἕκαστος -α -ον: each (of two) (cf. ἕκαστος)

ἐνιαυτός -οῦ ὁ: year, any long period of time, cycle, period

ἐπιθυμία -ας ἡ: desire (cf. ἐπιθυμέω)

εὐλαβέομαι εὐλαβήσομαι — — — ηὐλαβήθην: take care, beware of
 θηρίον -ου τό: wild animal, beast, game (cf. *θήρ -ός ὄ: wild beast, beast of prey)
 κυβερνάω: steer, guide, govern (cf. *κυβερνήτης -ου ὄ: steersman, captain)
 μεστός -ή -όν: full
 μουῖσα -ης ἡ/Μοῦσα -ης ἡ: Muse, goddess of music, poetry, and dance; *recognize also*
 μουσικός -ή -όν: having to do with the Muses, musical; *especially* ἡ μουσική = ἡ μουσική
 τέχνη: art of the Muses, music, poetry, and dance
 ὁμιλέω: be in company with *dat.*, be with *dat.*; *recognize also* ὁμιλία -ας ἡ: being together,
 communion, companionship
 ὁμολογία -ας ἡ: agreement (cf. ὁμολογέω)
 ὀξύς -εῖα -ύ: sharp, keen, high-pitched (cf. English “oxytone,” “oxymoron,” and “oxygen”)
 πρόγονος -ου ὄ: forefather, ancestor, predecessor
 σωφροσύνη -ης ἡ: temperance, prudence, self-control, moderation, chastity
 σώφρων -ον: temperate, prudent, self-controlled, moderate, chaste, sober
 ταχύς -εῖα -ύ: quick, swift; *recognize also* τάχα *adv.*: quickly, soon
 ὑγίεια -ας ἡ: health (cf. English “hygiene” and ὑγιεινός and ὑγιής -ές)
 φυτόν -οῦ τό: plant, tree (cf. φύω and φύσις ἡ)
 ὥρα -ας ἡ: hour, season, time, youth (cf. English “hour”)
 ὡσαύτως *adv.*: in the same way as, in like manner, just as

Reading 5B (based on *Symposium* 186e4–188e4)

Ἡ τε οὖν ἰατρικὴ, ὥσπερ λέγω, πᾶσα διὰ τοῦ θεοῦ τούτου	1
κυβερνᾶται, ὡσαύτως δὲ καὶ γυμναστικὴ καὶ γεωργία καὶ μουσικὴ,	2
ὥσπερ ἴσως καὶ Ἡράκλειτος βούλεται λέγειν, καίπερ οὐ καλῶς λέγων.	3
τὸ ἐν γάρ φησι “διαφερόμενον αὐτὸ αὐτῷ συμφέρεσθαι,” “ὥσπερ ἄρμονίαν	4
τόξου τε καὶ λύρας,” ἔστι δὲ πολλὴ ἀλογία φάναι ἄρμονίαν διαφέρεσθαι	5
ἢ ἐκ διαφερομένων ἔτι εἶναι. ἀλλὰ ἴσως τόδε ἐβούλετο λέγειν, ὅτι ἐκ	6
διαφερομένων πρότερον τοῦ ὀξεῖος καὶ βαρέος, ἔπειτα ὕστερον	7
ὁμολογησάντων ἄρμονία γέγονεν ὑπὸ τῆς μουσικῆς τέχνης. τὴν γὰρ	8
ὁμολογίαν τοῖς διαφερομένοις – ὀξεῖ καὶ βαρεῖ, ταχεῖ καὶ βραδεῖ –	9
ἢ μουσικὴ ἐντίθησιν ἐνταῦθα, ὥσπερ ἐκεῖ ἡ ἰατρικὴ, ἔρωτα καὶ ὁμόνοιαν	10
ἀλλήλων ἐμποίησασα· καὶ ἔστιν αὖ μουσικὴ περὶ ἄρμονίαν καὶ ῥυθμὸν	11
ἔρωτικῶν ἐπιστήμη.	12
Ἐν δὲ τῇ μουσικῇ, ὥσπερ ἐν τῇ ἰατρικῇ, τοῖς μὲν κοσμίους τῶν	13
ἀνθρώπων δεῖ χαρίζεσθαι καὶ φυλάττειν τὸν τούτων ἔρωτα, καὶ οὗτος	14
ἔστιν ὁ καλός, ὁ οὐράνιος, ὁ τῆς Οὐρανίας μούσης Ἔρωτος· ὁ δὲ Πολυμνίας	15

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- 2 γυμναστικὴ [supply τεχνή] = gymnastics, the science of exercise; γεωργία [supply τεχνή] = the science of farming (cf. *γεωργός -οῦ ὁ = farmer [from γῆ + ἔργον]; cf. English “George” and “Georgics”)
- 3 Ἡράκλειτος -ου ὁ = Heraclitus of Ephesus, a presocratic philosopher, known for his obscurity and love of paradox
βούλεται λέγειν: the English idioms that correspond to this are “is trying to say” or “means”
- 4–5 translations of these quotations are given in the introduction to this reading
- 5 *τόξον -ου τό = (archery) bow
λύρα -ας ἡ = lyre
ἔστι δὲ πολλὴ ἀλογία + *inf.* = it is very illogical to —; there is great illogic in —ing
- 6 ἔτι: Eryximachus adds this because he is going to say that harmony can be created out of what is originally in disagreement.
- 11–12 ἔστιν . . . ἐπιστήμη: compare the definition of medicine in reading 5A.33–35
- 11 ῥυθμός -οῦ ὁ = rhythm, meter
- 15 Οὐράνια = Heavenly; Πολυμνία = Of many songs. These are traditional names of two of the nine Muses. Eryximachus playfully exploits the correspondence between Οὐράνια and the adjective οὐράνια and the promiscuous connotations of the πολυ- prefix on Πολυμνία to create a correspondence with Pausanias’s two Aphrodites and their corresponding Erotes.
ὁ Πολυμνίας: identify the form of each word carefully before translating this phrase. Hint: compare the preceding phrase: ὁ τῆς Οὐρανίας μούσης Ἔρωτος.

ὁ πάνδημος μεγίστη εὐλαβεία προσοιστέος, ὅπως ἄν τὴν μὲν ἡδονὴν	16
αὐτοῦ καρπώσῃται, ἀκολασίαν δὲ μηδεμίαν ἐμποιήσῃ, ὥσπερ ἐν τῇ	17
ἡμετέρῳ τέχνῃ μέγα ἔργον ταῖς περὶ τὴν ὀψοποικὴν τέχνῃν ἐπιθυμίαις	18
καλῶς χρῆσθαι, ὥστ' ἄνευ νόσου τὴν ἡδονὴν καρπώσασθαι.	19
καὶ ἐν μουσικῇ δὴ καὶ ἐν ἰατρικῇ καὶ ἐν τοῖς ἄλλοις πᾶσι καὶ τοῖς	20
ἀνθρωπείοις καὶ τοῖς θείοις, καθ' ὅσον παρῆκει, φυλακτέον ἐκάτερον τὸν	21
ἔρωτα· ἔνεστον γάρ.	22

Love and the seasons of the year

Ἐπεὶ καὶ αἱ ὥραι τοῦ ἐνιαυτοῦ μεσταί εἰσιν ἀμφοτέρων τούτων,	23
καὶ ἐπειδὰν μὲν πρὸς ἄλληλα τοῦ κοσμοῦ ἔρωτος τύχη ἃ νυνδὴ ἐγὼ	24
ἔλεγον, τὰ τε θερμὰ καὶ τὰ ψυχρὰ καὶ ξηρὰ καὶ ὑγρὰ, καὶ ἄρμονίαν καὶ	25
κρᾶσιν λάβῃ σῶφρονα, ἦκει φέροντα εὐετηρίαν τε καὶ ὑγίειαν ἀνθρώποις	26
καὶ τοῖς ἄλλοις ζῴοις τε καὶ φυτοῖς, καὶ οὐδὲν ἠδίκησεν. ὅταν δὲ ὁ	27

-
- 16 *εὐλάβεια -ας ἢ = caution, discretion, care (cf. εὐλαβέομαι)
 προσοιστέος -α -ον = must be approached, must be performed (verbal adj. in -τεος from προσφέρω = bring to, apply to, expose to, perform for; on verbal adjectives see *Essentials* §§125–27)
 ὅπως ἄν = ὅπως: ἄν frequently accompanies ὅπως in introducing a purpose clause in Plato, Aristophanes, and formal documents (Smyth 1956: §2201a)
- 17 καρπώσῃται . . . ἐμποιήσῃ: both verbs seem to require an impersonal subject “one”
 ἀκολασία -ας ἢ = licentiousness, intemperance
- 18 ὀψοποικός -ή -όν = food-making, culinary
- 21 παρῆκει = it is practicable
 φυλακτέον = one must look out for (verbal adj. in -τεος from φυλάττω) (*Essentials* §127)
- 22 ἔνεστον: 3rd pers. dual indic. of ἔνεμι (*Essentials* §136)
- 24 πρὸς ἄλληλα: depends on ἔρωτος
 τυγχάνω with gen. obj. = come upon *gen.* by chance, meet, find
- 24–27 τύχη/λάβῃ/ἦκει/ἠδίκησεν: all have neuter plural τὰ θερμὰ . . . ὑγρὰ as their subjects. Neuter plural subjects use singular verbs. Identify the form and usage of τύχη and λάβῃ (*Essentials* §152, §160).
- 25 τὰ τε θερμὰ: τε simply introduces a string of connected words, the first unit of which is τὰ θερμὰ. Do not translate.
- 26 κρᾶσις -εως ἢ = mixing (cf. English “crasis,” the grammatical term)
 εὐετηρία -ας ἢ = a good year (for crops)
- 27 ἠδίκησεν is an instance of a gnomic aorist, an aorist used to express a general truth. It may be translated as a present indicative (*Essentials* §145). Smyth explains: “The aorist simply states a past occurrence and leaves the reader to draw the inference from a concrete case that what has happened once is typical of what often occurs” (1956: §1931).

μετὰ τῆς ὕβρεως Ἔρωσ ἐγκρατέστερος περὶ τὰς τοῦ ἐνιαυτοῦ ὥρας	28
γένηται, διέφθειρέν τε πολλὰ καὶ ἠδίκησεν. οἳ τε γὰρ λοιμοὶ φιλοῦσι	29
γίγνεσθαι ἐκ τῶν τοιούτων καὶ ἄλλα ἀνόμοια πολλὰ νοσήματα καὶ τοῖς	30
θηρίοις καὶ τοῖς φυτοῖς.	31
Οὕτω πολλὴν καὶ μεγάλην, μᾶλλον δὲ πᾶσαν δύναμιν ἔχει	32
συλλήβδην μὲν ὁ πᾶς Ἔρωσ, ὁ δὲ περὶ τὰγαθὰ μετὰ σωφροσύνης καὶ	33
δικαιοσύνης ἀποτελούμενος καὶ παρ' ἡμῖν καὶ παρὰ θεοῖς, οὗτος τὴν	34
μεγίστην δύναμιν ἔχει καὶ πᾶσαν ἡμῖν εὐδαιμονίαν παρασκευάζει καὶ ἡμᾶς	35
ποιεῖ ἀλλήλοις δυναμένους ὁμιλεῖν καὶ φίλους εἶναι καὶ τοῖς κρείττοσιν	36
ἡμῶν θεοῖς. ἴσως μὲν οὖν ἐγὼ τὸν Ἔρωτα ἐπαινῶν πολλὰ παραλείπω,	37
οὐ μέντοι ἐκὼν γε. ἢ εἴ πως ἄλλως ἐν νῶ ἔχεις ἐγκωμιάζειν τὸν θεόν,	38
ἐγκώμαζε, ἐπειδὴ καὶ τῆς λυγγὸς πέπαυσαι.	39

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- 28 ἐγκρατής -ές = strong, powerful; *in negative sense* = domineering
- 29 διέφθειρεν and ἠδίκησεν: both gnomic aorists (see note on line 27)
- οἳ τε . . . λοιμοί: τε serves to connect οἳ λοιμοί to the phrase καὶ ἄλλα ἀνόμοια πολλὰ νοσήματα in the next line
- *λοιμός -οῦ ὁ = plague, pestilence
- 30 νόσημα -ατος τό = νόσος -ου ἢ
- 32 *μᾶλλον δέ = or rather (as often)
- 33 συλλήβδην *adv.* = taken together
- συλλήβδην μὲν ὁ πᾶς Ἔρωσ: the whole Eros taken together is contrasted with the good Eros that is part of it (ὁ δέ)
- 34 ἀποτελέομαι = be fulfilled, be brought to fulfillment

Reading 6. Aristophanes' Comic Myth

From this point on, the text is complete and unadapted. It follows Burnet 1901 and uses the Stephanus numbers for reference. Teachers in a standard semester or quarter course may find it necessary to cut many of the readings for reasons of time. Most readers will want to read omitted sections in English translation.

Aristophanes, the famous Athenian writer of comedies (see appendix 1), now speaks out of turn. There may be some play here on the Greek word ἀτοπία (the state of being out of place), which is used several times in the *Symposium* to describe the strangeness of Socrates. And certainly Aristophanes has his own “strangeness” in the dialogue, due to his differences from the other speakers, all of whom are involved in pederastic relationships of some kind, all of whom appear in other dialogues as associates of Socrates, and all of whom appear in Plato's *Protagoras* as avid listeners to prominent sophists. In the *Clouds*, Aristophanes is clearly critical of the sophists, whom he does not bother to differentiate from Socrates; he is never associated with pederasty or with Socrates elsewhere, except as critics of both, and while he mocks and exaggerates most forms of human appetite, Aristophanes tends in his comedies to treat pederasty as characteristic of the aristocratic elite and to present himself as a champion of democracy. Aristophanes' speaking out of turn may be a play on other forms of his ἀτοπία in this group.

His hiccups have been cured, as we learn in the teasing banter that begins reading 6A, by the remedial application of a sneeze (as the poet puts it); his language mocks Eryximachus's theories, as the doctor protests. In response, Aristophanes draws a distinction between what is simply funny or laughable (*geloion*), a quality appropriate to a writer of comedies, and that which incites mocking or derisive laughter (*katagelaston*), something he seeks to avoid. This fundamental distinction may lie behind Plato's cleaned-up version of Aristophanic humor. Aristophanes' speech, though fanciful and inventive like Aristophanes' best plots, lacks the bathroom humor, sexual explicitness, and obvious political edge that are hallmarks of Aristophanic humor. At the end of the speech, Aristophanes gently teases Pausanias and Agathon and takes a dig at politicians, but the humor is subtle compared to most of that in Aristophanes' surviving plays.²⁸

As he begins his speech (reading 6A), Aristophanes continues the medical theme with the suggestion that Eros is a healer—of a condition imposed in punishment long ago by the gods on the original humans, spherical beings with twice as many of all body parts as we now have. Aristophanes goes on to tell an etiological myth (readings 6B–D), one that accounts for our

28. For a more detailed examination of the relationship between Aristophanes' surviving plays and his speech, see Hunter 2004: 60–71.



Fig. 17. Fat grinning comic actor, wearing boots. Terracotta figurine, ca. 300 B.C.E. Inv. 1859,1226.830. British Museum, London, England. © Trustees of the British Museum.

current physical form and erotic psychology; many have found it the most compelling account of the state of being in love in the *Symposium*, expressing effectively the consuming experience of sexual desire. It represents a striking departure from much earlier Greek literature on the subject of erotic love, in offering a view of *eros* as mutual and reciprocal rather than following the hierarchical model that assumes a pursuing lover and a fleeing or passive beloved predominant in Greek literature. Moreover, Aristophanes' myth implies a view of sexual orientation as either fundamentally heterosexual or homosexual instead of reflecting the better-attested Greek assumption that men at least are bisexual and that preference for one gender over the other, when it occurs, is a choice made consciously and freely. The story also acknowledges lesbianism as a familiar category, something far from explicit elsewhere in Greek texts.

The attractiveness of Aristophanes' speech is undeniable. Its style is simple and effective; its content particularly original, amusing, and memorable. Scholars generally consider it the most successful of the first five speeches in the *Symposium*; some suggest that this most obvious fiction contains the dialogue's most profound truths.²⁹ This apparently flattering characterization of Aristophanes (despite his undignified hiccups) is perhaps surprising given that in the *Apology* Socrates suggests that Aristophanes' misrepresentation of him in the *Clouds* contributed to the bad reputation that led to his conviction and hence his death. But, though Plato presents Aristophanes remarkably well, we should not assume that the *Symposium* endorses his views, though many astute interpreters, including Freud and Jung, have thought so. However compelling, Aristophanes' account of Eros is narrowly focused on people, obviously so following the cosmic view of Eryximachus, and his view of love has been criticized as narcissistic, shallow, and ultimately unfulfillable, a longing for a kind of union we can never attain. For these reasons, the speech has also been taken as a dramatic representation of the deceptive power of art that Socrates points to in the *Republic*. But whether we regard the speech as profoundly true or dangerously deceptive, it stands in the dialogue as an important view that demands serious consideration as an alternative to the highly abstract view put forward through Socrates as the dialogue develops.

The transition (reading 6E) between Aristophanes' speech and the oration of the tragic poet and host, Agathon, reintroduces theatrical and competitive themes of the dialogue, setting up a dramatic competition between comic poet and tragic. It makes a point reiterated in Plato's dialogues: that a speaker should feel more fear and shame before a small, wise audience than a large indiscriminating one, such as that found in a theater. Although interesting as a sample of audience response, this final section of the reading can be omitted if scheduling demands.

29. See Corrigan and Glazov-Corrigan 2004 for a brief survey of interpretations.

Reading 6A

Banter occurs between Aristophanes and Eryximachus. The opening of Aristophanes' speech gives the characterization of Eros as a healer and a description of the original humans with three genders: male, female, and androgyne (half-male/half-female). The narrator and therefore the subject of ἔφη is Aristodemus, as elsewhere.

Suggested Reviews

- accusative absolute (*Essentials* §177)
- numerals (*Essentials* §§70–71)
- forms of δίδωμι δώσω ἔδωκα/(δο-) δέδωκα δέδομαι ἐδόθην (give, grant) (*Essentials* §§60–63)
- principal parts of φέρω

φέρω οἶσω ἦνεγκα/ἦνεγκον ἐνήνοχα ἐνήνεγμαι ἠνέχθην: bear, bring, carry, lead, wear;
imperative: come!

Vocabulary

ἄλλοιός -α -όν: of another sort or kind, different (cf. ἄλλος)

αὐχίην -ένος ὄ: neck, throat

ἀφανίζω ἀφανιῶ ἠφάνισα ἠφάνισκα ἠφάνισμαι ἠφανίσθην: make disappear, make unseen;
mid.: disappear (cf. φαίνομαι)

εἶδος -ους τό: form, shape, figure

εἰκάζω εἰκάσω ἦκασα — ἦκασμαι ἠκάσθην: liken, compare, infer from comparison, conjecture

θέλω = ἐθέλω

θυσία -ας ἦ: sacrifice, offering (cf. θύω)

ιάομαι ἰάσομαι ἰασάμην — ἴαμαι ἰάθην: heal (cf. ἰατρός and ἰατρική)

ἱερός -ά -όν: holy, sacred, divine; *note especially* τὸ ἱερόν: temple, holy place; *in the plural can also and often does mean* sacred rites, sacrifices (cf. English “hieroglyphics”)

ἴσος -η -όν: equal (to) *dat.*, the same (as) *dat.*, like *dat.*, even (cf. English “isosceles” and “isotope”)

κατασκευάζω κατασκευάσω κατεσκευάσα κατεσκευάσα κατεσκευάσμαι κατεσκευάσθην:
prepare, get ready, equip, build (cf. παρασκευάζω)

κεφαλή -ῆς ἡ: head

κύκλος -ου ὁ: circle, anything round (cf. English “cycle”); *note especially common dative use:*

κύκλω: in a circle

λοιπός -ή -όν: left, left behind, remaining; οἱ λοιποί: the rest, those remaining (cf. λείπω)

ὅλος -η -ον: whole, entire

οἶς ὠτός τό: ear (cf. English “otology” or “otolaryngology”)

πη: in some way, somehow; *recognize also the indirect version:* ὅπη: in whatever way, however;
in general, fem. sing. dat. adj.: in —way; e.g., ἄλλη: in another way; πάντη: in every way;

ταύτη: in this way; οὐδάμη/μηδάμη: in no way; κοινη: in common

πρόσωπον -ου τό: face

σκέλος -ους τό: leg (cf. English “isosceles”)

ψόφος -ου ὁ: noise, sound

Reading 6A (*Symposium* 189a1–190a7)

Ἐκδεξάμενον οὖν ἔφη εἰπεῖν τὸν Ἀριστοφάνη ὅτι “Καὶ	1	189a
μάλ’ ἐπαύσατο, οὐ μέντοι πρὶν γε τὸν παρμὸν προσενεχθῆναι	2	
αὐτῆ, ὥστε με θαυμάζουν εἰ τὸ κόσμιον τοῦ σώματος ἐπιθυμεῖ	3	
τοιούτων ψόφων καὶ γαργαλισμῶν, οἷον καὶ ὁ παρμός	4	
ἐστίν· πάνυ γὰρ εὐθύς ἐπαύσατο, ἐπειδὴ αὐτῷ τὸν παρμὸν	5	
προσήνεγκα.”	6	
Καὶ τὸν Ἐρυξίμαχον, “Ὠγαθέ,” φάναι, “Ἀριστόφανες, ὄρα	7	
τί ποιεῖς. γελωτοποιεῖς μέλλων λέγειν, καὶ φύλακά με τοῦ	8	
λόγου ἀναγκάζεις γίγνεσθαι τοῦ σεαυτοῦ, ἐάν τι γελοῖον	9	189b
εἴπῃς, ἐξόν σοι ἐν εἰρήνῃ λέγειν.”	10	
Καὶ τὸν Ἀριστοφάνη γελάσαντα εἰπεῖν “Ἐὖ λέγεις, ὦ	11	
Ἐρυξίμαχε, καὶ μοι ἔστω ἄρρητα τὰ εἰρημένα. ἀλλὰ μὴ με	12	

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- 1 ἐκδέχομαι = receive one’s turn
- 2 καί with μάλα: strong affirmative = in fact (as often)
ἐπαύσατο: the understood subject here is ἡ λύγξ = hiccup
παρμός -οῦ ὁ = sneeze
προσενεχθῆναι from προσφέρω = bring to, apply to (here, as a remedy); what use of the infinitive is this (*Essentials* §185)?
- 3 τὸ κόσμιον = the orderly aspect (mocking Eryximachus’s characterization)
- 4 γαργαλισμός -οῦ ὁ = tickling
οἷον = such as. For the singular relative adjective with plural antecedent, see *Essentials* §135.
- 5 αὐτῷ: presumably refers to σῶμα (since hiccup [ἡ λύγξ] is fem.)
παρμός -οῦ ὁ = sneeze
- 6 προσήνεγκα: see note on προσενεχθῆναι in line 2
- 7 ὦγαθέ = ὦ ἀγαθέ (crasis) (*Essentials* §207)
- 8 γελωτοποιέω = incite laughter, make [people] laugh
- 10 ἐξόν: neut. acc. sing. part. of ἔξεστι introducing an acc. abs. (*Essentials* §177)
ἐν εἰρήνῃ: that is, so as not to require Eryximachus to interfere
- 12 μοι: ethical dat. = for my sake (i.e., please) or a dat. of agent with ἄρρητα = by me. The ethical dative is common with an imperative, the dative of agent is standard with verbal adjectives (*Essentials* §§113–14).
ἄρρητος -ον = unsaid

φύλαττε, ὡς ἐγὼ φοβοῦμαι περὶ τῶν μελλόντων ῥηθήσεσθαι,	13
οὐ τι μὴ γελοῖα εἶπω—τοῦτο μὲν γὰρ ἂν κέρδος εἴη καὶ τῆς	14
ἡμετέρας μούσης ἐπιχώριον—ἀλλὰ μὴ καταγέλαστα.”	15
“Βαλὼν γε,” φάναι, “ὧ Ἄριστόφανες, οἶει ἐκφεύξεσθαι	16
ἀλλὰ πρόσεχε τὸν νοῦν καὶ οὕτως λέγε ὡς δώσων λόγον.	17
ἴσως μέντοι, ἂν δόξη μοι, ἀφήσω σε.”	18 189c
“Καὶ μὴν, ὧ Ἐρυσίμαχε,” εἰπεῖν τὸν Ἄριστοφάνη, “ἄλλη	19
γέ πη ἐν νῶ ἔχω λέγειν ἢ ἣ σὺ τε καὶ Πausανίας εἰπέτην.	20
ἐμοὶ γὰρ δοκοῦσιν ἄνθρωποι παντάπασι τὴν τοῦ ἔρωτος	21
δύναμιν οὐκ ἦσθησθαι, ἐπεὶ αἰσθανόμενοι γε μέγιστ’ ἂν	22

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- 13–15 φοβοῦμαι οὐ . . . μὴ . . . ἀλλὰ μὴ . . . = I fear not . . . that [. . .] but that. . . In fear clauses, μὴ should be translated “that” or “lest” (*Essentials* §154).
- 14 οὐ τι = not at all, not in any way; as often following οὐ, τι is adverbial
*κέρδος -ους τό = profit (here = profitable thing, positive thing)
- 15 μούσα -ης ἡ = muse (i.e., the comic art of Aristophanes)
ἐπιχώριος -α -ον = appropriate to the location, fitting for the location; Rowe 1998: 49 cleverly translates “in the province of my Muse”
καταγελαστός -όν = deservng mocking or derisive laughter (as opposed to γελοῖα = merely funny, inspiring laughter)
ἀλλὰ μὴ καταγελαστά [supply εἶπω]: see note on lines 13–15 for the overall structure of this sentence
- 16 βαλὼν . . . ἐκφεύξεσθαι = having taken a shot [at me], you think you will get away; Rose 1985: 29 nicely comments “as of a verbal hit-and-run”
ἐκφεύξεσθαι: fut. inf. in indir. statement after 2nd pers. mid. οἶει
- 17 δίδωμι λόγον = give an account, present one’s case. The doctor seems to be using the language of the law court or politician in this section.
ὡς δώσων: what is suggested by ὡς + future participle (*Essentials* §172)?
ἂν here is a contraction of ἔάν (common), as the subjunctive δόξη demands
ἀφήσω from ἀφίημι (here) = acquit
- 19–20 ἄλλη πη . . . ἢ ἣ = in some way other than the way in which; other than as
- 20 εἰπέτην: aor. dual of λέγω (3rd pers. rather than the expected 2nd pers.)
- 21 ἄνθρωποι = οἱ ἄνθρωποι (crasis)
- 22 ἦσθησθαι from αἰσθάνομαι: what must the tense be? Hint: the infinitive does not have a temporal augment.
- 22–24 ἐπεὶ . . . μεγίστας: this dependent clause contains a condition in indirect statement (after μοι δοκοῦσι). The participle αἰσθανόμενοι serves as the protasis (if-clause). The apodosis (main clause) is formed by ἂν + κατασκευάσαι in line 23, an aorist infinitive, consequently a past contrary-to-fact condition. ἄνθρωποι or “they” carries over from the main verb as the subject.

αὐτοῦ ἱερὰ κατασκευάσαι καὶ βωμούς, καὶ θυσίας ἄν ποιεῖν	23
μεγίστας, οὐχ ὥσπερ νῦν τούτων οὐδὲν γίγνεται περὶ αὐτόν,	24
δέον πάντων μάλιστα γίγνεσθαι. ἔστι γὰρ θεῶν φιλανθρωπότατος,	25
ἐπίκουρός τε ὢν τῶν ἀνθρώπων καὶ ἱατρὸς	26 189d
τούτων ὧν ἰαθέντων μεγίστη εὐδαιμονία ἄν τῷ ἀνθρωπέῳ	27
γένει εἴη. ἐγὼ οὖν πειράσομαι ὑμῖν εἰσηγήσασθαι τὴν	28
δύναμιν αὐτοῦ, ὑμεῖς δὲ τῶν ἄλλων διδάσκαλοι ἔσεσθε.	29

Humans originally had three genders

Δεῖ δὲ πρῶτον ὑμᾶς μαθεῖν τὴν ἀνθρωπίνην φύσιν καὶ τὰ	30
παθήματα αὐτῆς. ἡ γὰρ πάλαι ἡμῶν φύσις οὐχ αὐτὴ ἦν	31
ἦπερ νῦν, ἀλλ' ἄλλοία. πρῶτον μὲν γὰρ τρία ἦν τὰ γένη	32
τὰ τῶν ἀνθρώπων, οὐχ ὥσπερ νῦν δύο, ἄρρεν καὶ θῆλυ,	33

-
- 23 αὐτοῦ ἱερά: the verb κατασκευάσαι that follows and pairing with βωμούς suggests this phrase means “his temples.” (We would be more likely to say in this context “temples for him.”)
*βωμός -οῦ ὄ = altar
ποιεῖν: inf. in indir. statement representing an original imperf. indic. With ἄν = present contrary-to-fact condition.
- 25 δέον: what kind of construction does this introduce? Hint: see note on line 10. This example has a concessive force: “although.”
πάντων: partitive gen. with the adv. μάλιστα
φιλανθρωπότατος -ον: guess the meaning of this word by breaking it into parts
- 26 ἐπίκουρος -ου ὄ = helper, ally
- 27 τούτων *here neut.* = those things (refers to the entire human condition described by the myth that follows)
ὧν ἰαθέντων = which, if healed; relative pronoun + aorist passive participle in a genitive absolute with conditional force, as the presence of ἄν (which should be taken with εἴη) in the main clause suggests
- 28 εἰσηγέομαι = introduce, explain
- 31 πάθημα -ατος τό = πάθος τό
αὐτή = ἡ αὐτή (crasis): what does the def. art. + αὐτός -ή -ό mean (*Essentials* §203)? The breathing mark makes it clear that it is not αὐτός alone (only the refl., contracted from ἑαυτόν, which does not occur in the nom. case, has a rough breathing); the accent makes clear that it is not the feminine of οὔτος (αὐτή).

ἀλλὰ καὶ τρίτον προσῆν κοινὸν ὃν ἀμφοτέρων τούτων, οὗ 34 189e
 νῦν ὄνομα λοιπόν, αὐτὸ δὲ ἠφάνισται· ἀνδρόγυνον γὰρ ἔν 35
 τότε μὲν ἦν καὶ εἶδος καὶ ὄνομα ἐξ ἀμφοτέρων κοινὸν τοῦ 36
 τε ἄρρενος καὶ θήλεος, νῦν δὲ οὐκ ἔστιν ἀλλ' ἢ ἐν ὀνειδίει 37
 ὄνομα κείμενον. 38

The original human: what it looked like and how it traveled

Ἔπειτα ὅλον ἦν ἐκάστου τοῦ ἀνθρώπου τὸ 39
 εἶδος στρογγύλον, νῶτον καὶ πλευρὰς κύκλω ἔχον, χειρὰς 40
 δὲ τέτταρας εἶχε, καὶ σκέλη τὰ ἴσα ταῖς χερσίν, καὶ πρόσωπα 41
 δύο' ἐπ' αὐχένι κυκλοτερεῖ, ὅμοια πάντη· κεφαλὴν δ' ἐπ' 42 190a
 ἀμφοτέροις τοῖς προσώποις ἐναντίοις κειμένοις μίαν, καὶ 43
 ὄψα τέτταρα, καὶ αἰδοῖα δύο, καὶ τᾶλλα πάντα ὡς ἀπὸ 44
 τούτων ἄν τις εἰκάσειεν. ἐπορεύετο δὲ καὶ ὀρθὸν ὥσπερ 45

-
- 34 *τρίτος -η -ον = third
 πρόσσειμι = be in addition, also be
 κοινὸν ὃν + *gen.* = sharing in
- 35 ἀνδρόγυνος -ον = having to do with both men and women, androgynous, hermaphroditic
- 36 εἶδος καὶ ὄνομα: either accusatives of respect or nominative neuter subjects; the neuter plural
 uses singular verbs
- 37 ἀλλ' ἢ = except, other than
 ἐν ὀνειδίει = in reproach, i.e., as an insult
- 40 στρογγύλος -η -ον = round, spherical
 *νῶτον -ου τό = back
 πλευρᾶ -ᾶς ἢ = rib
- 42 κυκλοτερεῖς -ές = circular, round
 πάντη = in every way, in every direction
 ἐπ' = upon, atop
- 44 *αἰδοῖα -ων τά = genitals, set of genitals; *literally* = the shameful things, the shameful parts

νῦν, ὀποτέρωσε βουληθείη· καὶ ὅποτε ταχὺ ὀρμήσειεν θεῖν,	46
ὥσπερ οἱ κυβιστῶντες καὶ εἰς ὀρθὸν τὰ σκέλη περιφερόμενοι	47
κυβιστῶσι κύκλω, ὀκτῶ τότε οὔσι τοῖς μέλεσιν	48
ἀπερειδόμενοι ταχὺ ἐφέροντο κύκλω.	49

-
- 46 ὀποτέρωσε = to whichever of two sides, in which of two directions
 βουληθείη and ὀρμήσειεν: identify the forms and explain the usage here (*Essentials* §159a).
 *θέω = run
- 47 κυβιστάω = tumble, turn somersaults or cartwheels
 εἰς ὀρθόν = to the front, forward
- 48 *μέλος -ους τό = limb
- 49 ἀπερειδομαι = support oneself

Reading 6B

Zeus limits the power of the overweening original humans by cutting them in half. The original spherical humans come from the heavenly spheres of sun, earth, and moon. Twice as powerful as contemporary humans, the spherical humans become overconfident and attack the gods.

Suggested Review

- articular infinitive (τό + inf.) (*Essentials* §182)

Vocabulary

- Make an effort to learn the principal parts of πλέκω and τέμνω.

ἀπορέω ἀπορήσω ἠπόρησα ἠπόρηκα ἠπόρημαι ἠπορήθην: be without means or resources, be at a loss, be in grave distress, not know what to do (cf. *πόρος -ου ὁ: resource)

ἀριθμός -οῦ ὁ: number (cf. English “arithmetic”)

ἀσθενής -ές: weak, without strength (cf. *σθένος -ους τό: strength)

γαστήρ γαστέρος/γαστρούς ἡ: stomach (cf. English “gastro-”)

δέρμα δέρματος τό: skin (cf. English “epidermis” and “dermatologist”)

δίχα *adv.*: in two, asunder (cf. δίς)

ἐννοέω: have in mind, think, consider, intend (see νοέω for principal parts)

ἥμισυς -εἰα -υ: half (cf. English “hemisphere”)

θεάομαι θεάσομαι ἑθεασάμην—τεθέαμαι: gaze at, look at, watch (cf. English “theater”)

λιμός -οῦ ὁ: hunger, starvation, famine

μέσος -η -ον: middle (of); mid— (e.g., ἐν μέσῃ τῆ γαστέρῳ: in midstomach, the middle of the stomach); *recognize also neut. subst.* τὸ μέσον: the middle

ὀμφαλός -οῦ ὁ: navel

πλέκω πλέξω ἔπλεξα πέπλεχα πέπλεγμαι ἐπλέχθην/ἐπλάκην: twine, weave, braid

σελήνη -ης ἡ: moon

στόμα -ατος τό: mouth

τέμνω τεμῶ ἔτεμον τέμηκα τέμημαι ἐτμήθην: cut; *recognize also διατέμνω: cut in half, cut by dividing*



Fig. 18. Comic mask (Zeus). From a Gnathian column krater, ca. 470 B.C.E., inscribed ΔΙΟΣ ΣΩΤΗΡΟΣ. Inv. 1856,1226.113. British Museum, London, England. © Trustees of the British Museum.

Reading 6B (*Symposium* 190a8–191b5)

	ἦν δὲ διὰ ταῦτα τρία	1
	τὰ γένη καὶ τοιαῦτα, ὅτι τὸ μὲν ἄρρεν ἦν τοῦ ἡλίου τὴν	2 190b
	ἀρχὴν ἔκγονον, τὸ δὲ θῆλυ τῆς γῆς, τὸ δὲ ἀμφοτέρων μετέχον	3
	τῆς σελήνης, ὅτι καὶ ἡ σελήνη ἀμφοτέρων μετέχει· περιφεροῖ	4
	δὲ δὴ ἦν καὶ αὐτὰ καὶ ἡ πορεία αὐτῶν διὰ τὸ τοῖς γονεῦσιν	5
	ὅμοια εἶναι. ἦν οὖν τὴν ἰσχὺν δεινὰ καὶ τὴν ῥώμην, καὶ	6
	τὰ φρονήματα μεγάλα εἶχον, ἐπεχείρησαν δὲ τοῖς θεοῖς,	7
	καὶ ὁ λέγει Ὅμηρος περὶ Ἐφιάλτου τε καὶ Ὠτου, περὶ	8
	ἐκείνων λέγεται, τὸ εἰς τὸν οὐρανὸν ἀνάβασιν ἐπιχειροῦν	9

-
- 1–2 διὰ ταῦτα . . . ὅτι = because of this; for these reasons, namely
 ἦν . . . τρία τὰ γένη καὶ τοιαῦτα: the position of the definite article suggests something about
 the role of the adjectives τρία and τοιαῦτα (*Essentials* §123). What two syntactically identical
 things does καὶ connect?
- 2–3 τὴν ἀρχὴν *adverbial acc.* = in the beginning, originally
- 3 ἔκγονος -ον = born of, sprung of *gen.*
- 4 περιφεροῖς -ές = round (evidently means both “spherical” and “rotating”)
- 5 καὶ . . . καί: what does this mean? What two things are joined here?
 αὐτὰ refers to τὰ γένη: what use of αὐτός is this (*Essentials* §200)?
 πορεία -ας ἢ = journey, mode of travel, way of moving (cf. πορεύομαι)
 γονεῦς -έως ὁ = parent
- 6 εἶναι: what use of the infinitive is this (*Essentials* §182)? Several more examples of this same
 construction occur in the reading.
 τὴν ἰσχὺν . . . καὶ τὴν ῥώμην: accusatives of respect with δεινὰ (*Essentials* §82)
 *ἰσχὺς -ύος ἢ = strength (cf. ἰσχυρός)
 *ῥώμη -ης ἢ = might
- 7 φρόνημα -ατος τό = spirit; *here with negative sense* = arrogance, insolence
- 8–9 ὁ λέγει . . . Ὠτου: the relative clause serves as the subject of the verb λέγεται in the next line
 Ἐφιάλτης -ου and Ὠτος -ου ὁ = Ephialtes and Otos, two giants. At *Odyssey* 11.305–20, Homer
 tells of the pair’s attempt to reach the gods by piling mountains on top of one another to reach
 heaven.
 περὶ ἐκείνων λέγεται: the absence of καὶ with ἐκείνων seems to imply that Homer’s story about
 Otos and Ephialtes was actually about the original humans. Dover 1980: 115 comments: Plato
 “is interpreting the Homeric passage as a covert or confused allusion” to the story of the humans’
 attack on the gods.
- 9 ἀνάβασις -εως ἢ = ascent

ποιεῖν, ὡς ἐπιθησομένων τοῖς θεοῖς, ὁ οὖν Ζεὺς καὶ οἱ	10	190c
ἄλλοι θεοὶ ἐβουλεύοντο ὅτι χρῆ ἀυτοὺς ποιῆσαι, καὶ ἠπόρουν·	11	
οὔτε γὰρ ὅπως ἀποκτείναιεν εἶχον καὶ ὥσπερ τοὺς	12	
γίγαντας κεραυνώσαντες τὸ γένος ἀφανίσαιεν — αἱ τιμαὶ	13	
γὰρ αὐτοῖς καὶ ἰερά τὰ παρὰ τῶν ἀνθρώπων ἠφανίζετο —	14	
οὔτε ὅπως ἐῶεν ἀσελγαίνειν, μόγις δὴ ὁ Ζεὺς ἐννοήσας	15	
λέγει ὅτι “Δοκῶ μοι,” ἔφη, “ἔχειν μηχανήν, ὡς ἂν εἶέν	16	
τε ἄνθρωποι καὶ παύσαιντο τῆς ἀκολασίας ἀσθενέστεροι	17	
γενόμενοι. νῦν μὲν γὰρ αὐτούς,” ἔφη, “διατεμῶ δίχα ἕκαστον,	18	190d

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- 10 ἐπιθησομένων from *ἐπιτίθημι = attack. What does ὡς + future participle imply?
- 11 *ὅτι = ὅ τι, traditionally written in Platonic texts as one word
αὐτοὺς ποιεῖν = to do with them, to treat them
- 12–15 οὔτε ὅπως . . . εἶχον . . . οὔτε ὅπως . . . = they did not know how . . . nor how; ἔχω (with indir. question) = know
ὅπως + *opt.*: not purpose clauses here, but, as the context suggests, deliberative indirect questions in secondary sequence = how they could kill [them] . . . *or* how they could allow [them]. . . . The original questions would be put in the subjunctive: πῶς ἀποκτείνωμεν; = How are we to kill them? *or* How can we kill them?
- 13 γίγας γίγαντος ὁ = giant
κεραυνώ = strike with a lightning bolt (cf. *κεραυνός -οῦ ὁ = lightning bolt)
ἀφανίσαιεν: the optative shows that this is part of the indirect question introduced by ὅπως at line 12
- 14 ἰερά: context suggests “rites” rather than “temples”
ἠφανίζετο: context seems to demand “would disappear” as a translation. The imperfect indicative without ἂν is a little surprising, but there are parallels in Attic prose (Bury 1973: 59; Dover 1980: 116). Rose 1985: 31 suggests: “The impf. may imply a danger, ‘were likely to disappear.’”
- 15 ἐῶεν *opt.* of ἐάω: review alpha-contracts if necessary (*Essentials* §57). For usage, see note on lines 12–15.
ἀσελγαίνω = behave licentiously
*μόγις *adv.* = with toil and pain, scarcely, barely. Rose 1985: 31 suggests “at last” as an adverb more suitable to the king of the gods.
- 16 λέγει: historical present. The combination of λέγει and ἔφη to describe the same speech may give a somewhat conversational tone to the narrative.
ὡς = how
εἶέν ἂν = might exist (potential *opt.*); εἶμί is used existentially here
- 18 διατέμνω = διά + τέμνω

καὶ ἅμα μὲν ἀσθενέστεροι ἔσονται, ἅμα δὲ χρησιμώτεροι	19
ἡμῖν διὰ τὸ πλείους τὸν ἀριθμὸν γεγονέναι· καὶ βαδιοῦνται	20
ὄρθοι ἐπὶ δυοῖν σκελοῖν. ἐὰν δ' ἔτι δοκῶσιν ἀσελγαίνειν	21
καὶ μὴ θέλωσιν ἡσυχίαν ἄγειν, πάλιν αὖ,” ἔφη, “τεμῶ δίχα,	22
ὥστ' ἐφ' ἐνὸς πορεύσονται σκέλους ἀσκωλιάζοντες.”	23
Ταῦτα εἰπὼν ἔτεμνε τοὺς ἀνθρώπους δίχα, ὥσπερ οἱ τὰ ὄα	24
τέμνοντες καὶ μέλλοντες ταριχεύειν, ἢ ὥσπερ οἱ τὰ ᾠὰ ταῖς	25 190e
θριξίν· ὄντινα δὲ τέμμοι, τὸν Ἀπόλλω ἐκέλευεν τό τε	26
πρόσωπον μεταστρέφειν καὶ τὸ τοῦ αὐχένος ἡμισυ πρὸς	27
τὴν τομῆν, ἵνα θεώμενος τὴν αὐτοῦ τμησὶν κοσμιώτερος	28
εἴη ὁ ἄνθρωπος, καὶ τᾶλλα ἰᾶσθαι ἐκέλευεν. ὁ δὲ τό τε	29

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- 20 πλείους: pred. acc. with linking verb γεγονέναι
τὸν ἀριθμὸν: acc. of respect
*βαδίζω βαδιοῦμαι = go, make one's way
- 21 σκελοῖν: dual of σκέλος
ἀσελγαίνω = behave licentiously
- 22 θέλω = ἐθέλω: used throughout this speech and in many other Greek authors, including regularly in tragedy. Despite the speaker, it is not normally used in comedy except when parodying tragedy (LSJ under ἐθέλω).
*ἡσυχία -ας ἢ = stillness, rest, peace; ἡσυχίαν ἄγω = live in peace, be peaceful
- 23 σκέλους: goes with ἐνός
ἀσκωλιάζω = hop, dance as at the Ἀσκώλια, part of a Dionysiac festival in rural Attica
- 24 ὄα -ων τά = sorb-apples (small, speckled brown fruit, also known as a service berry)
- 25 ταριχεύω = preserve
ᾠὰ -ῶν τά = eggs. The similarity of the word ᾠὰ to ὄα suggests that Aristophanes is free-associating. The homely examples are appropriate to comedy.
- 26 θριξὶ τριχός ἢ = hair. Plutarch gives “dividing an egg with a hair” as a proverbial expression for the ease with which lovers can be divided over something trivial (*Moralia* 770b). The physical picture of Zeus dividing the spherical humans with ease also appears to have thematic relevance.
Ἀπόλλων -ωνος ὁ = Apollo, traditionally the god of healing, but Aristophanes' myth implies that Eros is even more effective as a healer. This sets up claims made for Eros by Agathon in the next speech.
- 27 μεταστρέφω = turn around
- 28 τομή -ῆς ἢ = cut
τμησὶς -εως ἢ = cut

πρόσωπον μετέστρεφε, καὶ συνέλκων πανταχόθεν τὸ δέσμα	30
ἐπὶ τὴν γαστέρα νῦν καλουμένην, ὥσπερ τὰ σύσπαστα	31
βαλλάντια, ἐν στόμα ποιῶν ἀπέδει κατὰ μέσῃν τὴν γαστέρα,	32
ὃ δὴ τὸν ὀμφαλὸν καλοῦσι. καὶ τὰς μὲν ἄλλας ῥυτίδας	33
τὰς πολλὰς ἐξελέαινε καὶ τὰ στήθη διήρθρου, ἔχων τι	34 191a
τοιούτου ὄργανον οἷον οἱ σκυτοτόμοι περὶ τὸν καλάποδα	35
λεαίνοντες τὰς τῶν σκυτῶν ῥυτίδας· ὀλίγας δὲ κατέλιπε,	36
τὰς περὶ αὐτὴν τὴν γαστέρα καὶ τὸν ὀμφαλόν, μνημεῖον	37
εἶναι τοῦ παλαιοῦ πάθους.	38
Ἐπειδὴ οὖν ἡ φύσις δίχα	39
ἐτμήθη, ποθοῦν ἕκαστον τὸ ἥμισυ τὸ αὐτοῦ συνήει, καὶ	40
περιβάλλοντες τὰς χεῖρας καὶ συμπλεκόμενοι ἀλλήλοις,	41
ἐπιθυμοῦντες συμφῦναι, ἀπέθνησκον ὑπὸ λιμοῦ καὶ τῆς	42
ἄλλης ἀργίας διὰ τὸ μηδὲν ἐθέλειν χωρὶς ἀλλήλων ποιεῖν.	43 191b

30	συνέλκω = draw together (*ἔλκω = draw, drag; cf. ἀφέλκω)
31	σύσπαστος -α -ον = sewn-together
32	βαλλάντιον -ου τό = little bag, purse, pouch ἀποδέω = bind fast (*δέω = bind)
33	ῥυτίς ῥυτίδος ἡ = wrinkle
34	ἐκλεαίνω = smooth out *στήθος -ους τό = chest διαρθρῶ = complete in detail
35	*ὄργανον -ου τό = tool, instrument σκυτοτόμος -ου ὁ = leather-cutter, shoemaker καλάπους καλάποδος ὁ = shoemaker's last, a form shaped like a foot to assist in making shoes
36	λεαίνω = smooth σκῦτος -ους τό = leather, piece of leather ῥυτίς ῥυτίδος ἡ = wrinkle
37	μνημεῖον -ου τό = monument, memorial, reminder
40	*ποθέω = long for, yearn after (ποθοῦν is a neut. part.) συνήει from σύν + εἶμι (<i>Essentials</i> §65)
42	συμφύω = σύν + φύω
43	τῆς ἄλλης = the rest of; <i>here</i> = other forms of ἀργία -ας ἡ = inertia, inactivity, lack of ἔργα

καὶ ὅποτε τι ἀποθάνοι τῶν ἡμίσεων, τὸ δὲ λειφθείη, τὸ	44
λειφθὲν ἄλλο ἐξίτηι καὶ συνεπλέκετο, εἴτε γυναικὸς τῆς	45
ὅλης ἐντύχοι ἡμίσει—ὃ δὴ νῦν γυναῖκα καλοῦμεν—εἴτε	46
ἀνδρός· καὶ οὕτως ἀπώλλυντο.	47

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- 44 τι . . . τό δέ = any one . . . the other; similar to ὁ μὲν . . . ὁ δέ, but τι emphasizes the indefiniteness of the example
- ἀποθάνοι . . . λειφθείη: explain the mood and its use here (*Essentials* §159a)
- 46 ἡμίσει: dat. with ἐντύχοι
- τῆς ὅλης: added to γυναικὸς as an afterthought to remind the reader that half of a woman back then was half of a completely female sphere: “Half of a woman—that is, of the whole [i.e., original] woman.”
- 47 ἀπώλλυντο = they were dying (i.e., they kept on dying). The imperfect emphasizes the ongoing nature of the deaths.

Reading 6C

Aristophanes continues the story of the severing of the original humans, explaining how Zeus introduced sexual intercourse (by moving human genitals to the front) out of pity and as a form of consolation and temporary union for humans deprived of their other halves. Eros is thus the healer of our division and helps us to become whole again, to make us again one from two. It also appears to break humankind into three groups based on the original undivided forms from which we are descended: homosexual males (halves of the original men), lesbians (halves of the original women), and heterosexuals (halves of the original androgynes).

This passage has been used by some scholars to argue against the prevalent view that the ancient Greeks did not share our notions of sexual orientation; however, it is difficult to find parallels in Greek texts for the view of human sexuality implied here. Ancient Greek texts typically present bisexuality as the norm in adult males. Although there are arguments about which type of love (for boys or for women) is better, this is nowhere else presented as an unalterable biological or psychological fact but as a matter of taste that may be subjected to rational choice. Moreover, it is hard to find Greek texts in which two halves of a homosexual couple long for one another equally. Aristophanes' views are strikingly modern. Aristophanes is of course a comic poet, and some scholars have naturally raised questions about how seriously we are to take the views presented here.³⁰ Nonetheless, the story must be intelligible to the audience, and this suggests that perhaps there are a range of ancient views rather than a single one shared by all.

Vocabulary

- Make an effort to learn the principal parts of *πλήττω* and *τίκτω*.
- Students should be able to recognize compounds of familiar words such as *φιλογύναικες*, *φίλανδροι*, and *ἀνδρόγυνον*.

ἀνδρεία -ας ἡ: courage, manly spirit, bravery (cf. *ἀνανδρία*)

ἀνδρεῖος -α -ον: brave, courageous, manly, masculine

ἀρχαῖος -α -ον: original, ancient, old (cf. English “archaic” and *ἀρχή*)

ἀσπάζομαι ἀσπάσομαι ἠσπασάμην: welcome, greet; embrace, kiss; cling to

γεννάω γεννήσω ἐγέννησα γεγέννηκα γεγέννημαι ἐγεννήθην: beget, engender

30. Carnes 1998 is worth reading on the interpretation of the passage and its implications for ancient Greek view of sexuality.

γοῦν: at any rate, so at least

δράω δράσω ἔδρασα δέδρακα δέδραμαι ἐδράσθην: do (cf. δράμα: drama, which Aristotle defines first and foremost as an action)

ἐκτός *adv.*: outside (cf. ἐκ)

ἔξαρκεῖ *used impers. + dat.*: it is enough for *dat.*; it satisfies *dat.*

θάρρος -ους τό/θάρσος -ους τό: courage, boldness

μαντεύομαι μαντεύσομαι ἐμαντευσάμην—μεμάντευμαι: communicate in the manner of an oracle, speak oracularly, prophesy (cf. English “mantic” and *μάντις -εως ὁ: prophet)

μειράκιον -ου τό: male of approximately 14–21, teenaged boy, young man

πλήττω/πλήγνυμι πλήξω ἔπληξα πέπληγα πέπληγμα ἐπλήγην/ἐπλάγην: strike; frequent in compound ἐκπλήττω/ἐκπλήγνυμι: strike out of one’s senses, amaze, astound

πορίζω ποριῶ ἐπόρισα πεπόρικα πεπόρισμαι ἐπορίσθην: bring, convey; bring about, contrive; furnish, provide; *mid.*: procure, acquire, get resources (cf. ἀπορέω and *πόρος -ου ὁ: resource)

σφεῖς σφῶν σφῖσι σφᾶς (neut. nom./acc.: σφέα) *3rd pers. pron.*: they

τίκτω τέξομαι ἔτεκον τέτοκα: give birth, bring into the world, bear

τιμῆμα τιμήματος τό: cut (cf. ἐτμήθην from τέμνω)

τόσος -η -ον: so great, so much; *pl.*: so many (cf. ὅσος and τοσοῦτος)

ψεύδομαι ψεύσομαι ἐψευσάμην—ἔψευσαι: speak falsely, lie (cf. ψευδής -ές and English “pseudo-”)

Reading 6C (*Symposium* 191b6–192d2)

	Ἐλεήσας δὲ ὁ Ζεὺς ἄλλην	1
	μηχανὴν πορίζεται, καὶ μετατίθησιν αὐτῶν τὰ αἰδοῖα εἰς	2
	τὸ πρόσθεν—τέως γὰρ καὶ ταῦτα ἐκτὸς εἶχον, καὶ ἐγέννων	3
	καὶ ἔτικτον οὐκ εἰς ἀλλήλους ἀλλ' εἰς γῆν, ὥσπερ οἱ τέττιγες	4 191c
	—μετέθηκέ τε οὖν οὕτω αὐτῶν εἰς τὸ πρόσθεν καὶ	5
	διὰ τούτων τὴν γένεσιν ἐν ἀλλήλοις ἐποίησεν, διὰ τοῦ	6
	ἄρρενος ἐν τῷ θήλει, τῶνδε ἕνεκα, ἵνα ἐν τῇ συμπλοκῇ	7
	ἅμα μὲν εἰ ἀνήρ γυναικὶ ἐντύχοι, γεννῶεν καὶ γίγνοιτο	8
	τὸ γένος, ἅμα δ' εἰ καὶ ἄρρην ἄρρени, πλησμονὴ γοῦν γίγνοιτο	9
	τῆς συνουσίας καὶ διαπαύοιντο καὶ ἐπὶ τὰ ἔργα τρέποιντο	10

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- 1 ἐλεήσας ingressive aorist = taking pity. With a verb denoting a mental state or emotion or similar, the aorist often signals the initiation of that emotion or mental state; e.g., ἐδάκρυε imperf. = he was weeping, but ἐδάκρυσε aorist = he burst into tears.
- 2 *μετατίθημι = place elsewhere, move
αἰδοῖα -ων τά = genitals
- 3 *τέως = up to that time
- 4 *τέττιξ -ιγος ὁ = cicada. Cicadas are winged insects, similar in appearance to grasshoppers (though unrelated), known in antiquity for their loud, resonant, high-pitched song omnipresent in hot weather and for their desiccated, bloodless appearance, which makes them appear to subsist on air. Although cicadas generally lay eggs in trees, newborn nymph cicadas burrow into the ground and emerge only when they are close to adulthood, which gives rise to the misunderstanding here. Plato associates them elsewhere with song (see esp. *Phaedrus* 259b–d).
- 5 μετατίθημι = place elsewhere, move
αὐτῶν εἰς τὸ πρόσθεν: the echo of line 2 allows the reader to understand the missing words τὰ αἰδοῖα
- 7 τῶνδε ἕνεκα: anticipates everything that follows
συμπλοκῇ -ῆς ἢ = weaving together, embrace
ἵνα: what kind of clause does this introduce (*Essentials* §159b)?
- 8–9 ἅμα μὲν . . . ἅμα δέ . . . = at one and the same time both . . . and; both . . . and at the same time . . .
- 8–11 ἐντύχοι . . . γεννῶεν . . . γίγνοιτο: explain the optatives in this line and continuing to ἐπιμελοῖντο in line 11. Hint: see note on line 7 (*Essentials* §159b).
- 8 γεννῶεν: ἀνήρ (or he) is still the subject
- 8 γίγνοιτο: τὸ γένος (line 9) is the subject. The optative has present aspect, which suggests ongoing generation rather than an individual occurrence (i.e., “might continue to be born or arise”).
- 9 πλησμονή -ῆς ἢ = satisfaction, fullness
- 10 διαπαύομαι = have some rest, get a break, get a respite

καὶ τοῦ ἄλλου βίου ἐπιμελοῖντο. ἔστι δὴ οὖν ἐκ τόσου	11
ὁ ἔρως ἔμφυτος ἀλλήλων τοῖς ἀνθρώποις καὶ τῆς ἀρχαίας	12 191d
φύσεως συναγωγεὺς καὶ ἐπιχειρῶν ποιῆσαι ἓν ἐκ δυοῖν καὶ	13
ἰάσασθαι τὴν φύσιν τὴν ἀνθρωπίνην.	14

Each of us seeks our other half, someone of the opposite sex if descended from an androgyne, someone of the same sex if descended from an all-male or all-female sphere.

Ἐκαστος οὖν ἡμῶν	15
ἔστιν ἀνθρώπου σύμβολον, ἅτε τετμημένος ὥσπερ αἱ ψῆτται,	16
ἔξ ἑνὸς δύο· ζητεῖ δὴ αἰεὶ τὸ αὐτοῦ ἕκαστος σύμβολον.	17
ὅσοι μὲν οὖν τῶν ἀνδρῶν τοῦ κοινοῦ τμημὰ εἰσιν, ὃ δὴ	18
τότε ἀνδρόγυνον ἐκαλεῖτο, φιλογύναικές τέ εἰσι καὶ οἱ	19
πολλοὶ τῶν μοιχῶν ἐκ τούτου τοῦ γένους γεγόνασιν, καὶ	20
ὅσαι αὖ γυναικες φίλανδροὶ τε καὶ μοιχεύτριαι ἐκ τούτου	21 191e
τοῦ γένους γίνονται. ὅσαι δὲ τῶν γυναικῶν γυναικὸς	22
τμημὰ εἰσιν, οὐ πάνυ αὐταὶ τοῖς ἀνδράσι τὸν νοῦν προσέχουσιν,	23

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- 11 ἐκ τόσου: the so-great thing meant here is the great division that occurred in our past
- 12 ἔμφυτος -ον = innate, inborn; pred. adj.
ἀλλήλων: despite its position, the word is dependent on ὁ ἔρως
- 13 συναγωγεὺς -έως ὃ = one who brings together, unifier, unifying force
ἐπιχειρῶν: pred., parallel to ἔμφυτος and συναγωγεὺς. Treat like a substantive participle (*Essentials* §169).
- 16 σύμβολον -ου τό: hard to translate into English; a symbolon is one piece of an object (typically a bone or a die) that two ξένοι, or any two contracting parties, broke, each person keeping one piece in order to have proof of the identity of the one presenting the other (cf. συμβάλλω and English “symbol”). Could be translated “symbolon” or “other half.” “Significant other” loosely captures some of the word’s significance here.
ψῆττα -ης ἡ = flatfish. *Lysistrata* 115 also associates flatfish with cutting in two in a context that suggests it may have a sexual connotation, but the precise relevance eludes us. Perhaps it is just a familiar image.
- 17 σύμβολον completes τὸ αὐτοῦ
- 18 τῶν ἀνδρῶν: partitive with ὅσοι
τοῦ κοινοῦ: depends on τμημὰ. The relative clause that follow offers clarification of what is meant by τοῦ κοινοῦ.
- 20 μοιχός -οῦ ὃ = adulterer, man who has sex with another man’s woman
- 21 μοιχεύτρια -ας ἡ: a word apparently manufactured by Plato; by analogy with μοιχός, presumably referring to a woman who has sex with men outside of marriage
- 22–23 ὅσαι . . . εἰσιν: compare to the structure of ὅσοι . . . εἰσιν in line 18

ἀλλὰ μᾶλλον πρὸς τὰς γυναῖκας τετραμμένοι	24
εἰσί, καὶ αἱ ἑταιρίστριαι ἐκ τούτου τοῦ γένους γίνονται.	25
ὅσοι δὲ ἄρρενος τμημά εἰσι, τὰ ἄρρενα διώκουσι, καὶ τέως	26
μὲν ἂν παῖδες ὦσιν, ἅτε τεμάχια ὄντα τοῦ ἄρρενος, φιλοῦσι	27
τοὺς ἄνδρας καὶ χαίρουσι συγκατακαίμενοι καὶ συμπεπλεγμένοι	28
τοῖς ἀνδράσι, καὶ εἰσιν οὗτοι βέλτιστοι τῶν παίδων	29 192a
καὶ μειρακίων, ἅτε ἀνδρειότατοι ὄντες φύσει.	30
Φασι δὲ δὴ τινες αὐτοὺς ἀναισχύντους εἶναι, ψευδόμενοι·	31
οὐ γὰρ ὑπ' ἀναισχυντίας τοῦτο δρῶσιν ἀλλ' ὑπὸ θάρρους καὶ ἀνδρείας	32
καὶ ἀρρενωπίας, τὸ ὅμοιον αὐτοῖς ἀσπαζόμενοι. μέγα δὲ	33
τεκμήριον· καὶ γὰρ τελεωθέντες μόνον ἀποβαίνουσιν εἰς	34
τὰ πολιτικὰ ἄνδρες οἱ τοιοῦτοι. ἐπειδὴν δὲ ἀνδρωθῶσι,	35
παιδευαστοῦσι καὶ πρὸς γάμους καὶ παιδοποιίας οὐ προσέχουσι	36 192b
τὸν νοῦν φύσει, ἀλλ' ὑπὸ τοῦ νόμου ἀναγκάζονται·	37
ἀλλ' ἐξαρκεῖ αὐτοῖς μετ' ἀλλήλων καταξὴν ἀγάμοις. πάντως	38
μὲν οὖν ὁ τοιοῦτος παιδευαστὴς τε καὶ φιλεραστὴς γίνεταί,	39
ἀεὶ τὸ συγγενὲς ἀσπαζόμενος, ὅταν μὲν οὖν καὶ αὐτῷ	40

24	τετραμμένοι εἰσί from τρέπω = have turned themselves; i.e., are inclined
25	ἑταιρίστρια -ας ἢ: "lesbian" seems to be the implication of the word here, but there is scholarly debate over the meaning, which seems to have some of the implications of <i>hetaera</i> or courtesan
26	τέως = ἕως
27	τεμάχιον -ου τό = slice
28	συγκατακαίμαι = συν + κατα + κείμαι συμπεπλεγμένοι: from συμπλέκομαι (takes dat. obj.)
31	ἀναισχυντος -ον = shameless
32	ἀναισχυντία -ας ἢ = lack of shame, shamelessness
33	ἀρρενωπία -ας ἢ = masculinity (cf. ἄρρην)
34	τελεωθέντες = upon being completed (i.e., upon coming of age), from τελεόω = make perfect, complete
35	ἀνδρώω = rear to manhood, make a man; <i>pass.</i> = become a man, be made a man
36	παιδευαστέω = παίδων ἐράω παιδοποιία -ας ἢ = making children, having children
38	καταζάω = live one's life out ἄγαμος -ον = unmarried, unwed
40	*συγγενῆς -ές = akin, related, from the same stock

ἐκείνω ἐντύχη τῷ αὐτοῦ ἡμίσει καὶ ὁ παιδευραστὴς καὶ	41
ἄλλος πᾶς, τότε καὶ θαυμαστὰ ἐκπλήττονται φιλία τε καὶ	42
οἰκειότητι καὶ ἔρωτι, οὐκ ἐθέλοντες ὡς ἔπος εἰπεῖν χωρίζεσθαι	43 192c
ἀλλήλων οὐδὲ σμικρὸν χρόνον. καὶ οἱ διατελοῦντες	44
μετ' ἀλλήλων διὰ βίου οὗτοί εἰσιν, οἳ οὐδ' ἂν ἔχοιεν εἰπεῖν	45
ὅτι βούλονται σφίσι παρ' ἀλλήλων γίγνεσθαι. οὐδενὶ	46
γὰρ ἂν δόξειεν τοῦτ' εἶναι ἢ τῶν ἀφροδισίων συνουσία, ὡς	47
ἄρα τούτου ἔνεκα ἕτερος ἐτέρω χαίρει συνῶν οὕτως ἐπὶ	48
μεγάλῃ σπουδῆς· ἀλλ' ἄλλο τι βουλομένη ἑκατέρου ἢ ψυχὴ	49
δήλη ἐστίν, ὃ οὐ δύναται εἰπεῖν, ἀλλὰ μαντεύεται ὃ βούλεται,	50 192d
καὶ αἰνίττεται.	51

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- 42 θαυμαστά: adverbial acc. (cf. πολὺ, μέγα, and πολλά)
- 43 οἰκειότης -τητος ἢ = family relationship, close relationship, kinship
χωρίζομαι + gen. = be apart from, be separate from (cf. χωρίς)
- 44 *διατελέω = bring to an end, carry through, continue
- 45 ἔχω: what does ἔχω + infinitive mean? Hint: it's not "have to —."
- 46 σφίσι: dat. of possession. σφεῖς is a third person plural personal pronoun, but it is used rarely in Attic prose, where the demonstratives οὗτος and ἐκεῖνος and the oblique cases (all but nom.) of αὐτός are far more commonly used. σφεῖς is used in poetry and in non-Attic prose.
- 47 τοῦτ': refers back to what precedes, i.e., the thing that everyone is longing for from one another
ἀφροδισία -ων τά = sex
- 47–48 ὡς ἄρα = as if
- 48 τούτου: refers back to ἢ τῶν ἀφροδισίων συνουσία; highly emphatic and somewhat disparaging!
- 48–49 ἐπὶ μεγάλῃ σπουδῆς = with great eagerness
- 51 αἰνίττομαι = speak in a riddling or enigmatic way

Reading 6D

Aristophanes finishes his speech.

Vocabulary

ἀδικία -ας ἡ: injustice, wrongdoing, crime (cf. ἀδικέω)

αἴτιον -ου τό = αἰτία -ας ἡ

ἐγγύς *adv.*: nearby, near; *prep.* + *gen.*: near *gen.*

εὐσέβεια -ας ἡ: piety, reverence toward the gods

εὐσεβέω: be pious, act piously and reverently

ἡγεμών -όνος ὁ: leader (cf. ἡγέομαι and English “hegemony”)

κωμωδέω: represent in a comedy, make into a comedy, satirize, lampoon; *recognize also*

κωμωδία -ας ἡ: comedy

μακάριος -α -ον: blessed (cf. μάκαρ); *particularly frequent in vocative as a form of gently mocking address: μακάριε, when it is commonly translated “my friend.”* (Rowe 1998: 107, 115 translates “my fine friend,” which may capture better the mocking tone and preserve some of the original sense of the word.)

οἰκεῖος -α -ον: related, domestic, one’s own

ὄργανον -ου τό: instrument, tool (cf. English “organ”)

παρακελεύομαι: order, exhort, urge (cf. κελεύω)

ὑμνέω ὑμνήσω ὑμνησα ὑμνηκα ὑμνημαι ὑμνήθην: sing (of), hymn, laud; *recognize also*

ῶνος -ου ὁ: song, hymn

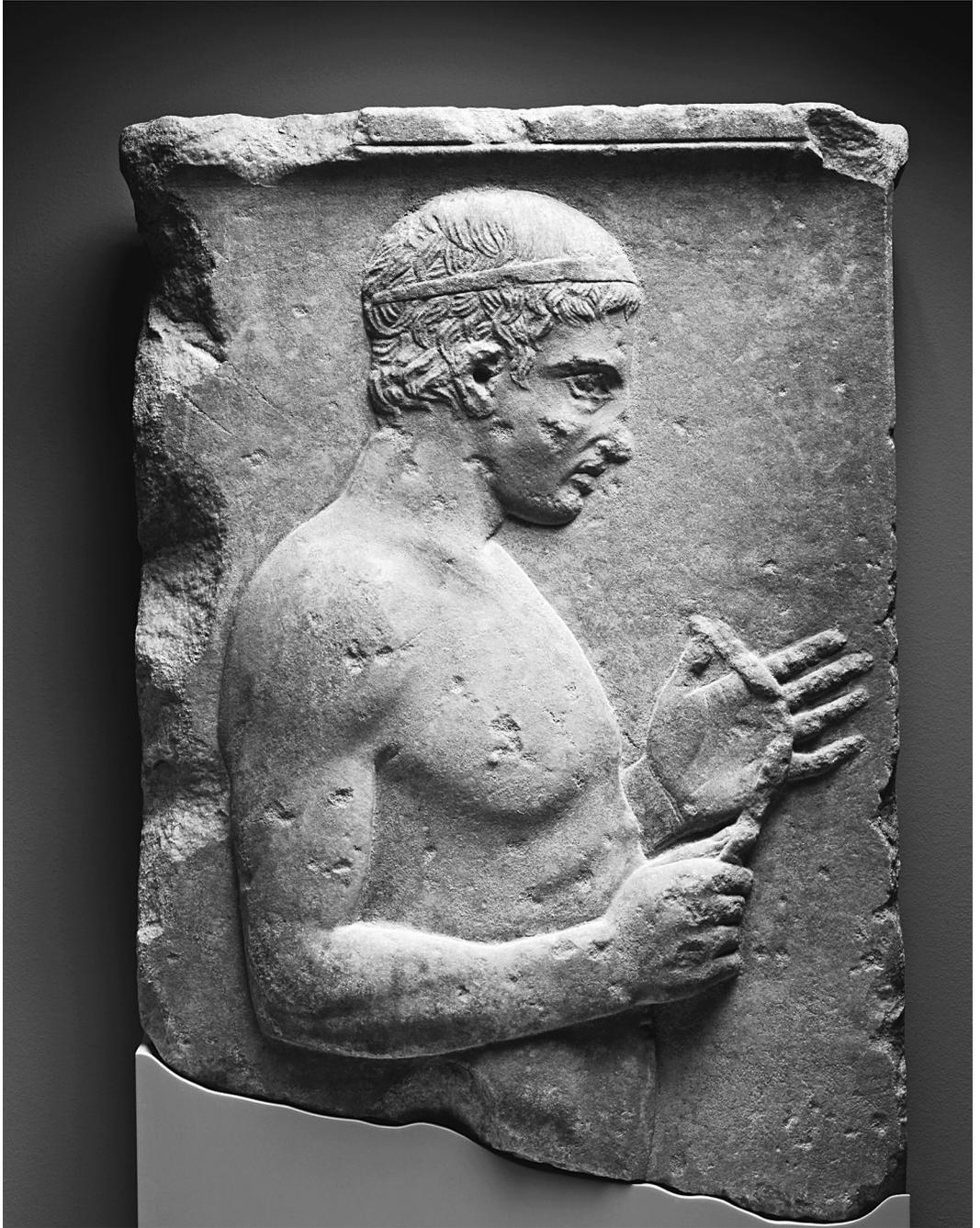


Fig. 19. The grave stele of an Athenian athlete named Glaukotas (Blue-ears), shows a young man in relief as though “cut through the nose,” ca. 470–460 B.C.E. Inv. 2003.4.1. Courtesy of the Michael C. Carlos Museum of Emory University, Atlanta. Photo by Bruce M. White, 2004.

Reading 6D (*Symposium* 192d3–193e1)

Καὶ εἰ αὐτοῖς ἐν τῷ αὐτῷ κατακειμένοις	1
ἐπιστάς ὁ Ἥφαιστος, ἔχων τὰ ὄργανα, ἔροιο· “Τί	2
ἔσθ’ ὃ βούλεσθε, ᾧ ἄνθρωποι, ὑμῖν παρ’ ἀλλήλων γενέσθαι;”	3
καὶ εἰ ἀποροῦντας αὐτοὺς πάλιν ἔροιο· “Ἄρα γε	4
τοῦδε ἐπιθυμεῖτε, ἐν τῷ αὐτῷ γενέσθαι ὅτι μάλιστα ἀλλήλοις,	5
ὥστε καὶ νύκτα καὶ ἡμέραν μὴ ἀπολείπεσθαι ἀλλήλων;	6
εἰ γὰρ τούτου ἐπιθυμεῖτε, θέλω ὑμᾶς συντήξαι καὶ	7
συμφυσεῖν εἰς τὸ αὐτό, ὥστε δύο ὄντας ἓνα γεγονέναι	8 192e
καὶ ἕως τ’ ἂν ζῆτε, ὡς ἓνα ὄντα, κοινῇ ἀμφοτέρους ζῆν,	9
καὶ ἐπειδὴν ἀποθάνητε, ἐκεῖ αὖ ἐν Αἴδου ἀντὶ δυοῖν ἓνα	10
εἶναι κοινῇ τεθνεῶτε· ἀλλ’ ὁρᾶτε εἰ τούτου ἐρᾶτε καὶ	11
ἐξαρκεῖ ὑμῖν ἂν τούτου τύχητε;” ταῦτ’ ἀκούσας ἴσμεν ὅτι	12
οὐδ’ ἂν εἷς ἐξαρηθείη οὐδ’ ἄλλο τι ἂν φανεῖη βουλόμενος,	13
ἀλλ’ ἀτεχνῶς οἴοιτ’ ἂν ἀγκηοῦναι τοῦτο ὃ πάλαι ἄρα ἐπεθύμει,	14
συνελθὼν καὶ συντακεῖς τῷ ἐρωμένῳ ἐκ δυοῖν εἷς	15

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- 1 ἐν τῷ αὐτῷ: supply τόπῳ
- 2 ἐπιστάς from *ἐφίσταμαι = stand next to *dat.*
- Ἥφαιστος -ου ὁ = Hephaistos (Latin Hephaestus), god of fire and metalworking
- 5 ἐν τῷ αὐτῷ: see note on line 1
- ὅτι μάλιστα: ὅτι + superl. = ὡς + superl. (*Essentials* §198)
- 6 ἀπολείπεσθαι: inf. in a natural result clause (*Essentials* §185)
- 7 συντήξω = melt together, fuse together, weld together
- 8 συμφυσάω = blow together, conflate
- 8–11 γεγονέναι . . . ζῆν . . . εἶναι: why infinitives here (*Essentials* §185)?
- 11 τεθνεῶτε: dual part. acc. of θνήσκω. The perfect means “having died,” i.e., “dead.”
- 12 ἂν . . . τύχητε: what form is τύχητε, and what does this indicate about ἂν (*Essentials* §160)? See also note on ἂν at reading 6A.17.
- 13 ἐξαρνεόμαι = deny (pass. deponent)
- φανεῖη βουλόμενος: φαίνομαι + *part.* = show oneself to —, be openly —ing (as opposed to φαίνομαι + *inf.* = appear to — (but not really)
- 14 *ἀτεχνῶς *adv.* = simply
- 15 συντακεῖς: from συντήξω = melt together, fuse together, weld together. Infer the form from the ending.

γενέσθαι. τοῦτο γάρ ἐστι τὸ αἴτιον, ὅτι ἡ ἀρχαία φύσις	16
ἡμῶν ἦν αὕτη καὶ ἤμεν ὅλοι· τοῦ ὄλου οὖν τῇ ἐπιθυμίᾳ	17
καὶ διώξει ἔρως ὄνομα. καὶ πρὸ τοῦ, ὥσπερ λέγω, ἔν	18 193a
ἤμεν, νυνὶ δὲ διὰ τὴν ἀδικίαν διωκίσθημεν ὑπὸ τοῦ θεοῦ,	19
καθάπερ Ἀρκάδες ὑπὸ Λακεδαιμονίων· φόβος οὖν ἔστιν,	20
ἐὰν μὴ κόσμοι ὦμεν πρὸς τοὺς θεοὺς, ὅπως μὴ καὶ αὐθις	21
διασχισησόμεθα, καὶ περιόμεν ἔχοντες ὥσπερ οἱ ἐν ταῖς	22
στήλαις καταγραφὴν ἐκτετυπωμένοι, διαπεπρισμένοι κατὰ	23
τάς ῥίνας, γεγονότες ὥσπερ λίσπαι. ἀλλὰ τούτων ἔνεκα	24
πάντ' ἄνδρα χρὴ ἅπαντα παρακελεύεσθαι εὐσεβεῖν περὶ	25
θεοῦς, ἵνα τὰ μὲν ἐκφύγωμεν, τῶν δὲ τύχωμεν, ὡς ὁ Ἔρωσ	26 193b

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- 16 τοῦτο is the predicate here; the ὅτι-clause explains what is meant by τοῦτο
- 18 διώξει: not a form of the verb διώκω but of the noun διώξις -εως ἢ = pursuit. It is a dative of reference = for the pursuit. The verb can be inferred (*Essentials* §73).
- 19 διοικίζω = make to live apart, disperse
- 20 Ἀρκάδες οἱ = Arcadians. In 385 B.C.E. the Spartans destroyed the city wall of Mantinea, a major Arcadian city-state and forced its population into four separate settlements. Most scholars take this line as an anachronistic reference to this event, perhaps introduced in anticipation of the appearance of the priestess, Diotima of Mantinea, later in the dialogue. Mattingly 1958 argues that the reference may actually be to a less well-known event in 416, one at which Aristophanes himself may have been present. Rowe 1998: 159 suggests a double resonance: one that is anachronistic and familiar, one less familiar but appropriate to the historical context.
- 21 ὅπως μὴ = μὴ (fear clause). ὅπως μὴ + fut. indic. is sometimes used instead of μὴ + subj. to express a fear for the future (Smyth 1956: §2231).
- 22 διασχίζω = cleave asunder, split apart
ἔχοντες ὥσπερ: review meaning of ἔχω + adv., if necessary
- 23 *στήλι -ης ἢ = stele, post, block, slab
καταγραφὴν (adverbial) (from καταγραφή -ῆς ἢ) = in profile
ἐκτυπόω = carve out in relief
διαπρίω = saw through
Plato here draws on an image familiar to this Greek audience, a human profile in relief on a funerary stele (fig. 19).
- 24 λίσπη -ης ἢ = die cut in half by two friends, each of whom kept one as a tally
- 26 τὰ μὲν . . . τῶν δέ: what does it mean when the particles μὲν . . . δέ are each preceded by a definite article (*Essentials* §190)?
ὡς: translate as ὡς + indic. (*Essentials* §192)

ἡμῖν ἡγεμῶν καὶ στρατηγός. ᾧ μηδεὶς ἐναντίαπραττέω—	27
πράττει δ' ἐναντία ὅστις θεοῖς ἀπεχθάνεται— φίλοι γὰρ	28
γενόμενοι καὶ διαλλαγέντες τῷ θεῷ ἐξευρήσομέν τε καὶ	29
ἐντευξόμεθα τοῖς παιδικοῖς τοῖς ἡμετέροις αὐτῶν, ὃ τῶν νῦν	30
ὀλίγοι ποιοῦσι. Καὶ μή μοι ὑπολάβῃ Ἐρυξίμαχος, κωμωδῶν	31
τὸν λόγον, ὡς Παιουσανίαν καὶ Ἀγάθωνα λέγω— ἴσως μὲν	32
γὰρ καὶ οὗτοι τούτων τυγχάνουσιν ὄντες καὶ εἰσιν ἀμφοτέρω	33 193c
τὴν φύσιν ἄρρενες— λέγω δὲ οὖν ἔγωγε καθ' ἀπάντων καὶ	34
ἀνδρῶν καὶ γυναικῶν, ὅτι οὕτως ἂν ἡμῶν τὸ γένος εὐδαίμων	35
γένοιτο, εἰ ἐκτελέσαιμεν τὸν ἔρωτα καὶ τῶν παιδικῶν τῶν	36
αὐτοῦ ἕκαστος τύχοι εἰς τὴν ἀρχαίαν ἀπελθὼν φύσιν. εἰ	37
δὲ τοῦτο ἄριστον, ἀναγκαῖον καὶ τῶν νῦν παρόντων τὸ	38

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- 27 ᾧ = τούτω (referring to Eros in the previous sentence). The relative pronoun is frequently used as the first word of a sentence in place of a demonstrative pronoun.
- 28 *ἀπεχθάνομαι = is or becomes hateful to *dat.*
- 29 διαλλάττομαι = become reconciled to (pass. deponent)
- 30 ἡμετέροις αὐτῶν = our own. The genitive αὐτῶν reflects the idea of possession present in the possessive adjective ἡμετέροις, so that though they do not agree in case, they are taken together, a common way of expressing the reflexive for the personal pronoun.
τῶν νῦν: partitive gen. with ὀλίγοι. The definite article can be followed by an adverb or a prepositional phrase to make a substantive (*Essentials* §189).
- 31 μή . . . ὑπολάβῃ: what use of the subjunctive is this (*Essentials* §149)?
μοι: ethical dat. (*Essentials* §113)
*ὑπολαμβάνω = undercut, diminish
- 32 ὡς: introducing an implied indirect statement; supply λέγων before
λέγω = I mean (as often)
- 33 τούτων = among these; partitive, refers to the ὀλίγοι who have attained their beloveds
- 34 τὴν φύσιν: acc. of respect (*Essentials* §82)
ἄρρενες: descended from the all-male sphere; it may also be slightly humorous, given the characterization of Agathon in the *Thesmophoriazousae* as very effeminate
- 34 δὲ οὖν = even so (Rose 1985: 35 suggests “however true that may be”)
καθ' = κατά = concerning
- 36 ἐκτελέω = bring to an end, fulfill, accomplish, achieve (strengthened version of *τελέω)
- 37 ἀπέρχομαι = go back, revert
- 38 τῶν νῦν παρόντων = of the things now available (partitive gen. with superl.)

τούτου ἐγγυτάτω ἄριστον εἶναι· τοῦτο δ' ἐστὶ παιδικῶν τυχεῖν	39
κατὰ νοῦν αὐτῷ πεφυκότων· οὗ δὴ τὸν αἴτιον θεὸν ὑμνοῦντες	40
δικαίως ἂν ὑμνοῖμεν Ἔρωτα, ὃς ἔν τε τῷ παρόντι ἡμᾶς	41 193d
πλεῖστα ὀνίνησιν εἰς τὸ οἰκεῖον ἄγων, καὶ εἰς τὸ ἔπειτα	42
ἐλπίδας μεγίστας παρέχεται, ἡμῶν παρεχομένων πρὸς θεοῦς	43
εὐσέβειαν, καταστήσας ἡμᾶς εἰς τὴν ἀρχαίαν φύσιν καὶ	44
ἰασάμενος μακαρίους καὶ εὐδαίμονας ποιῆσαι.”	45
“Οὗτος,” ἔφη, “ὦ Ἐρυξίμαχε, ὁ ἐμὸς λόγος ἐστὶ περὶ	46
Ἔρωτος, ἀλλοῖος ἢ ὁ σός. ὥσπερ οὖν ἐδεήθην σου, μὴ	47
κωμωδήσης αὐτόν, ἵνα καὶ τῶν λοιπῶν ἀκούσωμεν τί ἕκαστος	48
ἔρεῖ, μᾶλλον δὲ τί ἐκάτερος· Ἀγάθων γὰρ καὶ Σωκράτης	49 193e
λοιποί.”	50

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- 39 ἐγγυτάτω: superl. adv. of ἐγγύς = nearest to *gen.*
- 40 κατὰ νοῦν αὐτῷ = with a mind attuned to him; i.e., most mentally attuned to him, most congenial with him
οὗ = τούτου *neut.*: refers to the best thing described in the previous sentence and depends on the adjective αἴτιον
- 42 *ὀνίνημι ὀνήσω ὄνησα = profit, benefit, help, gratify
εἰς τὸ ἔπειτα = for the future
- 45 ποιῆσαι: infinitive in indirect statement after ἐλπίδας μεγίστας παρέχεται, similar to a verb of promising
- 47–48 μὴ κωμωδήσης: what use of the subjunctive is this (see note on line 31)?
- 49 ἐκάτερος: different from ἕκαστος only in that it always refers to two

Reading 6E

The transition between the speeches of the comic poet Aristophanes and of the tragic poet Agathon.

Vocabulary

ἀγνοέω ἀγνοήσω ἡγνόησα ἡγνόηκα ἡγνόημαι ἡγνοήθην: be ignorant of, not know
ἄφρων -ον: mindless, senseless; *recognize also the opposite* ἔμφρων -ον: sensible, thoughtful,
prudent

ἐντυγχάνω: light upon, encounter, meet with *dat.*

θαρσέω: be bold, confident

θέατρον -ου τό: theater

θορυβέω: stir up, disturb, throw into confusion; make a noise or uproar, cheer

κωλύω κωλύσω ἐκώλυσα κεκώλυκα κεκώλυμαι ἐκωλύθην: prevent, hinder

παντοδαπός -ή -όν: of all kinds, of all varieties

Reading 6E (Symposium 193e2–194e2)

“Ἄλλὰ πείσομαί σοι,” ἔφη φάναι τὸν Ἐρυξίμαχον· “καὶ	1
γὰρ μοι ὁ λόγος ἡδέως ἐρρήθη. καὶ εἰ μὴ συνήδη Σωκράτει	2
τε καὶ Ἀγάθωνι δεινοῖς οὖσι περὶ τὰ ἐρωτικά, πάνυ	3
ἂν ἐφοβούμεν μὴ ἀπορήσωσι λόγων διὰ τὸ πολλὰ καὶ	4
παντοδαπὰ εἰρησθαι· νῦν δὲ ὅμως θαρρῶ.”	5
Τὸν οὖν Σωκράτη εἶπεῖν, “Καλῶς γὰρ αὐτὸς ἠγωνίσαι,	6 194a
ὃ Ἐρυξίμαχε· εἰ δὲ γένοιο οὗ νῦν ἐγὼ εἶμι, μᾶλλον δὲ	7
ἴσως οὗ ἔσομαι ἐπειδὴν καὶ Ἀγάθων εἶπε εὖ, καὶ μάλ’ ἂν	8
φοβοῖο καὶ ἐν παντί εἴης ὥσπερ ἐγὼ νῦν.”	9
“Φαρμάπτειν βούλει με, ὃ Σώκρατες,” εἶπεῖν τὸν Ἀγάθωνα,	10

-
- 1–2 καὶ γὰρ: offers an explanation of πείσομαι
μοι: take with ἡδέως = in a manner pleasing to me. Plato’s dialogues frequently criticize the way that words seduce and persuade the listener through pleasure alone.
- 2 συνήδη: from σύνοιδα. What is the form (*Essentials* §65)? Identify the type of condition completed by ἂν ἐφοβούμεν in line 4 (*Essentials* §162).
σύνοιδα + *dat.* + *part. in indir. statement* = share with *dat.* in the knowledge that. . . . The datives Σωκράτει and Ἀγάθωνι serve both as the persons sharing in the knowledge and as the subjects of the indirect statement with the participle οὖσι.
- 4 ἀπορήσωσι: identify the form and usage (*Essentials* §154). The type of condition (see note on line 2) explains why we are in primary sequence.
ἀπορέω + *gen.* = be at a loss for *gen.*
- 5 εἰρησθαι: what use of the infinitive is this? Hint: it goes with τό in the previous line (*Essentials* §182).
- 6 ἀγωνίζομαι = take part in a contest, contend
- 7 οὗ = where (here and in the next line, as often)
- 7–8 μᾶλλον δὲ ἴσως: the equivalent of “or rather perhaps I should say” or similar. δέ makes it clear that this is not the apodosis, but a revised version of the previous clause.
- 8 καὶ with Ἀγάθων: not connective here
- 9 ἐν παντί = in extremity, in complete panic (idiomatic)
- 10 φαρμάπτω = enchant, cast a spell on

“ἵνα θορυβηθῶ διὰ τὸ οἶσθαι τὸ θέατρον προσδοκίαν μεγάλην	11
ἔχειν ὡς εὔ ἐροῦντος ἔμοῦ.”	12
“Ἐπιλήσιμων μεντᾶν εἶην, ὃ Ἀγάθων,” εἶπεῖν τὸν	13
Σωκράτη, “εἰ ἰδὼν τὴν σὴν ἀνδρείαν καὶ μεγαλοφροσύνην	14 194b
ἀναβαίνοντος ἐπὶ τὸν ὀκρίβαντα μετὰ τῶν ὑποκριτῶν, καὶ	15
βλέψαντος ἐναντία τοσοῦτω θεάτρῳ, μέλλοντος ἐπιδείξεσθαι	16
σαυτοῦ λόγους, καὶ οὐδ’ ὀπωσιοῦν ἐκπλαγέντος, νῦν	17
οἰηθεῖν σε θορυβήσεσθαι ἔνεκα ἡμῶν ὀλίγων ἀνθρώπων.”	18
“Τί δέ, ὃ Σώκρατες;” τὸν Ἀγάθωνα φάναι, “οὐ δῆπου με	19
οὔτω θεάτρου μεστὸν ἡγῆ ὥστε καὶ ἀγνοεῖν ὅτι νοῦν ἔχοντι	20
ὀλίγοι ἔμφορονες πολλῶν ἀφρόνων φοβερώτεροι;”	21

-
- 11 τὸ θέατρον: Agathon suggests that his audience at the symposium is a theater audience
προσδοκία -ας ἢ = expectation, anticipation
ὡς εὔ ἐροῦντος ἔμοῦ: the genitives depend on προσδοκίαν; ὡς here, as is usual with the
participle, distances the speaker (Agathon) from the thought and makes clear that the theater
audience rather than Agathon himself holds high expectations for his performance. It may
therefore introduce a note of modesty: “as if I were going to speak well” (Smyth 1956: §2086).
- 12 ἔχειν: inf. in indir. statement following οἶσθαι (artic. inf.)
- 13 ἐπιλήσιμων -ον = forgetful (cf. ἐπιλανθάνομαι)
μεντᾶν = μεντοι ἄν (crasis)
- 14 μεγαλοφροσύνη -ης ἢ = confidence
ἀναβαίνοντος: the genitive participle modifies an understood σοῦ implied by the possessive
adjective σὴν, as do the other genitive participles in lines 16–17
- 15 ὀκρίβας -αντος ὄ = raised platform
ὑποκριτής -ου ὄ = actor. Socrates appears to be referring to the proagon, an event that occurred
the day before the tragic competitions when the playwright mounted a platform with his actors
and gave a preview of coming attractions. In the year that Euripides died, Sophocles and his
actors mounted the platform at the proagon in mourning, an effective tribute to his great rival.
This practice is elsewhere attested only for the Greater Dionysia, not for the Lenaia (Sider 1980).
- 17 ὀπωσιοῦν = in anyway whatsoever
ἐκπλαγέντος: aor. pass. part. of ἐκπλήττω
- 19 οὐ δῆπου = surely not . . . ? Common as a way of introducing a question expecting a negative
answer.
- 20 οὔτω θεάτρου μεστὸν = so full of theater; i.e., so obsessed or focused on it
νοῦν ἔχοντι = to a person who has sense (subst. part., but indef.; hence the absence of the def.
art. expected with a subst. part.)
- 21 φοβερός -ά -όν = frightening

“Οὐ μεντᾶν καλῶς ποιόην,” φάναί, “ὦ Ἀγάθων, περὶ σοῦ	22	194c
τι ἐγὼ ἄγροικον δοξάζων· ἀλλ’ εὖ οἶδα ὅτι εἴ τισιν ἐντύχοις	23	
οὔς ἤγοιο σοφούς, μᾶλλον ἂν αὐτῶν φροντίζοις ἢ τῶν	24	
πολλῶν. ἀλλὰ μὴ οὐχ οὔτοι ἡμεῖς ὄμεν—ἡμεῖς μὲν γὰρ	25	
καὶ ἐκεῖ παρῆμεν καὶ ἦμεν τῶν πολλῶν—εἰ δὲ ἄλλοις	26	
ἐντύχοις σοφοῖς, τάχ’ ἂν αἰσχύνοιο αὐτούς, εἴ τι ἴσως	27	
οἶοιο αἰσχροὺν ὄν ποιεῖν· ἢ πῶς λέγεις;”	28	
“Ἀληθῆ λέγεις,” φάναί.	29	
“Τοὺς δὲ πολλοὺς οὐκ ἂν αἰσχύνοιο εἴ τι οἶοιο αἰσχροὺν	30	
ποιεῖν;”	31	
Καὶ τὸν Φαῖδρον ἔφη ὑπολαβόντα εἰπεῖν, “ὦ φίλε	32	194d
Ἀγάθων, ἐὰν ἀποκρίνη Σωκράτει, οὐδὲν ἔτι διοίσει αὐτῷ	33	
ὄπηοῦν τῶν ἐνθάδε ὅτιοῦν γίνεσθαι, ἐὰν μόνον ἔχη ὅτῳ	34	
διαλέγηται, ἄλλως τε καὶ καλῶ. ἐγὼ δὲ ἠδέως μὲν ἀκούω	35	
Σωκράτους διαλεγομένου, ἀναγκαῖον δέ μοι ἐπιμεληθῆναι	36	
τοῦ ἐγκωμίου τῷ Ἐρωτι καὶ ἀποδέξασθαι παρ’ ἐνὸς ἐκάστου	37	
ὑμῶν τὸν λογον· ἀποδοὺς οὔν ἐκάτερος τῷ θεῷ οὔτως ἦδη	38	
διαλεγέσθω.”	39	

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- 23 ἄγροικος -ον = of the country, rustic; *hence* = crude, unsophisticated
δοξάζω = think, imagine
- 24 φροντίζω + *gen.* = think of, be concerned about
- 25 μὴ οὐχ . . . ὄμεν: subjv. of cautious negation = I suspect we are not (*Essentials* §150)
- 26 ἐκεῖ παρῆμεν: he means at the theater yesterday when Agathon won
τῶν πολλῶν: partitive *gen.*
- 32 ὑπολαμβάνω = take up (the argument)
- 33 *ἀποκρίνομαι = answer
διοίσει: fut. of διαφέρει + *dat.* (*impers.*) = it makes a difference to *dat.*
- 34 ὄπηοῦν = howsoever, in anyway whatsoever. The suffix -οῦν strengthens indefinite words. See
ὅτιοῦν below and ὀπωστιοῦν at line 17.
τῶν ἐνθάδε ὅτιοῦν = any at all of the current matters
ὅτῳ = ὅττινι = someone with whom
- 37 ἀποδέχομαι = receive from, get from

“Ἄλλὰ καλῶς λέγεις, ὦ Φαῖδρε,” φάναι τὸν Ἀγάθωνα, 40 194e
“καὶ οὐδέν με κωλύει λέγειν· Σωκράτει γὰρ καὶ αὐθις ἔσται 41
πολλάκις διαλέγεσθαι.” 42

41 ἔσται: what is the form of this verb (*Essentials* §66)? What does this verb mean with an infinitive?

Reading 7. A Tragic Oration

Agathon is, of course, the host and honoree of the party, and his is the last of the speeches in praise of love. We can consequently expect his speech (readings 7A–C) to be the high point of this part of the dialogue. And it is certainly a rhetorical tour de force, as the response to it (readings 7C–D) suggests. Agathon is the first to raise the question of what an encomium should be and to focus his praise on the god himself rather than on what the god does for us. His characterization of Eros as young, handsome, soft, and supple both fits the characterization of Eros in lyric poetry and vase painting and mirrors the characteristics of Agathon himself. All of these speeches reflect their authors in certain ways, but the characterization of Eros as like Agathon is particularly important in that it will soon be directly contradicted by ideas advanced by Diotima, suggesting that Eros is in fact more like the tough, shoeless, homely Socrates than like the soft and handsome Agathon.

Agathon attributes (reading 7B) to Eros all four of the cardinal virtues—justice (δικαιοσύνη), temperance or moderation (σωφροσύνη), courage (ἀνδρεία), and wisdom (σοφία)—in a masterpiece of clever sophistical reasoning that shows the unexpected and paradoxical to be in fact true (e.g., love, which is not generally considered to foster intelligent and rational choices, is actually wise; love, resistance to which is normally seen as a kind of temperance, is actually temperate). Agathon provides a sustained discussion of love’s virtue, twisting the evidence in striking ways to persuade his audience that the traditionally naughty god has it in abundance. The final part of his speech, the peroration (reading 7C.1–22), is highly polished and stylized and provides a wonderful example of a distinctive prose style for students beginning to think about Greek style. As Socrates comments (reading 7C.40–44), it is an outstanding example of the rhetorical style perfected by Gorgias of Leontini, one of the foremost sophists and rhetoricians of the time, with its balanced and carefully constructed antitheses, its short clauses, its love of paradox (e.g., Eros is more courageous than Ares, god of war) and of oxymoron (e.g., Eros is simultaneously fond of giving—φιλόδοτος—and stingy—ἄδοτος).

Since Agathon, a tragedian, directly follows Aristophanes, the foremost comic poet of Greece, we might expect his contribution to contend with that memorable comic myth on the tragic front, but Agathon’s speech with its consistently cheerful and optimistic tone and its playful paradoxes is far from our modern conception of tragic. In a perhaps deliberate paradox, the comic poet’s speech seems more tragic with its history of human suffering (πάθημα) and its picture of longing and constant need. But our modern perception perhaps fails to take account of the breadth of what was considered tragedy in antiquity and in particular of the developments introduced by



Fig. 20. Tragic mask with leaves and fruit. Detail of a Roman mosaic from the House of the Faun, Pompeii. Photo: Fotografica Foglia. Museo Archeologico Nazionale, Naples, Italy. Photo credit: Scala/Art Resource, New York.

some of its later practitioners, such as Euripides, a close associate of Agathon's, who wrote many tragedies that are not "tragic" by modern conceptions (e.g., *Helen*, *Iphigeneia among the Taurians*). Tragedy has in Agathon's time perhaps become as much a matter of style as of content. One defining feature of Greek tragedy identified by Aristotle is that it depicts worthwhile (σπουδαίους) rather than worthless (φαύλους) characters, or, as he puts it in a slightly different formulation, comedy imitates people who are worse (χείρους) than our contemporaries, tragedy people who are better (βελτίους) (*Poetics* 1448a). Agathon's Eros, who is entirely admirable and virtuous,

certainly fits Aristotle's criterion for a tragic character. Moreover, it is clear that Gorgias was interested in tragedy and influenced it. Euripides' tragedies, *Helen* in particular, produced in 412 B.C.E., not too far distant in time from the *Symposium*'s setting, show clear traces of Gorgianic influence in their style and content, so that Agathon, in adhering close to Gorgias, is probably more representative of contemporary tragedy than we may immediately recognize.

When Socrates pointedly says in his response (reading 7D.1–28) that his oration will not be artful like Agathon's but rather truthful unlike all of those that preceded, this diminishes Agathon's achievement, and modern readers have overall been less impressed by Agathon's speech than was his audience at the symposium, who were brought up in a culture more appreciative of oratory as performance.

Reading 7A

Agathon begins his oration by explaining that it is necessary to describe the individual being praised: Eros is young, soft, fluid, and blooming, apparently much like Agathon himself. Our primary narrator, Apollodorus, who is apparently a lover of Socrates to judge from his own description, has the quality of softness, adding further support to this association between love and softness. Also important is the explicit discussion of what a proper encomium should be: Agathon's criticism of earlier speeches for being too focused on the benefits of love to humans rather than on the god himself is perceptive. The correction of Phaedrus's claim that Eros is the oldest of the gods helps give an overall structure to this part of the dialogue. The two youngest members of the group, both *eromenoi*, both associated with different rhetoricians, Lysias and Gorgias respectively, speak first and last, creating a ring composition and a clear beginning and ending to this section.

Suggested Review

- principal parts of εὐρίσκω and φεύγω
εὐρίσκω εὐρήσω ηὔρορον/εὔρορον ηὔρορα/εὔρορα ηὔρομαι ηὔρέθη = find, discover
φεύγω φεύξομαι ἔφυγον πέφευγα = flee, take flight, run away

Vocabulary

ἀπαλός -ή -όν: soft to the touch, tender, gentle, delicate; *recognize also the noun ἀπαλότης*
-ητος ἦ: softness, tenderness

γῆρας -ως τό: old age (cf. γέρον ὁ and English “gerontology”); the declension of this noun, a variant on the third declension sigma stem, is probably too unusual to be worth memorizing (*Essentials* §45)

διέρχομαι: go through, narrate, relate, describe, tell thoroughly

ἐπιδείκνυμι: exhibit, show, demonstrate

ἥθος -ους τό: habit, custom; *pl.*: character, temperament

θάπτων θάπτων: swifter, quicker (irreg. compar. of ταχύς)

θέμις θέμιτος ἤ: right, law (frequently with ἔστι implied or expressed + inf.: it is right, it is lawful to —)

μαλακός/μαλθακός -ή -όν: soft, gentle, mild

μισέω: hate (cf. English “misanthrope” and “misogynist”)

παρέχω: provide

σκληρός -ά -όν: hard, harsh, rough, tough (opposite of ἀπαλός and μαλακός/μαλθακός)

τοιόσδε τοιάδε τοιόνδε: such as this (following), such as this (here); of the kind described next; *pl.*: such as these (cf. οἷος, τοιοῦτος; τοιόσδε is to τοιοῦτος as ὅδε is to οὔτος)

φυγή -ῆς ἤ: flight (cf. φεύγω)

Reading 7A (*Symposium* 194e4–196b3)

Ἐγὼ δὲ δὴ βούλομαι πρῶτον μὲν εἰπεῖν ὡς χρή με εἰπεῖν,	1
ἔπειτα εἰπεῖν. δοκοῦσι γάρ μοι πάντες οἱ πρόσθεν εἰρηκότες	2
οὐ τὸν θεὸν ἐγκωμιάζειν ἀλλὰ τοὺς ἀνθρώπους εὐδαιμονίζειν	3
τῶν ἀγαθῶν ὧν ὁ θεὸς αὐτοῖς αἴτιος· ὁποῖος δέ τις αὐτὸς ὦν	4
ταῦτα ἐδωρήσατο, οὐδεὶς εἰρηκεν. εἷς δὲ τρόπος ὀρθὸς παντός	5 195a
ἐπαίνου περὶ παντός, λόγῳ διελθεῖν οἷος οἶων αἴτιος ὦν	6
τυγχάνει περὶ οὗ ἂν ὁ λόγος ἦ. οὕτω δὴ τὸν Ἔρωτα καὶ	7
ἡμᾶς δίκαιον ἐπαινεῖσαι πρῶτον αὐτὸν οἷός ἐστιν, ἔπειτα	8
τάς δόσεις. φημὶ οὖν ἐγὼ πάντων θεῶν εὐδαιμόνων ὄντων	9
Ἔρωτα, εἰ θέμις καὶ ἀνεμέσητον εἰπεῖν, εὐδαιμονέστατον	10
εἶναι αὐτῶν, κάλλιστον ὄντα καὶ ἄριστον. ἔστι δὲ κάλλιστος	11
ὦν τοιοῦσδε. πρῶτον μὲν νεώτατος θεῶν, ὃ Φαῖδρε. μέγα	12
δὲ τεκμήριον τῷ λόγῳ αὐτὸς παρέχεται, φεύγων φυγῆ τὸ	13 195b

1 ὡς = how (context suggests)

1–2 Note the threefold repetition of εἰπεῖν. The addition of ἔπειτα further enhances the sound-play.

3 εὐδαιμονίζω = call *acc.* fortunate for *gen. cause*; congratulate *acc.* for *gen.* Note the sound-play of ἐγκωμιάζειν and εὐδαιμονίζειν (same metrical shape, same ending, similar sounds), which underscores the antithesis in τὸν θεόν . . . τοὺς ἀνθρώπους.

5 *δωρέομαι = give, present as a gift (cf. δῶρον -ου τό)

6 *ἔπαινος -ου ὁ = praise, speech of praise

διελθεῖν (from διέρχομαι) defines εἷς . . . τρόπος ὀρθός

οἷος οἶων: probably easiest to translate if καί is inserted between these two words: “what sort [he] is” and “for what sort of things he happens to be responsible”

7 ἡμᾶς = for us (*acc.* in an *impers.* construction) (*Essentials* §85). The preceding καί does not connect ἡμᾶς and τὸν Ἔρωτα but should be translated “also, too” (“we too”).

δίκαιον: the neuter adjective creates an impersonal construction (supply ἐστὶ)

9 δόσις -εως ἡ = gift

10 ἀνεμέσητος -ον = not prone to incur nemesis (divine punishment); i.e., not offensive to the gods

12 Phaedrus said in the first speech that Eros was the oldest (reading 3A.3, 11).

13 φεύγων φυγῆ = fleeing in flight, a poetic phrase. Greek erotic poetry typically presents love and old age as incompatible (e.g., Mimnermus, frag. 1). Hence Eros hates and avoids old age.

γῆρας, ταχὺ ὃν δῆλον ὅτι· θάπτον γοῦν τοῦ δέοντος ἡμῖν	14
προσέρχεται. ὁ δὲ πέφυκεν Ἔρωσ μισεῖν καὶ οὐδ' ἐντὸς	15
πολλοῦ πλησιάζειν. μετὰ δὲ νέων αἰεὶ σύνεστί τε καὶ ἔστιν·	16
ὁ γὰρ παλαιὸς λόγος εὖ ἔχει, ὡς ὁμοῖον ὁμοίῳ αἰεὶ πελάζει.	17
ἐγὼ δὲ Φαίδρω πολλὰ ἄλλα ὁμολογῶν τοῦτο οὐχ ὁμολογῶ,	18
ὡς Ἔρωσ Κρόνου καὶ Ἰαπετοῦ ἀρχαιότερός ἐστιν, ἀλλὰ	19
φημι νεώτατον αὐτὸν εἶναι θεῶν καὶ αἰεὶ νέον, τὰ δὲ παλαιὰ	20 195c
πράγματα περὶ θεοῦς, ἃ Ἡσίοδος καὶ Παρμενίδης λέγουσιν,	21
Ἀνάγκη καὶ οὐκ Ἔρωτι γεγονέναι, εἰ ἐκεῖνοι ἀληθῆ ἔλεγον·	22

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- 14 δῆλον ὅτι: used often as the equivalent of “obviously.” The notion that old age is swift is of course far from obvious, given that the elderly are better known for their slow pace. Agathon is being paradoxical in a way that Gorgias would have appreciated. Agathon goes on to explain the paradox by noting the speed at which old age comes upon us.
τοῦ δέοντος = than it ought (subst. neut. part. from δεῖ; gen. of comparison)
- 15 *πέφυκα: perf. of φύω with pres. meaning = be [by nature]; + *inf.* = be inclined [by nature] to —, is [naturally] inclined to —
- 15–16 ἐντὸς πολλοῦ = very close
- 16 πλησιάζω = be or come near, draw near
τε καὶ ἔστιν: context allows the reader to supply the pred. adj. νέος
- 17 πελάζω = draw near *dat.* The line paraphrases *Odyssey* 17.218: ὡς αἰεὶ τὸν ὁμοῖον ἄγει θεὸς ὡς τὸν ὁμοῖον.
- 19 Κρόνος -ου ὁ and Ἰαπετός -οῦ ὁ = Kronos (father of Zeus) and Iapetos (father of Prometheus), both Titans and thus members of the generation of gods who ruled prior to the current Olympians
- 21 πράγματα = troubles (here). For what he means by this, see notes to line 23.
Ἡσίοδος -ου ὁ = Hesiod, author of the *Theogony*, used earlier by Phaedrus (reading 3) as an authority for the antiquity of Eros
Παρμενίδης -ους ὁ = Parmenides, a presocratic philosopher, also cited earlier by Phaedrus to support his case (though omitted from reading 3). A quotation from Parmenides is used by Phaedrus: πρότιστον μὲν Ἔρωτα θεῶν μητίσατο πάντων. Parmenides was particularly known in antiquity for his logical arguments establishing that there is no change or birth or death, but he also included an account of “human opinions” (δόξας . . . βροτείας) from which this quotation is presumably drawn.
- 22 Ἀνάγκη and Ἔρωτι: dat. of means (personified) or dat. of agent with the perf. γεγονέναι. Ἀνάγκη, the personified goddess “Necessity,” is found in a few early philosophical texts including that of Parmenides.

οὐ γὰρ ἄν ἐκτομαὶ οὐδὲ δεσμοὶ ἀλλήλων ἐγίγνοντο καὶ ἄλλα	23
πολλὰ καὶ βίαια, εἰ Ἔρωσ ἐν αὐτοῖς ἦν, ἀλλὰ φιλία καὶ	24
εἰρήνη, ὥσπερ νῦν, ἐξ οὗ Ἔρωσ τῶν θεῶν βασιλεύει.	25
νέος μὲν οὖν ἔστι, πρὸς δὲ τῷ νέῳ ἀπαλός· ποιητοῦ δ' ἔστιν	26
ἐνδεής οἶος ἦν Ὅμηρος πρὸς τὸ ἐπιδείξει θεοῦ ἀπαλότητα.	27 195d
Ὅμηρος γὰρ Ἄτην θεὸν τέ φησιν εἶναι καὶ ἀπαλήν—τοὺς	28
γοῦν πόδας αὐτῆς ἀπαλοὺς εἶναι—λέγων	29
τῆς μὲνθ' ἀπαλοὶ πόδες· οὐ γὰρ ἐπ' οὐδέος	30
πίλναται, ἀλλ' ἄρα ἢ γε κατ' ἀνδρῶν κράατα βαίνει.	31
καλῶ οὖν δοκεῖ μοι τεκμηρίῳ τὴν ἀπαλότητα ἀποφαίνειν,	32
ὅτι οὐκ ἐπὶ σκληροῦ βαίνει, ἀλλ' ἐπὶ μαλθακοῦ. τῷ αὐτῷ	33
δὴ καὶ ἡμεῖς χρῆσόμεθα τεκμηρίῳ περὶ Ἔρωτα ὅτι ἀπαλός.	34 195e

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- 23 ἐκτομή -ῆς ἢ = castration (probably refers to the story of Kronos's castration of Ouranos, told in Hesiod's *Theogony*)
 δεσμός -οῦ ὁ = binding (probably refers to the story of Prometheus's binding by Zeus in punishment for the Titan's theft of fire from the gods, told in *Prometheus Bound*, or to similar stories)
- 24 βίαιος -α -ον = forceful, violent
- 25 ἐξ οὗ = from which (time), from when, since
- 26 πρὸς δὲ τῷ νέῳ: in addition to his youth
- 27 *ἐνδεής -ές = in need of *gen*.
- 28 Ἄτη -ης ἢ = Ate, goddess of ruin. Agathon refers to and quotes from *Iliad* 19.91–94, where Agamemnon describes the swift and stealthy way this goddess overtakes men's senses.
- 30–31 A quotation from Homer, *Iliad* 19.92–93, though the text here is slightly different from the standard Homeric text.
- 30 τῆς = αὐτῆς or ταύτης (Homer uses the def. art. as a demonstr. pron.)
 μὲνθ' = μέντοι
 οὐδάς -εος τό = ground, earth
- 31 πίλναμαι = draw near, approach
 ἢ = she (see note on τῆς in line 30)
 κατ' (here) = upon *acc*.
 κράατα -ων τά = heads (Homeric form)
- 32 καλῶ: with τεκμηρίῳ
- 33 ἐπὶ μαλθακοῦ: susceptibility to Ate is presumably the “softness” of the heads, or does the hair on our heads make them soft? As Agathon comments in lines 35–36, heads are not particularly soft!

οὐ γὰρ ἐπὶ γῆς βαίνει οὐδ' ἐπὶ κρανίων, ἅ ἐστιν οὐ πάνυ	35
μαλακά, ἀλλ' ἐν τοῖς μαλακωτάτοις τῶν ὄντων καὶ βαίνει	36
καὶ οἰκεῖ. ἐν γὰρ ἦθεσι καὶ ψυχαῖς θεῶν καὶ ἀνθρώπων τὴν	37
οἴκησιν ἰδρυται, καὶ οὐκ αὖ ἕξις ἐν πάσαις ταῖς ψυχαῖς, ἀλλ'	38
ἦτινι ἂν σκληρὸν ἦθος ἐχούση ἐντύχη, ἀπέρχεται, ἣ δ' ἂν	39
μαλακόν, οἰκίζεται. ἀπτόμενον οὖν ἀεὶ καὶ ποσὶν καὶ πάντῃ	40
ἐν μαλακωτάτοις τῶν μαλακωτάτων, ἀπαλώτατον ἀνάγκη	41
εἶναι. νεώτατος μὲν δὴ ἐστι καὶ ἀπαλώτατος, πρὸς δὲ	42 196a
τούτοις ὑγρὸς τὸ εἶδος. οὐ γὰρ ἂν οἴός τ' ἦν πάντῃ	43
περιπτύσσεσθαι οὐδὲ διὰ πάσης ψυχῆς καὶ εἰσιῶν τὸ πρῶτον	44
λανθάνειν καὶ ἕξιόν, εἰ σκληρὸς ἦν. συμμετροῦ δὲ καὶ	45
ὑγρᾶς ιδέας μέγα τεκμήριον ἢ εὐσχημοσύνη, ὃ δὴ διαφερόντως	46
ἐκ πάντων ὁμολογουμένως Ἔρωσ ἔχει ἀσχημοσύνη	47

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- 35 κρανία τά = κράατα -ων τά (line 31) (cf. English “cranium”)
- 35-36 Agathon outdoes the great poet, as Eros outdoes Ate by going upon something softer.
- 37 οἴκησις -εως ἢ = dwelling, house, residence
ἰδρυμαι (perf. of ἰδρύω) = has established, has built, resides
ἕξις *adv.* = in order, one after another (i.e., systematically without discrimination)
- 39 ἦτινι: antecedent is implied ψυχῆς (obj. of ἀπέρχεται)
σκληρὸν: people who are “hardhearted” don’t fall in love, Agathon implies
- 39-40 ἣ δ' ἂν μαλακόν: supply ἦθος ἐχούση ἐντύχη from earlier in line 39
- 40 οἰκίζομαι = make one’s home
καὶ ποσὶν καὶ πάντῃ = both with his feet (like Ate in Homer’s description) *and* in every other way (Agathon’s Eros outdoes Homer’s Ate!)
- 43-45 Agathon describes the way love seems to creep into the very soul and later to leave it without the individual experiencing love being able to see it coming or going.
- 43 ὑγρός -ά -όν: seems to mean something more like “fluid, supple, flowing” than wet
- 44 περιπτύσσω = enfold, enwrap; presumably describing the all-encompassing feeling of being in love
- 45 σύμμετρος -ον = accommodating, harmonious, symmetrical
- 46 ιδέα -ας ἢ = form, appearance
εὐσχημοσύνη -ης ἢ = elegance, graceful manner
- 46-47 διαφερόντως = surpassingly; ἐκ πάντων ὁμολογουμένως = by general agreement. But the adverbs are also opposites to one another, creating a deliberate paradox, characteristically Gorgianic. Eros is at once different from and in agreement with all.
- 47 ἀσχημοσύνη -ης ἢ = inelegance, lack of grace

γὰρ καὶ Ἔρωτι πρὸς ἀλλήλους ἀεὶ πόλεμος. χροῶς δὲ	48
κάλλος ἢ κατ' ἄνθη δίαίτα τοῦ θεοῦ σημαίνει· ἀνανθεῖ γὰρ	49
καὶ ἀπηνθηκότη καὶ σώματι καὶ ψυχῇ καὶ ἄλλω ὄτρωσιν οὐκ	50 196b
ἐνίξει Ἔρωτος, οὗ δ' ἂν εὐανθήσ τε καὶ εὐώδης τόπος ἤ,	51
ἐνταῦθα δὲ καὶ ἵζει καὶ μένει.	52

47–48 ἀσχημοσύνη, Ἔρωτι: What use of the dative is this? (*Essentials* §107)

48 χροῶς: from χρώς ὁ = skin, complexion (acc. of respect with κάλλος)

49 *κάλλος -ους τό = beauty

δίαίτα -ας ἢ = mode of life, existence

σημαίνω = signify, indicate

ἀνανθήσ -ές = without bloom

50 ἀπανθέω = cease to bloom, wither, fade

51 ἐνίξω = sit on/in/among *dat.*

εὐώδης -ες = sweet-smelling, fragrant

52 ἐνταῦθα δέ = here (as opposed to where there are no blooms). Like καὶ and οὐδέ, δέ can be used adverbially to provide emphasis rather than as a connective. Here it also underscores the contrast with the places Eros avoids.

ἵζω = sit

Reading 7B (*Symposium* 196b4–197b9)

Περὶ μὲν οὖν κάλλους τοῦ θεοῦ καὶ ταῦτα ἱκανὰ καὶ ἔτι	1
πολλὰ λείπεται, περὶ δὲ ἀρετῆς Ἔρωτος μετὰ ταῦτα λεκτέον,	2
τὸ μὲν μέγιστον ὅτι Ἔρωτος οὐτ' ἀδικεῖ οὐτ' ἀδικεῖται οὔτε	3
ὑπὸ θεοῦ οὔτε θεόν, οὔτε ὑπ' ἀνθρώπου οὔτε ἀνθρωπον. οὔτε	4
γὰρ αὐτὸς βία πάσχει, εἴ τι πάσχει—βία γὰρ Ἔρωτος οὐχ	5
ἄπτεται· οὔτε ποιῶν ποιεῖ—πᾶς γὰρ ἔκων Ἔρωτι πᾶν	6 196c
ὑπηρετεῖ, ἃ δ' ἂν ἔκων ἔκοντι ὁμολογήσῃ, φασὶν “οἱ πόλεως	7
βασιλῆς νόμοι” δίκαια εἶναι. πρὸς δὲ τῇ δικαιοσύνῃ σωφροσύνης	8
πλείστης μετέχει. εἶναι γὰρ ὁμολογεῖται σωφροσύνη	9
τὸ κρατεῖν ἡδόνων καὶ ἐπιθυμιῶν, Ἔρωτος δὲ μηδεμίαν	10
ἡδονὴν κρείττω εἶναι· εἰ δὲ ἦπτους, κρατοῖντ' ἂν ὑπὸ Ἔρωτος,	11
ὁ δὲ κρατοῖ, κρατῶν δὲ ἡδονῶν καὶ ἐπιθυμιῶν ὁ Ἔρωτος διαφερόντως	12

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- 1 ταῦτα ἱκανά: sense demands that ἱκανά is a predicate here, as is also suggested by the absence of the definite article. Supply the verb “are.”
- 2 λεκτέον: verbal adj. of λέγω (*Essentials* §127)
- 3–4 οὐτ' ἀδικεῖ . . . θεόν: on the chiasmic structure, see introduction
- 5 Ἔρωτος: obj. of ἄπτεται in line 6. Verbs implying physical touching often take genitive objects (cf. λαμβάνομαι = take hold of *gen.*).
- 6 οὔτε ποιῶν [τι] ποιεῖ [βία]: the missing words can be supplied from the parallel with the previous line: βία πάσχει, εἴ τι πάσχει
- 7 *ὑπηρετέω = serve *dat.*
ἃ . . . ὁμολογήσῃ: the relative clause is the subject of the indirect statement introduced by φασὶν
- 7–8 οἱ πόλεως βασιλῆς νόμοι: a phrase from the orator, Alcidas, a follower of Gorgias (Aristotle, *Rhetoric* 3.3.3 1406a3, where he gives the phrase as an example of Alcidas's “frigid” [ψυχρά] style, due to the excessive use of ornamental epithets)
- 8 βασιλῆς: an alternative nom. pl. form
νόμοι: in apposition to βασιλῆς
πρὸς + *dat.* = in addition to
- 11 κρείττω and ἦπτους: identify the form of each (*Essentials* §24)
- 12 ὁ δέ: i.e., Eros (ὁ δέ signals a change of subje. from the previous verb)
κρατοῖ = κρατοίη: supply ἂν

ἀν σωφρονοῖ. καὶ μὴν εἷς γε ἀνδρείαν Ἔρωτι	13
“οὐδ’ Ἄρης ἀνθίσταται.” οὐ γὰρ ἔχει Ἔρωτα Ἄρης,	14 196d
ἀλλ’ Ἔρωτος Ἄρη—Ἀφροδίτης, ὡς λόγος—κρείττων δὲ ὁ ἔχων	15
τοῦ ἐχομένου· τοῦ δ’ ἀνδρειοτάτου τῶν ἄλλων κρατῶν πάντων	16
ἀν ἀνδρειοτάτος εἶη. Περὶ μὲν οὖν δικαιοσύνης καὶ σωφροσύνης	17
καὶ ἀνδρείας τοῦ θεοῦ εἴρηται, περὶ δὲ σοφίας λείπεται·	18
ὅσον οὖν δυνατόν, πειρατέον μὴ ἐλλείπειν. καὶ πρῶτον μὲν,	19
ἴν’ αὖ καὶ ἐγὼ τὴν ἡμετέραν τέχνην τιμήσω ὥσπερ Ἐρυξίμαχος	20
τὴν αὐτοῦ, ποιητῆς ὁ θεὸς σοφὸς οὕτως ὥστε καὶ ἄλλον	21 196e
ποιῆσαι· πᾶς γοῦν ποιητῆς γίγνεται, “κἄν ἄμουσος ἢ τὸ πρῖν,”	22

13 σωφρονοῖ = σωφρονοίη

*εἷς = in regard to

14 Ἄρης -εως ὁ = Ares, god of war

ἀνθίσταμαι = stand up to, stand up against *dat.*

The quotation is from Sophocles, *Thyestes*, frag. 235N, but Sophocles’ version has πρὸς τὴν ἀνάγκην rather than Ἔρωτι. The idea that erotic love is irresistible and even a form of ἀνάγκη is certainly found in tragedy (as well as in Gorgias’s *Encomium of Helen*).

14–15 ἔχω has an extended sense here of “have in one’s power.” It is characteristic of Greek thinking about love that it takes hold of a person.

15 Ἀφροδίτης: the genitive is dependent on Ἔρωτος and may play on Eros as the child of Aphrodite but more meaningfully in the context is an objective genitive (*Essentials* §92), an erotic passion for Aphrodite. The allusion is to the story of Ares and Aphrodite told by the poet Demodocus in the *Odyssey*, according to which Ares was involved in an adulterous love affair with the goddess Aphrodite (*Odyssey* 8.266–366).

16 τοῦ δ’ ἀνδρειοτάτου: obj. of κρατῶν (nom. part.—not a genitive despite apparent similarity to the words surrounding it)

19 πειρατέον: verbal adj. of πειράομαι (*Essentials* §127)

ἐλλείπω (ἐν + λείπω) = leave out; fall short

21 ἄλλον: what is the gender of this word? Hint: the dictionary entry is ἄλλος -η -ο. Supply as a pred. acc. ποιητήν (implied by overall context).

22 κἄν = καὶ ἐάν (crasis)

ἄμουσος -ον = without the Muses, Muse-less; i.e., uninspired, unpoetic

τὸ πρῖν = πρῖν (adv. not conj.)

The quotation is from Euripides, *Stheneboea*, frag. 663 Nauck, which begins ποιητὴν δ’ ἄρα / Ἔρωτος διδάσκει. . . .

οὐδ' ἂν Ἔρωσ ἀψηφῆται. ᾧ δὲ πρέπει ἡμᾶς	23
μαρτυρίῳ χρῆσθαι, ὅτι ποιητὴς ὁ Ἔρωσ ἀγαθὸς ἐν κεφαλαίῳ	24
πᾶσαν ποίησιν τὴν κατὰ μουσικὴν· ἃ γὰρ τις ἢ μὴ ἔχει ἢ	25
μὴ οἶδεν, οὐτ' ἂν ἐτέρῳ δοίη οὐτ' ἂν ἄλλον διδάξειεν.	26
καὶ μὲν δὴ τὴν γε τῶν ζώων ποίησιν πάντων τίς ἐναντιώσεται	27 197a
μὴ οὐχὶ Ἔρωτος εἶναι σοφίαν, ἣ γίγνεται τε καὶ φύεται	28
πάντα τὰ ζῶα; ἀλλὰ τὴν τῶν τεχνῶν δημιουργίαν οὐκ	29
ἴσμεν, ὅτι οὐ μὲν ἂν ὁ θεὸς οὗτος διδάσκαλος γένηται,	30
ἐλλόγιμος καὶ φανὸς ἀπέβη, οὐδ' ἂν Ἔρωσ μὴ ἐφάψηται,	31
σκοτεινός; τοξικὴν γε μὴν καὶ ἰατρικὴν καὶ μαντικὴν	32
Ἀπόλλων ἀνηῦρεν ἐπιθυμίας καὶ ἔρωτος ἡγεμονεύσαντος,	33

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- 23 ᾧ = τούτῳ
πρέπει + *acc.* + *inf.* = it is fitting for *acc.* to —
- 24 μαρτυρίῳ: pred. with ᾧ, from μαρτύριον -ου τό = testimony, proof “as proof”
- 25 πᾶσαν ποίησιν τὴν κατὰ μουσικὴν = every kind of creation in the realm of the Muses’ art; ποίησιν is accusative of respect with ἀγαθός. Agathon here seems to anticipate a point Diotima makes later—that the word ποίησις should mean not only poetic creation but all forms of creativity.
- 27–28 ἐναντιόομαι μὴ οὐχί = disagree that . . . , deny that. . . . As often following verbs and expressions with negative meaning, μὴ οὐχί is redundant here and should not be translated (Smyth 1956: §§2739–43).
- 29 τὴν τῶν τεχνῶν δημιουργίαν = the craftsmanship that belongs to the arts (*acc.* of respect)
- 29–32 οὐκ ἴσμεν . . . σκοτεινός; = don’t we know . . . ? (rhetorical question)
- 31 ἐλλόγιμος -ον = worthy of note, famous, deserving of notice
φανός -ή -όν = visible, bright, glorious
ἐφάψηται from ἐφάπτομαι (ἐπί + ἄπτομαι)
- 32 ἀπέβη = goes forth (gnomic aor.; *Essentials* §145)
- 32 σκοτεινός -ή -όν = dark, obscure, unknown
τοξική -ῆς ἢ = the art of archery
μαντική -ῆς ἢ = the art of prophecy (cf. μαντεύομαι)
- 33 Ἀπόλλων ὁ = Apollo, god of archery, healing, and prophecy
ἐπιθυμίας . . . ἡγεμονεύσαντος: gen. abs.
ἡγεμονεύω = act as ἡγεμών

The erotic motivation of the invention of archery, medicine, and prophecy is not obvious in surviving mythology. Perhaps Agathon is referring to Apollo’s engendering of Asclepius (the semidivine doctor hero), Iamos (“a seer preeminent among men”; Pindar, *Olympian* 6.34–70), and other human discoverers of these arts. Apollo is erotically connected with the female prophet Cassandra and to Daphne, who becomes the laurel, associated with prophecy. But perhaps the reasoning here is the same as for subsequent examples (see note on lines 37–42).

ὥστε καὶ οὗτος Ἔρωτος ἄν εἴη μαθητής, καὶ Μοῦσαι	34	197b
μουσικῆς καὶ Ἥφαιστος χαλκείας καὶ Ἀθηνᾶ ἴστουργίας	35	
καὶ Ζεὺς “κυβερνᾶν θεῶν τε καὶ ἀνθρώπων.” ὅθεν δὴ	36	
καὶ κατεσκευάσθη τῶν θεῶν τὰ πράγματα Ἔρωτος ἐγγενομένου,	37	
δῆλον ὅτι κάλλους—αἴσχει γὰρ οὐκ ἔπι ἔρωσ—πρὸ	38	
τοῦ δέ, ὥσπερ ἐν ἀρχῇ εἶπον, πολλὰ καὶ δεινὰ θεοῖς ἐγίγνετο,	39	
ὡς λέγεται, διὰ τὴν τῆς Ἀνάγκης βασιλείαν· ἐπειδὴ δ’ ὁ	40	
θεὸς οὗτος ἔφνυ, ἐκ τοῦ ἐρᾶν τῶν καλῶν πάντ’ ἀγαθὰ γέγονεν	41	
καὶ θεοῖς καὶ ἀνθρώποις.	42	

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- 34–35 μαθητής is construed with two different kinds of genitive: with a genitive of person (μαθητής Ἔρωτος = Eros’s student) and with a genitive of thing (μαθητής μουσικῆς = student of the musical art); translate as “a student of Eros in the art of music”
Μοῦσαι μουσικῆς = Μοῦσαι μουσικῆς [ἄν εἴεν μαθηταί] Ἔρωτος
- 35 χαλκεία -ας ἡ = the art of bronze-working
Ἀθηνᾶ: contracted nominative form of Athene, goddess of wisdom, weaving, and various other arts; the standard form in fourth-century prose, though other forms are more common in Homer and tragedy. For the contracted forms of first declension nouns, see Smyth 1956: §227.
ἴστουργία -ας ἡ = the art of weaving
- 36 κυβερνᾶν: treat as parallel to other arts (i.e., τοῦ κυβερνᾶν = the art of steering)
We don’t know the source for the phrase in quotation marks here, but the change of construction from genitive to infinitive and the unusual genitive with κυβερνᾶν suggests that Agathon is quoting from a poet, as he is apt to do (Bury 1973: 80; Rowe 1998: 165).
- 37–42 Before Eros, there was no love, therefore there was no love of beauty, but, when Eros was born, love of beauty (the only kind of love there can be) was born, and therefore the gods began to pursue what is good and beautiful because they had desire for it.
- 37 τὰ πράγματα: contrasted to πολλὰ καὶ δεινὰ in line 39, so suggests something positive, stable, orderly, and good: “offices,” “achievements,” “business,” possibly even “government”
- 38 κάλλους: obj. gen. with Ἔρωτος
αἴσχει: obj. of ἔπι (as accent shows, an instance of anastrophe; *Essentials* §206); from αἴσχος -ους τό = ugliness

Reading 7C

As Agathon wraps up his speech, he pulls out all the rhetorical stops, and the speech becomes increasingly elaborate and Gorgianic in style. Although Agathon uses many uncommon words, the grammar of his peroration (final part of a speech) is fairly straightforward. Characteristic features are short parallel phrases with words of similar length and the same ending sound (homoeoteleuton) juxtaposed in balanced patterns, for example:

οὗτος δὲ ἡμᾶς ἀλλοτριότητος μὲν κενοῖ, οἰκειότητος δὲ πληροῖ

Antithesis, whereby words with opposite meanings balance one another, is also characteristic. So in the line above, the genitive noun ἀλλοτριότητος (estrangement, foreignness) is opposed to οἰκειότητος (kinship, intimacy), and the verb κενοῖ (empties) to πληροῖ (fills). Play with sound patterns is also evident in extended lists such as ἐν πόνῳ, ἐν φόβῳ, ἐν πόθῳ, ἐν λόγῳ and κυβερνήτης, ἐπιβάτης, παραστάτης. Almost the entire peroration uses metrical units known from Greek lyric poetry, giving a poetic sound to the whole (Dover 1980: 124).

Following Agathon's speech, Socrates reminds Eryximachus that all along he has been afraid of Agathon's powerful speaking style, which he compares to that of the sophist and rhetorician Gorgias. He plays on Gorgias's name, likening it to the mythological Gorgon's head, which turns a man to stone—in this case to speechlessness. Socrates' language in his response has Gorgianic touches that seem to render his claim ironic, but the implication that Agathon's style subdues the audience and renders them immobile rather than stimulating thought has a serious point.

Vocabulary

ἄνεμος -ου ὄ: wind, breeze

θορυβέω: make an uproar; *recognize also* θορυβος -ου ὄ: din; ἀναθορυβέω: shout in applause, cheer; *note also* καταθορυβέω: shout down, boo

ἔμερος -ου ὄ: desire

κόσμος -ου ὄ: (1) order; (2) ornament, decoration; (3) universe (cf. κόσμος and English “cosmology” and “cosmetics”)

κυβερνήτης -ου ὄ: captain, steersman, guide, governor (cf. κυβερνάω)

μαντικός -ή -όν: of or for a soothsayer or his art, prophetic, oracular; ἡ μαντική = ἡ μαντική τέχνη (cf. μαντεύομαι and *μάντις ὄ: prophet and English “mantic”)

μέτριος -α -ον: moderate (cf. *μέτρον τό: measure, portion)
νεάνισκος -ου ὁ: young man (cf. νεανίας ὁ)
παντοδαπός -ή -όν: of every kind, of all sorts, manifold, varied
πόθος -ου ὁ: desire, yearning (cf. *ποθέω: desire, yearn for)
πόνος -ου ὁ: toil, pain, suffering, grief
ῥῆμα -ατος τό: that which is said or spoken, word, saying (cf. ἐρρήθην)
σωτήρ σωτήρος ὁ: savior (cf. σώζω and *σωτηρία ἡ: safety, deliverance)
τελευτή -ῆς ἡ: end (cf. τελευτάω)
ὑπνος -ου ὁ: sleep (cf. English “hypnotism”)
ὕδῃ -ῆς ἡ: song (cf. ᾄδω and English “ode”)

Reading 7C (*Symposium* 197c1-198c5)

Οὕτως ἐμοὶ δοκεῖ, ὦ Φαῖδρε, Ἔρωσ προῶτος αὐτὸς ὢν	1	197c
κάλλιστος καὶ ἄριστος μετὰ τοῦτο τοῖς ἄλλοις ἄλλων τοιούτων	2	
αἴτιος εἶναι. ἐπέρχεται δέ μοί τι καὶ ἔμμετρον εἰπεῖν, ὅτι	3	
οὗτός ἐστιν ὁ ποιῶν	4	
εἰρήνην μὲν ἐν ἀνθρώποις, πελάγει δὲ γαλήνην	5	
νηνεμίαν, ἀνέμων κοίτην ὕπνον τ' ἐνὶ κήδει.	6	
οὗτος δὲ ἡμᾶς ἀλλοτριότητος μὲν κενοῖ, οἰκειότητος δὲ πληροῖ,	7	197d

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- 1-2 προῶτος . . . μετὰ τοῦτο: the structure reminds us of how Agathon initially defined the task of the encomiast: first to describe the one being praised, then to talk about the things for which he is responsible.
- 3 ἐπέρχεται μοι . . . εἰπεῖν: the infinitive is the subject of the verb here: *literally* = it comes over me to say or *better English* = I am inspired to say . . .
ἔμμετρος -ον = in meter, in verse
- 4 οὗτος = Ἔρωσ
- 5-6 Although these lines appear complex, they are grammatically simple: a list of accusatives that serve as the direct object of the subst. part. ὁ ποιῶν in line 4. Agathon's comment leads scholars to believe that these lines are to be taken as his spontaneous composition, though they are Homeric in language and style and meter (dactylic hexameter rather than the iambic trimeter or lyric meters typical of tragedy). Bury 1973: 81 points out that the alliteration of the passage is typical of Gorgias, whose influence is overt here. The concentration of liquid (ρ, λ) and nasal (μ, ν, γ) sounds creates a soothing effect that supports the passage's sense.
- 5 πέλαγος -ους τό = sea
γαλήνη -ης ἡ = stillness of the sea, calm
- 6 νηνεμία -ας ἡ = state without ἄνεμοι, windlessness; in apposition to γαλήνην in the previous line = a calm [that is] windlessness. Translate as "a calm windlessness" or "a windless calm."
Echoes *Odyssey* 5.391-92; 12.168-69.
κοίτη -ης ἡ = bed
ἐνὶ = ἐν (here) = amid
τ' = τε: this word needs to be translated before the word it follows (so connects κοίτην and ὕπνον)
- κῆδος -ους τό = care, concern
- 7 ἀλλοτριότης -ητος ὁ = alienation, estrangement, foreignness
κενόω = empty or drain *acc.* of *gen.*
οἰκειότης -τητος ὁ = kinship, family relationship, closeness, intimacy

τάς τοιάσδε σύνοδους μετ' ἀλλήλων πάσας τιθεῖς συνιέναι,	8
ἐν ἑορταῖς, ἐν χοροῖς, ἐν θυσίαισι γιγνόμενος ἡγεμών·	9
πρᾶότητα μὲν πορίζων, ἀγριότητα δ' ἐξορίζων·	10
φιλόδωρος εὐμενείας, ἄδωρος δυσμενείας· ἴλεως ἀγαθός· θεατὸς σοφοῖς,	11
ἀγαστὸς θεοῖς· ζηλωτὸς ἀμοίροις, κτητὸς εὐμοίροις· τρυφῆς,	12
ἀβρότητας, χλιδῆς, χαρίτων, ἰμέρου, πόθου πατήρ· ἐπιμελής	13
ἀγαθῶν, ἀμελῆς κακῶν· ἐν πόνῳ, ἐν φόβῳ, ἐν πόθῳ, ἐν	14
λόγῳ κυβερνήτης, ἐπιβάτης, παραστάτης τε καὶ σωτήρ	15 197e

-
- 8 τοιάσδε: referring to the symposium itself
 σύνοδος -ου ἡ = meeting, event that brings together
 τίθημι + *acc.* + *inf.* = make *acc.* —, cause *acc.* to —
- 9 *ἑορτή -ῆς ἡ = feast, festival
 *χορός -οῦ ὁ = round dance, choral dance or song, chorus
 θυσίαισι = θυσίαις (Ionic dialect, common in Homer, Hesiod, and other poetry, is probably due to Homeric influence)
- 10 πρᾶότης -ητος ἡ = mildness, gentleness (cf. *πρᾶος -α -ον = gentle)
 ἀγριότης -ητος ἡ = wildness, savagery (cf. *ἄγριος -α -ον = wild)
 ἐξορίζω = banish
- 11 φιλόδωρος -ον = fond of giving *gen.*, bountiful in *gen.*, generous in *gen.*
 εὐμένεια -ας ἡ = goodwill, favor, grace
 ἄδωρος and δυσμένεια: meanings can be inferred from previous words (their opposites!)
 ἴλεως -ων (endings contracted from -οος and -οου; see Smyth 1956: §289 for declension) = propitious, gracious
 θεατὸς -ή -όν = to be watched, to be gazed upon (verbal adj. of θεάομαι) (*Essentials* §128). How should the dative with a verbal adjective be translated (*Essentials* §114)?
- 12 ἀγαστὸς -ή -όν = to be admired (verbal adj. of ἄγαμαι)
 ζηλωτὸς -ή -όν = to be envied (verbal adj. of *ζηλόω = emulate, envy, strive to be)
 *ἄμοιρος -ον = without any part of [him], without share [μοῖρα] in [him]
 κτητὸς -ή -όν = to be held fast, to be clung to (verbal adj. of κτάομαι)
 εὐμοιρος -ον: cf. ἄμοιρος -ον
 τρυφή -ῆς ἡ = luxury, softness, delicacy, daintiness
- 13 ἀβρότης -ητος ἡ = delicacy, luxury
 χλιδή -ῆς ἡ = delicacy, daintiness, luxury, effeminacy
 *ἐπιμελής -ές = caring, concerned with *gen.* (cf. ἐπιμελέομαι)
- 14 *ἀμελής -ές = not caring for *gen.* (cf. ἀμελέω)
- 15 ἐπιβάτης -ου ὁ = one who mounts or embarks, the soldier on board a fighting ship, the warrior in a chariot
 παραστάτης -ου ὁ = one who stands by, defender

ἄριστος, συμπάντων τε θεῶν καὶ ἀνθρώπων κόσμος, ἡγεμὼν	16
κάλλιστος καὶ ἄριστος, ᾧ χρὴ ἔπεσθαι πάντα ἄνδρα ἐφυμνοῦντα	17
καλῶς, ᾧδῆς μετέχοντα ἣν ἄδει θέλγων πάντων θεῶν	18
τε καὶ ἀνθρώπων νόημα.	19
“Οὔτος,” ἔφη, “ὁ παρ’ ἐμοῦ λόγος, ᾧ Φαῖδρε, τῷ θεῷ	20
ἀνακείσθω, τὰ μὲν παιδιᾶς, τὰ δὲ σπουδῆς μετρίας, καθ’	21
ὅσον ἐγὼ δύναμαι, μετέχων.”	22
Εἰπόντος δὲ τοῦ Ἀγάθωνος πάντας ἔφη ὁ Ἀριστόδημος	23 198a
ἀναθορυβῆσαι τοὺς παρόντας, ὡς προπόντως τοῦ νεανίσκου	24
εἰρηκότος καὶ αὐτῷ καὶ τῷ θεῷ. τὸν οὖν Σωκράτη εἶπεῖν	25
βλέψαντα εἰς τὸν Ἐρυξίμαχον, “Ἄρα σοι δοκῶ,” φάναι, “ᾧ	26
παῖ Ἀκουμενοῦ, ἀδεῆς πάλαι δέος δεδιέναι, ἀλλ’ οὐ μαντικῶς	27
ἂ νυνδὴ ἔλεγον εἶπεῖν, ὅτι Ἀγάθων θαυμαστῶς ἐροῖ, ἐγὼ δ’	28
ἀπορήσοιμι;”	29

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- 16 κόσμος -ου ὁ: *here probably* = ornament—but perhaps carrying connotations of some of the word’s other meanings
- 17 ἐφυμνέω = ἐπί + ὑμνέω
- 18 ἄδει: context allows the reader to infer that the subject here must be Eros
θέλγω = enchant, charm
- 19 νόημα -ατος τό = perception, thought
- 21 ἀνάκειμαι = be dedicated; *literally* = lay up
τὰ μὲν . . . τὰ δέ = in part . . . in part (accusatives of respect)
*παιδιᾶ -ᾶς ἦ = childish play, sport, game; obj. of μετέχων (which takes a gen.)
- 21–22 καθ’ ὅσον ἐγὼ δύναμαι: parenthetical
- 22 μετέχων: modifies ὁ λόγος not ἐγώ
- 24 ἀναθορυβέω = cheer, make a commotion in a positive way; ἀνά + *θορυβέω = make a commotion, create a disturbance
*προπόντως = in fit manner, befittingly
- 27 Ἀκουμενός -οῦ ὁ = Akoumenos (Latin Acumenus), father of Eryximachus
ἀδεής -ές = groundless (here); *literally* = fearless, without fear
δέος -ους τό = fear, alarm, affright. Rose 1985: 41 points out that “ἀδεῆς δέος is an oxymoron, a deliberate, apparent contradiction for rhetorical effect. The entire phrase thus parodies Agathon’s rhetoric.”
δεδιέναι: perf. inf. of δεῖδω = fear
ἀλλ’ οὐ = or . . . not. The adversative force of ἀλλά is probably best translated “or” in this rhetorical question: Ἄρα σοι δοκῶ . . . ἀλλ’ οὐ; = Do I seem to you . . . or do I not seem . . . ? (Denniston 1950: 1–2 under ἀλλά I.(ii)).

“Τὸ μὲν ἕτερον,” φάναι τὸν Ἑρῳξίμαχον, “μαντικῶς μοι	30
δοκεῖς εἰρηκῆναι, ὅτι Ἀγάθων εὖ ἔρει· τὸ δὲ σὲ ἀπορήσειν,	31
οὐκ οἶμαι.”	32
“Καὶ πῶς, ὦ μακάριε,” εἶπεῖν τὸν Σωκράτη, “οὐ μέλλω	33 198b
ἀπορεῖν καὶ ἐγὼ καὶ ἄλλος ὅστισοῦν, μέλλων λέξειν μετὰ	34
καλὸν οὕτω καὶ παντοδαπὸν λόγον ῥηθέντα; καὶ τὰ μὲν ἄλλα	35
οὐχ ὁμοίως μὲν θαυμαστά· τὸ δὲ ἐπὶ τελευτῆς τοῦ κάλλους	36
τῶν ὀνομάτων καὶ ῥημάτων τίς οὐκ ἂν ἐξεπλάγη ἀκούων;	37
ἐπεὶ ἔγωγε ἐνθυμούμενος ὅτι αὐτὸς οὐχ οἶός τ’ ἔσομαι οὐδ’	38
ἐγγὺς τούτων οὐδὲν καλὸν εἶπεῖν, ὑπ’ αἰσχύνῃς ὀλίγου	39
ἀποδράς ὠχόμην, εἴ πη εἶχον. καὶ γάρ με Γοργίου ὁ λόγος	40 198c
ἀνεμίμησκεν, ὥστε ἀτεχνῶς τὸ τοῦ Ὀμήρου ἐπεπόνθη·	41

30–31 τὸ μὲν ἕτερον . . . τὸ δέ = the one thing . . . the other

35–36 τὰ μὲν ἄλλα . . . μὲν . . . τὸ δὲ ἐπὶ τελευτῆς = the rest [of the speech] . . . the part at the end. As often in Greek, the thing emphasized comes second and the rest comes first; English prefers to reverse the order. The second μὲν (line 36) is unusual and puts additional emphasis on οὐχ ὁμοίως.

36 τοῦ κάλλους: gen. of cause (*Essentials* §98) with ἐξεπλάγη (from ἐκπλήττω). Review the principal parts of πλῆττω (students should be able to infer the form from a general knowledge of verb form).

37 τῶν ὀνομάτων καὶ ῥημάτων = words and phrases

39 ὀλίγου *adv.* = almost, nearly (an abbreviation of the common expression ὀλίγου δεῖν = need a little)

40 ἀποδράς: aor. part. of *ἀποδιδράσκω = run away [in the manner of a slave]

εἶχον = I could (as though followed by an inf. οἶχῃσθαι or ἀποδράναι)

Γοργίης -ου ὁ: Gorgias, the famous rhetorician (see reading 7 introduction)

41 ἀτεχνῶς *adv.* = simply

τὸ τοῦ Ὀμήρου: *literally* = Homer’s thing; i.e., the thing described by Homer, a common way of citing a passage. Here Socrates refers to Homer’s lines at *Odyssey* 11.633–35 describing Odysseus’s fear that Persephone will send up a monster with a Gorgon’s head. Socrates is playing with Gorgias’s name here.

ἐπεπόνθη: from πάσχω, a pluperfect that emphasizes the state in which Socrates found himself, one of frozen fear. Translate: “I found I had experienced. . . .”

ἐφοβούμην μή μοι τελευτῶν ὁ Ἄγαθων Γοργίου κεφαλὴν	42
δεινοῦ λέγειν ἐν τῷ λόγῳ ἐπὶ τὸν ἔμὸν λόγον πέμψας αὐτόν	43
με λίθον τῇ ἀφωνίᾳ ποιήσειεν.”	44

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- 42 μοι: ethical dat., not far in meaning from οἶμοι = oh my! (*Essentials* §113)
 Γοργίου: can be understood both as the genitive of Gorgias the rhetorician's name and as an adjective = belonging to the Gorgon, i.e., Medusa's, the sight of whose head was supposed to turn people to stone. Translate: "Gorgian" to preserve the ambiguity.
- 43 λέγειν: take with δεινοῦ = clever at speaking; an explanatory infinitive (*Essentials* §181), but clearly playing on meaning of δεινός = awesome, terrifying
 ἐν τῷ λόγῳ ἐπὶ τὸν ἔμὸν λόγον = in his speech against my speech. Modifies πέμψας. The phrase suggests the competition between Agathon and Socrates.
 αὐτόν: intensifies με (*Essentials* §202)
- 44 ἀφωνία -ας ἢ = speechlessness (cf. φωνή -ῆς ἢ and *φωνέω = speak, make a sound)
 ποιήσειεν: identify and explain the mood (*Essentials* §159c)

Reading 7D

Socrates acknowledges that he should never have agreed to participate in making encomia.

Vocabulary

ἄττα: Attic for τινά

γέλως -ωτος ὁ: laughter (cf. γελάω and γελοῖος)

ἤνίκα *conj.*: at which time, when

ὑπισχνέομαι ὑποσχίσομαι ὑπεσχόμην — ὑπέσχημαι: promise

φρονέω φρονήσω ἐφρόνησα πεφρόνηκα πεφρόνημαι ἐφρονήθην: think, have understanding, be wise or prudent; intend; + *neut. adj.*: think (a certain way), be disposed (a certain way); e.g., φίλα φρονέω: be friendly (to); μέγα φρονέω: think big, be proud or arrogant

Reading 7D (*Symposium* 198c5–199c2)

	Καὶ ἐνενόησα τότε ἄρα	1
	καταγέλαστος ὢν, ἠνίκα ὑμῖν ὠμολόγουν ἐν τῷ μέρει μεθ’	2
	ὑμῶν ἐγκωμιάσασθαι τὸν Ἔρωτα καὶ ἔφην εἶναι δεινὸς τὰ	3 198d
	ἔρωτικά, οὐδὲν εἰδὼς ἄρα τοῦ πράγματος, ὡς ἔδει ἐγκωμιάζειν	4
	ὄτιοῦν. ἐγὼ μὲν γὰρ ὑπ’ ἀβελτερίας ὥμην δεῖν τᾶληθῆ	5
	λέγειν περὶ ἐκάστου τοῦ ἐγκωμιαζομένου, καὶ τοῦτο μὲν	6
	ὑπάρχειν, ἐξ αὐτῶν δὲ τούτων τὰ κάλλιστα ἐκλεγομένους	7
	ὡς εὐπρεπέστατα τιθέναι· καὶ πάνυ δὴ μέγα ἐφρόνουν ὡς εὔ	8
	ἔρων, ὡς εἰδὼς τὴν ἀλήθειαν τοῦ ἐπαινεῖν ὄτιοῦν. τὸ δὲ ἄρα,	9
	ὡς ἔοικεν, οὐ τοῦτο ἦν τὸ καλῶς ἐπαινεῖν ὄτιοῦν, ἀλλὰ τὸ ὡς	10
	μέγιστα ἀνατιθέναι τῷ πράγματι καὶ ὡς κάλλιστα, ἐάν τε ἦ	11 198e
	οὕτως ἔχοντα ἐάν τε μὴ· εἰ δὲ ψευδῆ, οὐδὲν ἄρ’ ἦν πρᾶγμα.	12

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- 1 τότε: modifies ὢν (line 2), anticipating ἠνίκα
 ἄρα = in fact. This particle is used repeatedly in this passage in this sense, as Socrates articulates what he came to realize.
- 2 καταγέλαστος -ον = to be ridiculous (verbal adj. of καταγελάω)
 ὢν: what use of the participle is this (*Essentials* §178)?
- 4 ἄρα: see note on line 1
- 5 ἀβελτερία -ας ἢ = silliness, stupidity
- 7 *ὑπάρχω = begin, be fundamental
 αὐτῶν τούτων: points back to τᾶληθῆ in line 5
 ἐκλεγομένους: from ἐκλέγομαι = pick or single out, select for oneself; the masculine plural accusative must be understood with δεῖν (line 5). Supply ἡμᾶς or understand an anonymous “people” (acc. masc. pl.).
- 8 εὐπρεπής -ές = attractive
- 8–9 ὡς εὔ ἐρων: ὡς + fut. part. (*here*) = on the grounds that [I would speak well] or because of expecting that [I would speak well]
- 9 τὸ δὲ ἄρα = but in fact (see note on line 1)
- 10 τὸ καλῶς ἐπαινεῖν: the subject
- 11 *ἀνατίθημι = lay upon, attribute, dedicate
- 12 πρᾶγμα -ατος τό = matter, issue, big deal

προυρρήθη γάρ, ὡς ἔοικεν, ὅπως ἕκαστος ἡμῶν τὸν Ἔρωτα	13
ἐγκωμιάζειν δόξει, οὐχ ὅπως ἐγκωμιάσεται. διὰ ταῦτα δὴ	14
οἶμαι πάντα λόγον κινουῦντες ἀνατίθετε τῷ Ἔρωτι, καί	15
φατε αὐτὸν τοιοῦτόν τε εἶναι καὶ τοσοῦτων αἴτιον, ὅπως ἄν	16
φαίνηται ὡς κάλλιστος καὶ ἄριστος, δῆλον ὅτι τοῖς μὴ γινώσκουσιν—	17 199a
οὐ γὰρ δῆπου τοῖς γε εἰδόσιν—καὶ καλῶς γ' ἔχει	18
καὶ σεμνῶς ὁ ἔπαινος. ἀλλὰ γὰρ ἐγὼ οὐκ ἴδῃ ἄρα τὸν	19
τρόπον τοῦ ἐπαίνου, οὐ δ' εἰδῶς ὑμῖν ὠμολόγησα καὶ αὐτὸς	20
ἐν τῷ μέρει ἐπαινέσασθαι. ἢ γλῶσσα οὖν ὑπέσχετο, ἢ δὲ	21
φρῆν οὐ· χαιρέτω δὴ. οὐ γὰρ ἔτι ἐγκωμιάζω τοῦτον τὸν	22
τρόπον—οὐ γὰρ ἂν δυναίμην—οὐ μέντοι ἀλλὰ τά γε ἀληθῆ,	23

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- 13 προυρρήθη . . . ὅπως = it was preordained that . . . , it was ordered in advance that . . .
- 13–14 ὅπως . . . ἐγκωμιάζειν δόξει and οὐχ ὅπως ἐγκωμιάσεται: the contrast is between the mere appearance of giving praise and the reality of it
- 15 πάντα: neut. acc. pl. (not with λόγον)
κινουῦντες = set in motion, get *acc.* started (λόγον)
ἀνατίθημι = lay upon, attribute, dedicate
- 16–17 ὅπως ἄν φαίνηται: Plato frequently uses ὅπως with ἄν + subj. in purpose clauses, though ἄν is typically not a feature of a purpose clause.
- 17 δῆλον ὅτι = clearly (frequent in Attic prose)
γινώσκουσιν: dat. pl. part. with τοῖς (depending on φαίνηται)
- 19 σεμνός -ῆ -όν = august, dignified, majestic, pompous
- 21–22 ἢ γλῶσσα . . . φρῆν οὐ: Socrates adapts a famous line from Euripides' *Hippolytus*, a line parodied by Aristophanes, apparently because it scandalized the Athenians with its sophistry and amorality: ἢ γλῶσσ' ὁμώμοχ', ἢ δὲ φρῆν ἀνώματος = My tongue has sworn, but my mind [is] unsworn (*Hippolytus* 612)
*γλῶσσα -ης ἢ = tongue
ὑπέσχετο: aor. of ὑπισχνέομαι
- 22 *φρῆν φρενός ἢ = mind, understanding
χαιρέτω δὴ = good-bye to that! let it be gone! Given the invoking of Hippolytus (see note on lines 21–22), it is tempting to see this as an allusion to another line in Euripides' *Hippolytus* in which Hippolytus roughly dismisses Aphrodite (= Cypris) as unworthy of his attention: τὴν σὴν δὲ Κύπριν πολλ' ἐγὼ χαιρῶν λέγω = I say a big good-bye to your Cypris (*Hippolytus* 113)
οὐ . . . ἔτι ἐγκωμιάζω = I won't go on praising
- 22–23 τοῦτον τὸν τρόπον: adverbial acc. (*Essentials* §81); cf. τίνα τρόπον;
- 23 οὐ μέντοι ἀλλὰ = but nevertheless

εἰ βούλεσθε, ἐθέλω εἰπεῖν κατ' ἑμαυτόν, οὐ πρὸς τοὺς	24	199b
ὑμετέρους λόγους, ἵνα μὴ γέλωτα ὄφλω. ὄρα οὖν, ὦ Φαῖδρε,	25	
εἴ τι καὶ τοιούτου λόγου δέη, περὶ Ἐρωτος τάλιθῃ λεγόμενα	26	
ἀκούειν, ὀνόμασι ³² δὲ καὶ θέσει ῥημάτων τοιαύτη ὅποια δ᾿ ἄν	27	
τις τύχη ἐπελθοῦσα.”	28	
Τὸν οὖν Φαῖδρον ἔφη καὶ τοὺς ἄλλους κελεύειν λέγειν,	29	
ὅπῃ αὐτὸς οἶοιτο δεῖν εἰπεῖν, ταύτη.	30	
“Ἐπι τοίνυν,” φάναι, “Φαῖδρε, πάρες μοι Ἀγάθωνα σμίχρ’	31	
ἄττα ἐρέσθαι, ἵνα ἀνομολογησάμενος παρ’ αὐτοῦ οὕτως ἤδη	32	
λέγω.”	33	
“Ἄλλὰ παρήμι,” φάναι τὸν Φαῖδρον, “ἀλλ’ ἐρώτα.” μετὰ	34	199c
ταῦτα δὴ τὸν Σωκράτη ἔφη ἐνθένδε ποθὲν ἄρξασθαι.	35	

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- 24 κατ' ἑμαυτόν = in accordance with myself (i.e., in my own way)
οὐ πρὸς = not in answer to (i.e., not in competition with)
- 25 ὄφλω: aor. subj. of ὀφλισκάνω = bring on oneself
- 26 τι *adverbial* = in any way, at all
τοιούτου λόγου: δέομαι takes a gen. obj.
- 26–27 περὶ . . . ἀκούειν: essentially in apposition to τοιούτου λόγου; the infinitive is complementary with the verb δέη, defining more precisely τοιούτου λόγου
- 27 θέσις -εως ἢ = setting, placing, arranging
ὅποια: feminine nominative singular as the acute accent suggests (the neut. pl. would be ὅποια) so the antecedent is θέσει; correl. with τοιαύτη = some [= τις] such sort [of arrangement] however . . .
δ᾿ ἄν = δὴ ἄν (crasis)
- 28 ἐπέρχομαι = come about, occur. The whole phrase is intended to suggest a lack of artfulness to Socrates' arrangement of words.
- 31 Φαῖδρε: Phaedrus is acting as the ἄρχων of the discussion, as was established at its outset.
*πάρες: from παρήμι = permit (impera.)
ἐρέσθαι: what verb is this? Hint: not a form of the future ἐρέω or ἐρώω (use glossary if necessary).
- 32 ἀνομολογέομαι παρὰ = obtain an agreement from *gen.*
- 34 *παρήμι = permit
ἐρώτα: the accent makes clear that, despite the resemblance, this word is not from the noun ἔρωσ but the imperative of the verb ἐρωτάω
- 35 *ἐνθένδε *ποθὲν = from some such place as this (ποθὲν is indef.; ἐνθένδε points to what follows)
ἄρξασθαι: why an infinitive here (*Essentials* §184)?

32. I use Dover's text here rather than Burnet 1901.

Reading 8. Plain-Speaking: Socrates Responds

Socrates' way of communicating is distinct from that practiced by all the other speakers at the symposium. It thus underscores the difference between Socrates' values and those of other participants in this highly rhetorical culture. Socrates' conversational style and the simplicity of his vocabulary contrast particularly strikingly with the artful rhetoric of the previous speech. His habit of asking questions rather than making pronouncements is also characteristic. This does not always mean that Socrates is easier to understand than other speakers; in fact, students frequently struggle with the *concepts* when Socrates speaks, even when the grammar seems straightforward. This is no doubt because Socrates deliberately tries to subvert ordinary expectations and to make his audience reexamine their fundamental assumptions.

Suggested Review

- principal parts of κτάομαι, μμνήσκω, and πάσχω

κτάομαι κτήσομαι ἐκτησάμην — κέκτημαι ἐκτήθην = procure for oneself, get, gain, acquire; *perf. forms with pres. meaning* = possess

μμνήσκω μνήσομαι ἔμνησα — μέμνημαι ἐμνήσθην = remind, put in mind; *mid.-pass. deponent* = remember

πάσχω πείσομαι ἔπαθον πέπονθα = suffer, experience

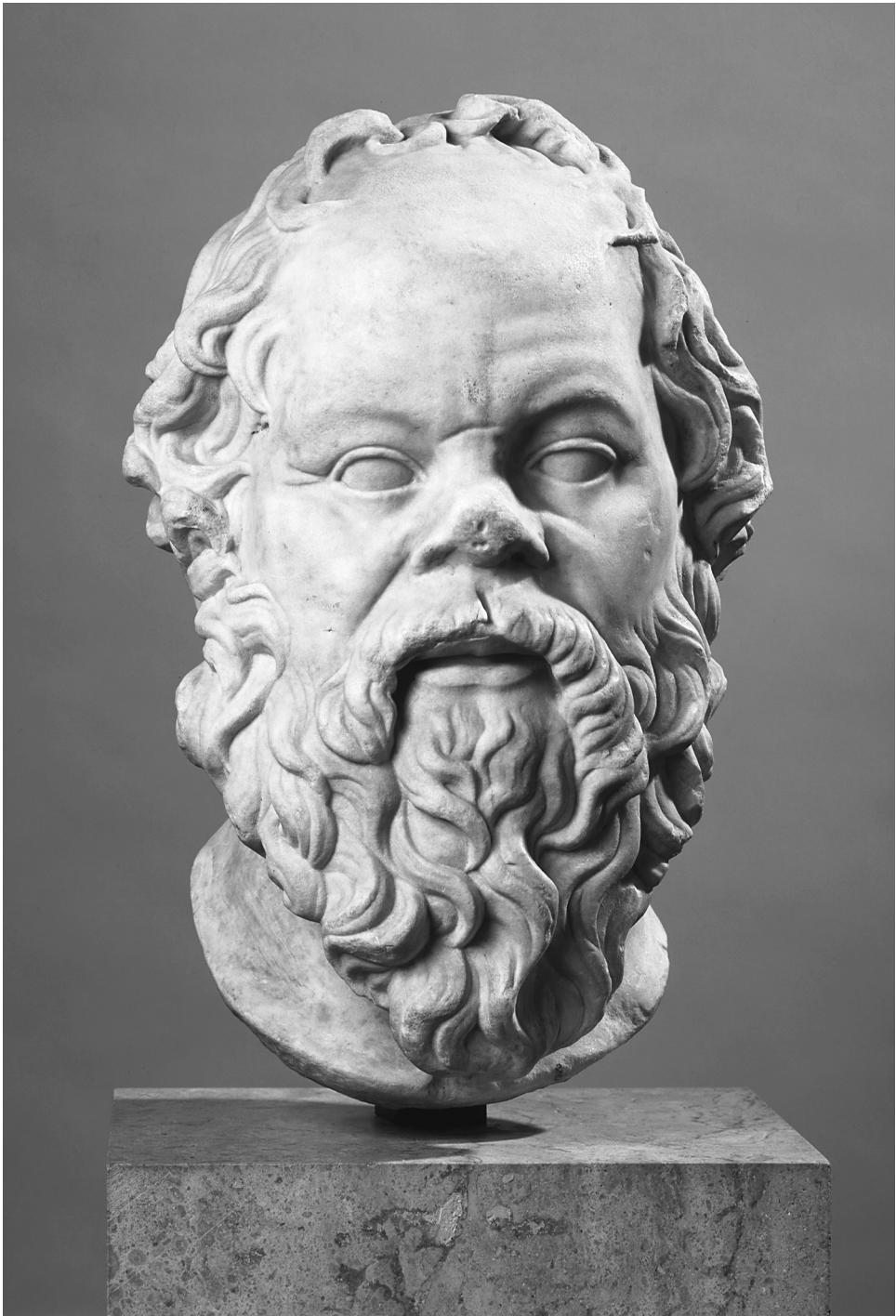


Fig. 21. Hellenistic portrait bust of Socrates. Photo: Hervé Lewandowski. Inv. MA 59. Location: Louvre, Paris, France. Photo credit: Réunion des Musées Nationaux/Art Resource, New York.

Reading 8A

Socrates tries in his questioning of Agathon to establish four main points: (1) Eros is love of something, not of nothing. That is, love exists only in relation to another thing, not in isolation (like a parent or a sibling). (2) Eros must desire the thing of which it is love, because it wouldn't make sense to say it doesn't desire what it loves. (3) Eros must be lacking the thing it is love of, because it does not make sense to talk of desire for what we already have. (4) If we do say that we desire what we already have, what we mean is that we desire that what we have now will also be ours in the future.

Vocabulary

ἄλλο τι: something else, anything other, but frequently used to exclude all other possibilities (is it anything other than . . . ?) and thus in a question the virtual equivalent of “not” with the strong connotation that it would have to be this way: e.g., ἄλλο τι ὁμολογοῖ ἄν; Is it anything other than that he would agree? i.e., Would he not agree? Would he not have to agree? ἄλλο τι ἔστιν ὁ Ἔρως τινῶν; Is it anything other than that Eros is of something? i.e., Is Eros not of something? Mustn't Eros be of something?

ἀποκρίνομαι ἀποκρινοῦμαι ἀπεκρινάμην—ἀποκέκρικται: answer

διέρχομαι: go through, narrate

εἰκός -ότος τό: what seems likely, the probable, the appropriate (cf. εἶομαι)

εἰς τὸν ἔπειτα χρόνον: in the future

ἐν τῷ [νῦν] πάροντι: in the present

ἐνδεής -ές: in need of *gen.*, lacking *gen.* (cf. δέομαι)

οὐκοῦν: then, therefore (particularly used to introduce questions expecting a “yes” answer)

πλουτέω: be wealthy (cf. πλοῦτος ὁ and πλούσιος)

τοσόσδε τοσήδε τοσόνδε: as great as this, as much as this; *pl.*: as many as these (cf. ὅσος, τόσος, τοσοῦτος, τοιόσδε)

ὑγιαίνω ὑγιανῶ ὑγίαινα: be sound, be healthy (cf. English “hygiene” and ὑγιείνα ἡ, ὑγιής, ὑγιῖνος)

Reading 8A (*Symposium* 199c3–200d7)

“Καὶ μὴν, ὦ φίλε Ἀγάθων, καλῶς μοι ἔδοξας καθηγῆσασθαι	1
τοῦ λόγου, λέγων ὅτι πρῶτον μὲν δέοι αὐτὸν ἐπιδειῖξαι	2
ὁποῖός τις ἔστιν ὁ Ἔρωσ, ὕστερον δὲ τὰ ἔργα αὐτοῦ. ταύτην	3
τὴν ἀρχὴν πάνυ ἄγαμαι. ἴθι οὖν μοι περὶ Ἐρωτος, ἐπειδὴ	4
καὶ τᾶλλα καλῶς καὶ μεγαλοπρεπῶς διήλθεσ οἷός ἐστι, καὶ	5
τόδε εἰπέ· πότερόν ἐστι τοιοῦτος οἷος εἶναι τινος ὁ Ἔρωσ	6 199d
ἔρωσ, ἢ οὐδενός; ἐρωτῶ δ’ οὐκ εἰ μητρὸς τινος ἢ πατρὸς	7
ἔστιν—γελοῖον γὰρ ἂν εἶη τὸ ἐρώτημα εἰ Ἐρωσ ἐστὶν ἔρωσ	8
μητρὸς ἢ πατρὸς—ἀλλ’ ὥσπερ ἂν εἰ αὐτὸ τοῦτο πατέρα	9
ἠρώτων, ἄρα ὁ πατήρ ἐστι πατήρ τινος ἢ οὐ;’ εἶπες ἂν	10
δήπου μοι, εἰ ἐβούλου καλῶς ἀποκρίνασθαι, ὅτι ἔστιν ὑέος	11
γε ἢ θυγατρὸς ὁ πατήρ πατήρ· ἢ οὐ;”	12
“Πάνυ γε,” φάναι τὸν Ἀγάθωνα.	13

-
- 1 καθηγέομαι + *gen.* = lead off, begin. Verbs of beginning tend to take genitive objects.
- 2 δέοι: what is the mood of this verb and why is it used here (*Essentials* §158)?
αὐτόν: intensifies ὁ Ἔρωσ (prolepsis) (*Essentials* §208)
- 4 ἴθι: like ἄγε and φερέ, ἴθι is frequently used to introduce a second imperative = come!
- 5 τᾶλλα = τὰ ἄλλα (crasis); acc. of respect (*Essentials* §82)
μεγαλοπρεπέως -ές = befitting a great man, magnificent
- 6 *πότερον: do not translate in direct questions. πότερον serves to introduce a question that poses two alternatives, here τινος or οὐδενός. (In an indir. question, πότερον = whether; see line 24.)
τοιοῦτος οἷος εἶναι = the sort of thing such as to be. That is, is Eros the kind of thing that is defined by being love of something else, or does it exist independently (love of nothing)?
- 7–19 Socrates goes on to use family relations for comparison: a father is father of a son or daughter, he cannot be a father of nothing. Similarly, a brother is brother of a sister or a brother, not of nothing. The thought process here is complicated by the parenthetical joke in lines 7–9 that Eros is not love of a mother or father, presumably amusing because of *eros*'s sexual nature, though there has been scholarly debate (see discussion in Bury 1973: 89–90; with Dover 1980: 134, for example, interpreting the genitives as genitives of source).
- 8 ἐρώτημα -ατος τό = question
- 9 πατέρα: about a father (second acc. with ἐρωτάω)
- 11 ὑέος: alternative gen. of υἱός -οῦ ὁ
- 13 *πάνυ γε = very much so (a common affirmative answer, used repeatedly in this reading)

“Οὐκοῦν καὶ ἡ μήτηρ ὡσαύτως;” Ὁμολογεῖσθαι καὶ τοῦτο.	14
“Ἔτι τοίνυν,” εἰπεῖν τὸν Σωκράτη, “ἀπόκριναι ὀλίγω πλείω,	15 199e
ἵνα μᾶλλον καταμάθῃς ὃ βούλομαι. εἰ γὰρ ἐροίμην, ‘Τί	16
δέ; ἀδελφός, αὐτὸ τοῦθ’ ὅπερ ἔστιν, ἔστι τινὸς ἀδελφὸς ἢ	17
οὔ;” Φάναί εἶναι.	18
“Οὐκοῦν ἀδελφοῦ ἢ ἀδελφῆς;” Ὁμολογεῖν.	19
“Πειρῶ δὴ,” φάναί, “καὶ τὸν ἔρωτα εἰπεῖν. ὁ Ἔρωσ ἔρωσ	20
ἔστιν οὐδενὸς ἢ τινός;”	21
“Πάνυ μὲν οὖν ἔστιν.”	22
“Τοῦτο μὲν τοίνυν,” εἰπεῖν τὸν Σωκράτη, “φύλαξον παρὰ	23 200a
σαντῶ μεμνημένος ὅτου· τοσόνδε δὲ εἰπέ, πότερον ὁ Ἔρωσ	24
ἐκείνου οὔ ἔστιν ἔρωσ, ἐπιθυμεῖ αὐτοῦ ἢ οὔ;”	25
“Πάνυ γε,” φάναί.	26
“Πότερον ἔχων αὐτὸ οὔ ἐπιθυμεῖ τε καὶ ἐρᾷ, εἴτα ἐπιθυμεῖ	27
τε καὶ ἐρᾷ, ἢ οὐκ ἔχων;”	28
“Οὐκ ἔχων, ὡς τὸ εἰκός γε,” φάναί.	29
“Σκόπει δὴ,” εἰπεῖν τὸν Σωκράτη, “ἀντὶ τοῦ εἰκότος εἰ	30

15 ὀλίγω: dat. of degree of difference (*Essentials* §111)

16 βούλομαι: with λέγειν understood = I am getting at

16–17 τί δέ; = And what [about this]? Short questions consisting of τί + particle(s) are common in Greek. τί δέ; is used again later by Socrates (reading 8B.28) and by Diotima in her questioning of the young Socrates (reading 9E.22) and seems characteristic of their questioning style with its aggressive pursuit of truth and multiple follow-up questions.

17 ἀδελφός, αὐτὸ τοῦθ’ ὅπερ ἔστιν: a literal translation of the relative clause, which appears to be an accusative of respect, a bit unusual with a noun, does not convey a very clear meaning (“a brother, with respect to this very thing which/that it really is”). Rose 1985: 44 suggests using *qua* to translate the relative clause: “brother *qua* brother.” Rowe 1998: 71 translates: “Just insofar as he is a brother. . . .”

20 πειρῶ: impera. of πειράομαι

23–24 φύλαξον παρὰ σαντῶ: i.e., keep in mind

24 μεμνημένος ὅτου = μεμνημένος ὅτου ἔρωσ ἔστιν
τοσόνδε = as much as the following; i.e., this only (namely)

30 εἰ = whether (in an indir. question following σκόπει)

ἀνάγκη οὕτως, τὸ ἐπιθυμοῦν ἐπιθυμεῖν οὐκ ἐνδεές ἐστιν, ἢ μὴ	31
ἐπιθυμεῖν, ἐὰν μὴ ἐνδεές ᾖ; ἐμοὶ μὲν γὰρ θαυμαστῶς δοκεῖ,	32 200b
ὃ Ἀγάθων, ὡς ἀνάγκη εἶναι· σοὶ δὲ πῶς;”	33
“Κάμοί,” φάναί, “δοκεῖ.”	34
“Καλῶς λέγεις. ἄρ’ οὖν βούλοιο’ ἂν τις μέγας ὢν μέγας	35
εἶναι, ἢ ἰσχυρὸς ὢν ἰσχυρὸς;”	36
“Ἀδύνατον ἐκ τῶν ὁμολογημένων.”	37
“Οὐ γὰρ που ἐνδεής ἂν εἴη τούτων ὃ γε ὢν.”	38
“Ἀληθῆ λέγεις.”	39
“Εἰ γὰρ καὶ ἰσχυρὸς ὢν βούλοιο ἰσχυρὸς εἶναι,” φάναί τὸν	40
Σωκράτη, “καὶ ταχὺς ὢν ταχὺς, καὶ ὑγιής ὢν ὑγιής—ἴσως	41
γὰρ ἂν τις ταῦτα οἰηθείη καὶ πάντα τὰ τοιαῦτα τοὺς ὄντας	42
τε τοιούτους καὶ ἔχοντας ταῦτα τούτων ἅπερ ἔχουσι καὶ	43 200c
ἐπιθυμεῖν, ἴν’ οὖν μὴ ἐξαπατηθῶμεν, τούτου ἕνεκα λέγω—	44
τούτοις γὰρ, ὃ Ἀγάθων, εἰ ἐννοεῖς, ἔχειν μὲν ἕκαστα	45
τούτων ἐν τῷ παρόντι ἀνάγκη ἃ ἔχουσιν, ἐάντε βούλωνται	46
ἐάντε μὴ, καὶ τούτου γε δήπου τίς ἂν ἐπιθυμήσειεν; ἀλλ’	47
ὅταν τις λέγῃ ὅτι ‘ἐγὼ ὑγιαίνων βούλομαι καὶ ὑγιαίνειν,	48
καὶ πλουτῶν βούλομαι καὶ πλουτεῖν, καὶ ἐπιθυμῶ αὐτῶν	49
τούτων ἃ ἔχω,’ εἴπομεν ἂν αὐτῷ ὅτι ‘σύ, ὃ ἄνθρωπε,	50

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- 32–33 θαυμαστῶς . . . ὡς English word order: ὡς θαυμαστῶς [τοῦτο] δοκεῖ μοι εἶναι ἀνάγκη
38 ὃ γε ὢν: γε gives a causal force to the subst. part. = since at any rate he is [those things]
42 ταῦτα . . . τοιαῦτα = regarding these things and all such things (accusatives of respect)
ἂν τις οἰηθείη: introducing an indir. statement with an acc. subje. (τοὺς ὄντας τε τοιούτους
καὶ ἔχοντας ταῦτα) and inf. (ἐπιθυμεῖν)
43 τούτων ἅπερ ἔχουσι: obj. of ἐπιθυμεῖν
43–44 καὶ ἐπιθυμεῖν: καί not connective here = also
44 τούτου ἕνεκα: refers to the purpose clause preceding
λέγω: supply an object, e.g., “these things”
45 τούτοις: the people previously described as τοὺς ὄντας τε τοιούτους καὶ ἔχοντας ταῦτα; dat.
with ἀνάγκη [ἔστί] in the next line and infinitive ἔχειν
46 τούτων: partitive with ἕκαστα in the previous line; the antecedent of ἃ ἔχουσιν

πλοῦτον κεκτημένος καὶ ὑγίαιαν καὶ ἰσχὺν βούλει καὶ εἰς	51	200d
τὸν ἔπειτα χρόνον ταῦτα κεκτηῖσθαι, ἐπεὶ ἐν τῷ γε νῦν	52	
παρόντι, εἴτε βούλει εἴτε μὴ, ἔχεις· σκόπει οὖν, ὅταν	53	
τοῦτο λέγῃς, ὅτι ‘ἐπιθυμῶ τῶν παρόντων,’ εἰ ἄλλο τι λέγεις	54	
ἢ τόδε, ὅτι ‘βούλομαι τὰ νῦν παρόντα καὶ εἰς τὸν ἔπειτα	55	
χρόνον παρεῖναι.’ ἄλλο τι ὁμολογοῖ ἄν;”	56	
Συμφάναι ἔφη τὸν Ἀγάθωνα.	57	

51 *ἰσχύς -ύος ἢ = strength

51–52 εἰς τὸν ἔπειτα χρόνον: see vocabulary

52–53 ἐν τῷ [νῦν] παρόντι: see vocabulary

54 εἰ: see note on line 30

56 ἄλλο τι: see vocabulary

Reading 8B

Socrates and Agathon build on the essential points of the previous reading: (1) love must be for something and cannot exist without an object, and (2) love is for something that is lacking and the lover doesn't have, so when it appears that someone desires something he already has, that must be considered a desire to possess that thing in the future. From here, Socrates takes up one of the points Agathon made in his speech, that love must be for beauty and not for ugliness, building on a fundamental assumption widespread in Greek culture that love is engendered by beauty. This brings them to the conclusion that love must actually lack beauty, undermining an essential point of Agathon's speech. In addition, Socrates argues that because good things (τὰ ἀγαθὰ) are beautiful, love must also lack them. The whole conversation is typically Socratic, leading to the doubting of everything the speaker once held secure.

Vocabulary

ἀναμνήσκω: remind *acc. of gen.*; *mid.-pass.*: remember

δῆτα: certainly, be sure, of course (οὐ δῆτα: certainly not; τί δῆτα; what then?)

ἔνδεια -ας ἤ: want, need, lack (cf. δέομαι)

ἐπιεικής -ές: reasonable, fitting, meet, suitable (cf. εἰκός)

κινδυνεύω κινδυνεύσω ἐκινδύνευσα κεινδύνευκα κεινδύνευσμαι ἐκινδυνεύθην: risk, venture; + *inf.*: be in danger of —ing, risk or hazard —ing, *often with idiomatic sense*: come close to —ing, probably be —ing, chance to — (cf. ὁ κίνδυνος)

Reading 8B (Symposium 200d8–201c9)

Εἰπεῖν δὴ τὸν Σωκράτη, “Οὐκοῦν τοῦτό γ’ ἐστὶν ἐκείνου	1
ἔρᾶν, ὃ οὐ̄πω ἔτοιμον αὐτῷ ἐστὶν οὐδὲ ἔχει, τὸ εἰς τὸν	2
ἔπειτα χρόνον ταῦτα εἶναι αὐτῷ σωζόμενα καὶ παρόντα;”	3
“Πάνυ γε,” φάναί.	4 200e
“Καὶ οὗτος ἄρα καὶ ἄλλος πᾶς ὁ ἐπιθυμῶν τοῦ μὴ ἔτοιμου	5
ἐπιθυμεῖ καὶ τοῦ μὴ παρόντος, καὶ ὃ μὴ ἔχει καὶ ὃ μὴ ἔστιν	6
αὐτὸς καὶ οὗ ἔνδεής ἐστι, τοιαῦτ’ ἅττα ἐστὶν ὧν ἡ ἐπιθυμία	7
τε καὶ ὃ ἔρως ἐστίν;”	8
“Πάνυ γ’,” εἰπεῖν.	9
“Ἴθι δὴ,” φάναί τὸν Σωκράτη, “ἀνομολογησόμεθα τὰ εἰρημένα.	10
ἄλλο τι ἔστιν ὃ Ἔρως πρῶτον μὲν τινῶν, ἔπειτα	11
τούτων ὧν ἂν ἔνδεια παρῆ αὐτῷ;”	12
“Ναί,” φάναί.	13 201a
“Ἐπὶ δὴ τούτοις ἀναμνήσθητι τίνων ἔφησθα ἐν τῷ λόγῳ	14
εἶναι τὸν Ἔρωτα· εἰ δὲ βούλει, ἐγὼ σε ἀναμνήσω. οἶμαι	15

-
- 1 τοῦτό: both looks back to what has preceded and is further defined by the articular infinitive τὸ . . . εἶναι in lines 2–3
ἐκείνου: antecedent of ὃ . . . ἔχει, which defines it
- 2 ὃ: serves as both subje. of ἐστὶν and direct obj. of ἔχει
- 3 ταῦτα: subje. of the articular infinitive τὸ . . . εἶναι; refers to the things a person has and wants (like strength, health, wealth)
- 5 οὗτος: the person described previously, namely, ὃς τοιοῦτος ὧν βούλεται τοιοῦτος εἶναι
τοῦ μὴ ἔτοιμου: not the object of the participle ἐπιθυμῶν but of the main verb ἐπιθυμεῖ in the next line
- 10 ἀνομολογέομαι = agree upon, renew, or strengthen agreement of. Here Socrates undertakes a review of points already made to ensure Agathon’s agreement.
- 11 ἄλλο τι: see vocabulary in reading 8A
- 14 ἐπὶ τούτοις = given these things
ἀναμνήσθητι: aor. pass. impera. of ἀναμνήσκω
τίνων: introducing an indir. question; gen. with τὸν ἔρωτα = for what

γάρ σε οὕτωςί πως εἰπεῖν, ὅτι τοῖς θεοῖς κατεσκευάσθη τὰ	16
πράγματα δι' ἔρωτα καλῶν· αἰσχρῶν γὰρ οὐκ εἶη ἔρωσ.	17
οὐχ οὕτωςί πως ἔλεγεσ;	18
“Εἶπον γάρ,” φάναι τὸν Ἀγάθωνα.	19
“Καὶ ἐπεικῶς γε λέγεις, ὦ ἑταῖρε,” φάναι τὸν Σωκράτη·	20
“καὶ εἰ τοῦτο οὕτως ἔχει, ἄλλο τι ὁ Ἔρωσ κάλλους ἂν εἶη	21
ἔρωσ, αἰσχους δὲ οὔ;” Ὁμολόγει.	22
“Οὐκοῦν ὁμολόγηται, οὗ ἔνδειξ ἔστι καὶ μὴ ἔχει, τούτου	23 201b
ἔρῳν;”	24
“Ναί,” εἰπεῖν.	25
“Ἐνδείξ ἄρ' ἔστι καὶ οὐκ ἔχει ὁ Ἔρωσ κάλλος.”	26
“Ἀνάγκη,” φάναι.	27
“Τί δέ; τὸ ἐνδεὲς κάλλους καὶ μηδαμῆ κεκτημένον κάλλος	28
ἄρα λέγεις σὺ καλὸν εἶναι;”	29
“Οὐ δῆτα.”	30
“Ἐπι οὖν ὁμολογεῖς Ἔρωτα καλὸν εἶναι, εἰ ταῦτα οὕτως ἔχει;”	31
Καὶ τὸν Ἀγάθωνα εἰπεῖν, “Κινδυνεύω, ὦ Σώκρατες, οὐδὲν	32
εἰδέναι ὧν τότε εἶπον.”	33
“Καὶ μὴν καλῶς γε εἶπες,” φάναι, “ὦ Ἀγάθων. ἀλλὰ	34 201c
σμικρὸν ἔτι εἶπέ· τᾶγαθὰ οὐ καὶ καλὰ δοκεῖ σοι εἶναι;”	35

16–17 τοῖς θεοῖς . . . ἔρωσ: a close paraphrase of Agathon's words at reading 7B.37–38

17 εἶη: optative because an indirect statement in secondary sequence is implied by his paraphrase of Agathon (*Essentials* §158)

19 γάρ: common in brief answers, γάρ usually marks assent (Smyth 1956: §2806)

20 *ἐπεικῆς -ές = fitting, meet, suitable

21 ἄλλο τι: see vocabulary in reading 8A

22 αἰσχος -ους τό = ugliness

31 ὁμολογεῖς = say the same [as you did before] ≠ agree [with me]

35 καί: not connecting τᾶγαθὰ and καλὰ, as the absence of the definite article with καλὰ shows, but adverbial. What else does the absence of the definite article suggest about the grammatical function of καλὰ here (*Essentials* §123)?

“Ἐμοιγε.”	36
“Εἰ ἄρα ὁ Ἔρως τῶν καλῶν ἐνδεής ἐστι, τὰ δὲ ἀγαθὰ καλά, κἂν τῶν ἀγαθῶν ἐνδεής εἴη.”	37 38
“Ἐγώ,” φάναι, “ὦ Σώκρατες, σοὶ οὐκ ἂν δυναίμην ἀντιλέγειν, ἀλλ’ οὕτως ἐχέτω ὡς σὺ λέγεις.”	39 40
“Οὐ μὲν οὖν τῇ ἀληθείᾳ,” φάναι, “ὦ φιλούμενε Ἀγάθων, δύνασαι ἀντιλέγειν, ἐπεὶ Σωκράτει γε οὐδὲν χαλεπὸν.”	41 42

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- 41 μὲν οὖν: the two particles work together to create a correction = no, but . . . (Smyth 1956: §2901b)
φιλούμενε: voc. part., used attributively; the vocative does not use a definite article
- 42 Σωκράτει γε οὐδὲν χαλεπὸν [ἐστὶν ἀντιλέγειν]: characteristic Socratic modesty, perhaps
ironical

Reading 9. A Woman Speaks: Diotima's Erotic Wisdom

Socrates introduces his fellow symposiasts to his own instructor in τὰ ἔρωτικά, a woman named Diotima from Mantinea. Most of this section is Socrates' report of Diotima's teaching about love when he was a young man. The introduction of Diotima further distances us from the narration: we are now getting Apollodorus's version of Aristodemus's report of Socrates' report of Diotima's speech in the still more distant past.

Since we have no other reference to Diotima in Greek literature, most scholars have assumed that Diotima is Plato's invention, and indeed there are hints in the text that she is a transparent fiction. For example, she refers directly to the myth just told by Aristophanes (reading 6), a myth as far as we know manufactured for this occasion. Diotima's name means "Zeus-Honoring" or "Zeus-Honored," and though Socrates never explicitly refers to her as a priestess, her reported actions in staving off the plague (reading 9A), the religious subject matter (especially reading 9C), and her talk of initiating Socrates into the mysteries (reading 9I) tend to suggest that she is a priestess of some kind, a high status role for women in ancient Greece. Notably, Mantinea, a region in central Greece, sounds very similar to μάντις (prophet), and the language of prophecy and divination is used heavily in this section of the dialogue and surrounding portions.³³ At the same time, Socrates appears in other dialogues being educated by *hetaerae* (Aspasia in *Menexenus* 235e–236b; Theodote in *Memorabilia* 3.11) (see introduction on *hetaerae*), and her knowledge of τὰ ἔρωτικά certainly suggests that as an intriguing alternative profession in the absence of her named one. Nussbaum 1986 points out that Alcibiades, who will figure prominently in the final part of the dialogue, was said to have had as a mistress a *hetaera* named Timandra; Diotima's name seems to be a clever reversal on that of the "man-honoring" or "man-honored" *hetaera*. Whether priestess or *hetaera*, Diotima appears to be taken quite seriously; her views are the most overtly philosophical views presented in the dialogue and the closest to Plato's own, as inferred by scholars studying Plato. Many scholars see her as the author's mouthpiece, though some prominent scholars disagree. Diotima is the only "female" voice in the dialogue, and Plato is careful to reflect that in her speech, which emphasizes sexual generation and makes heavy use of the language and imagery of pregnancy and childbirth.³⁴

Parts of Diotima's speech are quite challenging, and though they may be worth doing at a measured pace with a motivated class with serious philosophical interests, they can overwhelm

33. See Ruprecht 1999: 44–50 for a stimulating discussion of the significance of Mantinea.

34. Halperin 1990 offers an interesting discussion of why Plato puts the most philosophical part of the dialogue in a woman's voice, the only "female" voice we hear in the work.



Fig. 22. Priestess Themis delivering an oracle to Aegaeus at Delphi, but suggesting a contemporary representation of the Pythia at Delphi performing her mantic duties. Kylix (drinking cup), from Vulci, ca. 440 B.C.E. Photo: Johannes Laurentius. Inv. F 2538. Antikensammlung, Staatliche Museen zu Berlin, Berlin, Germany. Photo credit: Bildarchiv Preussischer Kulturbesitz/Art Resource, New York. See Connelly 2007: 77 for discussion of the cup. This book is also a good resource for students wanting background on priestess figures like Diotima.

second-year students if the pace is too hasty or the philosophical background of the class or instructor is minimal (Allen 1991 is a helpful guide). Readings 9A–C—which offer an introduction to Diotima, a description of Eros’s “demonic” character (see reading 9B introduction), and an allegorical myth of his birth to Poros and Penia—provide a nice sample for a class that does not have the time or inclination to probe the speech in depth. Readings 9I–J are particularly important philosophically: reading 9I contains a description of the initiation, and reading 9J a developed account of the so-called Platonic forms (εἶδη). These can also be read separately, assuming that previous parts of the speech are read in English translation.

Reading 9A

The precise time frame of Diotima's encounter with Socrates appears to be ten years before the outbreak of the plague in Athens in 430 B.C.E., when the historical Socrates would have been 29–30 years old, about the same age as Agathon appears to be in the dialogue, if Plato is historically accurate here. Diotima treats Socrates as very young, just as the dialogue treats Agathon as very young. Diotima's questioning shows Socrates to have been much like Agathon in his assumptions about love; Socrates acknowledges that he once shared Agathon's views that Eros was a great and beautiful god. His conversation with Diotima reveals Eros instead to be an in-between or intermediate figure: though not himself beautiful, he is not ugly either; though not wise, not ignorant either.

Vocabulary

ἀμαθής -ές: ignorant, uneducated, stupid, dull

ἀμαθία -ας ἦ: ignorance, stupidity, want of learning

μεταξύ *adv.*, or *prep.* + *gen.*: between

σχεδόν *adv.*: nearly, almost

φρόνησις -εως ἦ: purpose, intention, thoughtfulness, good sense; *also with negative sense*: pride, presumption (cf. φρονέω)

Reading 9A (Symposium 201d1–202b9)

Καὶ σὲ μὲν γε ἤδη ἐάσω· τὸν δὲ λόγον τὸν περὶ τοῦ	1	201d
Ἔρωτος, ὃν ποτ' ἤκουσα γυναικὸς Μαντινικῆς Διοτίμας, ἣ	2	
ταῦτά τε σοφῆ ἦν καὶ ἄλλα πολλά—καὶ Ἀθηναίους ποτὲ	3	
θυσαμένοις πρὸ τοῦ λοιμοῦ δέκα ἔτη ἀναβολὴν ἐποίησε τῆς	4	
νόσου—ἣ δὴ καὶ ἐμὲ τὰ ἐρωτικά ἐδίδαξεν· ὃν οὖν ἐκείνη	5	
ἔλεγε λόγον, πειράσομαι ὑμῖν διελθεῖν ἐκ τῶν ὠμολογημένων	6	
ἐμοὶ καὶ Ἀγάθωνι, αὐτὸς ἐπ' ἐμαυτοῦ, ὅπως ἂν δύνωμαι.	7	
δεῖ δὴ, ὦ Ἀγάθων, ὥσπερ σὺ διηγῆσω, διελθεῖν αὐτὸν πρῶτον,	8	
τίς ἐστὶν ὁ Ἔρωτος καὶ ποῖός τις, ἔπειτα τὰ ἔργα αὐτοῦ.	9	201e
δοκεῖ οὖν μοι ῥᾶστον εἶναι οὕτω διελθεῖν, ὥς	10	
ποτέ με ἢ ξένη ἀνακρίνουσα διήει. σχεδὸν γὰρ τι καὶ ἐγὼ	11	

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- 1 σέ = Agathon. In the previous section Socrates was cross-examining Agathon about claims Agathon made in his speech.
τὸν δὲ λόγον: the verb that governs this accusative (διελθεῖν in line 6) is so long delayed by the introduction to Diotima that Socrates has in effect to start again. He inserts a relative clause ὃν . . . (lines 5–6), for which this may be seen as the antecedent, but has to repeat λόγον, incorporating it into the relative clause (see note on line 6), apparently because the digressions have created too great a distance between the antecedent and the relative pronoun.
- 2 Μαντινικὸς -ῆ -όν = from Mantinea, a region in Greece
Διοτίμα -ας ἣ = Diotima (see reading 9 introduction)
- 4 θυσαμένοις: mid. of θύω = arrange sacrifices for one's own behalf
*λοιμός -ου ὃ = plague, pestilence. This was presumably the plague that took place in 430 B.C.E., near the beginning of the Peloponnesian War, so the event described here happened in 440 B.C.E., when Socrates was around 29 years old.
δέκα ἔτη: identify the case. What use of this case is this (*Essentials* §80)?
ἀναβολή -ῆς ἣ = postponement, delay
- 6 λόγον: an example of an “incorporated” antecedent, whereby the antecedent instead of preceding the relative clause actually becomes part of it. This is a fairly straightforward example that should be easy to translate (Smyth 1956: §§2536–38).
- 7 ἐμοὶ and Ἀγάθωνι: the form of ὠμολογημένων in line 6 explains the use of the dative (*Essentials* §114)
ἐπ' ἐμαυτοῦ = by myself (very emphatic with αὐτός)
- 11 ἀνακρίνω = examine closely, question, interrogate
σχεδὸν . . . τι = σχεδόν (take with τοιαῦτα in line 12)

πρὸς αὐτὴν ἕτερα τοιαῦτα ἔλεγον οἷάπερ νῦν πρὸς ἐμὲ	12
Ἀγάθων, ὡς εἶη ὁ Ἔρως μέγας θεός, εἶη δὲ τῶν καλῶν·	13
ἤλεγχε δὴ με τοῦτοις τοῖς λόγοις οἷσπερ ἐγὼ τοῦτον, ὡς	14
οὔτε καλὸς εἶη κατὰ τὸν ἐμὸν λόγον οὔτε ἀγαθός.	15
Καὶ ἐγώ, “Πῶς λέγεις,” ἔφην, “ὦ Διοτίμα; αἰσχρὸς ἄρα ὁ	16
Ἔρως ἐστὶ καὶ κακός;”	17
Καὶ ἦ, “Οὐκ εὐφημήσεις;” ἔφη· “ἦ οἶει, ὅτι ἂν μὴ καλὸν	18
ἦ, ἀναγκαῖον αὐτὸ εἶναι αἰσχρόν;”	19
“Μάλιστα γε.”	20 202a

12 ἕτερα = other (rather than “different,” which would contradict the overall point)

13 εἶη: explain the use of this mood here (*Essentials* §158)

τῶν καλῶν: there is an interesting ambiguity in the language here. τῶν καλῶν is usually interpreted as an objective genitive with ἔρως, love “of beautiful things,” a very common use of the genitive in the *Symposium*. But the genitive phrase might also be interpreted as a partitive genitive used as a predicate: “Ἔρως is one of the beauties.” (See Smyth 1956: §1319 on the predicate use of a partitive gen.; and compare the sentence at reading 9C.40–41: ἔστιν γὰρ δὴ τῶν καλλίστων ἡ σοφία = for wisdom is indeed one of the most beautiful things.) The second interpretation makes more sense in the immediate context, as Socrates here is describing the mistaken views that he shared with Agathon until Diotima taught him otherwise. Diotima disputes not that love is “of beautiful things” (she agrees it is, nor is this a major point of Agathon’s speech) but rather that “Ἔρως is himself one of the beauties,” a point that she argues explicitly against (line 15) just as she will go on to argue that Eros is not a great god (reading B.1–26). Later, following her arguments against the beauty and divinity of Eros, Diotima reinterprets τῶν καλῶν as an objective genitive, to fit her conception (reading 9D.5).

*ἐλέγχω = put to the test, cross-examine; dispute, refute (cf. English “elenchus,” a word commonly used in philosophical writing to describe Socrates’ questioning of his interlocutors)

16 πῶς λέγεις; = What do you mean? (λέγω frequently has this sense)

18 εὐφημέω: though etymologically this word means “speak auspiciously” (i.e., in a way suiting a ritual or religious context), it more often means “be silent” (so that you won’t speak inauspiciously) (cf. English “euphemism”). The opposite of blaspheme, the word is typically used in a ritual or religious context, asking for silence. The breadth of meaning gives a certain ambiguity to Diotima’s words: they might be taken as a polite form of “shut up” and/or a request that he speak in a way more respectful to the god he is speaking of.

ὅτι = ὅ τι (as is customary in Plato)

ἂν = ἐάν (contracted), as the subjunctive ἦ makes clear. This is very common and recurs elsewhere in this reading.

20 Μάλιστα γε = absolutely!, a common strong affirmative

“Ἦ καὶ ἂν μὴ σοφόν, ἀμαθές; ἢ οὐκ ἦσθησαι ὅτι ἔστιν	21
τι μεταξὺ σοφίας καὶ ἀμαθίας;”	22
“Τί τοῦτο;”	23
“Τὸ ὁρθὰ δοξάζειν καὶ ἄνευ τοῦ ἔχειν λόγον δοῦναι οὐκ	24
οἶσθ’,” ἔφη, “ὅτι οὔτε ἐπίστασθαί ἐστιν—ἄλογον γὰρ πρᾶγμα	25
πῶς ἂν εἶη ἐπιστήμη;—οὔτε ἀμαθία—τὸ γὰρ τοῦ ὄντος	26
τυγχάνον πῶς ἂν εἶη ἀμαθία;—ἔστι δὲ δήπου τοιοῦτον ἢ	27
ὁρθῇ δόξα, μεταξὺ φρονήσεως καὶ ἀμαθίας.”	28
“Ἀληθῆ,” ἦν δ’ ἐγώ, “λέγεις.”	29
“Μὴ τοίνυν ἀνάγκαζε ὃ μὴ καλόν ἐστιν αἰσχροῦν εἶναι,	30 202b
μηδὲ ὃ μὴ ἀγαθόν, κακόν. οὔτω δὲ καὶ τὸν Ἔρωτα ἐπειδὴ	31
αὐτὸς ὁμολογεῖς μὴ εἶναι ἀγαθόν μηδὲ καλόν, μηδέν τι	32
μᾶλλον οἴου δεῖν αὐτὸν αἰσχροῦν καὶ κακόν εἶναι, ἀλλὰ τι	33
μεταξύ,” ἔφη, “τούτοιιν.”	34
“Καὶ μὴν,” ἦν δ’ ἐγώ, “ὁμολογεῖται γε παρὰ πάντων μέγας	35
θεὸς εἶναι.”	36
“Τῶν μὴ εἰδότεων,” ἔφη, “πάντων λέγεις, ἢ καὶ τῶν εἰδότεων;”	37
“Συμπάντων μὲν οὔν.”	38

21 Ἦ: interrogative particle; do not translate

24 *δοξάζω = think, have an opinion [δόξα], conjecture. The articular infinitive τὸ . . . δοξάζειν is the subject of the indirect statement introduced by οὐκ οἶσθα ὅτι. λόγον δίδωμι = offer a reasoned explanation (something essential to knowledge in Platonic philosophy)

25 ἐπίστασθαί: pred. (the equivalent of an artic. inf., but without the def. art. because a pred.) (*Essentials* §182)

ἄλογος -ον = without λόγος, without an account, without verbal explanation

25–26 τὸ . . . τυγχάνον = the thing that obtains by chance

26 τοῦ ὄντος = that which is, the true, the real (obj. of τυγχάνον)

33 οἴου from οἴομαι: what must the form be (*Essentials* §52)?

34 τούτοιιν: dual gen. (*Essentials* §68)

35 Καὶ μὴν = and yet

παρά = among, by

38 σύμπας -πασα -παν = all together, all at once, all in a body

μὲν οὔν: the two particles work together to create a strong affirmation = certainly, in fact . . . (Smyth 1956: §2901a)

Reading 9B

Diotima disputes Socrates' claim at the end of reading 9A that everyone considers Eros a great god by arguing that neither she nor Socrates could possibly think so based on their other beliefs about Eros. She goes on to categorize Eros as one of the δαίμονες (daimones), in a passage of particular interest for the history of religion as well as for the dialogue. (On δαίμονες, see introduction: "Religion in the *Symposium*.")

Vocabulary

- Make an effort to learn the principal parts of ἐγείρω and μίγνυμι.

δαμόνιος -α -ον: having to do with δαίμονες, divine, possessed, strange, wonderful; δαμόνιε is a common form of address, usually ironical in tone. Socrates speaks of τὸ δαμόνιον ("the divine sign" or "personal spirit") that prevents him from making mistakes.

ἐγρήγορα: be awake; *perf. forms with pres. meaning from ἐγείρω ἐγεῖρω ἤγειρα; mid. ἠγρόμην ἐγρήγορα ἐγήγευμαι ἠγέροθην*: awaken, wake up, rouse; *aor. mid. ἠγρόμην*: I awoke; *recognize also ἐξηγρόμην*: I awoke, I woke up

θνητός -ή -όν: mortal (cf. θνήσκω, θάνατος, ἀθάνατος, etc.)

ἱερεύς -έως ὄ: priest (cf. ἱερός); declines like βασιλεύς -έως ὄ (*Essentials* §46.3g)

καθεύδω (less commonly without prefix: εὔδω), also *imperf. καθεῦδον* and *fut. καθευδήσω*: sleep

μίγνυμι/μίγνυμι μίξω ἔμειξα—μέμειγμαί ἐμείχθην/ἐμίγην: mix; *note especially συμμ(ε)ίγνυμι*: mix together; *intrans.*: engage in social or sexual intercourse; meet in battle

Reading 9B (Symposium 202b10–203a8)

Καὶ ἡ γελάσασα “Καὶ πῶς ἄν,” ἔφη, “ὦ Σώκρατες,	1	
ὁμολογοῖτο μέγας θεὸς εἶναι παρὰ τούτων, οἱ φασιν αὐτὸν	2	202c
οὐδὲ θεὸν εἶναι;”	3	
“Τίνες οὗτοι;” ἦν δ’ ἐγώ.	4	
“Εἷς μὲν,” ἔφη, “σύ, μία δ’ ἐγώ.”	5	
Κἀγὼ εἶπον, “Πῶς τοῦτο,” ἔφην, “λέγεις;”	6	
Καὶ ἡ, “Ραδίως,” ἔφη. “λέγε γάρ μοι, οὐ πάντας θεοὺς	7	
φῆς εὐδαίμονας εἶναι καὶ καλοὺς; ἢ τολμήσας ἄν τινα μὴ	8	
φάναι καλὸν τε καὶ εὐδαίμονα θεῶν εἶναι;”	9	
“Μὰ Δί’ οὐκ ἔγωγ’,” ἔφην.	10	
“Εὐδαίμονας δὲ δὴ λέγεις οὐ τοὺς τᾶγαθὰ καὶ τὰ καλὰ	11	
κεκτημένους;”	12	
“Πάνυ γε.”	13	
“Ἄλλὰ μὴν Ἐρωτὰ γε ὁμολόγηκας δι’ ἔνδειαν τῶν	14	202d
ἀγαθῶν καὶ καλῶν ἐπιθυμεῖν αὐτῶν τούτων ὧν ἐνδεής ἐστιν.”	15	
“Ὁμολόγηκα γάρ.”	16	
“Πῶς ἄν οὖν θεὸς εἶη ὃ γε τῶν καλῶν καὶ ἀγαθῶν ἄμοιρος;”	17	
“Οὐδαμῶς, ὧς γ’ εἰκεν.”	18	
“Ὅραξ οὖν,” ἔφη, “ὅτι καὶ σὺ Ἐρωτα οὐ θεὸν νομίζεις;”	19	
“Τί οὖν ἄν,” ἔφην, “εἶη ὃ Ἐρωξ; θνητός;”	20	
“Ἡμιστά γε.”	21	

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- 6 πῶς . . . λέγεις; see note on reading 9A.16. Diotima’s response suggests that it could also be interpreted to mean “how can you say this?” Rose 1985: 47 suggests this is a deliberate misunderstanding on her part.
- 8 τινα: with partitive gen. θεῶν in line 9
- 8–9 μὴ φάναι: negated φημί = deny, say that . . . not
- 11 οὐ negates λέγεις
- 16 γάρ: in answers, generally marks assent or assurance (Smyth 1956: §2806)
- 17 θεός: the predicate, as the absence of the definite article suggests; the subject is ὁ . . . ἄμοιρος
*ἄμοιρος -ον = without any part of *gen.*, without share in (cf. *μοῖρα -ας ἢ = share, portion, allotment)
- 21 *Ἡμιστά γε (strong negative) = least of all, absolutely not; opposite of μάλιστα γε (reading 9A.20)

“Ἄλλὰ τί μήν;”	22
“Ὡσπερ τὰ πρότερα,” ἔφη, “μεταξὺ θνητοῦ καὶ ἀθανάτου.”	23
“Τί οὖν, ὦ Διοτίμα;”	24
“Δαίμων μέγας, ὃ Σώκρατες· καὶ γὰρ πᾶν τὸ δαμόνιον	25
μεταξὺ ἐστι θεοῦ τε καὶ θνητοῦ.”	26 203e
“Τίνα,” ἦν δ’ ἐγώ, “δύναμιν ἔχον;”	27
“Ἐρμηνεῦον καὶ διαπορθμεῦον θεοῖς τὰ παρ’ ἀνθρώπων	28
καὶ ἀνθρώποις τὰ παρὰ θεῶν, τῶν μὲν τὰς δεήσεις καὶ	29
θυσίας, τῶν δὲ τὰς ἐπιτάξεις τε καὶ ἀμοιβὰς τῶν θυσιῶν,	30
ἐν μέσῳ δὲ ὄν ἀμφοτέρων συμπληροῖ, ὥστε τὸ πᾶν αὐτὸ	31
αὐτῷ συνδεδέσθαι. διὰ τούτου καὶ ἡ μαντικὴ πᾶσα χωρεῖ	32
καὶ ἡ τῶν ἱερέων τέχνη τῶν τε περὶ τὰς θυσίας καὶ τελετὰς	33
καὶ τὰς ἐπωδὰς καὶ τὴν μαντείαν πᾶσαν καὶ γοητείαν. θεὸς	34 203a

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- 25 πᾶν τὸ δαμόνιον = πάντες οἱ δαίμονες: a neuter singular adjective can be used to describe a collection of people or things (Smyth 1956: §1024)
- 27 ἔχον: neut. part. (agreeing with τὸ δαμόνιον)
- 28–31 ἐρμηνεῦον and διαπορθμεῦον . . . ὄν: the neuter participles agree with τὸ δαμόνιον
- 28 ἐρμηνεύω = interpret (cf. English “hermeneutics”)
διαπορθμεύω = carry over or across, communicate
- 29 δέησις -εως ἢ = entreating, asking (i.e., a prayer) (cf. δέομαι)
- 30 ἐπίταξις -εως ἢ = injunction, command, order
ἀμοιβή -ῆς ἢ = return, exchange, payback
- 31 συμπληρόω = fill in the gap
- 32 συνδέω = bind or tie together (*δέω = bind)
- 33 τῶν τε: the genitive definite article presumably agrees with ἱερέων. τε perhaps implies the repetition of τῶν περὶ after the repeated καὶς in the next line.
τελετή -ῆς ἢ = initiation, mystic rite, religious festival
- 33–34 It is tempting to see the selective use of the definite article in these lines (omitted on τελετὰς and γοητείαν, included elsewhere) as creating three separate categories of priest: (1) τῶν περὶ τὰς θυσίας καὶ τελετὰς, (2) τῶν περὶ τὰς ἐπωδὰς, and (3) τῶν περὶ τὴν μαντείαν πᾶσαν καὶ γοητείαν. But perhaps it is only stylistic.
- 34 ἐπωδή -ῆς ἢ (ἐπί + ᾠδή) = song sung to or over: enchantment, charm, spell
μαντεία -ας ἢ = prophesying, prophetic power (cf. μαντεύομαι and μαντικός)
γοητεία -ας ἢ = sorcery, magic

δὲ ἀνθρώπων οὐ μίγνυται, ἀλλὰ διὰ τούτου πᾶσα ἔστιν ἡ	35
ὀμίλια καὶ ἡ διάλεκτος θεοῖς πρὸς ἀνθρώπους, καὶ ἐγρηγοροῖσι	36
καὶ καθεύδουσι· καὶ ὁ μὲν περὶ τὰ τοιαῦτα σοφὸς	37
δαμόνιος ἀνὴρ, ὁ δὲ ἄλλο τι σοφὸς ὢν ἢ περὶ τέχνας	38
ἢ χειροουργίας τινὰς βάνανσος. οὗτοι δὴ οἱ δαίμονες	39
πολλοὶ καὶ παντοδαποὶ εἰσιν, εἷς δὲ τούτων ἔστι καὶ ὁ	40
Ἔρως.”	41

36 διάλεκτος -ου ἢ = dialogue

36–37 ἐγρηγοροῖσι and καθεύδουσι: the most plausible explanation of both dative participles here is that πρὸς θεοὺς ἀνθρώποις has fallen out of the text after ἀνθρώπους (lines 28–29). The dative participles cannot modify θεοῖς, since mortals cannot communicate with the gods when the gods are asleep. The meaning surely must be when men are asleep (since the Greeks believed that gods conveyed messages through dreams).

39 χειροουργία -ας ἢ = working by hand, handicraft

βάνανσος -ον = mechanical, technical (with generally negative connotations). Here, opposed to δαμόνιος, it suggests uninspired and pedestrian.

Reading 9C

Diotima tells Socrates an allegorical story of Eros's birth from Πόρος (Resource) and Πενία (Poverty). This birth from two near opposites suits the in-between quality of Eros described in the previous section. Diotima explains the association of Eros with Aphrodite, more commonly his mother, by putting his conception at her birthday festivities. Radical changes of genealogy are not uncommon in Greek mythmaking, as seen in the two different accounts of Aphrodite's parentage that Pausanias makes use of in his speech (reading 4A). Diotima's characterization of Eros shares many features with the characterization of Socrates in the dialogue. Each speaker gives a version of Eros that reflects his own characteristics.

Vocabulary

ἀκόλουθος -ου ὁ: follower, attendant (cf. *ἀκολουθέω: follow, attend)

ἀπορία -ας ἡ: lack of resources, extreme distress, resourcelessness, need, poverty

διό *conj.*: wherefore, on which account, because of which

ἐπιβουλεύω + *dat. pers.*: plotted against, plan or contrive (against), plot (against), scheme (against)

θεράπων -ωνος ὁ: helper, assistant, servant (cf. English "therapy")

κυέω κυήσω ἐκύησα κεκύηκα κεκύημαι ἐκυήθην *trans.*: bear *obj.* in the womb, be pregnant with, carry; *ingressive aor.*: conceive, become pregnant with; *intrans.*: be pregnant

μακρός -ά -όν: long, far

παιδίον -ου τό: little child, baby (diminutive of παῖς ὁ/ἡ)

πενία -ας ἡ: poverty; in the myth told here *πενία* is personified and so capitalized Πενία; *recognize also* πένης -ητος ὁ/ἡ: poor man (or woman), pauper (cf. English "penury")

πόρος -ου ὁ: way, means, resource, abundance, plenty; *in the myth told here πόρος is personified and so capitalized Πόρος* (cf. ἀπορέω, ἀπορία, πορίζω); *recognize also the numerous related words used in this story:* πόρμος -ον: able to provide, resourceful, inventive, contriving;

ἄπορος: without resources; εὐπορος: rich in resources; εὐπορέω: be rich in resources (opposite of ἀπορέω)

φρόνιμος -ον: in one's right mind, sensible (cf. φρονέω and φρόνησις); *recognize also* ἄφρων -ον: out of one's mind, senseless

Reading 9C (Symposium 203a9–204c6)

“Πατρός δέ,” ἦν δ’ ἐγώ, “τίνος ἐστὶ καὶ μητρός;”	1
“Μακρότερον μὲν,” ἔφη, “διηγῆσασθαι· ὅμως δέ σοι ἐρῶ.	2 203b
ὅτε γὰρ ἐγένετο ἡ Ἀφροδίτη, ἡσιῶντο οἱ θεοὶ οἳ τε ἄλλοι	3
καὶ ὁ τῆς Μῆτιδος υἱὸς Πόρος, ἐπειδὴ δὲ ἐδείπνησαν,	4
προσαιτήσουσα οἶον δὴ εὐωχίας οὔσης ἀφίκετο ἡ Πενία, καὶ	5
ἦν περὶ τὰς θύρας, ὁ οὖν Πόρος μεθυσθεὶς τοῦ νέκταρος—	6
οἶνος γὰρ οὐπω ἦν—εἰς τὸν τοῦ Διὸς κῆπον εἰσελθὼν	7
βεβαρημένος ἦδεν. ἡ οὖν Πενία ἐπιβουλεύουσα διὰ τὴν	8
αὐτῆς ἀπορίαν παιδίον ποιήσασθαι ἐκ τοῦ Πόρου, κατακλίνεται	9
τε παρ’ αὐτῷ καὶ ἐκύησε τὸν Ἔρωτα. διὸ δὴ καὶ	10 203c
τῆς Ἀφροδίτης ἀκόλουθος καὶ θεράπων γέγονεν ὁ Ἔρως,	11
γεννηθεὶς ἐν τοῖς ἐκείνης γενεθλίοις, καὶ ἅμα φύσει ἐραστὴς	12
ὢν περὶ τὸ καλὸν καὶ τῆς Ἀφροδίτης καλῆς οὔσης.	13
ἅτε οὖν Πόρου καὶ Πενίας υἱὸς ὢν ὁ Ἔρως ἐν τοιαύτῃ τύχῃ	14
καθέστηκεν. πρῶτον μὲν πένης ἀεὶ ἐστὶ, καὶ πολλοῦ δεῖ	15

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- 1 πατρός . . . τίνος καὶ μητρός: genitives of source (*Essentials* §99)
- 3 ἐστίαω = receive at one’s hearth or in one’s house: entertain, feast, regale (cf. *ἐστία -ας ἡ = hearth, Hestia)
- 4 Μῆτις -ιδος ἡ = Metis, goddess of craft, cunning intelligence, mother of Athene, until Zeus swallows her so that he can possess μῆτις himself, the quality of intelligence most associated with Athene and, frequently, with the Athenians
υἱός = υἰός
- 5 προσαιτέω = beg (fut. part. can be used without ὡς to indicate purpose)
οἶον δὴ + part. (here) = ἅτε + part. (*Essentials* §174)
εὐωχία -ας ἡ = good cheer, feast, party
- 6 νέκταρος: from νέκταρ -αρος ὁ = nectar; genitive because here μεθυσθεὶς seems to embrace an idea of fullness and verbs signifying “fullness” take genitives (Smyth 1956: §1369); μεθύσκω is more frequently accompanied by a dative (e.g., οἶνω = drunk on wine)
- 7 κῆπος -ου ὁ = garden, orchard
- 8 βεβαρημένος = weighed down; i.e., drunk, intoxicated (cf. βαρῦς)
- 12 γενέθλια -ων τά = birthday festivities
- 14 υἱός: see note on line 4
τύχῃ = position, situation
- 15 πολλοῦ δεῖ = he lacks much; i.e., is far from

ἀπαλός τε καὶ καλός, οἶον οἱ πολλοὶ οἴονται, ἀλλὰ σκληρὸς	16
καὶ αὐχμηρὸς καὶ ἀνυπόδητος καὶ ἄοικος, χαμαιπετὴς αἰεὶ	17 203d
ᾧν καὶ ἄστροτος, ἐπὶ θύραις καὶ ἐν ὁδοῖς ὑπαίθριος κοιμώμενος,	18
τὴν τῆς μητρὸς φύσιν ἔχων, αἰεὶ ἐνδεία σύνοικος.	19
κατὰ δὲ αὐτὸν πατέρα ἐπίβουλός ἐστι τοῖς καλοῖς καὶ τοῖς	20
ἀγαθοῖς, ἀνδρεῖος ᾧν καὶ ἴτης καὶ σύντονος, θηρευτὴς	21
δεινός, αἰεὶ τινὰς πλέκων μηχανάς, καὶ φρονήσεως ἐπιθυμητὴς	22
καὶ πόριμος, φιλοσοφῶν διὰ παντὸς τοῦ βίου,	23
δεινὸς γόης καὶ φαρμακεὺς καὶ σοφιστὴς· καὶ οὔτε ὡς	24
ἄθάνατος πέφυκεν οὔτε ὡς θνητός, ἀλλὰ τότε μὲν τῆς αὐτῆς	25 203e
ἡμέρας θάλλει τε καὶ ζῆ, ὅταν εὐπορήσῃ, τότε δὲ ἀποθνήσκει,	26
πάλιν δὲ ἀναβίωσκει διὰ τὴν τοῦ πατρὸς φύσιν, τὸ	27
δὲ ποριζόμενον αἰεὶ ὑπεκρεῖ, ὥστε οὔτε ἀπορεῖ Ἐρωσ ποτὲ	28
οὔτε πλουτεῖ, σοφίας τε αὐτὸ καὶ ἀμαθίας ἐν μέσῳ ἐστίν.	29
ἔχει γὰρ ᾧδε. θεῶν οὐδεὶς φιλοσοφεῖ οὐδ' ἐπιθυμεῖ σοφός	30 204a

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- 17 αὐχμηρός -ά -όν = dry, dusty, rough, squalid
 *ἀνυπόδητος -ον = unshod, barefoot, shoeless
 ἄοικος -ον = homeless
 χαμαιπετὴς -ές = sleeping on the ground
- 18 ἄστροτος -ον = without bed or bedding
 ὑπαίθριος -ον = under the sky, in the open air
 κοιμάομαι = sleep
- 19 σύνοικος -ον = dwelling in the same house with *dat.*
- 20 ἐπίβουλος -ου ὁ = one who schemes after, one who plans to ensnare *dat.* (cf. ἐπιβουλεύω)
- 21 ἴτης -ου ὁ = one who goes, goer, hasty one; impetuous, bold actor
 σύντονος -ον = intense
 θηρευτὴς -ου ὁ = hunter, huntsman (cf. θήριον τό and θήρ ὁ)
- 22 ἐπιθυμητὴς -ου ὁ = one who longs for or desires, man of desire
- 24 γόης -ητος ὁ = one who howls out enchantments, sorcerer, enchanter, magician
 φαρμακεὺς -έως ὁ = one who deals in medicines, drugs, or poisons; sorcerer, healer
- 24–25 ὡς ἄθάνατος . . . ὡς θνητός = like an immortal . . . like a mortal
- 25–26 τότε μὲν . . . τότε δέ = at one time . . . at another
- 26 θάλλω = bloom
- 27 ἀναβιώσκομαι = come to life again
- 28 ὑπεκρέω = ὑπό + ἐκ + ῥέω = flow out from under, slip away

γενέσθαι—ἔστι γάρ—οὐδ’ εἴ τις ἄλλος σοφός, οὐ φιλοσοφεῖ.	31
οὐδ’ αὖ οἱ ἀμαθεῖς φιλοσοφοῦσιν οὐδ’ ἐπιθυμοῦσι σοφοὶ	32
γενέσθαι· αὐτὸ γὰρ τοῦτό ἐστι χαλεπὸν ἀμαθία, τὸ μὴ	33
ᾔοντα καλὸν κάγαθὸν μηδὲ φρόνιμον δοκεῖν αὐτῷ εἶναι	34
ἰκανόν. οὐκ οὖν ἐπιθυμεῖ ὁ μὴ οἰόμενος ἐνδεῆς εἶναι οὗ ἂν	35
μὴ οἴηται ἐπιδεῖσθαι.”	36
“Τίνες οὖν,” ἔφην ἐγώ, “ὦ Διοτίμα, οἱ φιλοσοφοῦντες, εἰ	37
μήτε οἱ σοφοὶ μήτε οἱ ἀμαθεῖς;”	38
“Δῆλον δὲ,” ἔφη, “τοῦτό γε ἤδη καὶ παιδί, ὅτι οἱ μεταξὺ	39 204b
τούτων ἀμφοτέρων, ὧν ἂν εἴη καὶ ὁ Ἔρωσ, ἔστιν γὰρ δὴ τῶν	40
καλλίστων ἢ σοφία, Ἔρωσ δ’ ἐστὶν ἕρωσ περὶ τὸ καλόν,	41
ὥστε ἀναγκαῖον Ἔρωτα φιλόσοφον εἶναι, φιλόσοφον δὲ	42
ᾔοντα μεταξὺ εἶναι σοφοῦ καὶ ἀμαθοῦς. αἰτία δὲ αὐτῷ καὶ	43
τούτων ἢ γένεσις· πατρὸς μὲν γὰρ σοφοῦ ἐστὶ καὶ εὐπόρου,	44
μητρὸς δὲ οὐ σοφῆς καὶ ἀπόρου. ἢ μὲν οὖν φύσις τοῦ	45
δαίμονος, ὃ φίλε Σώκρατες, αὕτη· ὃν δὲ σὺ ᾤηθης Ἔρωτα	46
εἶναι, θαυμαστὸν οὐδὲν ἔπαθες. ᾤηθης δέ, ὡς ἐμοὶ δοκεῖ	47 204c

31 οὐ: redundant and reinforcing after οὐδ’. Do not translate both.

33 αὐτὸ . . . τοῦτο: acc. of respect with χαλεπόν; anticipates articular infinitive τὸ . . . δοκεῖν. What use of αὐτός is this (*Essentials* §202)?

χαλεπόν: pred. adj.; neut. (instead of fem. agreeing with the subje. ἀμαθία) suggests “a difficult thing”

33–34 μὴ ᾔοντα . . . φρόνιμον: concessive participle clause with an articular infinitive, accusative because agreeing with the subject of the infinitive. The fact that μὴ ᾔοντα καλὸς κάγαθὸς μηδὲ φρόνιμος δοκεῖ αὐτῷ εἶναι ἰκανός.

36 ἐπιδέομαι = δέομαι

39 δῆλον . . . καὶ παιδί: Diotima’s teasing attitude toward Socrates’ intelligence is characteristic

40–41 ὧν and τῶν καλλίστων: partitive genitives (pred. use); translate: “among *gen.*” (Smyth 1956: §1319)

44 τούτων: gen. with αἰτία; καί is adverbial

44–45 πατρὸς and μητρὸς: what is this use of these genitives (*Essentials* §99)?

46–47 ὃν . . . εἶναι: the entire clause is an accusative of respect = and as for what you thought Eros was . . .

τεκμαιρομένη ἐξ ὧν σὺ λέγεις, τὸ ἐρώμενον Ἔρωτα εἶναι,	48
οὐ τὸ ἐρῶν· διὰ ταῦτά σοι οἶμαι πάγκαλος ἐφαίμετο ὁ	49
Ἔρωσ. καὶ γὰρ ἔστι τὸ ἐραστὸν τὸ τῷ ὄντι καλὸν καὶ	50
ἀβρὸν καὶ τέλειον καὶ μακαριστόν· τὸ δέ γε ἐρῶν ἄλλην	51
ιδέαυ τοιαύτην ἔχον, οἶαν ἐγὼ διῆλθον.”	52

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- 48 τεκμαίρομαι = infer, judge
τὸ ἐρώμενον . . . οὐ τὸ ἐρῶν: Diotima's criticism of Socrates for thinking Eros was τὸ ἐρώμενον is an important innovation. It is certainly more traditional in Greek thought to characterize Eros with qualities appropriate to an ἐρώμενος. Notably, Agathon, himself an ἐρώμενος, makes the same assumption.
- 49 οἶμαι: purely parenthetical here; treat independently of the rest of the sentence
- 50 ἐραστός -ή -όν = loveable, beloved (distinguish from the masc. noun ἐραστής -οῦ ὁ)
- 50–51 τὸ τῷ ὄντι καλὸν . . . μακαριστόν: despite the definite article, this must be the predicate
- 51 ἀβρός -ά -όν = delicate
τέλειος -ον = perfect
μακαριστός -ή -όν: deemed or considered happy
- 52 ἰδέα -ας ἡ = form, shape, appearance
ἔχον: neut. part. subst.; the definite article is presumably omitted because it is a predicate here (with ἔστι understood as the main verb)

Reading 9D

Diotima explains that Socrates has been confused because he thought Eros was “the beloved” rather than “the lover.” Socrates then asks Diotima what good love is to human beings. In response to her questioning, he determines that a lover of beautiful or good things desires that those things become his own, and that this will bring him happiness. Diotima and Socrates then ponder why we say some people are in love and others not, when everyone is looking for beautiful and good things that will bring them happiness. The passage ends with a challenging discussion of the way humans use language, giving the name of the whole thing “love” to a part of it. Diotima uses an analogy to the word ποίησις, which is normally applied in Greek to the art of poetry, and poet (ποιητής), although both words are about making or creating, as their etymology shows (from the verb ποιέω). Properly speaking, Diotima argues, the words should apply to all creating and creation.

Vocabulary

ἀπόκρισις -εως ἡ: answer (cf. ἀποκρίνομαι)

ἐρώτησις -εως ἡ: question (cf. ἐρωτάω)

ὀνομάζω ὀνομάσω ὀνόμασα ὀνόμακα ὀνόμασμαι ὀνομάσθην: name or speak of by name, call or address by name

ποίησις -εως ἡ: poetry, the art of poetry, creation, creativity (cf. ποιέω and ποιητής -οῦ ὁ)

Reading 9D (*Symposium* 204c7–205c10)

Καὶ ἐγὼ εἶπον, “Εἶεν δὴ, ὦ ξένη, καλῶς γὰρ λέγεις·	1
τοιούτος ὢν ὃ Ἔρωσ τίνα χρεῖαν ἔχει τοῖς ἀνθρώποις;”	2
“Τοῦτο δὴ μετὰ ταῦτ’,” ἔφη, “ὦ Σώκρατες, πειράσομαί σε	3 204d
διδάξει. ἔστι μὲν γὰρ δὴ τοιοῦτος καὶ οὕτω γεγωνὸς ὁ	4
Ἔρωσ, ἔστι δὲ τῶν καλῶν, ὡς σὺ φῆς. εἰ δὲ τις ἡμᾶς	5
ἔροιοτο· “Τί τῶν καλῶν ἔστιν ὃ Ἔρωσ, ὦ Σώκρατες τε	6
καὶ Διοτίμα; ὧδε δὲ σαφέστερον· ἐροῖ ὁ ἐρώων τῶν καλῶν	7
τί ἐροῖ;”	8
Καὶ ἐγὼ εἶπον ὅτι “Γενέσθαι αὐτῷ.”	9
“Ἄλλ’ ἔτι ποθεῖ,” ἔφη, “ἢ ἀποκριοῖς ἐρώτησιν τοιάνδε· “Τί	10
ἔσται ἐκείνῳ ὃ ἂν γένηται τὰ καλά;”	11
Οὐδὲ πᾶν ἔφη ἔτι ἔχειν ἐγὼ πρὸς ταύτην τὴν ἐρώτησιν	12
προχείρως ἀποκρίνασθαι.	13
“Ἄλλ’,” ἔφη, “ὥσπερ ἂν εἶ τις μεταβαλὼν ἀντὶ τοῦ καλοῦ	14 204e
τῷ ἀγαθῷ χροῦμενος πυνθάνοιτο· “Φέρε, ὦ Σώκρατες, ἐροῖ ὁ	15
ἐρώων τῶν ἀγαθῶν· τί ἐροῖ;”	16
“Γενέσθαι,” ἦν δ’ ἐγὼ, “αὐτῷ.”	17
“Καὶ τί ἔσται ἐκείνῳ ὃ ἂν γένηται τὰγαθά;”	18
“Τοῦτ’ εὐπορώτερον,” ἦν δ’ ἐγὼ, “ἔχω ἀποκρίνασθαι, ὅτι	19

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- 2 χρεῖα -ας ἢ = use (cf. χρᾶομαι)
- 5 τῶν καλῶν: obj. gen. with Ἔρωσ
- 6, 8 Τί *adverbial* = why? in what way, in what respect?
- 9 Γενέσθαι: the full meaning of Ἔροῖ [= ἐπιθυμεῖ] τὰ καλά γενέσθαι αὐτῷ can be inferred from the question
αὐτῷ: dat. of possessor (*Essentials* §107). What does the rough breathing mean (see note on reading 6A.31 or *Essentials* §205)?
- 13 προχείρως = readily, offhandedly; i.e., without further thought
- 14 Ἄλλ’ . . . ὥσπερ ἂν εἶ: implies in this context Ἄλλ’ ἀποκρίναι ὥσπερ ἂν ἀποκρίναιο εἶ . . .
μεταβάλλω = shift [to another set of terms], change [one’s terms]
- 16 τί: see note on lines 6, 8
- 19 εὐπορώτερον: compar. adv. of εὐπορος

εὐδαιμόνων ἔσται.”	20
“Κτήσει γάρ,” ἔφη, “ἀγαθῶν οἱ εὐδαιμόνες εὐδαιμόνες, καὶ οὐκέτι προσδεῖ ἐρέσθαι “Ἴνα τί δὲ βούλεται εὐδαιμόνων εἶναι ὁ βουλόμενος;” ἀλλὰ τέλος δοκεῖ ἔχειν ἢ ἀπόκρισις.”	21 205a 22 23
“Ἀληθῆ λέγεις,” εἶπον ἐγώ.	24
“Ταύτην δὴ τὴν βούλησιν καὶ τὸν ἔρωτα τοῦτον πότερα κοινὸν οἶε εἶναι πάντων ἀνθρώπων, καὶ πάντας τὰγαθὰ βούλεσθαι αὐτοῖς εἶναι ἀεὶ, ἢ πῶς λέγεις;”	25 26 27
“Οὕτως,” ἦν δ’ ἐγώ· “κοινὸν εἶναι πάντων.”	28
“Τί δὴ οὖν,” ἔφη, “ὦ Σώκρατες, οὐ πάντας ἐρᾶν φαμεν, εἴπερ γε πάντες τῶν αὐτῶν ἐρῶσι καὶ ἀεὶ, ἀλλὰ τινὰς φαμεν ἐρᾶν, τοὺς δ’ οὐ;”	29 30 205b 31
“Θαυμάζω,” ἦν δ’ ἐγώ, “καὶ αὐτός.”	32
“Ἀλλὰ μὴ θαύμαζ’,” ἔφη· “ἀφελόντες γὰρ ἄρα τοῦ ἔρωτός τι εἶδος ὀνομάζομεν, τὸ τοῦ ὅλου ἐπιτιθέντες ὄνομα, ἔρωτα, τὰ δὲ ἄλλα ἄλλοις καταχρώμεθα ὀνόμασιν.”	33 34 35

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- 21 κτήσις -εως ἢ = acquisition, possession (cf. κτάομαι)
- 22 προσδεῖ (impers. verb) = it is also necessary, it is necessary in addition
Ἴνα τί . . . ; = so that what . . . ? i.e., for what purpose . . . ? τί takes the place of a purpose cause here.
- 23 τέλος: happiness being an end in itself, apparently
- 25 Ταύτην . . . τοῦτον: the subjects of the indirect statement introduced by οἶε in line 26
βούλησις -εως ἢ = wish, desire (cf. βούλομαι)
πότερα: introduces a question with two alternatives (= πότερον). Do not translate.
- 26 κοινὸν . . . πάντων ἀνθρώπων: with a genitive of person κοινός can mean “shared by *gen.*, common to *gen.*”
- 29 ἐρᾶν = are in love (inf. in an indir. statement). Diotima here comments on the Greek word ἐρώα being normally limited to those who experience erotic love, not to all forms of desirous love. (In some cases, ἐρώα/ἔρωσι extends beyond the realm of the erotic, but that use seems designed to highlight the power of the emotion.)
- 30–31 τινὰς . . . τοὺς δ’ = some . . . others
- 33 ἀφελόντες (from ἀφαιρέω) = separating off, distinguishing
- 33–34 ἔρωτός τι εἶδος = one manifestation of love
- 34 ἐπιτίθημι = attribute to, give to
ἔρωτα: both an objective complement to εἶδος after ὀνομάζομεν and in apposition to τὸ τοῦ ὅλου . . . ὄνομα
- 35 καταχράομαι = use *dat.* for *acc.*

“Ὡσπερ τί;” ἦν δ’ ἐγώ.	36
“Ὡσπερ τόδε. οἶσθ’ ὅτι ποιήσις ἐστὶ τι πολὺ· ἢ γάρ	37
τοι ἐκ τοῦ μὴ ὄντος εἰς τὸ ὄν ἰόντι ὄτρωοῦν αἰτία πᾶσά ἐστι	38
ποίησις, ὥστε καὶ αἰ ὑπὸ πάσαις ταῖς τέχναις ἐργασίαι	39 205c
ποιήσεις εἰσὶ καὶ οἱ τούτων δημιουργοὶ πάντες ποιηταί.”	40
“Ἀληθῆ λέγεις.”	41
“Ἄλλ’ ὅμως,” ἦ δ’ ἦ, “οἶσθ’ ὅτι οὐ καλοῦνται ποιηταὶ ἀλλὰ	42
ἄλλα ἔχουσιν ὀνόματα, ἀπὸ δὲ πάσης τῆς ποιήσεως ἐν	43
μόριον ἀφορισθὲν τὸ περὶ τὴν μουσικὴν καὶ τὰ μέτρα τῶ	44
τοῦ ὄλου ὀνόματι προσαγορεύεται. ποίησις γὰρ τοῦτο	45
μόνον καλεῖται, καὶ οἱ ἔχοντες τοῦτο τὸ μόριον τῆς ποιήσεως	46
ποιηταί.”	47
“Ἀληθῆ λέγεις,” ἔφην.	48

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- 37 ποίησις -εως ἢ = creation, making (but the discussion necessitates understanding that this word is normally used in Greek specifically of poetic creation—hence English “poetic”)
- τι πολὺ = something multiple (i.e., with many different manifestations)
- 37–38 ἢ . . . αἰτία: all the words between the definite article and the noun αἰτία are in the attributive position. Hence they define the kind of cause (αἰτία) under discussion.
- 39 ἐργασία -ας ἢ = work, activity
- 40 ποιηταί = makers, creators (but the discussion necessitates understanding that this word is normally used in Greek specifically of poets—hence English “poet”). What is the function of this noun (*Essentials* §73)?
- 44 μόριον -ου τό = small piece, portion
ἀφορίζω = mark off with boundaries, set apart, define
τὰ μέτρα = poetic meters, rhythms
- 45 προσαγορεύω = name, call by name

Reading 9E

Beginning where reading 9D left off, the discussion suggests that only people who have a sexual form of eros are described as lovers or said to be in love, when in fact the word ought to apply to many more people who experience strong desire for good and beautiful things. The passage develops a definition of the object of love as “to possess the good for oneself forever” and also contains the first mention of “birth in the beautiful,” a central metaphor of subsequent passages.

Vocabulary

ἄλλότριος -α -ον: another's, alien (to), foreign (to), unfriendly (to)

ἴσχω: (1) hold, possess; (2) hold, check, curb, keep back, restrain

οἰκεῖος -α -ον: in or of the house, domestic, one's own, related

πραΐξις -εως ἡ: doing, deed, transaction, business

σπουδάζω σπουδάσομαι ἐσπούδασα ἐσπούδακα ἐσπούδασμαι ἐσπουδήσθην: be concerned, be eager, make haste, be serious

σπουδή -ῆς ἡ: eagerness, zeal, effort, earnestness, seriousness, haste, speed

Reading 9E (*Symposium* 205d1–206b10)

“Οὕτω τοῖνυν καὶ περὶ τὸν ἔρωτα. τὸ μὲν κεφάλαιόν ἐστι	1	205d
πᾶσα ἢ τῶν ἀγαθῶν ἐπιθυμία καὶ τοῦ εὐδαιμονεῖν ὁ μέγιστός	2	
τε καὶ δολερός ἔρως παντί· ἀλλ’ οἱ μὲν ἄλλῃ	3	
τρεπόμενοι πολλαχῆ ἐπ’ αὐτόν, ἢ κατὰ χρηματισμὸν ἢ κατὰ	4	
φιλογυμνασίαν ἢ κατὰ φιλοσοφίαν, οὔτε ἐρᾶν καλοῦνται	5	
οὔτε ἐρασταί, οἱ δὲ κατὰ ἓν τι εἶδος ἰόντες τε καὶ ἐσπουδακότες	6	
τὸ τοῦ ὄλου ὄνομα ἴσχουσιν, ἔρωτά τε καὶ ἐρᾶν καὶ ἐρασταί.”	7	
“Κινδυνεύεις ἀληθῆ, ἔφην ἐγώ, “λέγειν.”	8	

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- 1 Οὕτω . . . ἔρωτα: Diotima refers back to the point she made at the end of the previous reading about the words ποιήσις and ποιητής, words that she argued ought to have a wider application but are generally applied to one specific form of “creation” only, namely, poetry.
τὸ . . . κεφάλαιον: adverbial accusative, more or less equivalent to ἐν κεφαλαίῳ
- 2 εὐδαιμονέω = be well off, be fortunate, be happy
- 2–3 ὁ . . . ἔρως: in apposition to ἡ . . . ἐπιθυμία
- 3 δολερός -ά -όν = deceitful, treacherous. The unexpected word choice leads scholars to suspect that Plato is quoting here, but the source is unknown. Eros is frequently depicted as cunning and deceitful, willing to stoop to anything to get the beloved.
παντί: dat. of the possessor (*Essentials* §107)
- 4 πολλαχῆ: take with ἄλλῃ = in other ways, [which/that are] numerous
ἐπ’ αὐτόν: i.e., to Eros
κατὰ: used repeatedly in lines 4–6 to specify the arena in which love is expressed; the translation will vary depending on the translation of the governing verb: “in” or “through” or “in accordance with” should work in most translations, but be flexible
χρηματισμός -οῦ ὁ = moneymaking, business
- 5 φιλογυμνασία -ας ἡ = love of exercise
οὔτε ἐρᾶν καλοῦνται = are not called “in love,” i.e., are not said to be in love
- 6 οἱ δέ: as opposed to οἱ μὲν in line 3
κατὰ: see note on line 4
ἓν τι εἶδος = one certain species
ἐσπουδακότες from σπουδάζω: what form must this be, and what is the force of the tense in Greek?
- 7 ἔρωτά . . . ἐρασταί: the accusative ἔρωτα is in apposition to ὄνομα; the nominative ἐρασταί arises because though a predicate it describes the subject of the sentence (pred. nom.). The idiom ὄνομα ἴσχουσιν is virtually synonymous with καλοῦνται.

“Καὶ λέγεται μὲν γέ τις,” ἔφη, “λόγος, ὡς οἱ ἂν τὸ ἥμισυ	9
ἐαυτῶν ζητῶσιν, οὗτοι ἐρῶσιν· ὁ δ’ ἐμὸς λόγος οὔτε ἡμίσεος	10 205e
φησιν εἶναι τὸν ἔρωτα οὔτε ὅλου, ἐὰν μὴ τυγχάνῃ γέ που,	11
ὃ ἔταίρει, ἀγαθὸν ὄν, ἐπεὶ αὐτῶν γε καὶ πόδας καὶ χεῖρας	12
ἐθέλουσιν ἀποτέμενεσθαι οἱ ἄνθρωποι, ἐὰν αὐτοῖς δοκῇ τὰ	13
ἐαυτῶν πονηρὰ εἶναι. οὐ γὰρ τὸ ἐαυτῶν οἴμαι ἕκαστοι	14
ἀσπάζονται, εἰ μὴ εἴ τις τὸ μὲν ἀγαθὸν οἰκεῖον καλεῖ καὶ	15
ἐαυτοῦ, τὸ δὲ κακὸν ἀλλότριον· ὡς οὐδέν γε ἄλλο ἐστὶν οὗ	16
ἐρῶσιν ἄνθρωποι ἢ τοῦ ἀγαθοῦ. ἢ σοι δοκοῦσιν;”	17 206a
“Μὰ Δί’ οὐκ ἔμοιγε,” ἦν δ’ ἐγώ.	18
“Ἄρ’ οὖν,” ἢ δ’ ἦ, “οὕτως ἀπλοῦν ἐστι λέγειν ὅτι οἱ	19
ἄνθρωποι τὰγαθοῦ ἐρῶσιν;”	20
“Ναί,” ἔφην.	21
“Τί δέ; οὐ προσθετέον,” ἔφη, “ὅτι καὶ εἶναι τὸ ἀγαθὸν	22
αὐτοῖς ἐρῶσιν;”	23
“Προσθετέον.”	24
“Ἄρ’ οὖν,” ἔφη, “καὶ οὐ μόνον εἶναι, ἀλλὰ καὶ ἀεὶ εἶναι;”	25
“Καὶ τοῦτο προσθετέον.”	26
“Ἔστιν ἄρα συλλήβδην,” ἔφη, “ὁ ἔρως τοῦ τὸ ἀγαθὸν αὐτῶ	27
εἶναι ἀεὶ.”	28
“Ἀληθέστατα,” ἔφην ἐγώ, “λέγεις.”	29

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- 9 τις . . . λόγος: clearly refers to Aristophanes’ myth (reading 6); the pretense that this story was known to Diotima supports the fictional status of this entire account.
- 12 ὄν: supplementary part. with τυγχάνῃ in line 11 (*Essentials* §170); neut. with implied subje. τὸ ἥμισυ ἢ τὸ ὅλον
- 12–14 ἐπεὶ . . . εἶναι: apparently amputation for medical purposes
- 14 πονηρὰ = causing πόνος; i.e., painful, or harmful in some other way
οἴμαι: parenthetical (as often)
- 15 εἰ μὴ εἴ = unless if . . .
- 15–16 οἰκεῖον . . . ἀλλότριον: identify this use of the adjective (*Essentials* §123)
- 17 τοῦ ἀγαθοῦ: parallel to οὐδέν γε ἄλλο, but attracted to the case of the relative οὗ in line 17
- 22, 24, 26 προσθετέος -α -ον: verbal adj. of προστίθημι = add
- 27 συλλήβδην *adv.* = in sum, in short (σύν + ληψ- → λαμβάνω, i.e., taken together)
τοῦ: explain what the definite article is doing here (*Essentials* §182)

“Ὅτε δὴ τοῦτο ὁ ἔρωσ ἐστὶν αἰεί,” ἦ δ’ ἦ, “τῶν τίνα τρόπον διωκόντων αὐτὸ καὶ ἐν τίνι πράξει ἢ σπουδῇ καὶ ἢ σύντασις ἔρωσ ἂν καλοῖτο; τί τοῦτο τυγχάνει ὄν τὸ ἔργον; ἔχεις εἰπεῖν;”	30 206b 31 32 33
“Οὐ μεντᾶν σέ,” ἔφην ἐγώ, “ὦ Διοτίμα, ἐθαύμαζον ἐπὶ σοφία καὶ ἐφοίτων παρὰ σὲ αὐτὰ ταῦτα μαθησόμενος.”	34 35
“Ἄλλὰ ἐγὼ σοι,” ἔφη, “ἔρω. ἔστι γὰρ τοῦτο τόκος ἐν καλῷ καὶ κατὰ τὸ σῶμα καὶ κατὰ τὴν ψυχὴν.”	36 37
“Μαντείας,” ἦν δ’ ἐγώ, “δεῖται ὅτι ποτε λέγεις, καὶ οὐ μανθάνω.”	38 39

30–31	Ὅτε δὴ = since τῶν . . . διωκόντων: subje. gen. with ἢ σπουδῇ καὶ ἢ σύντασις (<i>Essentials</i> §91)
31	σύντασις -εως ἦ: vehement effort, exertion
34	μεντᾶν = μεντοι + ἄν
34–35	present contrary-to-fact condition with implied protasis = if I could . . . (<i>Essentials</i> §162), implying a “no” answer to Diotima’s question
35	φοιτάω = come regularly, visit repeatedly μαθησόμενος: identify the tense of the participle and explain its use (<i>Essentials</i> §172)
36	τόκος -ου ὁ = birth
38	μαντεία -ας ἦ = divination, the study of a prophetic remark to elicit its meaning δεῖται = needs <i>gen.</i>
39	ὅτι . . . λέγεις: the relative clause is the subject of the verb δεῖται (ὅτι = ὅ τι) μανθάνω = understand (as often), but also echoing the sound of μαντείας

Reading 9F

Having defined Eros through its object in the previous reading and thus having completed the first part of the agenda she laid out in reading 9A.9 (τίς ἐστὶν ὁ Ἔρως καὶ ποῖός τις), Diotima turns to the second half of that agenda (τὰ ἔργα αὐτοῦ). Reading 9F argues that Ἔρως aims not at beauty per se, but at reproduction and birth in beauty, that is, at a kind of immortality. This passage makes the bold claim that ἔρως is really desire for the only kind of immortality that mortals can obtain, by suggesting that the desire for intercourse is an (unconscious) desire to reproduce. It also attempts to draw a rather difficult analogy between the act of sexual intercourse and that of childbirth (lines 8–13 in particular); this occurs at least in part because Diotima makes equivalent the male activity of begetting (γεννάω) and the female activity of giving birth (τίκτω). Moreover, she wishes to draw a close analogy between the production of children and other forms of human creativity. There is consequently a three-way analogy here:

sexual desire	intercourse
pregnancy	labor and birth of children
intellectual aspirations	creation of intellectual products

But the precise relationships within those analogies are often hard to follow. Allen 1991: 71 comments that sometimes it seems that things are born before they are begotten.³⁵ Likewise, the notion that all people are pregnant in body and soul, though it makes sense as a way of talking about human potential, does away with the notion that sexual intercourse needs to take place prior to pregnancy, a fact well known to the Greeks.

Vocabulary

- Be sure to learn the principal parts of τρέφω.

ἀθανασία -ας ἡ: immortality (cf. ἀθάνατος)

γέννησις -εως ἡ: procreation, generation, engendering, producing (cf. γεννάω) (distinguish from γένεσις, which is related to γίγνομαι)

35. Burnyeat 1977 also makes engaging reading on some of the problems with Plato's conception.

διατίθεμαι (pass. of διατίθημι) + *adv.*: be [in a certain state], be disposed or affected [in a certain manner]; e.g., δεινῶς διατίθεμαι: I am terribly affected; ἐρωτικῶς διατίθενται: they are affected by erotic passion, they are passionately in love

ἡλικία -ας ἡ: time of life, age; prime of life, maturity

μοῖρα -ας ἡ: allotment, portion, share, fate; *personified as* αἱ Μοῖραι: the Fates, goddesses who oversee life and death; *recognize also* ἄμοιρος -ον: without a share of *gen.*

τρέφω θρέψω ἔτρεψα τέτροφα τέθραμμαι ἐθρέφθην/ἐτράφην: bring up from childhood, rear, nourish, nurse; *recognize also* ἐκτρέφω, *with essentially the same meaning*

τροφή -ῆς ἡ: upbringing, rearing; nourishment, food, feeding

Reading 9F (*Symposium* 206c1–207c7)

“ἀλλ’ ἐγώ,” ἦ δ’ ἦ, “σαφέστερον ἐρῶ. κυοῦσιν γάρ, ἔφη,	1	206c
“ὦ Σώκρατες, πάντες ἄνθρωποι καὶ κατὰ τὸ σῶμα καὶ κατὰ	2	
τὴν ψυχὴν, καὶ ἐπειδὴν ἔν τινι ἡλικίᾳ γένωνται, τίκτειν	3	
ἐπιθυμεῖ ἡμῶν ἢ φύσις. τίκτειν δὲ ἐν μὲν αἰσχροῦ οὐ	4	
δύναται, ἐν δὲ τῷ καλῷ. ἢ γὰρ ἀνδρὸς καὶ γυναικὸς	5	
συνουσία τόκος ἐστίν. ἔστι δὲ τοῦτο θεῖον τὸ πράγμα,	6	
καὶ τοῦτο ἐν θνητῷ ὄντι τῷ ζῳῷ ἀθάνατον ἔνεστιν, ἢ κήσις	7	
καὶ ἢ γέννησις. τὰ δὲ ἐν τῷ ἀναρμόστῳ ἀδύνατον γενέσθαι.	8	
ἀνάρμοστον δ’ ἐστὶ τὸ αἰσχρὸν παντὶ τῷ θείῳ, τὸ	9	206d
δὲ καλὸν ἀρμόττον. Μοῖρα οὖν καὶ Εἰλείθυια ἢ Καλλονὴ	10	

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- 1 κυοῦσιν *intrans.* = are pregnant (review various meanings of this verb, which recurs throughout this passage). This metaphorical notion that all are pregnant in both body and soul suggests the human potential for both physical and intellectual productivity.
- 4–5 ἐν αἰσχροῦ . . . ἐν τῷ καλῷ: the gender ambiguity (neut. or masc.) seems deliberate. Given that Diotima is talking about both physical and intellectual productivity and about pregnancy and birth, it probably should be extended to include the feminine as well. Translations such as “in something ugly” or “in what is beautiful” can preserve some of that self-conscious ambiguity.
- 4–5 ἢ . . . συνουσία = intercourse, union, being together (both the specific sexual act and the more general notion seem to be implied)
- 5 τόκος -ου ὁ = childbirth (cf. τέτοκα from τίκτω). The nature of the equivalency drawn here is uncertain. Is the first essential to or a part of the second? Or are they loosely or metaphorically equivalents?
- 7 θνητῷ ὄντι: circumstantial part. with a concessive force = although mortal
τῷ ζῳῷ: obj. of ἔνεστιν = what is living (includes people and animals)
κήσις -εως ἢ = conception, pregnancy
- 7–8 ἢ κήσις καὶ ἢ γέννησις: in apposition to τοῦτο . . . τὸ πράγμα (line 6)
- 8 τὰ δέ: τὰ is a demonstrative referring back to ἢ κήσις καὶ ἢ γέννησις
ἀνάρμοστος -ον = inharmonious; + *dat.* = inharmonious with, incompatible with
ἀδύνατόν (ἐστὶ) + *acc.* + *inf.*
- 9 ἀνάρμοστον δ’ ἐστὶ τὸ αἰσχρὸν: the definite article helps make the sentence structure clear
- 10 ἀρμόττω = fit together, join, be harmonious with
Εἰλείθυια -ας ἢ = Eileithyia, goddess of childbirth, who together with one of the Fates (Μοῖραι) is seen as present as birth
Καλλονὴ -ῆς ἢ = Beauty, a personification apparently manufactured to make a point. The argument seems to be that Beauty both leads to life (and thus is one of the Μοῖραι) and also makes birth actually easier and more pleasant (and thus is in essence Εἰλείθυια).

ἔστι τῇ γενέσει. διὰ ταῦτα ὅταν μὲν καλῶ προσπελάζῃ	11
τὸ κυοῦν, ἴλεων τε γίγνεται καὶ εὐφροινόμενον διαχεῖται	12
καὶ τίκτει τε καὶ γεννᾷ· ὅταν δὲ αἰσχροῦ, σκυθρωπὸν τε	13
καὶ λυπούμενον συσπειρᾶται καὶ ἀποτρέπεται καὶ ἀνείλλεται	14
καὶ οὐ γεννᾷ, ἀλλὰ ἴσχον τὸ κῆμα χαλεπῶς φέρει. ὅθεν δὴ	15
τῷ κυοῦντί τε καὶ ἦδη σπαργῶντι πολλή ἢ πτοίησις γέγονε	16
περὶ τὸ καλὸν διὰ τὸ μεγάλης ὠδίνος ἀπολύειν τὸν ἔχοντα.	17 206e
ἔστιν γάρ, ὃ Σώκρατες,” ἔφη, “οὐ τοῦ καλοῦ ὁ ἔρωσ, ὡς σὺ οἶει.”	18
“Ἀλλὰ τί μῆν;”	19
“Τῆς γεννήσεως καὶ τοῦ τόκου ἐν τῷ καλῷ.”	20
“Εἶεν,” ἦν δ’ ἐγώ.	21
“Πάνυ μὲν οὔν,” ἔφη. “τί δὴ οὔν τῆς γεννήσεως; ὅτι	22

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- 11 τῇ γενέσει = for birth (dat. of advantage)
προσπελάζω = draw near to *dat.*
- 12 ἴλεως -ων = gracious, propitious, cheerful
εὐφροαίνω = cheer, delight, gladden
διαχέω = pour different ways, disperse; *pass.* = be melted, relax
- 13 ὅταν δὲ αἰσχροῦ, σκυθρωπὸν τε = ὅταν δὲ αἰσχροῦ προσπελάζῃ τὸ κυοῦν, σκυθρωπὸν τε γίγνεται (the parallel with ὅταν μὲν καλῷ . . . ἴλεων τε in lines 11–12 allows the reader to fill in missing elements)
σκυθρωπός -ή -όν = angry-faced, sad-faced, sullen
- 14 *λυπέω = give pain to, pain, distress, grieve, vex, annoy
συσπειράομαι = coil [oneself] up
ἀνείλλομαι = roll [oneself] up
- 15 κῆμα -ατος τό = that which is conceived, embryo, fetus
- 16 σπαργάω = be full to bursting, swell, be ripe
πτοίησις -εως ἦ = excitement, vehement passion
- 17 ὠδὶς ὠδίνος ἦ = labor pain, pain
ἀπολύω = set *acc.* free from *gen.* (*λύω = release, set free)
τὸν ἔχοντα [supply ὠδῖνα]: obj. of ἀπολύειν
- 20 τόκος -ου ὁ = childbirth, birth (cf. τέτοκα from τίκτω)
- 21 Εἶεν: Rose 1985: 52 points out that this is not exactly a ringing endorsement, and Diotima’s next words (Πάνυ μὲν οὔν) forcefully assert the correctness of the definition.
- 22 τί; = why . . . ? in what way . . . ?

ἀειγενές ἐστί καὶ ἀθάνατον ὡς θνητῷ ἢ γέννησις. ἀθανασίας	23
δὲ ἀναγκαῖον ἐπιθυμεῖν μετὰ ἀγαθοῦ ἐκ τῶν ὁμολογημένων,	24 207a
εἵπερ τοῦ ἀγαθοῦ ἑαυτῷ εἶναι ἀεὶ ἕρως ἐστίν.	25
ἀναγκαῖον δὴ ἐκ τούτου τοῦ λόγου καὶ τῆς ἀθανασίας τὸν	26
ἕρωτα εἶναι.”	27
Ταῦτά τε οὖν πάντα ἐδίδασκέ με, ὅποτε περὶ τῶν ἐρωτικῶν	28
λόγους ποιοῖτο, καὶ ποτε ἤρето “Τί οἶει, ὦ Σώκρατες,	29
αἴτιον εἶναι τούτου τοῦ ἕρωτος καὶ τῆς ἐπιθυμίας; ἢ οὐκ	30
αἰσθάνη ὡς δεινῶς διατίθεται πάντα τὰ θηρία ἐπειδὰν γεννᾶν	31
ἐπιθυμήσῃ, καὶ τὰ πεζὰ καὶ τὰ πτηνὰ, νοσοῦντά τε	32
πάντα καὶ ἐρωτικῶς διατιθέμενα, πρῶτον μὲν περὶ τὸ συμμιγῆναι	33 207b
ἀλλήλοις, ἔπειτα περὶ τὴν τροφήν τοῦ γενομένου,	34
καὶ ἔτοιμά ἐστιν ὑπὲρ τούτων καὶ διαμάχεσθαι τὰ ἀσθενέστατα	35
τοῖς ἰσχυροτάτοις καὶ ὑπεραποθνήσκειν, καὶ ἀντὰ τῷ	36
λιμῷ παρατεινόμενα ὥστ’ ἐκεῖνα ἐκτρέφειν, καὶ ἄλλο πᾶν	37
ποιοῦντα. τοὺς μὲν γὰρ ἀνθρώπους,” ἔφη, “οἷοιτ’ ἂν τις ἐκ	38
λογισμοῦ ταῦτα ποιεῖν· τὰ δὲ θηρία τίς αἰτία οὕτως ἐρωτικῶς	39
διατίθεται; ἔχεις λέγειν;”	40 207c

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- 23 ἀειγενής -ές = everlasting
ὡς θνητῷ = to the extent possible for a mortal
- 24 μετὰ ἀγαθοῦ with ἀθανασίας in line 23 = immortality together with the good
- 29 ποιοῖτο: explain the use of this mood (*Essentials* §159a)
- 32 *πεζός -ή -όν = traveling on foot
πτηνός -ή -όν = feathered, winged
- 33 συμμιγῆναι: aor. pass. inf. of συμμίγνυμι = συμμείγνυμι = σύν + μείγνυμι. The verb is frequently used to refer to sexual or social intercourse, but also to other forms of close contact.
- 36 ὑπεραποθνήσκειν = ὑπερ + αποθνήσκειν: was used earlier by Phaedrus (reading 3B.1) about Alcestis's self-sacrifice
- 37 παρατείνω = stretch, strain
- 39 *λογισμός -οῦ ὅ = calculation, reasoning
αἰτία + acc. + inf. = the reason for acc. to —

Καὶ ἐγὼ αὖ ἔλεγον ὅτι οὐκ εἰδείην· ἢ δ' εἶπεν, “Διανοῆ	41
οὔν δεινός ποτε γενήσεσθαι τὰ ἐρωτικά, ἐὰν ταῦτα μὴ	42
ἐννοῆς;”	43
“Ἄλλὰ διὰ ταῦτά τοι, ὦ Διοτίμα, ὅπερ νυνδὴ εἶπον, παρὰ	44
σὲ ἴκω, γνοὺς ὅτι διδασκάλων δέομαι. ἀλλὰ μοι λέγε	45
καὶ τούτων τὴν αἰτίαν καὶ τῶν ἄλλων τῶν περὶ τὰ ἐρωτικά.”	46

Reading 9G

The desire for genesis (i.e., sexual desire) is ultimately a kind of longing for immortality. For mortals, our only hope at immortality is to leave something new behind to replace the old, as when we leave behind offspring. But Diotima points out that even within individuals the new replaces the old. For example, hair grows in to replace what falls out. New emotions, habits, opinions, and memories replace the old. Even knowledge is not immortal, as we recognize when we practice or study things we have previously learned. Diotima boldly claims that the desire for immortality drives all mortal action.

Suggested Review

- uses of αὐτός (*Essentials* §§200–205)

Vocabulary

αἷμα αἵματος τό: blood (cf. English “hematology” and “hematoma”)

διάκειμαι + *adv.*: διατίθεμαι + *adv.*: be [in a certain state], be disposed or affected [in a certain manner]

ἕς = εἰς

θρίξ τριχός ἡ: hair

κλέος -ους τό: rumor, report, news, reputation, fame; *recognize also* εὐκλής -ές: of good report, famous, glorious

λήθη -ης ἡ: oblivion, forgetting (cf. English “the river Lethe” and λανθάνω)

μνήμη -ης ἡ: remembrance, memory (cf. English “mnemonic”)

ὀστέον -ου τό (in Attic, contracts to τὸ ὀστοῦν, τὰ ὀστᾶ; see Smyth 1956: §235 for full declension): bone (cf. English “osteopath”)

οὐδέποτε = οὔποτε

πονέω πονήσω ἐπόνησα πεπόνηκα πεπόνημαι ἐπονίθην: work hard, toil, suffer (cf. *πόνος ὀ)

σάρξ σαρκός ἡ: flesh (cf. English “sarcophagus”)

Reading 9G (Symposium 207c8–208e1)

“Εἰ τοίνυν,” ἔφη, “πιστεύεις ἐκείνου εἶναι φύσει τὸν ἔρωτα,	1
οὔτε πολλάκις ὠμολογήκαμεν, μὴ θαύμαζε. ἔνταῦθα γὰρ	2
τὸν αὐτὸν ἐκείνῳ λόγον ἢ θνητῆ φύσις ζητεῖ κατὰ τὸ δυνατόν	3 207d
ἀεὶ τε εἶναι καὶ ἀθάνατος. δύναται δὲ ταύτη μόνον, τῇ	4
γενέσει, ὅτι ἀεὶ καταλείπει ἕτερον νέον ἀντὶ τοῦ παλαιοῦ,	5
ἐπεὶ καὶ ἐν ᾧ ἐν ἑκάστῳ τῶν ζώων ζῆν καλεῖται καὶ εἶναι	6
τὸ αὐτό—οἷον ἐκ παιδαρίου ὃ αὐτὸς λέγεται ἕως ἂν πρᾶξῃ	7
γένηται· οὔτε μὲν οὐδέποτε τὰ αὐτὰ ἔχων ἐν	8
αὐτῷ ὅμως ὃ αὐτὸς καλεῖται, ἀλλὰ νέος ἀεὶ γιγνόμενος, τὰ	9
δὲ ἀπολλύς, καὶ κατὰ τὰς τρίχας καὶ σάρκα καὶ ὅσα καὶ	10
αἷμα καὶ σύμπαν τὸ σῶμα. καὶ μὴ ὅτι κατὰ τὸ σῶμα,	11 207e
ἀλλὰ καὶ κατὰ τὴν ψυχὴν οἱ τρόποι, τὰ ἦθη, δόξαι, ἐπιθυμίαι,	12

-
- 1 ἐκείνου = τοῦ γεννησέως
- 2 μὴ θαύμαζε: i.e., that τὰ θηρία οὕτως ἐρωτικῶς διατίθενται (reading 9F.39–40)
ἐνταῦθα: i.e., in this example, in this case
- 3 τὸν αὐτὸν ἐκείνῳ λόγον = by the same logic as in that case (adverbial acc.); ἐκείνῳ refers back
to the previous case, that of humans
κατὰ τὸ δυνατόν = as much as is possible
- 6–7 ἐπεὶ . . . τὸ αὐτό: the thought begun in this clause is never completed (anacoluthon) (Smyth
1956: §§3004–8). To complete this sentence, we would need a clause containing a thought such
as “genesis is going on” or “the process continues” or the like.
καὶ ἐν ᾧ = even in that time when, even when
καλεῖται = is said to
- 7 οἷον = such as, for example
παιδάριον -ου τό = little child; ἐκ παιδαρίου = from childhood
- 9–10 τὰ δέ = others (as though the previous clause were τὰ μὲν νέος ἀεὶ γιγνόμενος = always
becoming new in some ways . . .)
ἀπολλύς: masc. nom. part. of ἀπόλλυμι. The sense here is “losing” rather than killing or
destroying, but the overall connotations of death and destruction associated with this word
are important to the content of the passage.
- 11 μὴ ὅτι = not just (idiomatic phrase probably due to an ellipsis of a verb of speaking) (Smyth 1956:
§2763)

ἡδοναί, λῦπαι, φόβοι, τούτων ἕκαστα οὐδέποτε τὰ	13
αὐτὰ πάρεσιν ἑκάστω, ἀλλὰ τὰ μὲν γίννεται, τὰ δὲ ἀπόλλυται.	14
πολὺ δὲ τούτων ἀτοπώτερον ἔτι, ὅτι καὶ αἱ ἐπιστήμαι	15
μὴ ὅτι αἱ μὲν γίννονται, αἱ δὲ ἀπόλλυνται ἡμῖν, καὶ οὐδέποτε	16 208a
οἱ αὐτοὶ ἔσμεν οὐδὲ κατὰ τὰς ἐπιστήμας, ἀλλὰ καὶ	17
μία ἑκάστη τῶν ἐπιστημῶν ταῦτόν πάσχει. ὃ γὰρ καλεῖται	18
μελετᾶν, ὡς ἐξιούσης ἐστὶ τῆς ἐπιστήμης· λήθη γὰρ	19
ἐπιστήμης ἔξοδος, μελέτη δὲ πάλιν καινὴν ἐμποιοῦσα ἀντὶ	20
τῆς ἀπιούσης μνήμην σφάζει τὴν ἐπιστήμην, ὥστε τὴν	21
αὐτὴν δοκεῖν εἶναι. τούτῳ γὰρ τῷ τρόπῳ πᾶν τὸ θνητὸν	22
σφάζεται, οὐ τῷ παντάπασιν τὸ αὐτὸ ἀεὶ εἶναι ὥσπερ τὸ	23
θεῖον, ἀλλὰ τῷ τὸ ἀπὸν καὶ παλαιούμενον ἕτερον νέον	24 208b
ἐγκαταλείπειν οἷον αὐτὸ ἦν. ταύτη τῇ μηχανῇ, ᾧ Σώκρατες,”	25
ἔφη, “θνητὸν ἀθανασίας μετέχει, καὶ σῶμα καὶ τᾶλλα	26
πάντα· ἀθάνατον δὲ ἄλλῃ. μὴ οὖν θαύμαζε εἰ τὸ αὐτοῦ	27
ἀποβλάστημα φύσει πᾶν τιμᾶ· ἀθανασίας γὰρ χάριν παντὶ	28
αὐτῇ ἢ σπουδῇ καὶ ὁ ἔρωσ ἐπεται.”	29

13 *λύπη -ης ἡ = pain

15 *ἄτοπος -ον = strange, odd

αἱ ἐπιστήμαι = pieces of knowledge (here)

16–17 μὴ ὅτι . . . ἀλλὰ καί = not just . . . but even (see note on line 11)

18 μία ἑκάστη τῶν ἐπιστημῶν = each individual piece of knowledge

19 *μελετάω = study, practice, review

ὃ καλεῖται μελετᾶν = what is called “practice” (the rel. clause is the subje. of the sentence)

ὡς ἐξιούσης = because of [its] going out

ἐστὶ τῆς ἐπιστήμης = is “of knowledge”; obj. gen. with μελετᾶν

20 *ἔξοδος -ου ὁ = going out, departure (ἔξ + ὁδός; cf. English “exodus”)

*μελέτη -ης ἡ = study, practice, review

καινὴν from *καινός -ή -όν = new, fresh; goes with μνήμην in line 21

23, 24 τῷ: neut. def. art. (dat. of means) introducing articular infinitive (*Essentials* §182)

24 τὸ ἀπὸν: neut. subst. part. of ἀπείμι and the subje. of the articular inf.

παλαιόομαι = παλαιός γίγνομαι

27 αὐτοῦ: what does the rough breathing mark on this word indicate (see note on reading 6A.31)?

28 ἀποβλάστημα -ατος τό = shoot, scion, offspring

πᾶν: subje. of τιμᾶ

Καὶ ἐγὼ ἀκούσας τὸν λόγον ἐθαύμασά τε καὶ εἶπον,	30
“Εἶεν,” ἦν δ’ ἐγώ, “ὦ σοφωτάτη Διοτίμα, ταῦτα ὡς ἀληθῶς	31
οὕτως ἔχει;”	32
Καὶ ἦ, ὥσπερ οἱ τέλει σοφισταί, “εὖ ἴσθι,” ἔφη, “ὦ	33 208c
Σώκρατες· ἐπεὶ γε καὶ τῶν ἀνθρώπων εἰ ἐθέλεις εἰς τὴν	34
φιλοτιμίαν βλέψαι, θαυμάζεις ἂν τῆς ἀλογίας περὶ ἧ ἐγὼ	35
εἶρηκα εἰ μὴ ἔννοεῖς, ἐνθυμηθεὶς ὡς δεινῶς διάκεινται ἕρωτι	36
τοῦ ὀνομαστοὶ γενέσθαι καὶ κλέος ἐς τὸν αἰεὶ χρόνον	37
ἀθάνατον καταθέσθαι, καὶ ὑπὲρ τούτου κινδύνους τε	38
κινδυνεύειν ἔτοιμοί εἰσι πάντας ἔτι μᾶλλον ἢ ὑπὲρ τῶν	39
παιδῶν, καὶ χρήματα ἀναλίσκειν καὶ πόνους πονεῖν οὐσινασοῦν	40 208d
καὶ ὑπεραποθνήσκειν. ἐπεὶ οἶει σύ,” ἔφη, “Ἄλκηστιν	41
ὑπὲρ Ἀδμήτου ἀποθανεῖν ἂν, ἢ Ἀχιλλεῖα Πατρόκλῳ ἐπαποθανεῖν,	42

-
- 31 ὡς ἀληθῶς = truly
- 32 τέλειος -ον = having reached its end, perfect, complete
The qualities that make Diotima “sophistical” are apparently her strong confident assurance (εὖ ἴσθι) in the face of Socrates’ doubt (compare a similar exchange at reading 9F.21–22). Dover 1980: 155 points out that εὖ ἴσθι is used by sophists elsewhere in Plato and hypothesizes that Plato sees it as characteristic. This characterization of Diotima, though brief, should at least raise questions about whether she should be taken simply as a mouthpiece for either Plato or Socrates.
- 34 ἐπεὶ γε καὶ = since in fact. This phrase gives the explanation of εὖ ἴσθι; there is no other main clause.
- 35 *φιλοτιμία -ας ἦ = love and pursuit of honor, competitive spirit
τῆς ἀλογίας = at the lack of reason, at the illogicality (gen. of cause) (*Essentials* §98)
- 36 διάκεινται: the subj. is οἱ ἄνθρωποι, an idea imported from line 34
- 37 τοῦ . . . γενέσθαι . . . καταθέσθαι: both are articular infinitives; objective genitives with ἕρωτι
ὀνομαστός -ή -όν = named, mentioned, famous, glorious
- 38 καταθέσθαι from *κατατίθημι = place, put down; *mid.* = lay down in store
- 40 *ἀναλίσκω = use up, spend, lavish, or squander
- 41–42 Ἄλκηστις, Ἀδμητος, Ἀχιλλεύς, Πάτροκλος: Phaedrus previously discussed the self-sacrificing deaths of these four (see reading 3B and introduction)
- 42 ἀποθανεῖν ἂν: this infinitive in an indirect statement represents an indicative of the same tense. What tense is the infinitive, and what does this tense of the indicative imply with ἂν (*Essentials* §162)?

ἢ προαποθανεῖν τὸν ὑμέτερον Κόδρον ὑπὲρ τῆς	43
βασιλείας τῶν παίδων, μὴ οἰομένους ἀθάνατον μνήμην	44
ἀρετῆς πέρι ἑαυτῶν ἔσεσθαι, ἦν νῦν ἡμεῖς ἔχομεν; πολλοῦ	45
γε δεῖ,” ἔφη, “ἀλλ’ οἶμαι ὑπὲρ ἀρετῆς ἀθανάτου καὶ τοιαύτης	46
δόξης εὐκλεοῦς πάντες πάντα ποιοῦσιν, ὅσῳ ἂν ἀμείνους	47
ᾤσι, τοσοῦτῳ μᾶλλον· τοῦ γὰρ ἀθανάτου ἐρῶσιν.”	48 208e

43 Κόδρος -ου ὁ = Kodros (Latin Codrus), legendary king of Athens. He gave up his life to save Athens when the Dorian descendants of Heracles invaded. The invaders were given an oracle at Delphi that they would be victorious as long as they spared the life of Kodros. Consequently, he disguised himself as a woodcutter and started a quarrel with the warriors, who killed him, not recognizing him as Kodros. The Athenians were victorious and subsequently worshiped Kodros as a hero.

45 ἀρετῆς: obj. of πέρι. How is that shown (*Essentials* §206)?

45–46 πολλοῦ δεῖ = far from it

47–48 ὅσῳ . . . τοσοῦτῳ *correl.* = by as much . . . by so much . . . ; i.e., the better they are, the more they do . . . (datives of degree of difference) (*Essentials* §111)

Reading 9H

Diotima makes a distinction between those pregnant in body (who are inclined toward women and sexual generation) and those pregnant in soul (who are inclined toward men [i.e., are pederasts] and the production of intellectual products). This seems to hearken back to the distinction made earlier by Pausanias between the heavenly and the common Eros. Diotima points out that those who produce intellectual things, like the poets Homer and Hesiod, have “children” that are far more long-lived than mortal children. Lawgivers like Solon (an Athenian famous for the wisdom of the laws he made in a turbulent period in Athens) and Lycurgus (who was credited with writing the Spartan constitution), much admired by Plato and other Athenian writers on politics, are included among those who win immortality through their intellectual creations.

Vocabulary

ἐπιτηδεύω ἐπιτηδεύσω ἐπετήδευσα ἐπιτήδευκα ἐπιτετήδευμαι: pursue, practice, make
acc. one's business; + *inf.*: take care to —

ζηλώω ζηλώσω ἐζήλωσα ἐζήλωκα ἐζήλωμαι ἐζηλώθην: envy, emulate; rival, vie with
κοινόω κοινώσω ἐκοίνωσα κεκοίνωκα κεκοίνωμαι ἐκοινώθην: make common, make a
sharer in, communicate; *mid.*: communicate, share in *gen.* (cf. κοινός)

παιδεύω παιδεύσω ἐπαίδευσα πεπαίδευκα πεπαίδευμαι ἐπαιδεύθην: bring up or rear a
child, educate (cf. παῖς ὄ)

παντοῖος -α -ον: of all sorts or kinds, manifold

προσῆκω: (1) have arrived at; be near, at hand; (2) *used impers.* + *dat.*: it concerns *dat.*; + *dat.* + *inf.*: it is appropriate for *dat.* to —, it is fitting for *dat.* to —; (3) *common as part.*: belonging to, befitting, related to; οἱ προσήκοντες: relations, relatives

πω *adv.*: up to this time, yet (cf. οὔπω and οὐδέπω)

Reading 9H (*Symposium* 208e1–209e4)

	“Οἱ μὲν οὖν ἐγκύμονες,”	1	208e
ἔφη,	“κατὰ τὰ σώματα ὄντες πρὸς τὰς γυναῖκας	2	
μᾶλλον τρέπονται καὶ ταύτῃ ἐρωτικοί εἰσιν, διὰ παιδογονίας		3	
ἀθανασίαν καὶ μνήμην καὶ εὐδαιμονίαν, ὡς οἴονται, αὐτοῖς		4	
εἰς τὸν ἔπειτα χρόνον πάντα πορίζόμενοι· οἱ δὲ κατὰ τὴν		5	
ψυχὴν—εἰσὶ γὰρ οὖν,”	ἔφη, “οἱ ἐν ταῖς ψυχαῖς κυοῦσιν ἔτι	6	209a
μᾶλλον ἢ ἐν τοῖς σώμασιν, ἃ ψυχῇ προσήκει καὶ κυῆσαι		7	
καὶ τεκεῖν· τί οὖν προσήκει; φρόνησίν τε καὶ τὴν ἄλλην		8	
ἀρετὴν—ὧν δὴ εἰσὶ καὶ οἱ ποιηταὶ πάντες γεννήτορες καὶ		9	
τῶν δημιουργῶν ὅσοι λέγονται εὐρετικοὶ εἶναι· πολὺ δὲ		10	
μεγίστη,”	ἔφη, “καὶ καλλίστη τῆς φρονήσεως ἢ περὶ τὰ τῶν	11	
πόλεων τε καὶ οἰκίσεων διακόσμησις, ἣ δὴ ὄνομά ἐστι		12	
σωφροσύνη τε καὶ δικαιοσύνη—τούτων δ’ αὖ ὅταν τις ἐκ		13	

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- 1 ἐγκύμων -ον = pregnant
- 3 παιδογονία -ας ἢ = the begetting of children
- 5 πάντα: acc. masc. sing. with χρόνον
- 5–6 οἱ δὲ κατὰ τὴν ψυχὴν: balances οἱ μὲν . . . ἐγκύμονες . . . κατὰ τὰ σώματα ὄντες of the first half of the sentence; the parallelism allows inference of the missing elements ἐγκύμονες and ὄντες. But a long parenthetical statement εἰσὶ . . . ἀρετὴν interrupts the thought begun here, which is not resumed until line 9 with ὧν δὴ εἰσὶ.
- 6 εἰσὶ = there are (a common translation when εἰσὶ begins the sentence)
γὰρ οὖν = for, in fact (Smyth 1956: §2958)
- 7 ἃ: supply as an antecedent an object of κυοῦσιν in line 6
- 8–9 τὴν ἄλλην ἀρετὴν = the rest of virtue
- 9 ὧν = τούτων (referring to φρόνησιν καὶ ἄλλην ἀρετὴν)
γεννήτωρ -ορος ὁ = engenderer, father (cf. γεννάω)
- 10 εὐρετικός -οῦ ὁ = inventor, discoverer
- 12 διακόσμησις -εως ἢ = setting in order, arranging
- 13 τούτων = pregnant with *gen.*; must depend on ἐγκύμων in line 14 (Rose 1985: 55 compares to adjectives denoting “full,” which are also accompanied by the *gen.*)

νέου ἐγκύμων ἢ τὴν ψυχὴν, ἦθεος ὦν καὶ ἠκούσης τῆς	14	209b
ἡλικίας, τίκτειν τε καὶ γεννᾶν ἤδη ἐπιθυμῆ, ζητεῖ δὴ	15	
οἶμαι καὶ οὗτος περιῶν τὸ καλὸν ἐν ᾧ ἂν γεννήσειεν· ἐν	16	
τῷ γὰρ αἰσχροῦ οὐδέποτε γεννήσει.	17	
Τὰ τε οὖν σώματα τὰ	18	
καλὰ μᾶλλον ἢ τὰ αἰσχροῦ ἀσπάζεται ἅτε κυῶν, καὶ ἂν	19	
ἐντύχη ψυχῆ καλῆ καὶ γενναία καὶ εὐφυεῖ, πάνυ δὴ ἀσπάζεται	20	
τὸ συναμφοτέρον, καὶ πρὸς τοῦτον τὸν ἄνθρωπον	21	
εὐθύς εὐπορεῖ λόγων περὶ ἀρετῆς καὶ περὶ οἷον χρὴ εἶναι	22	
τὸν ἄνδρα τὸν ἀγαθὸν καὶ ἃ ἐπιτηδεύειν, καὶ ἐπιχειροῖ	23	209c
παιδεύειν. ἀπτόμενος γὰρ οἶμαι τοῦ καλοῦ καὶ ὁμιλῶν	24	
αὐτῷ, ἃ πάλαι ἐκύει τίκτει καὶ γεννᾶ, καὶ παρῶν καὶ ἀπῶν	25	
μεμνημένος, καὶ τὸ γεννηθὲν συνεκτρέφει κοινῆ μετ' ἐκείνου,	26	
ὥστε πολὺ μείζω κοινωνίαν τῆς τῶν παιδῶν πρὸς ἀλλήλους	27	
οἱ τοιοῦτοι ἴσχουσι καὶ φιλίαν βεβαιοτέραν, ἅτε καλλιόνων	28	
καὶ ἀθανατωτέρων παιδῶν κεκοινωνηκότες.	29	
Καὶ πᾶς ἂν	30	
δέξαιτο ἑαυτῷ τοιοῦτους παῖδας μᾶλλον γεγονέναι ἢ τοὺς	31	

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- 14 ἐγκύμων -ον = pregnant
ἦθεος -ου ὁ = youth just come to manhood, unmarried young man
- 14–15 ἠκούσης τῆς ἡλικίας: what is the form of ἠκούσης (from the verb ἦκω)? What must this construction then be (*Essentials* §176)?
- 19 ἂν: how can you be sure that this is contracted from ἐάν (*Essentials* §160)?
- 20 εὐφυεῖς -ές = well-grown, shapely
- 21 συναμφοτέρον = σύν + ἀμφοτέρα (i.e., beauty of body and beauty of soul)
- 22 εὐπορέω = have plenty of *gen.*, be full of *gen.*
- 24 τοῦ καλοῦ: masculine; we are back in the pedagogical context of pederasty, where men educate handsome boys (*καλοί*) in virtue
- 26 συνεκτρέφω = σύν + ἐκτρέφω
- 27 κοινωνία -ας ἢ = commonality, fellowship
τῆς τῶν παιδῶν = τῆς τῶν παιδῶν κοινωνίας = the fellowship of having children (*gen.* of comparison)
- 31 δέχομαι . . . μᾶλλον = take . . . more; i.e., prefer, choose

ἀνθρωπίνους, καὶ εἰς Ὀμηρον ἀποβλέψας καὶ Ἡσίοδον καὶ	32	209d
τοὺς ἄλλους ποιητὰς τοὺς ἀγαθοὺς ζηλῶν, οἷα ἔκγονα ἑαυτῶν	33	
καταλείπουσιν, ἃ ἐκείνοις ἀθάνατον κλέος καὶ μνήμην παρέχεται	34	
αὐτὰ τοιαῦτα ὄντα· εἰ δὲ βούλει,” ἔφη, “οἴους Λυκοῦργος	35	
παῖδας κατελίπετο ἐν Λακεδαίμονι σωτήρας τῆς Λακεδαίμονος	36	
καὶ ὡς ἔπος εἰπεῖν τῆς Ἑλλάδος, τίμιος δὲ	37	
παρ’ ὑμῖν καὶ Σόλων διὰ τὴν τῶν νόμων γέννησιν, καὶ ἄλλοι	38	
ἄλλοθι πολλαχοῦ ἄνδρες, καὶ ἐν Ἑλλησι καὶ ἐν βαρβάροις,	39	209e
πολλὰ καὶ καλὰ ἀποφηνάμενοι ἔργα, γεννήσαντες παντοίαν	40	
ἀρετήν· ὧν καὶ ἱερά πολλὰ ἤδη γέγονε διὰ τοὺς τοιούτους	41	
παῖδας, διὰ δὲ τοὺς ἀνθρωπίνους οὐδενός πω.”	42	

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- 32 τοὺς ἀνθρωπίνους = τοὺς ἀνθρωπίνους παῖδας
- 33 ἔκγονος -ον = sprung of, born of
- 35 εἰ δὲ βούλει: parenthetical (i.e., if you want [another example])
οἴους: supply a verb (e.g., σκόπει οἴους or similar)
Λυκοῦργος -ου ὁ = Lykourgos (Latin Lycurgus), legendary Spartan lawgiver, credited with establishing the admired Spartan constitution
- 36–37 σωτήρ -ῆρος ὁ = savior. Presumably Lycurgus’s laws are considered “saviors” of Sparta, because they kept order in the state and allowed them to preserve their way of life, and are considered saviors of practically all Greece (ὡς ἔπος εἰπεῖν τῆς Ἑλλάδος), because of the Spartans’ role in repelling the Persians in the Persian Wars.
- 38 Σόλων -ωνος ὁ = Solon, famous Athenian lawgiver
- 41 ὧν . . . ἱερά = cults for these
- 42 τοὺς ἀνθρωπίνους: see line 32
οὐδενός: parallel to gen. ὧν of previous line, dependent on ἱερά

Reading 9I

This is arguably the portion of the dialogue with the greatest philosophical importance, as it contains Plato's most detailed account of the "forms" or "ideas" (Greek εἶδη) and the process of coming to apprehend them.

In the opening section, Diotima suggests that she is about to take the discussion to a new level. Using the language of initiation into the so-called mystery religions, Diotima suggests that Socrates, even if he has been initiated in τὰ ἔρωτικὰ, may not be able to take this last step and experience the final revelation. She then describes the long training that needs to be given to the young man in order to prepare him for this final step. It is a gradual training, moving up step by step (the metaphor is of a ladder) from specific examples of the beautiful to the apprehension of the beautiful in itself.

Beginning from love of and apprehension of beauty in a single individual, love for beauty becomes increasingly abstract, universal, and incorporeal, ultimately ending in a notion of a love for the beautiful-in-itself. This idea of the beautiful is abstracted from, but incorporated in, all individual instances of beauty. This conception of the beautiful is pure, eternal, and unchanging, not subject to generation or decay. It is moreover entirely universal and not in anyway relative; all who perceive it perceive it in the same way. It is indeed a rather mystical notion, and the religious language that surrounds it is appropriate. This conception of the beautiful-in-itself has been identified by philosophers as the most explicit model for the conception of the ideas or the forms (εἶδη) that Plato uses elsewhere and the most detailed discussion of how they may be apprehended.³⁶

Suggested Review

- use of the impersonal δεῖ (*Essentials* §85 or §183)

Vocabulary

αὐξάνω/αὔξω αὐξήσω ἠύξησα ἠύξηκα ἠύξημαι ἠύξηθην: make large, increase, augment;
mid.-pass.: increase, grow, wax

36. Patterson 1991 offers a close analysis of this discussion.

ἐνθα *adv.*: there

ἐξαίφνης *adv.*: suddenly

ἐπιτήδευμα -ατος τό: pursuit, business, practice (cf. ἐπιτηδεύω)

ἡγέομαι ἡγήσομαι ἡγησάμην—ἡγήμαι ἡγήθην: (1) go before, lead; (2) consider, believe, think. Both meanings of this word occur in this passage!

καθοράω (κατα + ὀράω) κατόψομαι κατεῖδον καθεώρακα κατῶμαι κατώφθην: look down upon, perceive, view

καταφρονέω + *gen. or acc.*: look down on, disdain, despise, scorn

κήδω κηδήσω ἐκήδησα κέκηδα κекήδημαι: trouble, distress, vex; *mid.-pass. + gen.*: care for, be concerned for

μέχρι *prep. + gen., or conj.*: until, up to

προθυμία -ας ἦ: eagerness (cf. πρόθυμος -ον)

τω = τινί; του = τινός

Reading 9I (*Symposium* 209e5–211b5)

“Ταῦτα μὲν οὖν τὰ ἐρωτικά ἴσως, ὃ Σώκρατες, κἄν σὺ	1
μυηθείης· τὰ δὲ τέλεα καὶ ἐποπτικά, ὧν ἕνεκα καὶ ταῦτα	2 210a
ἔστιν, ἐάν τις ὀρθῶς μετήι, οὐκ οἶδ’ εἰ οἶός τ’ ἂν εἴης.	3
ἐρῶ μὲν οὖν,” ἔφη, “ἐγὼ καὶ προθυμίας οὐδὲν ἀπολείψω·	4
πειρῶ δὲ ἔπεσθαι, ἂν οἶός τε ἦς.”	5
The love of beauty in the body	
“Δεῖ γάρ,” ἔφη, “τὸν ὀρθῶς	6
ιόντα ἐπὶ τοῦτο τὸ πράγμα ἄρχεσθαι μὲν νέον ὄντα ἰέναι	7
ἐπὶ τὰ καλὰ σώματα, καὶ πρῶτον μὲν, ἐὰν ὀρθῶς ἡγήται	8
ὁ ἡγούμενος, ἑνὸς αὐτὸν σώματος ἐρᾶν καὶ ἐνταῦθα γεννᾶν	9
λόγους καλοῦς, ἔπειτα δὲ αὐτὸν κατανοῆσαι ὅτι τὸ κάλλος	10
τὸ ἐπὶ ὀφρωῦν σῶματι τῷ ἐπὶ ἑτέρῳ σῶματι ἀδελφόν ἐστι,	11 210b

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- 1 κἄν σύ = καὶ ἂν σύ = even you. Diotima’s disparagement of Socrates’ abilities is typical of her, but is particularly pronounced here.
- 2 μυέω = initiate into the mysteries of *acc*.
τὰ τέλεα καὶ ἐποπτικά: Rowe’s “the final revelation” (1998: 97) is an excellent translation; the phrase (literally = the complete and observed things) is used of the advanced stages of the mystery religions, when sacred objects were apparently revealed to the initiates. Unfortunately, we do not know the content of these revelations.
καί (before ταῦτα): not connective here, puts emphasis on ταῦτα
ταῦτα = ταῦτα . . . τὰ ἐρωτικά of line 1 (i.e., everything Diotima has taught him up until now)
- 3 μέτειμι = go after, pursue
οἶός τ’ ἂν εἴης: supply μυηθῆναι (of which τὰ . . . ἐποπτικά of line 2 is the obj.)
- 4 ἀπολείπω + *gen.* = be lacking in, be sparing of
- 5 πειρῶ: impera. (for alpha-contract endings, see *Essentials* §57)
ἂν = ἐάν
- 6–16 δεῖ governs the construction of the entire paragraph
- 7–8 ἰόντα ἐπί/λέναι ἐπί = go after, go for; i.e., pursue
- 8 ὁ ἡγούμενος = the one guiding, the one leading. Diotima imagines that the young initiate will have a guide. In the mystery religions, there was a mystagogus to guide the new initiates.
- 9 αὐτὸν . . . ἐρᾶν . . . γεννᾶν: see note on lines 6–16
- 10 κατανοέω = observe well, understand
- 11 τῷ ἐπὶ ἑτέρῳ σῶματι = τῷ ἐπὶ ἑτέρῳ σῶματι κάλλει: dat. with ἀδελφόν = brother to, related to

καὶ εἰ δεῖ διώκειν τὸ ἐπ' εἶδει καλόν, πολλὴ ἄνοια μὴ οὐχ	12
ἔν τε καὶ ταῦτόν ἡγεῖσθαι τὸ ἐπὶ πᾶσιν τοῖς σώμασι κάλλος·	13
τοῦτο δ' ἐννοήσαντα καταστῆναι πάντων τῶν καλῶν σωμάτων	14
ἔραστήν, ἑνὸς δὲ τὸ σφόδρα τοῦτο χαλάσαι καταφρονήσαντα	15
καὶ σμικρὸν ἡγησάμενον·	16

The love of beauty in the soul: institutions, types of knowledge

Μετὰ δὲ ταῦτα τὸ ἐν ταῖς	17
ψυχᾷς κάλλος τιμιώτερον ἡγήσασθαι τοῦ ἐν τῷ σώματι,	18
ὥστε καὶ ἔάν ἐπιεικῆς ὢν τὴν ψυχὴν τις κἄν σμικρὸν ἄνθος	19
ἔχη, ἔξαρκεῖν αὐτῷ καὶ ἔρᾶν καὶ κήδεσθαι καὶ τίκτειν λόγους	20 210c
τοιούτους καὶ ζητεῖν, οἵτινες ποιήσουσι βελτίους τοὺς	21
νέους, ἵνα ἀναγκασθῇ αὐτὸ θεάσασθαι τὸ ἐν τοῖς ἐπιτηδεύμασι	22
καὶ τοῖς νόμοις καλόν καὶ τοῦτ' ἰδεῖν ὅτι πᾶν αὐτὸ αὐτῷ	23
συγγενές ἐστιν, ἵνα τὸ περὶ τὸ σῶμα καλόν σμικρὸν τι	24
ἡγήσῃται εἶναι·	25

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- 12 ἄνοια -ας ἢ = lack of sense, lack of understanding, but in the context with ἐστι understood, it is probably easier to translate as an adjective = it is utterly senseless
- 12–13 μὴ οὐχ . . . ἡγεῖσθαι = not to consider. After verbs of hindering and many other negative expressions, like ἄνοια here, it is common to see a redundant μὴ before the infinitive; it is not normally translated (Smyth 1956: §§2739–49).
- 14 τοῦτο δ' ἐννοήσαντα καταστῆναι: with an understood αὐτόν. δεῖ is still governing the overall construction.
καταστῆναι = to become (intrans. root aor. inf. of καθίστημι)
- 15 τὸ σφόδρα τοῦτο = τὸ σφόδρα ἐρᾶν τοῦτο or similar (can be inferred from gen. ἑνός and overall context)
χαλάω = relax, diminish
- 17–25 δεῖ continues to govern the structure of both this paragraph and the next
- 19 τις: refers to some hypothetical young *eromenos*
κἄν = καὶ ἔάν: ἔάν is redundant, and καί does not link the second part of the clause to the first but gives emphasis = even if he has (but) a slight bloom
- 20 αὐτῷ: refers not to the *eromenos* of line 19, but to the *erastes* under instruction in *erotika*
λόγους: obj. of both τίκτειν and ζητεῖν, antecedent of οἵτινες
- 23 τοῦτ' = τὸ . . . καλόν and is in fact the subject of the clause introduced by ὅτι (prolepsis) (*Essentials* §208). The primary point here is that all beauty is related, in fact, is ultimately one and the same thing.
- 24 *συγγενής -ές = born with, congenital, related to

Μετὰ δὲ τὰ ἐπιτηδεύματα ἐπὶ τὰς ἐπιστήμας	26
ἀγαγεῖν, ἴνα ἴδῃ αὖ ἐπιστημῶν κάλλος, καὶ βλέπων πρὸς	27
πολὺ ἤδη τὸ καλὸν μηκέτι τὸ παρ' ἐνί, ὥσπερ οἰκέτης,	28 210d
ἀγαπῶν παιδαρίου κάλλος ἢ ἀνθρώπου τινὸς ἢ ἐπιτηδεύματος	29
ένος, δουλεύων φαῦλος ἢ καὶ σμικρολόγος, ἀλλ' ἐπὶ	30
τὸ πολὺ πέλαγος τετραμμένος τοῦ καλοῦ καὶ θεωρῶν πολλοὺς	31
καὶ καλοὺς λόγους καὶ μεγαλοπρεπεῖς τίκτη καὶ διανοήματα	32
ἐν φιλοσοφίᾳ ἀφθόνω, ἕως ἂν ἐνταῦθα ῥωσθεῖς καὶ	33
αὐξηθεῖς κατίδη τινὰ ἐπιστήμην μίαν τοιαύτην, ἣ ἔστι καλοῦ τοιοῦδε.”	34

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- 27 ἀγαγεῖν: the return to mention of leading is a little surprising after the previous paragraph. Diotima alternates between thinking primarily of the educating lover and the beloved who is being educated, even within this single sentence, as the latter is surely the subject of the next verb ἴδῃ.
- 28 πολὺ ἤδη τὸ καλόν: the adjective πολὺ is in the predicate position, so “the beautiful, multiple now” (as opposed to how it was perceived previously)
- 28–30 μηκέτι . . . φαῦλος ἢ καὶ σμικρολόγος: the pieces of this sentence are hard to put together and have generated some scholarly dispute (Rowe 1998: 196–97). Probably the easiest thing to do is to make μηκέτι negate the subjunctive ἢ and to make τὸ παρ' ἐνί [καλόν] the object of the participle ἀγαπῶν. παιδαρίου κάλλος . . . ἕνος is then a series of examples in apposition to τὸ παρ' ἐνί [καλόν]. Or, as Rowe suggests, take κάλλος as completing τὸ παρ' ἐνί.
- 28 οἰκέτης = slave, apparently implying narrow and petty, possibly because a slave serves a single master
- 29 παιδάριον -ου τό = young boy
- 30 δουλεύων: circumstantial part., here virtually the equivalent of an adverb = slavishly, acting in a slavish way
σμικρολόγος -ον = petty
- 31 τετραμμένος: from τρέπω (review principal parts)
*θεωρέω = look at, view, behold (cf. English “theory” and θεάομαι); the implied object is τὸ πέλαγος.
- 32 λόγους: obj. of τίκτη (as is διανοήματα)
μεγαλοπρεπής -ές = befitting a great man, magnificent
διανόημα -ατος τό = thought, notion
- 33 *ἀφθονος -ον = without envy (cf. *φθόνος -ου ὁ = envy and *φθονέω = envy)
ῥωσθεῖς from ῥώννυμι = strengthen, make strong and mighty (cf. *ῥώμη -ης ἢ = strength)
- 34 τοιοῦδε: i.e., the one that will be given in the next section

Love of the beautiful or of beauty itself

“Πειρωθὲ δέ μοι,” ἔφη, “τὸν νοῦν προσέχειν ὡς οἶόν	35	210e
τε μάλιστα. ὅς γὰρ ἂν μέχρῃ ἐνταῦθα πρὸς τὰ ἐρωτικά	36	
παιδαγωγηθῆ, θεώμενος ἐφεξῆς τε καὶ ὀρθῶς τὰ καλά, πρὸς	37	
τέλος ἤδη ἰὼν τῶν ἐρωτικῶν ἐξαίφνης κατόψεται τι θαυμαστόν	38	
τὴν φύσιν καλόν, τοῦτο ἐκείνο, ὃ Σώκρατες, οὗ δὴ	39	
ἔνεκεν καὶ οἱ ἔμπροσθεν πάντες πόνοι ἦσαν, πρῶτον μὲν	40	
ἄει ὄν καὶ οὔτε γιγνόμενον οὔτε ἀπολλύμενον, οὔτε ἀυξανόμενον	41	211a
οὔτε φθίνον, ἔπειτα οὐ τῆ μὲν καλόν, τῆ δ’ αἰσχρόν,	42	
οὐδὲ τοτὲ μὲν, τοτὲ δὲ οὐ, οὐδὲ πρὸς μὲν τὸ καλόν, πρὸς	43	
δὲ τὸ αἰσχρόν, οὐδ’ ἔνθα μὲν καλόν, ἔνθα δὲ αἰσχρόν, ὡς	44	
τισὶ μὲν ὄν καλόν, τισὶ δὲ αἰσχρόν· οὐδ’ αὖ φαντασθήσεται	45	
αὐτῷ τὸ καλόν οἶον πρόσωπόν τι οὐδὲ χεῖρες οὐδὲ ἄλλο	46	
οὐδὲν ὧν σῶμα μετέχει, οὐδέ τις λόγος οὐδέ τις ἐπιστήμη,	47	
οὐδέ που ὄν ἐν ἐτέρῳ τινι, οἶον ἐν ζώῳ ἢ ἐν γῆ ἢ ἐν οὐρανῷ	48	
ἢ ἐν τῷ ἄλλῳ, ἀλλ’ αὐτὸ καθ’ αὐτὸ μεθ’ αὐτοῦ μονοειδὲς ἄει	49	211b
ὄν, τὰ δὲ ἄλλα πάντα καλὰ ἐκείνου μετέχοντα τρόπον τινὰ	50	
τοιοῦτον, οἶον γιγνομένων τε τῶν ἄλλων καὶ ἀπολλυμένων	51	
μηδὲν ἐκείνο μήτε τι πλέον μήτε ἔλαττον γίνεσθαι μηδὲ	52	
πάσχειν μηδέν.	53	

35 μοι = for me, for my sake, please (ethical dat.) (*Essentials* §113)

35–36 ὡς οἶόν τε μάλιστα = ὡς μάλιστα

37 παιδαγωγέω = attend as a παιδαγωγός, train and teach, educate
ἐφεξῆς *adv.* = in order, in a row, one after another

39 τὴν φύσιν: acc. of respect with θαυμαστόν (note the different genders)
τοῦτο ἐκείνο = this [is] that

40 ἔνεκεν: Ionic form of ἔνεκα

42 φθίνω/φθίω φθίσομαι = decline, decay, wane, waste away

τῆ μὲν . . . τῆ δέ: as is typical, the feminine dative singular implies adverbial “way” = in one way . . . in another

43–44 πρὸς μὲν τό . . . πρὸς δὲ τό = for one purpose . . . for another

45 φαντάζομαι = become visible, appear, show oneself

49 μονοειδής -ές = of one form or kind, uniform

50–51 τοιοῦτον . . . οἶον *correl.* = such . . . that; introducing a (natural) result clause, using infinitives (γίνεσθαι, πάσχειν) as verbs

Reading 9J

Diotima ends by describing contemplation of the beautiful-in-itself as the best goal of life and claims that perception of this beautiful alone will lead to the begetting and nurturing of true virtue and the individual's personal immortality. It seems a profoundly religious and mystical notion with clear influence on later religious thinkers, including Christian ones. Socrates ends by saying that he himself is persuaded by Diotima and therefore tries to persuade others that Eros is the best helper in this endeavor.

Vocabulary

εἶδωλον -ου τό: image, phantom

ἔσθῆς -ῆτος ἡ: garment, dress, clothing, raiment

καθαρός -ά -όν: clear of dirt, clean, spotless, unsoiled, pure (cf. English "catharsis")

κτῆμα κτήματος τό: possession (cf. κτάομαι)

φλυαρία -ας ἡ: silly talk, nonsense, foolery; *recognize also* φλυαρέω: talk foolishly

χρυσίον -ου τό: gold, piece of gold

Reading 9J (*Symposium* 211b5–212c3)

Ὅταν δὴ τις ἀπὸ τῶνδε διὰ τὸ ὀρθῶς παιδεραστεῖν	1
ἐπανιών ἐκεῖνο τὸ καλὸν ἄρχηται καθορᾶν, σχεδὸν	2
ἄν τι ἄπτοιτο τοῦ τέλους. τοῦτο γὰρ δὴ ἔστι τὸ ὀρθῶς ἐπὶ	3
τὰ ἐρωτικά ἰέναι ἢ ὑπ' ἄλλου ἄγεσθαι, ἀρχόμενον ἀπὸ	4 211c
τῶνδε τῶν καλῶν ἐκείνου ἕνεκα τοῦ καλοῦ ἀεὶ ἐπανιέναι,	5
ὥσπερ ἐπαναβασμοῖς χρώμενον, ἀπὸ ἑνὸς ἐπὶ δύο καὶ ἀπὸ	6
δυοῖν ἐπὶ πάντα τὰ καλὰ σώματα, καὶ ἀπὸ τῶν καλῶν	7
σωμάτων ἐπὶ τὰ καλὰ ἐπιτηδεύματα, καὶ ἀπὸ τῶν ἐπιτηδευμάτων	8
ἐπὶ τὰ καλὰ μαθήματα, καὶ ἀπὸ τῶν μαθημάτων ἐπ'	9
ἐκεῖνο τὸ μάθημα τελευτῆσαι, ὃ ἔστιν οὐκ ἄλλου ἢ αὐτοῦ	10
ἐκείνου τοῦ καλοῦ μάθημα, ἵνα γνῶ αὐτὸ τελευτῶν ὃ ἔστι καλόν.”	11
“ἐνταῦθα τοῦ βίου, ὧ φίλε Σώκρατες,” ἔφη ἡ Μαντινικὴ	12 211d
ξένη, “εἶπερ που ἄλλοθι, βιωτὸν ἀνθρώπῳ, θεωμένῳ	13
αὐτὸ τὸ καλόν. ὃ ἐάν ποτε ἴδῃς, οὐ κατὰ χροσίον τε καὶ	14

-
- 1 τῶνδε frequently points forward to what is coming up, but it can be used, as here, to refer back to a subject already introduced, particularly when the speaker wants to put particular emphasis on it. παιδεραστεῖν = παιδῶν ἐραστῆς εἶμι: the implication has been throughout that an older man is leading a younger man, and that both are learning about *eros* properly.
- 2 ἐπάνεμι = rise up, climb up
- 3 τι: with σχεδόν in line 2 (= σχεδόν)
- 5 ἐπανιέναι from ἐπάνεμι = rise up, climb up, defining the τοῦτο that is τὸ ὀρθῶς . . . ἰέναι
- 6 χρώμενον: with an implied sing. acc. pron. = someone, one
ἐπαναβασμός -οῦ ὄ = step of a stair
- 9 μάθημα -ατος τό = thing learned, lesson, piece of knowledge
- 10 τελευτῆσαι: the infinitive is parallel to ἐπανιέναι (defining τοῦτο; see note on line 5)
- 11 γνῶ: root aor. subj. (*Essentials* §64)
τελευτῶν: the circumstantial participle is virtually an adverb here = finally
- 12 τοῦ βίου: partitive gen. with ἐνταῦθα = at this moment of life; *literally* = in this place within life
- 13 εἶπερ που ἄλλοθι: this phrase is used several times in Plato clearly in the sense of “above all places” (Bury 1973: 131), although the literal meaning would seem to be “if indeed anywhere else.”
βιωτός -ή -όν = livable, worth living; *neut. used impers.* = It is worth living for a human being. It is worthwhile for a person to live. i.e., Life is worth living.
- 14 κατὰ = on the same level with

37. I use Dover's text here rather than Burnet 1901.

ἔσθητα καὶ τοὺς καλοὺς παιδᾶς τε καὶ νεανίσκους δόξει σοι	15
εἶναι, οὕς νῦν ὄρων ἐκπέπληξαι καὶ ἔτοιμος εἶ καὶ σὺ καὶ	16
ἄλλοι πολλοί, ὄρωντες τὰ παιδικὰ καὶ συνόντες ἄει αὐτοῖς,	17
εἴ πως οἷόν τ' ἦν, μήτ' ἐσθίειν μήτε πίνειν, ἀλλὰ θεᾶσθαι	18
μόνον καὶ συνεῖναι.” “Τί δῆτα,” ἔφη, “οἰόμεθα, εἴ τω γένοιτο	19
αὐτὸ τὸ καλὸν ἰδεῖν εἰλικρινές, καθαρόν, ἄμεικτον, ἀλλὰ	20 211e
μὴ ἀνάπλεων σαρκῶν τε ἀνθρωπίνων καὶ χρωμάτων καὶ	21
ἄλλης πολλῆς φλυαρίας θνητῆς, ἀλλ' αὐτὸ τὸ θεῖον καλὸν	22
δύναιτο μονοειδὲς κατιδεῖν; ἄρ' οἶει,” ἔφη, “φαῦλον βίον	23
γίγνεσθαι ἐκεῖσε βλέποντος ἀνθρώπου καὶ ἐκεῖνο ᾧ δεῖ	24 212a
θεωμένου καὶ συνόντος αὐτῷ; ἢ οὐκ ἐνθυμῆ,” ἔφη, “ὅτι ἐνταῦθα	25
αὐτῷ μοναχοῦ γενήσεται, ὄρωντι ᾧ ὄρατόν τὸ καλόν, τίκτειν	26

16 ἔτοιμος: anticipates the infinitives ἐσθίειν . . . συνεῖναι in lines 18–19

19–20 τω = τινι (dat. with γένοιτο + *inf.*) = [if] it should befall anyone to —

20 εἰλικρινῆς -ές = unmixed, pure

ἄμεικτος -ον = unmixed (cf. μείγνυμι)

21 ἀνάπλεως -ων = quite full of *gen.* (see Smyth 1956: §289 for declension)

χρῶμα -ατος τό = color

23 μονοειδῆς -ές = uniform

24 ἐκεῖνο = τὸ καλόν, obj. of θεωμένου, not the antecedent of ᾧ, which is here suppressed

ᾧ δεῖ = with whatever it is fitting [for him to use], apparently referring to the faculty of perception.

It is not exactly clear how one comes to perceive the good in itself; it does not seem to be with the eyes so much as with the mind or soul. The enigmatic phrasing seems to reflect that uncertainty.

26 ἐνταῦθα . . . μοναχοῦ = in this one place alone

αὐτῷ . . . γενήσεται . . . τίκτειν = it will befall him to give birth

ᾧ ὄρατόν = with that through which it is visible. As with ᾧ δεῖ in line 24, the instrument of this “seeing” remains vague.

οὐκ εἶδωλα ἀρετῆς, ἅτε οὐκ εἰδώλου ἐφαπτομένω, ἀλλὰ	27
ἀληθῆ, ἅτε τοῦ ἀληθοῦς ἐφαπτομένω· τεκόντι δὲ ἀρετὴν	28
ἀληθῆ καὶ θρεψαμένω ὑπάρχει θεοφιλεῖ γενέσθαι, καὶ εἴπερ	29
τω ἄλλω ἀνθρώπων ἀθανάτῳ καὶ ἐκείνῳ;	30
Ταῦτα δὴ, ὦ Φαῖδρε τε καὶ οἱ ἄλλοι, ἔφη μὲν Διοτίμα,	31 212b
πέπεισμαι δ' ἐγὼ· πεπεισμένος δὲ πειρώμαι καὶ τοὺς ἄλλους	32
πείθειν ὅτι τούτου τοῦ κήματος τῆ ἀνθρωπεία φύσει συνεργὸν	33
ἀμείνω Ἔρωτος οὐκ ἂν τις ῥαδίως λάβοι. διὸ δὴ	34
ἔγωγέ φημι χρῆναι πάντα ἄνδρα τὸν Ἔρωτα τιμᾶν, καὶ	35
αὐτὸς τιμᾶ τὰ ἐρωτικά καὶ διαφερόντως ἀσκῶ, καὶ τοῖς	36
ἄλλοις παρακελεύομαι, καὶ νῦν τε καὶ ἀεὶ ἐγκωμιάζω τὴν	37
δύναμιν καὶ ἀνδρείαν τοῦ Ἔρωτος καθ' ὅσον οἷός τ' εἰμί.	38
τοῦτον οὖν τὸν λόγον, ὦ Φαῖδρε, εἰ μὲν βούλει, ὡς ἐγκώμιον εἰς	39 212c
ἔρωτα νόμισον εἰρησθαι, εἰ δέ, ὅτι καὶ ὅπη χαίρεις ὀνομάζων,	40
τοῦτο ὀνόμαζε.	41

27–28 ἐφάπτομαι = take hold of *gen.*, grasp, apprehend

28 ἀληθῆ: supply ἀρετῆν: οὐκ εἶδωλα ἀρετῆς . . . ἀλλὰ ἀληθῆ ἀρετῆν

28–29 τέκοντι and θρεψαμένω: participles with ἐκείνῳ in line 30, can be interpreted either as circumstantial participles or as indefinite substantive participles without significant difference in sense

29 ὑπάρχει + *dat.* + *inf.*: it is possible for *dat.* to —

29–30 θεοφιλεῖ . . . ἀθανάτῳ: pred. adjectives with γενέσθαι

εἴπερ τῷ ἄλλῳ ἀνθρώπων: parenthetical = if indeed for any human being at all

30 καὶ ἐκείνῳ; by delaying the demonstrative that completes the impersonal expression and setting it apart with an adverbial καί, Plato makes the final words of Diotima's speech more emphatic and dramatic (= "he too," "that man especially"). The question carries over from ἐνθυμῆ (line 25).

33 συνεργός -οῦ ὅ = coworker with *dat.* for *gen.*, one who works together with *dat.* in acquiring *gen.*

36 *ἀσκέω = practice; work curiously, form by art, fashion

40 εἰ δέ = or if you prefer (βούλει can be inferred from εἰ μὲν βούλει of the previous line)

Reading 10. Socrates as Satyr: Alcibiades' Drunken Satyr-Play

Alcibiades, one of the most prominent political figures of the second half of the fifth century and a close associate of the group (see introduction: “Historical Context of the Dialogue” and appendix 1), enters the party. Crowned in ivy and violets, very drunk, leaning on a flute-girl, and accompanied by reveling men (*komasts*), he evokes the god Dionysus. Thus, a flute-girl and drunkenness, both earlier dismissed from the party (reading 2), return with Alcibiades, taking us back to the earlier part of the dialogue. When Alcibiades goes on to crown with a garland of victory first Agathon and then Socrates, we are reminded of the contest between Agathon and Socrates to be judged by Dionysus (reading 2). This part of the *Symposium* is at least in part comedy, which is etymologically related to and grows out of the revel (*κῶμος*). Comedy is a revel-song. Alcibiades is clearly celebrating a *komos* when he arrives.

Alcibiades' speech, which playfully compares Socrates to a satyr or a silen-figure, in a game characteristic of Greek symposia, is one of the best surviving verbal portraits of Socrates, apart from Plato's *Apology*. The satyr or silen was in classical times part-man/part-horse, a somewhat homely and comical figure, with a characteristic snub nose and a horse's tail. Satyrs may be showing playing the aulos (fig. 23), Dionysus's instrument, a double-reed instrument, often translated “flute,” although more similar to an oboe. Satyrs are attendants of Dionysus and represent the comical side of drunkenness (as opposed to centaurs, also half-man/half-horse, who, when drunk, become violent and dangerous). There are many amusing images of satyrs in Greek vase paintings, where they are characterized by lewd and laughable behavior. The term *silen* appears virtually interchangeable with *satyr*, though at times it is used to distinguish older satyrs. Most ancient portraits of Socrates give his face a rather satyrlike appearance (fig. 21), possibly under the influence of this speech, though there seems also to have been an actual physical resemblance (reading 10C). Alcibiades suggests that Socrates is actually most like small statues of silens that when opened up contained “treasures” (*ἀγάλματα*), probably small images of the god Dionysus. The ugly and comical silen-figure thus *contains* the beautiful god. This was probably meant to represent the partaking of wine, which is frequently presented as an actual imbibing of the god himself. Unfortunately, we do not have any of statuettes of precisely this kind.

Theatrical themes are also clearly represented in this final reading. Apart from the comedy of the *komos* (revel), Socrates refers to Alcibiades' speech as a satyr-play (reading 11), the third form of drama performed in Classical Athens beside comedy and tragedy. Only one survives in



Fig. 23. Silen playing the aulos for the god Dionysus. Red-figure drinking cup from Vulci, ca. 490–480 B.C.E. Painter Macron. Signed by the potter Hieron. Photo: Ingrid Geske-Heiden. Inv. F2290. Antikensammlung, Staatliche Museen zu Berlin, Berlin, Germany. Photo credit: Bildarchiv Preussischer Kulturbesitz/Art Resource, New York.

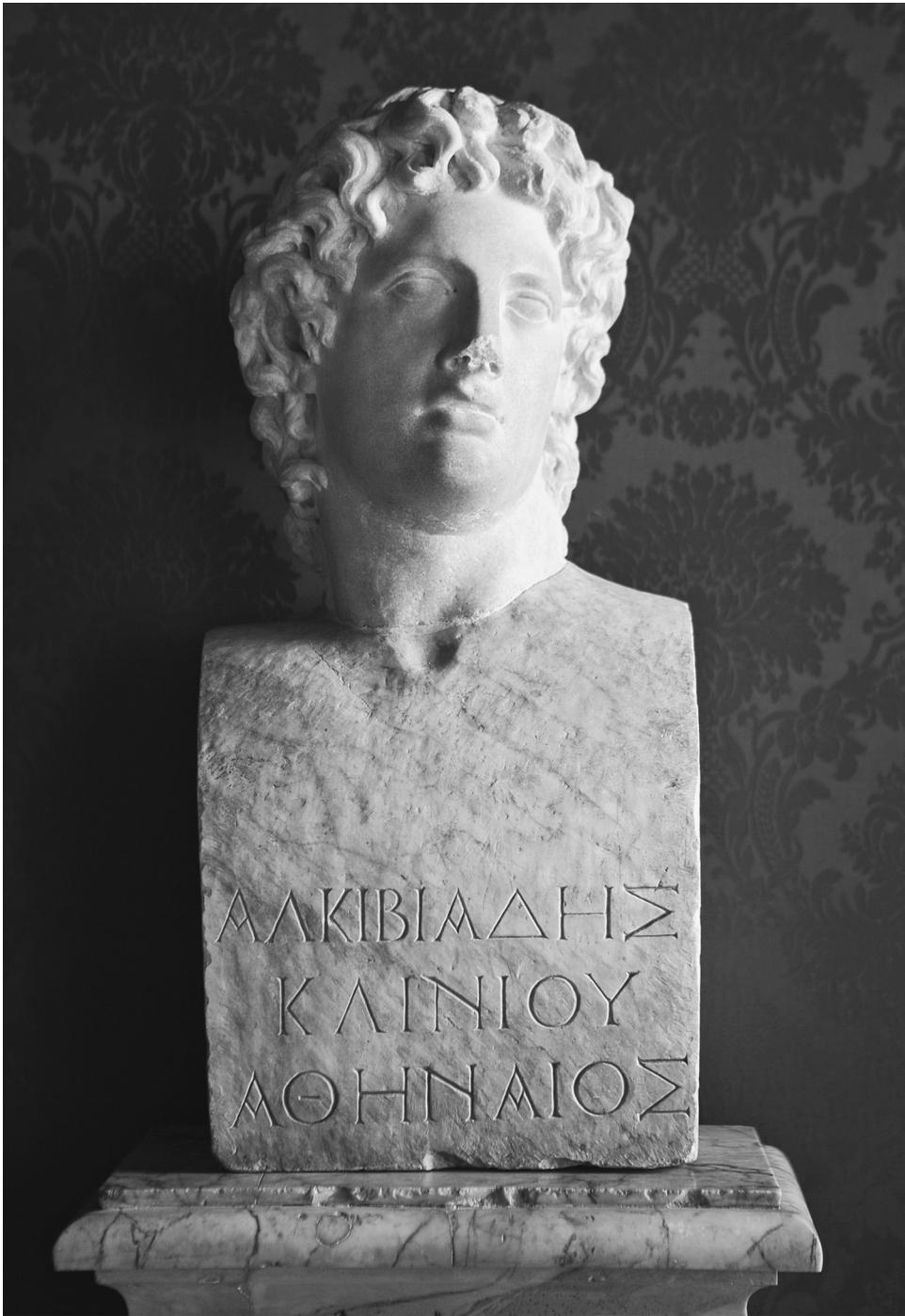


Fig. 24. Marble head representing the Athenian general and politician Alcibiades as a beautiful youth. Inscription reads "Alcibiades, son of Klinios, Athenian." Ancient copy from a fourth-century B.C.E. Greek original. Location: Musei Capitolini, Rome, Italy. Photo credit: Vanni/Art Resource, New York.

its entirety, Euripides' *Cyclops*, which retells the story of Odysseus's encounter with the Cyclops told in *Odyssey* 9, but with the addition of a chorus of satyrs and their leader Papa Silenus, who add considerable humor to the tale as well as Dionysiac themes appropriate to the drama.

Alcibiades' *eros* for Socrates, which emerges in this speech, is clearly very different from the pure and abstract *eros* that Diotima describes as the *eros* viewed by the initiate in reading 9. It resembles far more closely the kind of love described by Aristophanes, love for a particular individual. All scholars have agreed that this contrast is very important, though they disagree on precisely how to take this. Certainly, Alcibiades is an obviously flawed character whom we are not asked to take as a role model, and yet his form of love is far more familiar and sympathetic to most human beings. Socrates in contrast is strange and unfamiliar in his form of love; the dialogue mentions his strangeness (ἀτοπία) and even his hubris several times, which raises questions about how comprehensible most human beings will find him.

Further Reading on Alcibiades' Drunken Satyr-Play

- Nussbaum 1986 and Allen 1991: 102–8 offer two particularly eloquent, though very different readings of this episode.
- on Alcibiades—Plutarch's *Life of Alcibiades and Thucydides*, book 6
- on satyrs—Lissarague 1987, 1990a, 1990b

Suggested Reviews

- principal parts of βαίνω and γινώσκω
βαίνω βήσομαι ἔβην βέβηκα -βέβαμαι ἐβάθην = go, come, walk
γινώσκω γνώσομαι ἔγνων ἔγνωκα ἔγνωσμαι ἐγνώσθην = perceive, mark, learn, recognize, know
- forms of root aorist (ἔβην and ἔγνων) (*Essentials* §64)
- principal parts of δάκνω and οἴγνυμι
δάκνω δήξομαι ἔδακνον δέδηχα δέδηγμαι ἐδήχθην = bite, sting
οἴγνυμι/οἴγω οἴξω ὄξαι/(ἀν)έωξα (ἀν)έωγα ὄχθην/(ἀν)εώχθην = open

Reading 10A

Alcibiades enters drunk and leaning on a flute-girl.

Vocabulary

ἀναδέω ἀναδήσω ἀνέδησα ἀναδέδεκα ἀναδέδεμαι ἀνεδέθην: bind above; i.e., put something round the head, crown, garland

ἀναπαύομαι -παύσομαι ἀνεπαυσάμην — πέπαυμαι ἀνεπαύσθην: rest, take a break

αὐλητρίς -τριδος ἡ: female aulos-player (usually translated “flute-girl”), figs. 4 and 5.

βοάω βοήσομαι ἐβόησα: shout (cf. *βοή -ῆς ἡ: shout)

δέχομαι δέξομαι ἐδεξάμην — δέδεγμαi -ἐδέχθην: receive, accept, welcome, expect

δέω δήσω ἔδησα δέδεκα δέδεμαι ἐδέθην: bind; cf. ἀναδέω; *note also* ὑποδέω: bind below, i.e., put on shoes

εἶωθα: be accustomed to (perf. forms with pres. meaning); *recognize also* εἰωθότως *adv.*: in a customary way, as usual

ἐξαίφνης *adv.*: suddenly

κωμαστής -οῦ ὁ: reveler, *komast*, one who celebrates the *komos* (revel following a drinking party)

μανία -ας ἡ: mania, madness, insanity (cf. μαινομαι)

μεθύω: be drunk; pres. and imperf. forms only (cf. μεθύσκομαι, *aor.* ἐμεθύσθην: get drunk and English “meth-”)

μέμφομαι μέμφομαι ἐμεμψάμην: blame

ὀφθαλμός -οῦ ὁ: eye (cf. English “ophthalmologist”)

στέφανος -ου ὁ: garland, crown; *recognize also* στεφανόω: garland, put on a garland, crown (cf. English “Stephanie” and “Stephen”)

συμπότης -ου ὁ: fellow-drinker, symposiast

ταινία -ας ἡ: band, ribbon, fillet

φθονέω φθονήσομαι (pass. meaning) ἐφθόνησα — ἐφθόνημαι ἐφθονήθην: begrudge, envy; *recognize also* φθόνος -ου ὁ: envy

χαῖρε/χαίρετε: greetings! farewell!; a salutation in imperative form, used both to greet and to say good-bye

Reading 10A (Symposium 212c4–213e6)

Εἰπόντος δὲ ταῦτα τοῦ Σωκράτους τοὺς μὲν ἐπαινεῖν, τὸν	1
δὲ Ἀριστοφάνη λέγειν τι ἐπιχειρεῖν, ὅτι ἐμνήσθη αὐτοῦ	2
λέγων ὁ Σωκράτης περὶ τοῦ λόγου· καὶ ἐξαίφνης τὴν αὐλειον	3
θύραν κρουομένην πολὺν ψόφον παρασχεῖν ὡς κωμαστῶν, καὶ	4
αὐλητριδος φωνὴν ἀκούειν. τὸν οὖν Ἀγάθωνα, “Παῖδες,” φάναι,	5
“οὐ σκέψεσθε; καὶ ἐὰν μὲν τις τῶν ἐπιτηδεῖων ἦ, καλεῖτε·	6 212d
εἰ δὲ μή, λέγετε ὅτι οὐ πίνομεν ἀλλ’ ἀναπαυόμεθα ἤδη.”	7
Καὶ οὐ πολὺ ὕστερον Ἀλκιβιάδου τὴν φωνὴν ἀκούειν ἐν	8
τῇ αὐλῇ σφόδρα μεθύοντος καὶ μέγα βοῶντος, ἐρωτῶντος	9
ὅπου Ἀγάθων καὶ κελεύοντος ἄγειν παρ’ Ἀγάθωνα.	10
ἄγειν οὖν αὐτὸν παρὰ σφᾶς τὴν τε αὐλητρίδα ὑπολαβοῦσαν καὶ	11
ἄλλους τινὰς τῶν ἀκολούθων, καὶ ἐπιστῆναι ἐπὶ τὰς θύρας	12
ἑστεφανωμένον αὐτὸν κιττοῦ τέ τι στεφάνῳ δασεῖ καὶ	13 212e

-
- 1 τοὺς μὲν ἐπαινεῖν: indir. statement (like all the narrative sections in the dialogue); τοὺς μὲν = the others (besides Aristophanes)
- 2 ἐμνήσθη from μιμνήσομαι (deponent) = make mention of *gen.* This presumably refers to Socrates’ mention of the myth of the halves in reading 9E.9.
- 3 περὶ τοῦ λόγου: i.e., Diotima’s (or possibly Aristophanes’ in which case this phrase is an elaboration on ἐμνήσθη αὐτοῦ in the previous line)
- 4 αὐλειος -α -ον = courtyard, leading to the αὐλή or courtyard
- 4 κρούω = strike, smite, knock on hard
- 6 *ἐπιτηδεῖος -ου ὅ = intimate friend
- 9 *αὐλή -ῆς ἡ = courtyard
- 10 κελεύοντος ἄγειν: context suggests “slaves” or “companions” as the object of κελεύοντος; or, as Rose 1985: 60 suggests, this may be a representation of the impera. ἄγετε in an indirect statement.
- 11 τὴν τε αὐλητρίδα καὶ ἄλλους τινὰς τῶν ἀκολούθων: acc. subje. of the inf. ἄγειν
*ὑπολαμβάνω = hold up, support from below (Alcibiades is apparently so drunk that he needs help walking)
- 13 ἑστεφανωμένον from στεφανόω. (Remember that a non-indicative form that appears to be augmented must be a form of the perfect. The epsilon cannot be the temporal augment, which goes only on past tenses of the indicative; it is a form of reduplication that belongs to the perfect stem.)
κιττός -οῦ ὅ = ivy, characteristically worn by Dionysus and his followers
δασύς -εῖα -ύ = shaggy, rough

ἴων, καὶ ταινίας ἔχοντα ἐπὶ τῆς κεφαλῆς πάνυ πολλάς, καὶ εἶπεν·	14
“Ἄνδρες, χαίρετε· μεθύοντα ἄνδρα πάνυ σφόδρα	15
δέξεσθε συμπότην, ἣ ἀπίωμεν ἀναδήσαντες μόνον Ἀγάθωνα,	16
ἐφ’ ᾧπερ ἤλθομεν; ἐγὼ γάρ τοι,” φάναι, “χθὲς μὲν οὐχ	17
οἷός τ’ ἐγενόμην ἀφικέσθαι, νῦν δὲ ἦκω ἐπὶ τῇ κεφαλῇ	18
ἔχων τὰς ταινίας, ἵνα ἀπὸ τῆς ἐμῆς κεφαλῆς τὴν τοῦ σοφωτάτου	19
καὶ καλλίστου κεφαλῆν, ἀνειπὼν οὕτως, ἀναδήσω.	20
ἄρα καταγελάσεσθέ μου ὡς μεθύοντος; ἐγὼ δέ, κἂν ὑμεῖς	21
γεῶτε, ὅμως εὖ οἶδ’ ὅτι ἀληθῆ λέγω. ἀλλὰ μοι λέγετε	22 213a
αὐτόθεν, ἐπὶ ῥητοῖς εἰσίω ἢ μή; συμπίεσθε ἢ οὔ;”	23
Πάντας οὖν ἀναθορυβῆσαι καὶ κελεύειν εἰσιέναι καὶ	24
κατακλίνεσθαι, καὶ τὸν Ἀγάθωνα καλεῖν αὐτόν. καὶ τὸν	25
ἵέναι ἀγόμενον ὑπὸ τῶν ἀνθρώπων, καὶ περιαιρούμενον ἅμα	26
τὰς ταινίας ὡς ἀναδήσοντα, ἐπίπροσθε τῶν ὀφθαλμῶν ἔχοντα	27
οὐ κατιδεῖν τὸν Σωκράτη, ἀλλὰ καθίξεσθαι παρὰ τὸν Ἀγάθωνα	28
ἐν μέσῳ Σωκράτους τε καὶ ἐκείνου· παραχωρῆσαι	29 213b
γὰρ τὸν Σωκράτη ὡς ἐκείνον κατιδεῖν. παρακαθεζόμενον	30
δὲ αὐτὸν ἀσπάζεσθαι τε τὸν Ἀγάθωνα καὶ ἀναδεῖν.	31

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- 14 ἴων -ου τό = violet. Violets are associated with Athens.
- 16 ἀπίωμεν: what form is this? Given that this is a question, what use must it be (*Essentials* §148)?
- 17 ἐφ’ ᾧπερ = for which very thing
- 18 οἷός τ’ ἐγενόμην: the aorist equivalent of οἷός τ’ εἰμί (since εἰμί has no aorist), thus suggesting not a continuous state of incapacity but a moment of incapacity. Rose 1985: 60 suggests: “I proved unable, it turned out that I was unable. . . .”
- 20 ἀνειπεῖν = say aloud, proclaim
- 23 αὐτόθεν = at once
- ἐπὶ ῥητοῖς = on the stated terms (i.e., on the terms he set in the previous lines, as a συμπότης)
- εἰσίω: see note on ἀπίωμεν, line 16
- 25 τόν (last word in line) = τοῦτον: the definite article was originally a demonstrative pronoun. This is, in fact, still true in Homer. The phrase πρὸ τοῦ likewise preserves the original force of the definite article.
- 26 περιαιρέομαι = take (off) around, unwrap
- 27 ἐπίπροσθε = πρόσθε
- 29 παραχωρέω = go aside, make room
- 30 ὡς . . . κατιδεῖν = ὡς . . . κατεῖδεν: the infinitive is sometimes used instead of a finite verb in subordinate clauses in indirect statements, presumably by attraction to the infinitive in the main clause (Smyth 1956: §2631).
- ἐκείνον = Alcibiades

Εἰπεῖν οὖν τὸν Ἀγάθωνα, “Ὑπολύετε, παῖδες, Ἀλκιβιάδην,	32
ἵνα ἐκ τρίτων κατακέηται.”	33
“Πάνυ γε,” εἰπεῖν τὸν Ἀλκιβιάδην· “ἀλλὰ τίς ἡμῖν ὅδε	34
τρίτος συμπότης;” καὶ ἅμα μεταστρεφόμενον αὐτὸν ὀρᾶν	35
τὸν Σωκράτη, ἰδόντα δὲ ἀναπηδήσαι καὶ εἰπεῖν, “ὦ Ἡράκλεις,	36
τουτί τί ἦν; Σωκράτης οὗτος; ἐλλοχῶν αὖ με ἐνταῦθα κατέκεισο,	37
ὥσπερ εἰώθεις ἐξαίφνης ἀναφαίνεσθαι ὅπου ἐγὼ ὦμην	38 213c
ἦριστά σε ἔσεσθαι. καὶ νῦν τί ἦκεις; καὶ τί αὖ ἐνταῦθα	39
κατεκλίνης; ὡς οὐ παρὰ Ἀριστοφάνει οὐδὲ εἴ τις ἄλλος	40
γελοῖος ἔστι τε καὶ βούλεται, ἀλλὰ διεμηχανήσω ὅπως παρὰ	41
τῷ καλλίστῳ τῶν ἔνδον κατακείσῃ.”	42
Καὶ τὸν Σωκράτη, “Ἀγάθων,” φάναι, “ὄρα εἴ μοι ἐπαμυνεῖς·	43
ὡς ἐμοὶ ὁ τούτου ἔρως τοῦ ἀνθρώπου οὐ φαῦλον πρᾶγμα	44

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- 32 ὑπολύω = remove the sandals from *acc.*; *literally* = unbind below, the opposite of ὑποδέω
- 33 ἐκ τρίτων = in the third place (idiomatic)
- 34 ἡμῖν = with us (because of συμπότης, line 35)
- 36 ἀναπηδάω = jump up
Ἡράκλεις = Heracles, the great Greek hero, a common expletive, particularly in comedy
- 37 τουτί = τοῦτο + *deictic iota* = this here
ἦν: the imperfect is occasionally used to register the sudden recognition of a present fact or truth.
Translate as a present (with a tone of shock!) (imperf. of a truth just recognized) (Smyth 1956: §1902). This construction typically, as here, uses some form of the verb “to be” and normally, though not here, is accompanied by ἄρα.
- 38 ἐλώθεις: pluperf. with alternative 2nd pers. ending, but translate as simple past, as εἴωθα
regularly uses perf. forms with present meaning
ἀναφαίνομαι = appear, turn up
- 41 οὐδὲ εἴ τις ἄλλος: i.e., nor beside some other person, if there is one here, who . . . (but abbreviated)
ἔστι τε καὶ βούλεται [εἶναι]: a pair of verbs found elsewhere, emphasizing an individual’s responsibility for being what he is (Dover 1980: 161); in this context, slightly disparaging of Aristophanes and others like him, who prefer to be funny rather than beautiful or good like the attractive Agathon.
- 43 ὄρα εἴ = consider whether . . . , but implying something more like “please . . . won’t you?” or “I hope that . . .”
ἐπαμύνω + *dat.* = defend, defend against attack. What does the circumflex on the form here (ἐπαμυνῶ) imply about the tense?

γέγονεν. ἀπ' ἐκείνου γὰρ τοῦ χρόνου, ἀφ' οὗ τούτου	45
ἠράσθην, οὐκέτι ἔξεστίν μοι οὔτε προσβλέψαι οὔτε διαλεχθῆναι	46 213d
καλῶ οὐδ' ἐνί, ἢ οὐτοσὶ ζηλοτυπῶν με καὶ φθονῶν	47
θαυμαστά ἐργάζεται καὶ λοιδορεῖται τε καὶ τῷ χεῖρε μόγις	48
ἀπέχεται. ὄρα οὖν μή τι καὶ νῦν ἐργάσεται, ἀλλὰ διάλλαξον	49
ἡμᾶς, ἢ ἐὰν ἐπιχειρῆ βιάζεσθαι, ἐπάμυνε, ὡς ἐγὼ	50
τὴν τούτου μανίαν τε καὶ φιλεραστίαν πάνυ ὀρρωδῶ.”	51
“Ἄλλ' οὐκ ἔστι,” φάναι τὸν Ἀλκιβιάδην, “ἐμοὶ καὶ σοὶ διαλλαγή.	52
ἀλλὰ τούτων μὲν εἰς αὐθίς σε τιμωρήσομαι· νῦν	53
δέ μοι, Ἀγάθων,” φάναι, “μετάδος τῶν ταινιῶν, ἵνα ἀναδῆσω	54 213e
καὶ τὴν τούτου ταυτηνὴ τὴν θαυμαστὴν κεφαλὴν, καὶ μή μοι	55

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- 46 ἠράσθην: aor. (ingressive) of ἔραμαι, a deponent form of ἐράω (which is used only in the pres. and imperf.), with the same meaning. Translate actively. On the ingressive aorist, see *Essentials* §144.
- 47 ζηλοτυπέω = be jealous
- 48 λοιδορέομαι = abuse
τῷ χεῖρε: what must this form be (*Essentials* §67)?
- 48–49 τῷ χεῖρε μόγις ἀπέχεται: i.e., he almost resorts to violence
- 49 ὄρα . . . μή = see that [he] does not . . . , take care lest . . .
διαλλάττω = reconcile
- 50 βιάζομαι = use force
ἐπαμύνω = defend, defend against attack
- 51 φιλεραστία -ας ἦ = passionate love for his lover (*erastes*)
ὀρρωδέω = shudder at, shrink from
- 52 διαλλαγή -ῆς ἦ = reconciliation
- 53 τούτων: presumably referring to Socrates' suggestion in the previous speech that he fears Alcibiades' violence
εἰς αὐθίς: virtually = αὐθίς. It is not unusual to see the preposition εἰς (used in its temporal sense: “up to, until, near to”) followed by a temporal adverb (LSJ under εἰς II). Greek prepositions originated as adverbs, a use that is still evident in Homer, and later became more closely tied to verbs (as prefixes) and nouns (as prepositions), but they retain some of that original adverbial force and can sometimes be used rather loosely to link words in a sentence other than verbs and nouns.
τιμωρέομαι = avenge oneself on *acc.* for *gen.*
- 54 μεταδίδωμι = give a share of *gen.*

μέμφηται ὅτι σὲ μὲν ἀνέδησα, αὐτὸν δὲ νικῶντα ἐν λόγοις	56
πάντας ἀνθρώπους, οὐ μόνον πρόην ὥσπερ σύ, ἀλλ' ἀεὶ,	57
ἔπειτα οὐκ ἀνέδησα.” καὶ ἅμ' αὐτὸν λαβόντα τῶν ταινιῶν	58
ἀναδεῖν τὸν Σωκράτη καὶ κατακλίεσθαι.	59

58 τῶν ταινιῶν: partitive gen., common with verbs signifying to touch, take hold of (Smyth 1956: §§1345–46)

Reading 10B

Alcibiades joins the group and appoints himself symposiarch. The symposiasts agree to let Alcibiades praise Socrates rather than love.

Vocabulary

ἄτοπος -ον: strange, odd; *recognize also* ἀτοπία -ας ἡ: strangeness

νήφω: be sober (pres. forms only except in late texts)

τιμωρέομαι τιμωρήσομαι ἐτιμωρησάμην — τετιμώρημαι: exact vengeance, avenge oneself on
χέω χεῶ ἔχεα κέχυκα κέχυμαι ἐχύθην: pour, shed; *recognize also* ἐκχέω: pour out

Reading 10B (*Symposium* 213e7–215a3)

Ἐπειδὴ δὲ κατεκλίνη, εἶπειν· “Εἶεν δὴ, ἄνδρες· δοκεῖτε	1
γὰρ μοι νήφειν. οὐκ ἐπιτρεπτόν οὖν ὑμῖν, ἀλλὰ ποτέον·	2
ὠμολόγηται γὰρ ταῦθ’ ἡμῖν. ἄρχοντα οὖν αἰροῦμαι τῆς	3
πόσεως, ἕως ἄν ὑμεῖς ἱκανῶς πῖητε, ἑμαυτόν. ἀλλὰ φερέτω,	4
Ἀγάθων, εἴ τι ἔστιν ἔκπωμα μέγα. μᾶλλον δὲ οὐδὲν δεῖ,	5
ἀλλὰ φέρε, παῖ,” φάναί, “τὸν ψυκτῆρα ἐκείνον,” ἰδόντα αὐτὸν	6
πλέον ἢ ὀκτὼ κοτύλας χωροῦντα. τοῦτον ἐμπλησάμενον	7 214a
πρῶτον μὲν αὐτὸν ἐκπιεῖν, ἔπειτα τῷ Σωκράτει κελεύειν ἐγχεῖν	8
καὶ ἅμα εἶπειν· “Πρὸς μὲν Σωκράτη, ὧ ἄνδρες, τὸ	9
σόφισμά μοι οὐδέν· ὅποσον γὰρ ἄν κελεύῃ τις, τοσοῦτον	10
ἐκπιὼν οὐδὲν μᾶλλον μὴ ποτε μεθυσθῆ.”	11
Τὸν μὲν οὖν Σωκράτη ἐγγέαντος τοῦ παιδὸς πίνειν. τὸν	12
δ’ Ἐρυξίμαχον “Πῶς οὖν,” φάναί, “ὧ Ἀλκιβιάδη, ποιοῦμεν;	13

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- 2 ἐπιτρεπτός -α -ον = permissible (verbal adj. in -τέος) (*Essentials* §127)
ποτέον: verbal adj. of πίνω (*Essentials* §127)
- 3–4 ἄρχοντα: pred. acc. with ἑμαυτόν in the next line, modified by τῆς πόσεως. It was a standard practice at the symposium to have a symposiarch or overseer of the drinking.
- 4 φερέτω: understand τις or παῖς τις as the subject; the object is implied in the protasis (if-clause)
- 5 μᾶλλον δέ: signals Alcibiades’ change of mind: “but no . . .”
ἔκπωμα -ατος τό = cup
- 6 ψυκτῆρ -ῆρος ὄ = cooler, a large vessel in which wine would be cooled, considerably larger than a standard drinking cup (cf. ψυχρός)
- 7 κοτύλη -ης ἡ = unit of liquid measure, about a cup (so eight is close to a half-gallon)
χωροῦντα = could hold, had a capacity. What use of the participle is this (*Essentials* §178)?
*ἐμπλήρημι ἐμπλήσω ἐνέπλησα = fill full; *mid.* = have filled for one
- 8 κελεύειν: understand “slave” as the object (as elsewhere); κελεύω takes an accusative object so the dative Σωκράτει must go with ἐγχεῖν = pour out for Socrates (dat. of advantage).
- 9 Πρὸς . . . Σωκράτη = against Socrates, directed at Socrates (with σόφισμα in the next line)
- 10 σόφισμα -ατος τό = clever trick (referring to the extra-large drinking vessel)
οὐδέν: i.e., worthless
- 11 οὐδὲν . . . μὴ μεθυσθῆ: οὐ μὴ + subj. (or fut. indic.) is used to indicate emphatic denial (*Essentials* §151). Socrates must be the subject here.
- 13 Πῶς . . . ποιοῦμεν; The tone here is of outraged disbelief. Πῶς is best translated here “what . . . !?” rather than the more standard “how.”

οὕτως οὔτε τι λέγομεν ἐπὶ τῇ κύλικι οὔτε τι ἄδομεν, ἀλλ’	14	214b
ἀτεχνῶς ὥσπερ οἱ διψῶντες πióμεθα;”	15	
Τὸν οὖν Ἀλκιβιάδην εἰπεῖν. “ὦ Ἐρυξίμαχε, βέλτιστε	16	
βελτίστου πατρὸς καὶ σωφρονεστάτου, χαῖρε.”	17	
“Καὶ γὰρ σύ,” φάναι τὸν Ἐρυξίμαχον· “ἀλλὰ τί ποιῶμεν;”	18	
“Ὅτι ἂν σὺ κελεύῃς, δεῖ γὰρ σοι πείθεσθαι·	19	
ἴητρος γὰρ ἀνήρ πολλῶν ἀντάξιος ἄλλων·	20	
ἐπίταττε οὖν ὅτι βούλει.”	21	
“Ἄκουσον δῆ,” εἰπεῖν τὸν Ἐρυξίμαχον. “ἡμῖν πρὶν σέ	22	
εἰσελθεῖν ἔδοξε χρῆναι ἐπὶ δεξιᾷ ἕκαστον ἐν μέρει λόγον	23	
περὶ Ἐρωτος εἰπεῖν ὡς δύναιτο κάλλιστον, καὶ ἐγκωμιάσαι.	24	214c
οἱ μὲν οὖν ἄλλοι πάντες ἡμεῖς εἰρήκαμεν· σὺ δ’ ἐπειδὴ οὐκ	25	
εἴρηκας καὶ ἐκπέπωκας, δίκαιος εἶ εἰπεῖν, εἰπὼν δὲ ἐπιτάξαι	26	
Σωκράτει ὅτι ἂν βούλη, καὶ τοῦτον τῷ ἐπὶ δεξιᾷ καὶ οὔτω	27	
τοὺς ἄλλους.”	28	
“Ἀλλά,” φάναι, “ὦ Ἐρυξίμαχε,” τὸν Ἀλκιβιάδην, “καλῶς	29	
μὲν λέγεις, μεθύοντα δὲ ἄνδρα παρὰ νηφόντων λόγους	30	

14 ἐπὶ τῇ κύλικι = at the cup, i.e., while drinking

15 διψᾶω = be thirsty, thirst

16–17 Alcibiades has apparently not noticed Eryximachus previously. The tone here is ironic; Eryximachus is a bit too upright and temperate for Alcibiades’ taste.

20 A quotation from Homer, *Iliad* 11.514.

ἴητρος: the Ionic form of ἰατρός

ἀντάξιος -α -ον = equivalent to *gen.*, the equal of *gen.*

21 ἐπιτάττω = κελεύω (but takes dat. = give an order to)

26 ἐπιτάξαι: aor. inf. of ἐπιτάττω (parallel to εἰπεῖν)

27 καὶ τοῦτον = καὶ τοῦτον [δεῖ ἐπιτάξαι]: τοῦτον refers to Socrates. The language here is compressed but would be easily understood by a Greek audience familiar with the conventions of the symposium. After Alcibiades has given orders to Socrates, it will be Socrates’ turn, since he is now on Alcibiades’ right, to give an order to the person on his right and so on.

30 μεθύοντα ἄνδρα: obj. of the inf. παραβάλλειν (line 31) and shorthand for τὸν μεθύοντος ἀνδρὸς λόγον

παραβάλλειν μὴ οὐκ ἔξ ἴσου ἦ. καὶ ἅμα, ὧ μακάριε, πείθει τί	31
σε Σωκράτης ὧν ἄρτι εἶπεν; ἢ οἴσθα ὅτι τοῦναντίον ἐστί	32 214d
πᾶν ἢ ὁ ἔλεγεν; οὗτος γάρ, ἐάν τινα ἐγὼ ἐπαινέσω τούτου	33
πάροντος ἢ θεὸν ἢ ἄνθρωπον ἄλλον ἢ τοῦτον, οὐκ ἀφέξεταί	34
μου τὼ χεῖρε.”	35
“Οὐκ εὐφημήσεις;” φάναι τὸν Σωκράτη.	36
“Μὰ τὸν Ποσειδῶ,” εἰπεῖν τὸν Ἀλκιβιάδην, “μηδὲν λέγε	37
πρὸς ταῦτα, ὡς ἐγὼ οὐδ’ ἂν ἓνα ἄλλον ἐπαινέσαιμι σοῦ παρόντος.”	38
“Ἄλλ’ οὕτω ποίει,” φάναι τὸν Ἐρυξίμαχον, “εἰ βούλει	39
Σωκράτη ἐπαινέσον.”	40
“Πῶς λέγεις;” εἰπεῖν τὸν Ἀλκιβιάδην. “δοκεῖ χρῆναι, ὧ	41 214e

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- 31 παραβάλλειν: the infinitive is the subject of the impersonal expression ἔξ ἴσου [ἐστί] = it is not fair (*Essentials* §182)
 παρὰ + *acc.* . . . παραβάλλω = compare *acc.* with *acc.*
 μὴ οὐκ . . . ἦ: μὴ οὐ + *subju. to indicate a doubtful negation* = I suspect that — is not the case, I doubt that . . . (*Essentials* §150). Distinguish from οὐ μὴ + *subju.* in line 11 (*Essentials* §151).
 τί: the accent is cast by the enclitic σε in the next line; internal accusative with πείθω + *double acc.* = persuade *acc. pers.* of *acc.*
- 32 ὧν: partitive gen. with τι (*Essentials* §93), an example of attraction to a suppressed antecedent (*Essentials* §133)
 ἄρτι εἶπεν: Alcibiades is clearly referring to reading 10A.45–47
 τοῦναντίον = τὸ ἐναντίον (*crasis*); best taken as a predicate here, despite the definite article.
 Supply a subject: “the truth” or “it.” πᾶν is adverbial.
- 33 ἦ: take with τοῦναντίον in the previous line = the opposite of . . .
- 34 ἦ . . . ἦ . . . ἄλλον ἦ: note the range of meanings of ἦ in this line. ἦ . . . ἦ = either . . . or. Following ἄλλον, ἦ = than.
- 34–35 οὐκ ἀφέξεταί μου τὼ χεῖρε: i.e., will become violent (reading 10A.48–49)
- 35 μου: gen. of separation with ἀφέξεταί = from me
- 36 εὐφημέω: *literally* = speak well. It is closely associated with ritual contexts that ask for silence and should therefore be translated “be quiet.”
- 37 Ποσειδῶν -ῶνος ὁ = Poseidon, god of the sea and of horses, apparently a favorite of wealthy youths of this period involved in horseracing, like Alcibiades (e.g., Pheidippides swears by Poseidon in Aristophanes’ *Clouds* 83). Bury 1973: 142 suggests a possible pun on Poseidon as “drink-giver” (πόσις-δίδομι). The oath does not appear elsewhere in Plato. The accusative case is normally used for oaths (*Essentials* §88). For the form, see Smyth 1956: §260.
- 38 πρὸς ταῦτα: πρὸς must have a hostile sense = against

Ἐρουξίμαχε; ἐπιθῶμαι τῷ ἀνδρὶ καὶ τιμωρήσωμαι ὑμῶν ἐναντίον;”	42
“Οὗτος,” φάναι τὸν Σωκράτη, “τί ἐν νῶ ἔχεις; ἐπὶ τὰ	43
γελοιότερά με ἐπαινέσαι; ἢ τί ποιήσεις;”	44
“Τᾶληθῆ ἔρω. ἀλλ’ ὄρα εἰ παρίης.”	45
“Ἄλλὰ μέντοι,” φάναι, “τά γε ἀληθῆ παρήημι καὶ κελεύω	46
λέγειν.”	47
“Οὐκ ἂν φθάνοιμι,” εἶπεῖν τὸν Ἀλκιβιάδην. “καὶ μέντοι	48
οὕτωςί ποιήσον. ἐάν τι μὴ ἀληθὲς λέγω, μεταξὺ ἐπιλαβοῦ,	49
ἂν βούλη, καὶ εἰπέ ὅτι τοῦτο ψεύδομαι· ἐκὼν γὰρ εἶναι οὐδὲν	50
ψεύσομαι. ἐὰν μέντοι ἀναμιμνησκόμενος ἄλλο ἄλλοθεν	51 215a
λέγω, μηδὲν θαυμάσης· οὐ γὰρ τι ῥάδιον τὴν σὴν ἀτοπίαν	52
ᾧδ’ ἔχοντι εὐπορῶς καὶ ἐφεξῆς καταριθμῆσαι.”	53

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- 42 ἐπιθῶμαι from *ἐπιτίθεμαι = attack *dat.*
ὑμῶν ἐναντίον = in front of you all
- 43 ἐπὶ + *acc.* = for the purpose of
- 45–46 *παρήημι = permit, give permission
- 48 *φθάνω = delay, lag behind
- 49 ἐπιλαμβάνομαι = seize upon, stop, arrest; with μεταξὺ = interrupt
- 50 ἐκὼν . . . εἶναι = intentionally at any rate. εἶναι is an example of an infinitive used absolutely (i.e., in a parenthetical sense, not part of the overall grammatical construction, similar to ὡς ἔπος εἰπεῖν) (Smyth 1956: §2012).
- 51 ἄλλο ἄλλοθεν = one thing from one place/part, another from another; i.e., disjointedly, in a disconnected and confused fashion
- 52 τὴν σὴν ἀτοπίαν: Socrates’ ἀτοπία is mentioned several times in the dialogue
- 53 ᾧδ’ ἔχοντι: review meaning of ἔχω + adv. The participle ἔχοντι depends on ῥάδιον and agrees with an understood indefinite pronoun = easy for [a person] being in this condition [i.e., very drunk], easy for someone who is in this condition.
ἐφεξῆς *adv.* = in order, in an orderly fashion
καταριθμέω = make an account of

Reading 10C

Alcibiades begins his speech by comparing Socrates to a satyr or silen (see reading 10 introduction).

Vocabulary

ἄγαλμα -ατος τό: (1) glory, delight, ornament; (2) statue or image of a god

αὐλός -οῦ ὄ: aulos, a musical instrument similar to an oboe, but usually translated “flute,” an instrument associated with Dionysus that appears in many vase paintings, played by satyrs, symposiasts, and flute-girls at the symposium. It also accompanied dramatic performances (cf. αὐλητοῖς ἦ); *recognize also* αὐλητής -οῦ ὄ: (male) aulos-player; αὐλέω: play an aulos

δάκρυον -ου τό: tear (*δακρύω: cry, weep)

εἰκὼν εἰκόνοσ ἦ: figure, image, likeness (cf. εἰκάζω and English “icon” and “iconoclast”)

καρδιά -ας ἦ: heart (cf. English “cardiologist” and “cardiovascular”)

καρτερέω: be steadfast, strong, patient, stubborn; hold out, bear up, endure manfully

μέλω μελήσω ἐμέλησα μεμέληκα -μεμέλημαι -ἐμελήθην (cf. ἀμελέω, ἐπιμελέομαι): be a concern to *dat.*; *often impers. + dat. + gen.*: There is a concern to *dat.* for *gen.*; e.g., μέλει μοι τοῦδε: There is a concern to me for this. I am concerned about this.

οἶγνυμι/οἶγω οἶξω ῥῆξα/(ἀν)έφξα (ἀν)έφγα ῥχθην/(ἀν)εῶχθην: mainly found in compounds (e.g., ἀνοίγνυμι: open up, open; διοίγνυμι: open by dividing or splitting, split open)

σάτυρος -ου ὄ: satyr, part-man/part-horse followers of Dionysus, known for their lewd and comical behavior; *recognize also* σατυρικός: satyrlike

σιληνός -οῦ ὄ: silen, a half-man/half-animal creature, similar to a satyr; *also capitalized* Silenus, father of the satyrs; *recognize also* σιληνικός/σιληνωδής: silen-like or Silenus-like

Reading 10C (*Symposium* 215a4—216a8)

Σωκράτη δ' ἐγὼ ἐπαινεῖν, ὧ ἄνδρες, οὕτως ἐπιχειρήσω,	1
δι' εἰκόνων. οὗτος μὲν οὖν ἴσως οἰήσεται ἐπὶ τὰ γελοιώτερα,	2
ἔσται δ' ἢ εἰκὼν τοῦ ἀληθοῦς ἕνεκα, οὐ τοῦ γελοίου. φημί	3
γὰρ δὴ ὁμοιότατον αὐτὸν εἶναι τοῖς σιληνοῖς τούτοις τοῖς	4
ἐν τοῖς ἔρμογλυφείοις καθημένοις, οὐστίνας ἐργάζονται οἱ	5 215b
δημιουργοὶ σύριγγας ἢ αὐλοὺς ἔχοντας, οἱ διχάδε διοιχθέντες	6
φαίνονται ἔνδοθεν ἀγάλματα ἔχοντες θεῶν. καὶ φημί αὖ	7
ἔοικέναι αὐτὸν τῷ σατύρῳ τῷ Μαρσύᾳ. ὅτι μὲν οὖν τό γε	8
εἶδος ὁμοῖος εἶ τούτοις, ὧ Σώκρατες, οὐδ' αὐτὸς ἂν που	9
ἀμφισβητήσας· ὡς δὲ καὶ τᾶλλα ἔοικας, μετὰ τοῦτο ἄκουε.	10
ὑβριστῆς εἶ· ἢ οὐ; ἐὰν γὰρ μὴ ὁμολογήῃς, μάρτυρας παρἔξομαι.	11
ἀλλ' οὐκ ἀυλητῆς; πολὺ γε θαυμασιώτερος ἐκείνου.	12
ὁ μὲν γε δι' ὀργάνων ἐκίλει τοὺς ἀνθρώπους τῇ ἀπὸ τοῦ	13 215c

4 σιληνός -ου ὁ = image of a silen, small statue of a silen

5 ἔρμογλυφεῖον -ου τό = statuary workshop, place for carving statues (herms)

6 σύριγγιξ -ιγγος ὁ = syrinx or Pan-pipe (a musical instrument)

διχάδε *adv.* = δίχα

7 φαίνονται . . . ἔχοντες: review meaning of φαίνομαι with participle

ἔνδοθεν = (from) within

8 Μαρσύας -ου ὁ = Marsyas, a satyr famous as the inventor of the aulos, challenged the god Apollo to a musical contest, an act of hubris, and lost. He was flayed alive by Apollo in accordance with an agreement that the winner could do as he liked with the loser.

9 τὸ εἶδος: identify the form and usage (*Essentials* §82)

10 *ἀμφισβητέω = stand apart, dispute, disagree

11 ὑβριστής -οῦ ὁ: Agathon made the same accusation earlier (reading 2B.18). On Socrates' hubris in the *Symposium*, see Gagarin 1977.

13 ὁ μὲν γε = this one, for his part. . . . The σὺ δ' that responds to this doesn't occur until line 19.

This prepares the reader for the comparison between Socrates and Marsyas.

κηλέω = charm, fascinate, bewitch, seduce

στόματος δυνάμει, καὶ ἔτι νυνὶ ὃς ἂν τὰ ἐκείνου ἀύλη—ἃ γὰρ	14
Ἵολυμπος ἠΰλει, Μαρσύου λέγω, τούτου διδάξαντος—τὰ οὖν	15
ἐκείνου ἕαντε ἀγαθὸς ἀύλητῆς ἀύλη ἕαντε φαύλη ἀύλητρῆς,	16
μόνα κατέχεσθαι ποιεῖ καὶ δηλοῖ τοὺς τῶν θεῶν τε καὶ	17
τελετῶν δεομένους διὰ τὸ θεῖα εἶναι.	18
Σὺ δ' ἐκείνου τοσοῦτον	19
μόνον διαφέρεις, ὅτι ἄνευ ὀργάνων ψιλοῖς λόγοις ταῦτόν	20
τοῦτο ποιεῖς. ἡμεῖς γοῦν ὅταν μὲν του ἄλλου ἀκούωμεν	21 215d
λέγοντος, καὶ πάνυ ἀγαθοῦ ῥήτορος, ἄλλους λόγους, οὐδὲν	22
μέλει ὡς ἔπος εἰπεῖν οὐδενί· ἐπειδὴν δὲ σοῦ τις ἀκούῃ ἢ τῶν	23
σῶν λόγων ἄλλου λέγοντος, κἂν πάνυ φαῦλος ἦ ὁ λέγων,	24
ἕαντε γυνὴ ἀκούῃ ἕαντε ἀνὴρ ἕαντε μειράκιον, ἐκπεπληγμένοι	25
ἔσμεν καὶ κατεχόμεθα.	26

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- 15 Ἵολυμπος -ου ὁ = Olympos, mythical figure, the beloved and student of Marsyas
- 15–16 τὰ . . . ἐκείνου = his songs (presumably). This (rather than the rel. clause ὃς ἂν τὰ ἐκείνου ἀύλη) is the subject of ποιεῖ and δηλοῖ in the next line. This is an instance of anacoluthon “not following,” a form of grammatical inconsistency found in many Greek texts (Smyth 1956: §§3004–8). Alcibiades starts to speak of the musicians, but in the middle of the sentence revises his thought so that the songs rather than the player of them create the enchantment. The anacoluthon may reflect his drunken state, but serves Plato’s purposes here, for he seems to want to emphasize the effect of Socrates’ words, not only when spoken by Socrates but when reported by others, presumably including himself.
- 17 κατέχομαι = be held fast [as under a spell], be possessed, bewitched, captivated
ποιέω + *acc.* + *inf.* = cause *acc.* to —
- 17–18 τοὺς . . . δεομένους: the object of both ποιεῖ and δηλοῖ with κατέχεσθαι as an objective infinitive (*Essentials* §180). The satyrs’ aulos-music creates a response in those who are in need of divine help. Similarly, Alcibiades will imply, Socrates’ words generate a response in those in need of his instruction.
- 18 τελετή -ῆς ἢ = mystic rite, religious festival
- 20 *ψιλός -ή -όν = bare, naked, unadorned, prosaic
ταῦτόν = τὸ αὐτό (*crasis*), *def. art.* + αὐτός (*Essentials* §191). ταῦτόν is an alternative to ταυτό, especially in poetry (for metrical reasons) and to avoid hiatus (before words beginning with a vowel), but the presence of the moveable nu in Plato before words beginning with a consonant is very common.
- 21–22 Alcibiades echoes Apollodorus in reading 1B.
- 22 καὶ πάνυ ἀγαθοῦ ῥήτορος = even of/from a very good orator
- 26 κατέχομαι = be held fast [as under a spell], be possessed, bewitched, captivated

	Ἐγὼ γοῦν, ὧ ἄνδρες, εἰ μὴ	27
	ἔμελλον κομιδῇ δόξειν μεθύειν, εἶπον ὁμόσας ἄν ὑμῖν οἷα δὴ	28
	πέπονθα αὐτὸς ὑπὸ τῶν τούτου λόγων καὶ πάσχω ἔτι καὶ	29
	νυνί. ὅταν γὰρ ἀκούω, πολὺ μοι μᾶλλον ἢ τῶν κορυβαντιῶντων	30 215e
	ἢ τε καρδία πηδᾶ καὶ δάκρυα ἐκχεῖται ὑπὸ τῶν	31
	λόγων τῶν τούτου, ὄρω δὲ καὶ ἄλλους παμπόλλους τὰ	32
	αὐτὰ πάσχοντας· Περικλέους δὲ ἀκούων καὶ ἄλλων ἀγαθῶν	33
	ῥητόρων εὖ μὲν ἠγοῦμην λέγειν, τοιοῦτον δ' οὐδὲν ἔπασχον,	34
	οὐδ' ἔτεθορῶβητό μου ἢ ψυχὴ οὐδ' ἠγανάκτει ὡς ἀνδραποδωδῶς	35
	διακειμένου, ἀλλ' ὑπὸ τουτουῖ τοῦ Μαρσίου πολλάκις δὴ	36
	οὔτω διετέθην ὥστε μοι δόξα μὴ βιωτὸν εἶναι ἔχοντι ὡς	37 216a
	ἔχω. καὶ ταῦτα, ὧ Σώκρατες, οὐκ ἐρεῖς ὡς οὐκ ἀληθῆ. καὶ	38

27–28 εἰ μὴ ἔμελλον . . . = if I were not going to —; i.e., if I were not virtually certain to —

28 κομιδῇ (dat. of manner) = wholly, entirely

30 μοι: with καρδία, parallel to τῶν κορυβαντιῶντων, indicating possession. Alcibiades is comparing his own heart's leaping and other physical responses with those of the inspired Corybantes.

κορυβαντιάω = celebrate the rites of the Corybantes, apparently somewhat ecstatic rituals, involving aulos-playing and frenzied dancing, associated with the worship of Dionysus and the goddess Cybele, the Great Mother. In the *Ion*, Socrates describes the Corybantes as not in their senses; in Aristophanes' *Wasps* the son initiates his father into the cult of the Corybantes, hoping to cure him of his obsession with the law courts, whereupon his father enters the courtroom with a tympanum (drumlike instrument), reinforcing the association of the Corybantes with music and dance that we see here.

31 πηδάω = jump, leap

33 Περικλῆς -έους ὁ = Pericles, a prominent Athenian statesman, known for his effective oratory, and Alcibiades' adoptive father

34 εὖ with λέγειν not with ἠγοῦμην, as the context makes clear. Context allows inference of a subject "they" with λέγειν.

35 ἔτεθορῶβητο from θορῶβέω: pluperf. implies "was put into an enduring state of disturbance"

*ἀγανακτέω = feel irritation

ἀνδραποδώδης -ες = slavish, servile (ὡς ἀνδραποδωδῶς διακειμένου = because of being enslaved [with μου])

37 δόξα: not from the noun δόξα but from the verb δοκέω. What form must it be?

βιωτός -ή -όν = to be possible to live (verbal adj. in -τος used impers.)

ὡς: makes clear that both ἔχω and ἔχοντι are to be translated as ἔχω + adv.

ἔτι γε νῦν σύνοιδα' ἔμαυτῶ ὅτι εἰ ἐθέλομι παρεῖχιν τὰ ὄτα,	39
οὐκ ἂν καρτερήσαιμι ἀλλὰ ταῦτά ἂν πάσχοιμι. ἀναγκάζει	40
γάρ με ὁμολογεῖν ὅτι πολλοῦ ἐνδεῆς ὢν αὐτὸς ἔτι ἔμαυτοῦ	41
μὲν ἀμελῶ, τὰ δ' Ἀθηναίων πράττω. βία οὖν ὥσπερ ἀπὸ	42
τῶν Σειρήνων ἐπισχόμενος τὰ ὄτα οἴχομαι φεύγων, ἵνα μὴ	43
αὐτοῦ καθήμενος παρὰ τούτῳ καταγηράσω.	44

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- 39 σύνοιδα ἔμαυτῶ = I know with myself; i.e., I know in my heart, I am conscious that
- 42 τὰ δ' Ἀθηναίων = the things of the Athenians; i.e., work on behalf of the state
- 43 Σείρηνες -ων αἰ = the Sirens, mythical female creatures who lure men to their death with their
enchanting, inescapable song (*Odyssey* 11.36–200)
- ἐπίσχομαι = plug up, stop up
- 44 καταγηράω = grow old (cf. γῆρας -ως τό)

Reading 10D

Alcibiades continues his speech and his comparison of Socrates to a satyr. He introduces the image of carved satyr statuettes.

Vocabulary

ἀγνοέω ἀγνοήσω ἠγνόησα ἠγνόηκα ἠγνόημαι ἠγνοήθην: be ignorant, not know (cf. γιγνώσκω and English “agnostic”)

ἔμβραχυ *adv.*: in short, briefly (cf. *βραχύς -εῖα -ύ: short, brief)

ἐντός *adv.*: within, inside (cf. ἐν and ἔνδον); *recognize also* ἐνδοθεν: from within

ἔξω *adv.*: outside, without (cf. ἐκ/ἐξ); *recognize also* ἔξωθεν: from without

πλήθος -ους τό: number, crowd, mass, the people (cf. English “plethora”)

πόσος -η -ον: how great, how much; *pl.*: how many? (cf. ὀπόσος, τόσος, τοσοῦτος, τοσόσδε)

σπουδάζω σπουδάσομαι ἐσπούδασα ἐσπούδακα ἐσπούδασμαι ἐσπουδήσθην *intrans.*: make haste, be earnest, be serious; *trans.*: do or pursue hastily, earnestly, seriously or zealously (cf. σπουδή)

χρυσσοῦς -ῆ -οῦν: golden, gold (endings contracted from -εος -ει -εον) (see Smyth 1956: §290 for full declension of contracted adjectives)

Reading 10D (Symposium 216a8–217a2)

	Πέπονθα δὲ	1	
πρὸς τοῦτον μόνον ἀνθρώπων, ὃ οὐκ ἄν τις οἴοιτο ἐν ἐμοὶ		2	216b
ἐνεῖναι, τὸ αἰσχύνεσθαι ὄντινοῦν· ἐγὼ δὲ τοῦτον μόνον		3	
αἰσχύνομαι. σύνοιδα γὰρ ἐμαυτῷ ἀντιλέγειν μὲν οὐ δυναμένῳ		4	
ὡς οὐ δεῖ ποιεῖν ἅ οὗτος κελεύει, ἐπειδὴν δὲ ἀπέλθω,		5	
ἡττημένῳ τῆς τιμῆς τῆς ὑπὸ τῶν πολλῶν. δραπετεύω οὖν		6	
αὐτὸν καὶ φεύγω, καὶ ὅταν ἴδω, αἰσχύνομαι τὰ ὠμολογημένα.		7	
καὶ πολλάκις μὲν ἡδέως ἄν ἴδοιμι αὐτὸν μὴ ὄντα ἐν ἀνθρώποις·		8	216c
εἰ δ' αὖ τοῦτο γένοιτο, εὖ οἶδα ὅτι πολὺ μείζον ἄν ἀχθοίμην,		9	
ὥστε οὐκ ἔχω ὅτι χρήσωμαι τούτῳ τῷ ἀνθρώπῳ.		10	
Καὶ ὑπὸ μὲν δὴ τῶν ἀλλήλων καὶ ἐγὼ καὶ ἄλλοι πολλοὶ		11	
τοιαῦτα πεπόνθασιν ὑπὸ τοῦδε τοῦ σατύρου· ἄλλα δὲ ἐμοῦ		12	
ἀκούσατε ὡς ὁμοίως τ' ἐστὶν οἷς ἐγὼ ἦγκασα αὐτὸν καὶ τὴν		13	
δύναμιν ὡς θαυμασίαν ἔχει. εὖ γὰρ ἴστε ὅτι οὐδεὶς ὑμῶν		14	

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- 1–3 πρὸς = in reference to. Alcibiades seems to have been notorious for outrageous behavior that suggested to the Athenians the lack of a sense of shame.
- 4 σύνοιδα ἐμαυτῷ = I know with myself; i.e., I know in my heart that . . . , I am conscious that . . .
- 4–5 ἀντιλέγειν . . . ὡς οὐ δεῖ: to argue against him that I ought not
- 4–6 δυναμένῳ and ἡττημένῳ: both dative participles modifying ἐμαυτῷ serve as the verbs of indirect statements
- 6 *ἡττάομαι + *gen.* = be less than, be inferior to; i.e., be overcome by, give way to, yield to
δραπετεύω = run away from, flee (in the manner of a runaway slave)
- 10 *ἔχω = know
ὅτι = ὅ τι
χρήσωμαι: aor. subj. of χράομαι (deliberative); ὅτι χρήσωμαι = what I am to do with . . .
- 11 ἀλλήλων -ατος τό = piece of music for the aulos (here used metaphorically of Socrates' words)
- 12 ἄλλα: from ἄλλος *not* ἀλλά = but (compare position of accent); acc. of respect with ὁμοίως (line 13)
- 13 ἦγκασα from εἰκάζω
καί: links the two clauses introduced by ὡς
- 13–14 τὴν δύναμιν ὡς: prolepsis (*Essentials* §208)
- 14 ἴστε: impera. (context suggests)

τοῦτον γινώσκει· ἀλλὰ ἐγὼ δηλώσω, ἐπειπερ ἠρξάμην.	15	216d
ὄρατε γὰρ ὅτι Σωκράτης ἐρωτικῶς διάκειται τῶν καλῶν καὶ	16	
ἀεὶ περὶ τούτους ἐστὶ καὶ ἐκπέπληκται, καὶ αὖ ἄγνοεῖ πάντα	17	
καὶ οὐδὲν οἶδεν, ὡς τὸ σχῆμα αὐτοῦ. τοῦτο οὐ σιληνώδες;	18	
σφόδρα γε. τοῦτο γὰρ οὔτος ἔξωθεν περιβέβληται, ὥσπερ	19	
ὁ γεγλυμμένος σιληνός· ἔνδοθεν δὲ ἀνοιχθεὶς πόσης οἶεσθε	20	
γέμει, ὃ ἄνδρες συμπόται, σωφροσύνης; ἴστε ὅτι οὔτε εἴ τις	21	
καλὸς ἐστὶ μέλει αὐτῷ οὐδέν, ἀλλὰ καταφρονεῖ τοσοῦτον	22	
ὅσον οὐδ' ἂν εἷς οἰηθείη, οὔτ' εἴ τις πλούσιος, οὔτ' εἴ ἄλλην	23	216e
τινὰ τιμὴν ἔχων τῶν ὑπὸ πλήθους μακαριζομένων· ἠγέεται	24	
δὲ πάντα ταῦτα τὰ κτήματα οὐδενὸς ἄξια καὶ ἡμᾶς οὐδὲν	25	
εἶναι—λέγω ὑμῖν—εἰρωνευόμενος δὲ καὶ παίζων πάντα τὸν	26	
βίον πρὸς τοὺς ἀνθρώπους διατελεῖ. σπουδάσαντος δὲ αὐτοῦ	27	
καὶ ἀνοιχθέντος οὐκ οἶδα εἴ τις ἐώρακεν τὰ ἐντὸς ἀγάλματα·	28	
ἀλλ' ἐγὼ ἦδη ποτ' εἶδον, καὶ μοι ἔδοξεν οὕτω θεῖα καὶ	29	

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- 16 τῶν καλῶν: *masc.*, not *neut.*; *gen. obj.* of ἐρωτικῶς διάκειται, virtually equivalent to ἐρῶ
τούτους = τοὺς καλοὺς
- 18 ὡς τὸ σχῆμα αὐτοῦ = as far as his external appearance goes (*acc. of respect*). I depart from
Burnet 1901 here and follow the punctuation and interpretation of Rose 1985: 65 and Rowe
1998: 110, 207–8.
σιληνώδης -*ες* = silen-like. The points of comparison seem to be the appearance of a constant state of
erotic interest in what is physically beautiful accompanied by ignorance and lack of wisdom. These
appearances are of course contradicted by what is inside, at least in the case of Socrates.
- 19 τοῦτο: *i.e.*, a silen-like exterior
περιβάλλομαι = put *acc.* around oneself, dress in *acc.*; *perf.* = have dressed oneself in *acc.*; *i.e.*,
wear *acc.*
- 20 γλύφω = carve
πόσης with σωφροσύνης (line 21): *obj.* of γέμει
οἶεσθε: parenthetical
- 21 *γέμω = be full of *gen.*
- 24 *μακαρίζω = count blessed, consider beneficial (*cf.* μακάριος -*α -ον*)
- 26 εἰρωνεύομαι = dissemble, be ironic (in the Socratic sense); *i.e.*, feign ignorance
παίζω . . . πρὸς + *acc.* = tease, make fun of *acc.*
- 27 διατελέω + *supplemental part.* = continue —ing

χρυσᾶ εἶναι καὶ πάγκαλα καὶ θαυμαστά, ὥστε ποιητέον εἶναι 30 217a
ἔμβραχυν ὅτι κελεύοι Σωκράτης. 31

30 ποιητέον: verbal adj. of ποιέω (*Essentials* §127)

εἶναι: verb in result clause (*Essentials* §185)

31 ὅτι κελεύοι: explain the mood of κελεύοι here (*Essentials* §159a). This phrase echoes the words and sentiments of Aristodemus in reading 2A.9.

Reading 10E

Alcibiades describes his attempted seduction of Socrates.

Vocabulary

ἄγριος -α -ον: wild, savage, fierce, uncultivated, untamed (cf. *ἄγρός -οῦ ὄ: field, country; and English “agriculture”)

ἄγροικος -ον: rustic, living in the country, boorish, crude, unsophisticated (cf. *ἄγρός -οῦ ὄ and οἰκέω)

δάκνω δήξομαι ἔδακον δέδηχα δέδηγμαι ἐδήχθην: bite, sting

καρτερός -ά -όν (= κρατερός): strong, brave, enduring, patient, steadfast; *recognize also*
καρτερία -ας ἡ (= κρατερία): strength, endurance, patience. (cf. κρατέω)

κλίνη -ης ἡ: couch (cf. κατακλίνομαι: recline)

οἰκέτης -ου ὄ: house slave

ὄψέ *adv.*: late

ποιέω + *inf.*: cause to —

πύλη -ης ἡ: gate

Reading 10E (*Symposium* 217a2–218b7)

ἡγούμενος δὲ αὐτὸν ἐσπουδακέναι	1
ἐπὶ τῇ ἔμῃ ὥρᾳ ἔρμαιον ἡγησάμην εἶναι καὶ εὐτύχημα	2
ἔμὸν θαυμαστόν, ὡς ὑπάρχον μοι χαρισαιμένῳ Σωκράτει πάντ’	3
ἀκοῦσαι ὅσαπερ οὗτος ἦιδει· ἐφρόνουσι γὰρ δὴ ἐπὶ τῇ ὥρᾳ	4
θαυμάσιον ὅσον. ταῦτα οὖν διανοηθεῖς, πρὸ τοῦ οὐκ εἰωθῶς	5
ἄνευ ἀκολούθου μόνος μετ’ αὐτοῦ γίγνεσθαι, τότε ἀποπέμπων	6
τὸν ἀκόλουθον μόνος συνεγιγνόμενην—δεῖ γὰρ πρὸς ὑμᾶς πάντα	7 217b
τάληθ’ εἰπεῖν· ἀλλὰ προσέχετε τὸν νοῦν, καὶ εἰ ψεύδομαι,	8
Σώκρατες, ἐξέλεγγε—συνεγιγνόμενην γὰρ, ᾧ ἄνδρες, μόνος	9
μόνῳ, καὶ ᾧμην αὐτίκα διαλέξεσθαι αὐτὸν μοι ἅπερ ἂν	10
ἔραστῆς παιδικοῖς ἐν ἐρημίᾳ διαλεχθείη, καὶ ἔχαιρον. τούτων	11
δ’ οὐ μάλα ἐγίγνετο οὐδέν, ἀλλ’ ὥσπερ εἰώθει διαλεχθεῖς ἂν	12
μοι καὶ συνημερεύσας ᾧχετο ἀπιών.	13
Μετὰ ταῦτα συγγυμνάζεσθαι	14
προκαλούμην αὐτὸν καὶ συνεγυμναζόμεν, ὥς τι	15 217c
ἐνταῦθα περανῶν. συνεγυμνάζετο οὖν μοι καὶ προσεπάλαιεν	16

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- 1–2 σπουδάζω ἐπί = be eager for
- 2 ὥρα: here and below = youth, and the attractions of youth, youthful beauty
 ἔρμαιον -ου τό = lucky discovery; windfall; gift from Hermes, god of windfalls
 εὐτύχημα -ατος τό = piece of good luck
- 3 ὑπάρχον from ὑπάρχει + *dat.* + *inf.* = it is possible for *dat.* to —. Identifying the form of ὑπάρχον should help the reader to identify the construction (*Essentials* §177).
- 4 φρονέω ἐπί + *dat.* = take pride in *dat.*
- 5 θαυμάσιον ὅσον = to an amazing degree, to an amazing extent (adverbial acc.)
- 9 *ἐξέλεγγω = refute
- 11 ἐρημία -ας ἡ = deserted place, solitude (cf. *ἔρημος -ον = deserted, desolate, solitary)
- 12 ἄν: with the imperfect indicative ᾧχετο (line 13) not to make it counterfactual but to indicate repetition (iterative ᾧν) = he would go off . . . (Smyth 1956: §§1790–91)
- 13 συνημερεύω = pass the day with
- 14 συγγυμνάζομαι = exercise together (*γυμνάζομαι = exercise)
- 15 προκαλέομαι = invite ahead of time, make a date with
- 16 περαίνω περανῶ = bring to an end, finish, accomplish
 προσπαλαίω = wrestle with

πολλάκις οὐδενὸς παρόντος· καὶ τί δεῖ λέγειν; οὐδὲν γάρ	17
μοι πλέον ἦν. ἐπειδὴ δὲ οὐδαμῆ ταύτῃ ἦνυτον, ἔδοξε μοι	18
ἐπιθετέον εἶναι τῷ ἀνδρὶ κατὰ τὸ καρτερόν καὶ οὐκ ἀνετέον,	19
ἐπειδὴ περ ἔνεκε χειρὶ γῆ, ἀλλὰ ἰστέον ἤδη τί ἐστί τὸ πρᾶγμα.	20
προκαλοῦμαι δὴ αὐτὸν πρὸς τὸ συνδειπνεῖν, ἀτεχνῶς ὥσπερ	21
ἔραστῆς παιδικοῖς ἐπιβουλεύων. καὶ μοι οὐδὲ τοῦτο ταχὺ	22
ὑπήκουσεν, ὅμως δ' οὖν χρόνῳ ἐπέισθη. ἐπειδὴ δὲ ἀφίκετο	23 217d
τὸ πρῶτον, δειπνήσας ἀπιέναι ἐβούλετο. καὶ τότε μὲν	24
αἰσχυνόμενος ἀφῆκα αὐτόν· αὐθις δ' ἐπιβουλεύσας, ἐπειδὴ	25
ἔδεδειπνήκαμεν διελεγόμεν ἅει πόρρω τῶν νυκτῶν, καὶ ἐπειδὴ	26
ἐβούλετο ἀπιέναι, σκηπτόμενος ὅτι ὀψὲ εἶη, προσηνάγκασα	27
αὐτὸν μένειν. ἀνεπαύετο οὖν ἐν τῇ ἐχομένῃ ἐμοῦ κλίνῃ, ἐν	28
ἧ περ ἔδειπνει, καὶ οὐδεὶς ἐν τῷ οἰκήματι ἄλλος καθηῦθεν ἢ	29
ἡμεῖς. μέχρι μὲν οὖν δὴ δεῦρο τοῦ λόγου καλῶς ἂν ἔχοι	30 217e

17–18 οὐδὲν γάρ μοι πλέον ἦν: *literally* = there was nothing more for me (i.e., I got no further; I accomplished nothing more). οὐδὲν πλέον + dative + linking verb seems to be a relatively common idiom in these vaguely sexual contexts. Variants occur in reading 11.12, 16–17.

18 οὐδαμῆ: dat. fem. sing. is frequently used as adv. = in no way
 ταύτῃ: dat. fem. sing. is frequently used as adv. = in this way, by this method
 ἀνύτω = succeed

19 ἐπιθετέον: verbal adj. (*Essentials* §127) of *ἐπιτίθημι = make an attack on
 κατὰ τὸ καρτερόν = with full strength
 ἀνετέον: verbal adj. of ἀνίημι = let go, let alone (see note on ἐπιθετέον)

20 ἔνεκε χειρὶ γῆ: pluperf. from ἐγχειρέω = begin, take in hand
 ἰστέον: verbal adj. of ὄραω (see note on ἐπιθετέον in line 19)

21 προκαλέομαι = invite ahead of time, make a date with
 ἀτεχνῶς *adv.* = artlessly, unskillfully, without art or artifice

23 *ὑπακούω + *dat.* = obey, listen to, comply with. Verbs that mean obey, trust, or serve frequently take dative objects (cf. πείθομαι, πιστεύω, δουλεύω).

26 πόρρω = far into, deep into
 τῶν νυκτῶν: the plural is explained by the night being divided into three watches, which are also called νύκτες (LSJ under νύξ I.3)

27 σκήπτομαι = make as an excuse

28 ἐχόμενος + *gen.* = touch, be next to. Verbs of taking hold frequently take genitive objects.

29 οἴκημα -ατος τό: in this context pretty much equivalent to οἰκία -ας ἢ

30 τοῦ λογοῦ: partitive with μέχρι . . . δεῦρο

καὶ πρὸς ὄντινοῦν λέγειν· τὸ δ' ἐντεῦθεν οὐκ ἄν μου ἠκούσατε	31
λέγοντος, εἰ μὴ πρῶτον μὲν, τὸ λεγόμενον, οἶνος ἄνευ τε	32
παίδων καὶ μετὰ παίδων ἦν ἀληθής, ἔπειτα ἀφανίσαι Σωκράτους	33
ἔργον ὑπερήφανον εἰς ἔπαινον ἐλθόντα ἄδικόν μοι φαίνεται.	34
Ἔτι δὲ τὸ τοῦ δηχθέντος ὑπὸ τοῦ ἔχεως πάθος	35
καὶ ἔχει. φασὶ γὰρ πού τινα τοῦτο παθόντα οὐκ ἐθέλειν	36
λέγειν οἶον ἦν πλὴν τοῖς δεδηγμένοις, ὡς μόνοις γνωσομένοις	37
τε καὶ συγγνωσομένοις εἰ πᾶν ἐτόλμα δρᾶν τε καὶ λέγειν	38 218a
ὑπὸ τῆς ὀδύνης. ἐγὼ οὖν δεδηγμένος τε ὑπὸ ἀλγεινοτέρου	39

31–32 τὸ δ' ἐντεῦθεν . . . λέγοντος: apodosis of the conditional sentence. Identify the type of condition (*Essentials* §162).

32 τὸ λεγόμενον = as the saying goes (LSJ under λέγω B III.10)

32–33 εἰ μὴ . . . ἀληθής: protasis of the conditional sentence. Photius cites a proverb: οἶνος καὶ παῖδες ἀληθεῖς. Alcibiades here seems to play on the dual significance of παῖδες (both “children” and “slaves”) (Dover 1980: 169).

33–34 ἔπειτα . . . φαίνεται: adds an additional reason that Alcibiades is going to tell the story. Translate ἔπειτα as “and second” (responds to πρῶτον earlier in the sentence).

34 ὑπερήφανος -ον = conspicuous (above others)

*ἔπαινος -ου ὁ: noun from verb ἐπαινέω

ἐλθόντα: modifies an understood acc. subje. (ἐμέ) of the inf. ἀφανίσαι

35 δηχθέντος from δάκνω: identify the form and usage (*Essentials* §169)

ἔχως -εως ὁ = viper

38 *συγγινώσκω = understand, sympathize with, forgive *dat.*

39–46 The syntax here is particularly loose, probably deliberately reflecting Alcibiades’ drunken state. He may also be supposed to be imitating the disorienting effects of snakebite. In any case, there is no main verb in this sentence. A main verb ἐρῶ (from λέγω not ἐράω) can be supplied; this seems to be implied. Alternatively, translate all nominative participles in this sentence (including πλιγείς and δηχθείς in the parenthetical statement, which also lacks a main verb) as first person indicative verbs. This will help students to understand what he’s saying as well as to capture some of the choppy flavor of the sentence. Students may also choose to preserve the drunken syntax; just don’t expect to produce a grammatical English sentence.

39 ὀδύνη -ης ἡ = pain

δεδηγμένος τε: τε appears to connect δεδηγμένος to δρῶν following the long parenthesis (see note on lines 39–46)

ἀλγεινός -ή -όν = painful

καὶ τὸ ἀλγεινότατον ὧν ἄν τις δηχθείη—τὴν καρδίαν γὰρ	40
ἢ ψυχὴν ἢ ὅτι δεῖ αὐτὸ ὀνομάσαι πληγεῖς τε καὶ δηχθεῖς	41
ὑπὸ τῶν ἐν φιλοσοφίᾳ λόγων, οἳ ἔχονται ἐχίδνης ἀγριώτερον,	42
νέου ψυχῆς μὴ ἀφουῶς ὅταν λάβωνται, καὶ ποιῶσι δρᾶν	43
τε καὶ λέγειν ὅτι οὖν—καὶ ὄρων αὖ Φαίδρου, Ἀγάθωνας,	44
Ἐρυξιμάχους, Παισανίας, Ἀριστοδήμους τε καὶ Ἀριστοφάνους·	45 218b
Σωκράτη δὲ αὐτὸν τί δεῖ λέγειν, καὶ ὅσοι ἄλλοι;	46
πάντες γὰρ κεκοινωνήκατε τῆς φιλοσόφου μανίας τε καὶ	47
βακχείας—διὸ πάντες ἀκούσεσθε· συγγνώσεσθε γὰρ τοῖς τε	48
τότε πραχθεῖσι καὶ τοῖς νῦν λεγομένοις. οἳ δὲ οἰκέται, καὶ	49
εἴ τις ἄλλος ἐστὶν βέβηλός τε καὶ ἄγροικος, πύλας πάνυ	50
μεγάλας τοῖς ὤσιν ἐπίθεσθε.	51

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- 40 τὸ ἀλγεινότατον: acc. of respect = in the most painful (part)
 ὧν = τούτων ᾧ: partitive gen./acc. of respect; attraction of the relative pronoun to the case of the suppressed antecedent (*Essentials* §§131–33)
- 41 πληγεῖς τε καὶ δηχθεῖς: see note on lines 39–46. There is no main verb in this parenthetical statement.
- 42 ἔχονται *mid.* = hold on tight, take hold
 ἐχίδνη -ης ἢ = viper
 *ἄγριος -α -ον = wild, savage, uncultivated, uncivilized
- 43 ψυχῆς: gen. obj. of λάβωνται (λαμβάνομαι + *gen.* = take hold of [physically])
 ἀφυῆς -ές = without natural endowment; μὴ ἀφουῶς = not without natural endowment; i.e., with some natural talent (litotes, or understatement, a characteristic rhetorical figure) (Smyth 1956: §3032)
- 48 βακχεία -ας ἢ = Bacchic revelry, Bacchic frenzy (The other members of the group are treated simultaneously as initiates to philosophy and as victims of snakebite.)
 *συγγινώσκω = understand, sympathize with, forgive *dat.*
- 50 βέβηλος -ον = profane, uninitiated
 *ἄγροικος -ον = of the fields, uncultivated, countrified, unsophisticated
- 50–51 πύλας . . . ἐπίθεσθε: i.e., block up your ears

Reading 10F

Alcibiades describes his night with Socrates.

Vocabulary

ἀλίσκομαι ἀλώσομαι ἐάλων/ἦλων ἐάλωκα/ἦλωκα: be taken, conquered
ἀλλάττω ἀλλάξω ἥλλαξα -ήλλαχα ἥλλαγμαι ἥλλάχθην/ἥλλάγην: change, alter; *mid.*:
exchange x for y
ἀποστερέω ἀποστερήσω ἀπεστέρησα ἀπεστέρηκα ἀπεστέρημαι ἀπεστερήθην: rob,
take away, deprive
ἀτιμάζω ἀτιμάσω ἠτίμασα ἠτίμακα ἠτίμασμαι ἠτιμάσθην: dishonor, slight
βέλος -ους τό: something thrown (cf. βάλλω), e.g., arrow, dart, javelin; missile
διάνοια -ας ἡ: thought, intention, purpose, intellect, mind
ἱμάτιον -ου τό: cloak, mantle; *pl.*: clothes
νῶ νῶν *1st pers. dual pron.*: we two, us two; *nom./acc.* νῶ; *dat./gen.* νῶν
ὀκνέω ὀκνήσω ὀκνησα: hesitate, be reluctant, shrink (from)
ὄμμα -ατος τό: eye
ὀργίζω ὀργιῶ ὄργισα — ὄργισμαι ὄργισθην: make angry, irritate; *mid.-pass.*: become angry
οὐσία -ας ἡ: property
ὄψις -εως ἡ: sight, look, appearance
σίδηρος -ου ὄ: iron
τιτρώσκω τρώσω ἔτρωσα — τέτρωμαι ἐτρώθην: wound
ὑβρίζω ὑβριῶ ὕβρισα ὕβρικα ὕβρισμαι ὕβρισθην: treat violently, insult, maltreat; *intrans.*:
run riot, act criminally
χαλκεῖος -α -ον: bronze
χειμών -ῶνος ὄ: winter, winter storm
χρυσεῖος -α -ον: gold

Reading 10F (*Symposium* 218b8–219e5)

Ἐπειδὴ γὰρ οὖν, ὧ ἄνδρες, ὃ τε λύχνος ἀπεσβήκει καὶ	1	
οἱ παῖδες ἔξω ἦσαν, ἔδοξέ μοι χρῆναι μηδὲν ποιικίλλειν πρὸς	2	218c
αὐτόν, ἀλλ' ἐλευθέρως εἰπεῖν ἅ μοι ἐδόκει· καὶ εἶπον κινήσας	3	
αὐτόν, “Σώκρατες, καθεύδεις;”	4	
“Οὐ δῆτα,” ἦ δ' ὅς.	5	
“Οἴσθα οὖν ἅ μοι δέδοκται;”	6	
“Τί μάλιστα;” ἔφη.	7	
“Σὺ ἐμοὶ δοκεῖς,” ἦν δ' ἐγώ, “ἐμοῦ ἔραστῆς ἄξιος γεγονέναι	8	
μόνος, καὶ μοι φαίνει ὀκνεῖν μνησθῆναι πρὸς με. ἐγὼ δὲ	9	
οὕτως ἔχω· πάνυ ἀνόητον ἡγοῦμαι εἶναι σοὶ μὴ οὐ καὶ	10	
τοῦτο χαρίζεσθαι καὶ εἴ τι ἄλλο ἢ τῆς οὐσίας τῆς ἐμῆς	11	
δέοιο ἢ τῶν φίλων τῶν ἐμῶν. ἐμοὶ μὲν γὰρ οὐδὲν ἐστι	12	218d
πρεσβύτερον τοῦ ὧς ὅτι βέλτιστον ἐμὲ γενέσθαι, τούτου δὲ	13	
οἴμαί μοι συλλήπτωρα οὐδένα κυριώτερον εἶναι σοῦ. ἐγὼ δὲ	14	
τοιούτῳ ἀνδρὶ πολὺ μᾶλλον ἂν μὴ χαριζόμενος αἰσχυνοίμην	15	
τοὺς φρονίμους, ἢ χαριζόμενος τοὺς τε πολλοὺς καὶ ἄφρονας.”	16	
Καὶ οὗτος ἀκούσας μάλα εἰρωνικῶς καὶ σφόδρα ἑαυτοῦ τε	17	

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- 1 λύχνος -ου ὁ = lamp, light
ἀπέσβηκει: intrans. pluperf. from ἀποσβέννυμι = be quenched, go out
- 2 ποιικίλλω = embroider, embellish, speak elaborately
- 7 τί μάλιστα; = what exactly?
- 9 μνησθῆναι (from μμνήσκω) = mention
- 10 ἀνόητος -ον = unreasonable
μὴ οὐ: μὴ is redundant here; do not translate. Verbs and expressions of negative meaning often take the infinitive with a redundant μὴ to confirm the negative idea of the leading verb (Smyth 1956: §§2739–49).
σοί: obj. of χαρίζεσθαι in next line (context suggests)
- 11 τοῦτο χαρίζεσθαι = do this as a favor (implying a sexual favor, presumably)
- 13 ὧς ὅτι βέλτιστον = ὧς βέλτιστον (*Essentials* §198)
- 14 συλλήπτωρ -ορος ὁ = one that takes hold of with, partner, helper, assistant
- 17 εἰρωνικῶς = ironically
ἑαυτοῦ = in his own way

καὶ εἰωθότως ἔλεξεν, “ὦ φίλε Ἀλκιβιάδη, κινδυνεύεις τῷ	18
ὄντι οὐ φαῦλος εἶναι, εἶπερ ἀληθῆ τυγχάνει ὄντα ἃ λέγεις	19
περὶ ἐμοῦ, καὶ τις ἔστ’ ἐν ἐμοὶ δύναμις δι’ ἧς ἂν σὺ γένοιο ἀμείνων·	20 218e
ἀμήχανόν τοι κάλλος ὀρώης ἂν ἐν ἐμοὶ καὶ τῆς	21
παρὰ σοὶ εὐμορφίας πάμπολυ διαφέρων. εἰ δὴ καθορῶν	22
αὐτὸ κοινώσασθαι τέ μοι ἐπιχειρεῖς καὶ ἀλλάξασθαι κάλλος	23
ἀντὶ κάλλους, οὐκ ὀλίγῳ μου πλεονεκτεῖν διανοῆ, ἀλλ’	24
ἀντὶ δόξης ἀλήθειαν καλῶν κτᾶσθαι ἐπιχειρεῖς καὶ τῷ	25
ὄντι “χρύσεια χαλκείων” διαμείβεσθαι νοεῖς. ἀλλ’, ὦ	26 219a
μακάριε, ἄμεινον σκόπει, μὴ σε λανθάνω οὐδὲν ὦν. ἦ τοι	27
τῆς διανοίας ὄψις ἄρχεται ὀξὺ βλέπειν ὅταν ἦ τῶν ὀμμάτων	28
τῆς ἀκμῆς λήγειν ἐπιχειρῆ· σὺ δὲ τούτων ἔτι πόρρω.”	29
Κἀγὼ ἀκούσας, “Τὰ μὲν παρ’ ἐμοῦ,” ἔφην, “ταῦτά ἐστιν, ὦν	30
οὐδὲν ἄλλως εἴρηται ἢ ὡς διανοοῦμαι· σὺ δὲ αὐτὸς οὕτω	31
βουλευοῦ ὅτι σοὶ τε ἄριστον καὶ ἐμοὶ ἡγή.”	32
“Ἄλλ’,” ἔφην, “τοῦτό γ’ εὖ λέγεις· ἐν γὰρ τῷ ἐπιόντι χρόνῳ	33
βουλευόμενοι πράξομεν ὃ ἂν φαίνεται νῶν περὶ τε τούτων	34 219b
καὶ περὶ τῶν ἄλλων ἄριστον.”	35

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- 21 ἀμήχανος -ον = irresistible
- 22 εὐμορφία -ας ἢ = beauty of form, symmetry
- 24 *πλεονεκτέω = have or claim more than one’s due from *gen*.
- 25 ἀλήθειαν καλῶν = true beauty, the reality of beauty
- 26 χρύσεια χαλκείων: the phrase *gold for bronze* quotes *Iliad* 6.236, where the Lydian warrior Glaucus exchanges his gold armor for the bronze armor of the Greek Diomedes, after the two discover that their ancestors were guest friends. Homer comments that Glaucus, in making such an uneven exchange lost his mind: Γλαύκῳ Κρονίδης φρένας ἐξέλετο Ζεὺς = Zeus, the son of Kronos, took away Glaucus’s sense (*Iliad* 6.234).
διαμείβομαι = exchange *acc.* for *gen*.
- 28 [ἦ . . .] τῆς διανοίας ὄψις = the perception of the mind, the mind’s eyesight
ἦ τῶν ὀμμάτων = ἦ τῶν ὀμμάτων ὄψις
- 29 *ἀκμή -ῆς ἢ = prime (cf. English “acme”); i.e., as a person ages and can no longer see well with his eyes, his mind becomes sharper
ἐπιχειρέω *seemingly* = begin, a meaning that is more common for ἐγχειρέω, but the two words overlap considerably in meaning. The language here suggests that Socrates may be paraphrasing from poetry.
- 33 ἐπιὼν χρόνος = oncoming time; i.e., the future

Ἐγὼ μὲν δὴ ταῦτα ἀκούσας τε καὶ εἰπὼν, καὶ ἀφείς	36
ὥσπερ βέλη, τετρῶσθαι αὐτὸν ὄμην· καὶ ἀναστάς γε, οὐδ’	37
ἐπιτρέψας τούτῳ εἰπεῖν οὐδὲν ἔτι, ἀμφιέσας τὸ ἱμάτιον	38
τὸ ἑμαυτοῦ τοῦτον—καὶ γὰρ ἦν χειμῶν—ὑπὸ τὸν τρίβωνα	39
κατακλινεῖς τὸν τουτουί, περιβαλὼν τῷ χειρὲ τούτῳ τῷ	40
δαμονίῳ ὡς ἀληθῶς καὶ θαυμαστῷ, κατεκείμεν τὴν νύκτα	41 219c
ὄλην. καὶ οὐδὲ ταῦτα αὖ, ὃ Σώκρατες, ἐρεῖς ὅτι ψεύδομαι.	42
ποιήσαντος δὲ δὴ ταῦτα ἑμοῦ οὗτος τοσοῦτον περιεγένετό	43
τε καὶ κατεφρόνησεν καὶ κατεγέλασεν τῆς ἑμῆς ὥρας καὶ	44
ὑβρίσεν—καὶ περὶ ἐκεῖνό γε ὄμην τί εἶναι, ὃ ἄνδρες δικασταί·	45
δικασταὶ γὰρ ἔστε τῆς Σωκράτους ὑπερηφανίας—εἶ γὰρ	46
ἴστε, μὰ θεούς, μὰ θεάς, οὐδὲν περιττότερον καταδεδαρθηκώς	47
ἀνέστην μετὰ Σωκράτους, ἢ εἰ μετὰ πατρὸς καθηῦδον ἢ	48 219d
ἀδελφοῦ πρεσβυτέρου.	49
Τὸ δὴ μετὰ τοῦτο τίνα οἶσθέ με διάνοιαν ἔχειν, ἡγούμενον	50
μὲν ἡτιμιάσθαι, ἀγάμενον δὲ τὴν τούτου φύσιν τε καὶ	51
σωφροσύνην καὶ ἀνδρείααν, ἐντετυχηκότα ἀνθρώπῳ τοιούτῳ	52

37 τετρῶσθαι: from τιτρώσκω

38 ἐπιτρέπω = leave to *dat.*, permit, allow

ἀμφιέσας: from ἀμφιέννυμι ἀμφιῶ ἡμφίεσα ἡμφίεσμαι ἡμφιέσθην = put *acc.* around, dress in *acc.*

39 τρίβων -ωνος ὁ = worn garment, threadbare cloak

40 τῷ χειρὲ: from χεῖρ χειρός ἦ. What must the form be (*Essentials* §67)? It’s not unusual to see Greek χεῖρ where we use “arm.”

41 δαμόνιος -α -ον (of people) = possessed by a δαίμων, hence inhuman, strange, wonderful, but see also Diotima’s characterization of Eros

43 τοσοῦτον: adverbial *acc.*

*περιγίγνομαι = be superior to *gen.*

45 τί: enclitic *τι*; the rare accent on *τι* makes it emphatic = really something!

46 ὑπερηφανία -ας ἦ = arrogance

47 οὐδὲν περιττότερον: adverbial *acc.* = in no way more out of the ordinary . . . (*περιττός -ῆ -όν = beyond the regular number or size, out of the ordinary)

καταδεδαρθηκώς from καταδαρθάνω = sleep soundly

50 τὸ δὴ μετὰ τοῦτο: adverbial *acc.* = in the time after this. It is not unusual to see a neuter definite article before an adverb or prepositional phrase expressing time, often with only very slight changes of meaning (Smyth 1956: §1611).

οἴω ἐγὼ οὐκ ἂν ὤμην ποτ' ἐντυχεῖν εἰς φρόνησιν καὶ εἰς	53
καρτερίαν; ὥστε οὐθ' ὅπως οὖν ὀργιζοίμην εἶχον καὶ ἀποστερηθείην	54
τῆς τούτου συνουσίας, οὔτε ὅπῃ προσαγαγοίμην	55
αὐτὸν ἠϋπόρουν. εὖ γὰρ ἤδη ὅτι χρήμασί γε πολὺ μάλλον	56 219e
ἄτρωτος ἦν πανταχῆ ἢ σιδήρῳ ὁ Αἴας, ᾧ τε ὤμην αὐτὸν	57
μόνῳ ἀλώσεσθαι, διεπεφεύγει με. ἠπόρουν δὴ, καταδεδουλωμένος	58
τε ὑπὸ τοῦ ἀνθρώπου ὡς οὐδείς ὑπ' οὐδενὸς ἄλλου περιῆα.	59

53–54 οὐκ ἂν ὤμην ποτ' ἐντυχεῖν: take ἂν with ἐντυχεῖν representing potential optative in indirect statement. For the tendency of ἂν to be positioned near negatives and verbs of thinking, see Smyth 1956: §1764.

εἰς (here) = in regards to

54–55 Optatives here signal deliberative questions in secondary sequence.

55 προσάγομαι = win over

56 ἠϋπόρουν: from εὐπορέω (opposite of ἀπορέω)

57 ἄτρωτος -ον = impervious, incapable of being wounded (cf. τιτρώσκω)

Αἴας Αἴαντος ὁ = Aias (Latin Ajax), one of the great Greek heroes of the Trojan War, second to Achilles, known as tough and (apparently) impervious to wounding; iron = weapon

57–8 ᾧ . . . μόνῳ: the antecedent is implied = the thing (i.e., Alcibiades' offering of his youthful beauty). Socrates appears to be the understood subject of διεπεφεύγει so the relative clause is only loosely attached to the main clause.

59 περιῆα: imperf. indic. 1st pers. sing. from περί + εἶμι

Reading 10G

Alcibiades describes Socrates at war.

Vocabulary

ἀμύνω ἀμυνῶ ἤμυνα: fend off, defend; *mid.*: defend oneself

ἀριστεῖα -ων τά *pl. used for sing.*: prize for valor, award for being ἀριστος, here frequently written τἀριστεῖα by crasis (*Essentials* §207)

ἀσφαλής -ές: unslipping, unerring, firm, secure, sure

ἑσπέρα -ας ἡ: evening

ἕως ἕω ἡ (= ἠώς): dawn, the goddess Eos, Dawn; *recognize also* ἕωθεν: from daybreak, from early dawn

θαρρέω (= θαρρέω): be of good courage, be of good cheer, be confident, bold (sometimes in a bad sense); particularly common in imperative: θαρρεῖ/θαρσεῖ: cheer up!

θέρος -ους τό: summer (cf. θερμός)

περίεμι (περί + εἰμί): be better than *gen.*, surpass *gen.*

στρατεία -ας ἡ: military campaign, expedition (cf. ὁ στρατηγός and ἡ στρατιά)

στρατιώτης -ου ὁ: soldier

στρατόπεδον -ου τό: camp, army camp

τλάω τλήσομαι ἔτλην τέτληκα: dare, endure, suffer hardship; *trans.*: undergo

φροντίζω φροντιῶ ἐφρόντισα πεφρόντισα: think, worry

Reading 10G (Symposium 219e5–221c1)

Ταῦτά τε γάρ μοι ἅπαντα προυγεγόνει, καὶ	1
μετὰ ταῦτα στρατεία ἡμῖν εἰς Ποτείδαιαν ἐγένετο κοινή	2
καὶ συνεσιτοῦμεν ἐκεῖ. πρῶτον μὲν οὖν τοῖς πόνοις οὐ	3
μόνον ἐμοῦ περιῆν, ἀλλὰ καὶ τῶν ἄλλων ἀπάντων—ὅπότε	4
ἀναγκασθεῖμεν ἀποληφθέντες που, οἷα δὴ ἐπὶ στρατείας,	5
ἄσιτεῖν, οὐδὲν ἦσαν οἱ ἄλλοι πρὸς τὸ καρτερεῖν—ἔν τ' αὖ	6 220a
ταῖς εὐωχίαις μόνος ἀπολαύειν οἷός τ' ἦν τὰ τ' ἄλλα καὶ	7
πίνειν οὐκ ἐθέλων, ὅποτε ἀναγκασθεῖη, πάντας ἐκράτει, καὶ	8
ὃ πάντων θαυμαστότατον, Σωκράτη μεθύοντα οὐδεὶς πώποτε	9
ἑώρακεν ἀνθρώπων.	10
Τούτου μὲν οὖν μοι δοκεῖ καὶ ἀντίκα ὁ	11
ἔλεγχος ἔσσεσθαι. πρὸς δὲ αὖ τὰς τοῦ χειμῶνος καρτερήσεις	12
—δεινοὶ γὰρ αὐτόθι χειμῶνες—θαυμάσια ἠργάζετο τὰ τε	13
ἄλλα, καὶ ποτε ὄντος πάγου οἴου δεινοτάτου, καὶ πάντων ἢ	14 220b

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- 1 προγίγνομαι = happen before, happen first
- 2 Ποτείδαία -ας ἢ = Potidaea, a Greek city-state of military importance, since it occupies and guards the isthmus of Pallene. A colony of Corinth and a tribute-paying ally of Athens until its revolt in 432 B.C.E., when Corinth took the side of Sparta against the Athenians at the outbreak of the Peloponnesian War.
- 3 συσσιτέω (σύν + σιτέω) = eat with, take mess together (*σίτος -ου ὁ = grain, bread, food)
- 5 ἀπολαμβάνω = cut off
οἷα δὴ ἐπὶ στρατείας = οἷα δὴ ἐπὶ στρατείας γίγνεται: the syntax (rel. clause) requires a verb; the context suggests γίγνεται
- 6 ἄσιτέω = go without food (*σίτος -ου ὁ = grain, bread, food)
πρὸς (here) = in comparison to, next to, in the face of
- 7 εὐωχία -ας ἢ = party
*ἀπολαύω = enjoy
- 12 *ἔλεγχος -ου ὁ = trial, test, proof
πρὸς = with regard to *acc.*, as for *acc.*
τοῦ χειμῶνος: obj. gen. (*Essentials* §92)
καρτερήσεις -εως ἢ = endurance, act of endurance
- 14 πάγος -ου ὁ = ice, frost
οἷος+ *superl.* = of the most — possible kind, of a very — kind

οὐκ ἔξιόντων ἔνδοθεν, ἢ εἴ τις ἔξιοι, ἡμφιεσμένων τε	15
θαυμαστά δὴ ὅσα καὶ ὑποδεδεμένων καὶ ἐνειλιγμένων τούς	16
πόδας εἰς πέλους καὶ ἀρνακίδας, οὗτος δ' ἐν τούτοις ἐξήγει	17
ἔχων ἱμάτιον μὲν τοιοῦτον οἷόνπερ καὶ πρότερον εἰώθει	18
φορεῖν, ἀνυπόδητος δὲ διὰ τοῦ κρυστάλλου ῥᾶον ἐπορεύετο	19
ἢ οἱ ἄλλοι ὑποδεδεμένοι, οἱ δὲ στρατιῶται ὑπέβλεπον	20
αὐτὸν ὡς καταφρονοῦντα σφῶν. καὶ ταῦτα μὲν δὴ ταῦτα·	21 220c
Οἶον δ' αὖ τὸδ' ἔρεξε καὶ ἔτλη καρτερός ἀνήρ	22
ἐκεῖ ποτε ἐπὶ στρατιᾶς, ἄξιον ἀκοῦσαι. συννοήσας γὰρ	23
αὐτόθι ἔωθέν τι εἰστήκει σκοπῶν, καὶ ἐπειδὴ οὐ προυχῶρει	24
αὐτῷ, οὐκ ἀνίει ἀλλὰ εἰστήκει ζητῶν. καὶ ἦδη ἦν μεσημβρία,	25
καὶ ἄνθρωποι ἠσθάνοντο, καὶ θαυμάζοντες ἄλλος ἄλλῳ	26
ἔλεγεν ὅτι Σωκράτης ἐξ ἔωθινοῦ φροντίζων τι ἔστηκε.	27

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- 15 ἡμφιεσμένων from ἀμφιέννυμι ἀμφιῶ ἡμφίεσα ἡμφίεσμαι ἡμφιέσθην = dress in; *mid.* = dress oneself in
- 16 θαυμαστά δὴ ὅσα = an amazing number of things (LSJ under ὅσος I.6)
 ὑποδέω = bind below; *hence in mid.* = put on or wear shoes
 ἐνειλιγμένων: from ἐνελίσσω = wrap up
- 17 πῖλος -ου ὁ = felt
 ἀρνακίς -ιδος ἡ = sheepskin
- 19 φορέω = wear
 ἀνυπόδητος = barefoot (cf. ἀ + ὑπό + δέω)
 κρύσταλλος -ου ὁ = ice
- 20 ὑποδέω = bind below; *hence in mid.* = put on or (in perf.) wear shoes
 ὑποβλέπω = eye suspiciously, scornfully, or angrily
- 21 καὶ ταῦτα μὲν δὴ ταῦτα = well, that is that; so much for that (a fairly common formula of transition, suggesting movement to a new topic)
- 22 ἔρεξε from ῥέζω = do; ἔτλη from τλάω = dare. This line is based on two lines from the *Odyssey* (4.242, 271) describing Odysseus.
- 23 συννοήσας: ingressive aor. of συννοέω = think over, meditate on, reflect on (see note on reading 6C.1)
- 24 προχωρεῖ + *dat.* (impers. here) = it advances for *dat.*; i.e., *dat.* makes progress (προ + χωρέω)
- 25 μεσημβρία -ας ἡ = midday
- 27 ἐξ ἔωθινοῦ = ἔωθεν

τελευτῶντες δέ τινες τῶν Ἴωνων, ἐπειδὴ ἔσπερα ἦν, δειπνήσαντες	28
— καὶ γὰρ θέρος τότε γ' ἦν—χαμεύνια ἐξενεγκάμενοι	29 220d
ἅμα μὲν ἐν τῷ ψύχει καθηῦδον, ἅμα δ' ἐφύλαττον αὐτὸν εἰ	30
καὶ τὴν νύκτα ἐστήξοι. ὁ δὲ εἰστήκει μέχρι ἕως ἐγένετο	31
καὶ ἥλιος ἀνέσχεν· ἔπειτα ὄχρετ' ἀπιὼν προσευξάμενος τῷ ἡλίῳ.	32
Εἰ δὲ βούλεσθε ἐν ταῖς μάχαις—τοῦτο γὰρ δὴ	33
δίκαιόν γε αὐτῷ ἀποδοῦναι—ὅτε γὰρ ἡ μάχη ἦν ἐξ ἧς ἐμοὶ	34
καὶ τὰριστεῖα ἔδοσαν οἱ στρατηγοί, οὐδεὶς ἄλλος ἐμὲ ἔσωσεν	35
ἀνθρώπων ἢ οὗτος, τετρωμένον οὐκ ἐθέλων ἀπολιπεῖν, ἀλλὰ	36 220e
συνδιέσωσε καὶ τὰ ὄπλα καὶ αὐτὸν ἐμέ. καὶ ἐγὼ μὲν, ὦ Σώκρατες,	37
καὶ τότε ἐκέλευον σοὶ διδόναι τὰριστεῖα τοὺς στρατηγοὺς,	38
καὶ τοῦτό γέ μοι οὔτε μέμψη οὔτε ἐρεῖς ὅτι ψεύδομαι·	39
ἀλλὰ γὰρ τῶν στρατηγῶν πρὸς τὸ ἐμὸν ἀξίωμα ἀποβλεπόντων	40
καὶ βουλομένων ἐμοὶ διδόναι τὰριστεῖα, αὐτὸς προθυμότερος	41
ἐγένου τῶν στρατηγῶν ἐμὲ λαβεῖν ἢ σαυτὸν.	42
ἔτι τοίνυν, ὦ ἄνδρες, ἄξιον ἦν θεάσασθαι Σωκράτη, ὅτε ἀπὸ Δηλίου	43
φυγῆ ἀνεχώρει τὸ στρατόπεδον· ἔτυχον γὰρ παραγενόμενος	44

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- 28 τελευτῶντες = adverbial τέλος
Ἴώνες -ων οἱ = Ionians, allies of the Athenians on this campaign
- 29 καὶ γάρ: anticipates and explains what follows (ἐξενεγκάμενοι χαμεύνια)
χαμεύνια -ων τά = bedrolls
- 30 ψύχος -ους τό = cool air (cf. ψυχρός)
ἐφύλαττον . . . εἰ = they watched . . . [to see] whether
- 32 ἀνέχω = be up
- 33 εἰ δὲ βούλεσθε ἐν ταῖς μάχαις: context allows the reader to fill in the missing ideas (e.g.,
ἀκοῦσαι τὰ ἔργα or similar)
- 34 ἀποδοῦναι = repay (for the favor he is about to describe)
- 37 συνδιασώζω = help in saving
- 38 τὰριστεῖα: see vocabulary
- 40 ἀλλὰ γάρ = but in fact, but anyway (resuming the story)
ἀξίωμα -ατος τό = reputation, status
- 43 Δηλίον -ου τό = Delium, a place in Boeotia. Part of a threefold assault made on Boeotia by the Athenians in 424 B.C.E. as part of the Peloponnesian War. The Athenians were defeated and forced to retreat. Thucydides 4.89–101 offers an account, with 4.96 describing the flight of the Athenians mentioned here.

ἵππον ἔχων, οὗτος δὲ ὄπλα. ἀνεχώρει οὖν ἐσκεδασμένων	45	221a
ἤδη τῶν ἀνθρώπων οὗτός τε ἅμα καὶ Λάχης· καὶ ἐγὼ περιτυγχάνω,	46	
καὶ ἰδὼν εὐθύς παρακελεύομαι τε αὐτοῖν θαρρεῖν,	47	
καὶ ἔλεγον ὅτι οὐκ ἀπολείψω αὐτῶ. ἔνταῦθα δὴ καὶ κάλλιον	48	
ἔθεασάμην Σωκράτη ἢ ἐν Ποτειδαίᾳ (αὐτὸς γὰρ ἦπτον	49	
ἐν φόβῳ ἢ διὰ τὸ ἐφ' ἵππου εἶναι), πρῶτον μὲν ὅσον περιῆν	50	
Λάχητος τῷ ἔμφρων εἶναι· ἔπειτα ἔμοιγ' ἐδόκει, ὃ Ἄριστόφανες,	51	221b
τὸ σὸν δὴ τοῦτο, καὶ ἐκεῖ διαπορεύεσθαι ὥσπερ	52	
καὶ ἐνθάδε, “βρενθόμενος καὶ τῶφθαλμῷ παραβάλλων,”	53	
ἠρέμα παρασκοπῶν καὶ τοὺς φιλίους καὶ τοὺς πολεμίους,	54	
δῆλος ὢν παντὶ καὶ πάνυ πόρρωθεν ὅτι εἴ τις ἄψεται τούτου	55	

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- 45 οὗτος δὲ ὄπλα [ἔχων]: i.e., he was a hoplite (foot soldier)
ἀνεχώρει from ἀναχωρέω = retreat, go back. The singular verb suggests that the second name is added as an afterthought; Plato may be imitating spoken language.
σκεδάννυμι σκεδάω ἐσκέδασα—ἐσκέδαμαι ἐσκεδάσθην = scatter, disperse
- 46 Λάχης -ητος ὁ = Laches, an Athenian general in 427–25 and 418 B.C.E. He appears as a strong fighter alongside the famous general Nicias in Plato's *Laches*, a dialogue on the subject of courage.
περιτυγχάνω = ἐντυγχάνω
- 47 αὐτοῖν: dual dat. (*Essentials* §67)
- 48 αὐτῶ: dual acc. (*Essentials* §67)
- 50 ὅσον περιῆν . . . : the relative clause depends on κάλλιον ἔθεασάμην
- 51 ἔμφρων -ον = in one's right mind, sensible, prudent, calm (contrast ἄφρων -ον = crazy, out of one's mind, without sense)
ἔπειτα = second (the usual translation after πρῶτον)
- 51–52 τὸ σὸν δὴ τοῦτο = as this saying of yours goes. The construction is a form of accusative absolute, similar to that of τὸ λεγόμενον in reading 10E.32. τό + possessive adjective or genitive is a common way of introducing a quotation. Alcibiades quotes a description of Socrates in Aristophanes' *Clouds* 362.
- 52 ἐκεῖ: i.e., in Delium
- 53 ἐνθάδε: i.e., in the *Clouds* or in Athens
βρενθύομαι = swagger
τῶφθαλμῶ = τῶ ὀφθαλμῶ: dual acc. of ὀφθαλμός (*Essentials* §67)
τῶφθαλμῷ παραβάλλων = cast one's eyes sideways (the context suggests that this action implies self-confidence or even arrogance)
- 54 ἠρέμα *adv.* = calmly
- 55 ἄπτομαι: takes a gen. obj. (like many verbs implying physical touching)

τοῦ ἀνδρός, μάλα ἔρρωμένως ἀμυνεῖται. διὸ καὶ ἀσφαλῶς	56
ἀπήει καὶ οὗτος καὶ ὁ ἑταῖρος· σχεδὸν γάρ τι τῶν οὕτω	57
διακειμένων ἐν τῷ πολέμῳ οὐδὲ ἄπτονται, ἀλλὰ τοὺς	58
προτροπάδην φεύγοντας διώκουσιν.	59 221c

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- 56 ἔρρωμένος -η -ον = healthy, stout, vigorous
- 57 σχεδὸν . . . τι: the combination lends an approximate quality to the generalization made in this sentence = roughly speaking, in general . . . , it is more or less the situation that. . . . Dover 1980: 175 translates “as a rule.”
- 57–58 τῶν . . . διακειμένων: see note on line 55
- 58 οὐδέ = not even (as often)
- 58–59 ἄπτονται . . . διώκουσιν: both verbs have an anonymous “they” as the subject. Context allows inference of something like “enemy warriors.”
- 59 προτροπάδην *adv.* = headforemost, with headlong speed

Reading 10H

Alcibiades winds up his speech.

Vocabulary

ἀπεικάζω = εἰκάζω

ἄπειρος -ον: inexperienced, untested (cf. πειράομαι)

θαῦμα θαύματος τό: wonder, marvel (cf. θαυμάζω, θαυμάσιος, θαυμαστός)

νήπιος -[α] -ον: childish, senseless, infantile, foolish

τείνω τενῶ ἔτεινα τέτακα τέταμαι ἐτάθηγ: stretch, strain, extend

Reading 10H (Symposium 221c2–222b7)

Πολλὰ μὲν οὖν ἄν τις καὶ ἄλλα ἔχοι Σωκράτη ἐπαινέσαι	1
καὶ θαυμάσια· ἀλλὰ τῶν μὲν ἄλλων ἐπιτηδευμάτων τάχ' ἄν	2
τις καὶ περὶ ἄλλου τοιαῦτα εἴποι, τὸ δὲ μηδενὶ ἀνθρώπων	3
ὅμοιον εἶναι, μήτε τῶν παλαιῶν μήτε τῶν νῦν ὄντων, τοῦτο	4
ἄξιον παντὸς θαύματος. οἷος γὰρ Ἀχιλλεὺς ἐγένετο, ἀπεικάσειεν	5
ἄν τις καὶ Βρασίδαν καὶ ἄλλους, καὶ οἷος αὖ	6
Περικλῆς, καὶ Νέστορα καὶ Ἀντήνορα — εἰσὶ δὲ καὶ ἕτεροι —	7
καὶ τοὺς ἄλλους κατὰ ταῦτ' ἄν τις ἀπεικάξει· οἷος δὲ οὕτοσι	8 221d
γέγονε τὴν ἀτοπίαν ἀνθρώπος, καὶ αὐτὸς καὶ οἱ λόγοι αὐτοῦ,	9
οὐδ' ἐγγὺς ἄν εὔροι τις ζητῶν, οὔτε τῶν νῦν οὔτε τῶν	10
παλαιῶν, εἰ μὴ ἄρα εἰ οἷς ἐγὼ λέγω ἀπεικάξει τις αὐτόν,	11
ἀνθρώπων μὲν μηδενί, τοῖς δὲ σιληνοῖς καὶ σατύροις, αὐτόν	12
καὶ τοὺς λόγους.	13

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- 1 ἐπαινέω: can take a double accusative = praise *acc. pers.* for *acc. thing*
- 2 τῶν μὲν ἄλλων ἐπιτηδευμάτων = concerning his other activities (probably gen. of connection [Smyth 1956: §1381], though the usage seems a bit loose). Alcibiades seems to mean that, although certain specific actions or practices of Socrates might resemble other people's, the totality of Socrates is completely individual.
- τάχ' = perhaps (its regular meaning when it accompanies ἄν + opt.)
- 5–6 οἷος = τοιούτω οἷος = to the sort [of man] that. . . . The dative antecedent can be inferred from the verbs ἀπεικάσειεν and ἀπεικάξει (which take the dat.).
- 6 Βρασίδης -ου ὁ = Brasidas, prominent and successful Spartan general during the Peloponnesian War
- 7 Νέστωρ -ορος ὁ = Nestor, old man hero (Greek) of the Trojan War, known for his past exploits and present good advice
- Ἀντήνωρ -ορος ὁ = Antenor, Trojan old man, remarkable for advocating the return of Helen to the Greeks
- 8 κατὰ ταῦτα = in accordance with the same things, according to the same principles. Explain the form ταῦτα (*Essentials* §191, §207).
- 10 οὐδ' ἐγγύς (supply τινα) = no one even close
- 10–11 οὔτε τῶν νῦν οὔτε τῶν παλαιῶν: partitive with implied τινα
- 11 εἰ μὴ ἄρα εἰ: the sense of this combination is hard to render in decent English. Dover's suggestion (1980: 175) is good: “unless perhaps if. . .”

Καὶ γὰρ οὖν καὶ τοῦτο ἐν τοῖς πρώτοις παρέλιπον, ὅτι	14
καὶ οἱ λόγοι αὐτοῦ ὁμοιότατοί εἰσι τοῖς σιληνοῖς τοῖς διοιγομένοις.	15
εἰ γὰρ ἐθέλοι τις τῶν Σωκράτους ἀκούειν λόγων, φανεῖεν	16 221e
ἂν πάνυ γελοῖοι τὸ πρότον· τοιαῦτα καὶ ὀνόματα καὶ	17
ῥήματα ἔξωθεν περιαιπέχονται, σατύρου δὴ τινα ὑβριστοῦ δοράν.	18
ὄνους γὰρ κανθηλίους λέγει καὶ χαλκέας τινὰς καὶ	19
σκυτοτόμους καὶ βυρσοδέψας, καὶ αἰεὶ διὰ τῶν αὐτῶν τὰ	20
αὐτὰ φαίνεται λέγειν, ὥστε ἄπειρος καὶ ἀνόητος ἄνθρωπος	21
πᾶς ἂν τῶν λόγων καταγελάσειεν. διοιγομένους δὲ ἰδὼν ἂν	22 222a
τις καὶ ἐντὸς αὐτῶν γινόμενος πρότον μὲν νοῦν ἔχοντας	23
ἔνδον μόνους εὐρήσει τῶν λόγων, ἔπειτα θειοτάτους καὶ	24
πλεῖστα ἀγάλματ' ἀρετῆς ἐν αὐτοῖς ἔχοντας καὶ ἐπὶ πλεῖστον	25
τείνοντας, μᾶλλον δὲ ἐπὶ πᾶν ὅσον προσήκει σκοπεῖν	26
τῶ μέλλοντι καλῶ κἀγαθῶ ἔσσεσθαι.	27
Ταῦτ' ἐστίν, ὧ ἄνδρες, ἃ ἐγὼ Σωκράτη ἐπαινῶ· καὶ αὖ	28

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- 14 παραλείπω = leave out, pass by, neglect
- 17–18 ὀνόματα καὶ ῥήματα = words and phrases
- 18 περιαιπέχομαι = be dressed in *acc.*; the subject must be οἱ λόγοι, so clearly a metaphor
δορά -ᾶς ἡ = hide, skin
- 19 ὄνος -ου ὄ/ῆ = ass, donkey
κανθήλιος -ου ὄ = pack ass (functions here to specify the kind of ὄνος)
χαλκεύς -έως ὄ = bronze-worker
- 20 σκυτοτόμος -ου ὄ = leather-cutter, shoemaker
βυρσοδέψης -ου ὄ = tanner
- 21 ἀνόητος -ον = not understanding, foolish
- 22 ἂν: the presence of ἂν is hard to explain, and scholars do not agree on the usage, though they do seem to agree that it lends a slightly hypothetical quality to this sentence. ἂν occurs with the future indicative in future conditions in Homer, but is rare in Attic prose. Perhaps the less than standard grammar expresses Alcibiades' drunkenness and emotionally overwrought state; the sentence was going to be hypothetical originally and became more concrete.
- 23 ἐντὸς αὐτῶν γινόμενος: the metaphorical notion of “being” within the opened statuettes (= Socrates' words) is somewhat peculiar (rather than just looking into them), but seems to express a penetration and intimacy appropriate to the context.

ἃ μέμφομαι συμμείξας ὑμῖν εἶπον ἃ με ὕβρισεν. καὶ μέντοι	29
οὐκ ἐμὲ μόνον ταῦτα πεποίηκεν, ἀλλὰ καὶ Χαρμίδην	30 222b
τὸν Γλαύκωνος καὶ Εὐθύδημον τὸν Διοκλέους καὶ ἄλλους	31
πάνυ πολλούς, οὓς οὗτος ἐξαπατῶν ὡς ἐραστὴς παιδικὰ	32
μᾶλλον αὐτὸς καθίσταται ἀντ' ἐραστοῦ. ἃ δὴ καὶ σοὶ	33

- 29 ἃ μέμφομαι: the antecedent ταῦτα, the object of συμμείξας, is suppressed.
 συμμείγνυμι = mix together with
 ἃ με ὕβρισεν: this relative clause is in apposition to ἃ μέμφομαι, elaborating and clarifying it. The neuter plural ἃ stands in for the cognate accusative (*Essentials* §77) that so often accompanies ὕβριζω: so ἃ . . . ὕβρισεν = the wrongs which/that he did me, the criminal acts he perpetrated against me. Socrates is the subject, as the context makes clear. This is clearly paradoxical as the Athenians would not have thought refraining from sex with a free youth was a form of hubris (quite the reverse!).
- 30–31 Χαρμίδης ὁ Γλαύκωνος = Charmides, son of Glaucon. Charmides, Plato's maternal uncle, is the eponymous character of another Platonic dialogue on the subject of *sophrosyne* set almost immediately following the army's return from Potidaea in 432 (reading 10E.2). He is called "the great beauty of the day," "the most temperate of the young men of today," and "the inferior to none in quality" (*Charmides* 157d). Socrates describes himself as catching flame, possessed of the appetite of a wild beast, upon seeing inside Charmides' garments. But, by the end of the dialogue, Charmides professes himself charmed by Socrates (176b) and orders Socrates not to resist him (176d). Charmides was accused of profaning the mysteries alongside Alcibiades (see introduction: "Historical Context of the Dialogue"). His father, Glaucon, is the grandfather of Plato and his brother, Glaucon, but he is already dead in the *Charmides* and therefore cannot be the same Glaucon mentioned in the *Symposium's* opening frame.
- 31 Εὐθύδημος ὁ Διοκλέους = Euthydemus, son of Diocles, described in Xenophon's *Memorabilia* as the *eromenos* of Critias (Plato's uncle and later one of the Thirty) (1.2.29). The *Memorabilia* calls him τὸν καλόν and says he surpasses his contemporaries in his learning with the potential to be the best in speech and action (4.2.1). It also recounts his early interactions with Socrates in some detail (4.2–3). There is a Platonic dialogue named *Euthydemus*, but this character, a sophist from Chios, is not the one mentioned here.
- 32 ἐξαπατῶν ὡς ἐραστὴς: the deceptive nature of love and the predatory lover are standard topics of Greek writing and thinking about Eros
 παιδικὰ pred. nom. with καθίσταται = he is made the boy-darling, he takes on the role of boy-toy
- 33 ἃ δὴ: i.e., which is why

λέγω, ὦ Ἀγάθων, μὴ ἐξαπατᾶσθαι ὑπὸ τούτου, ἀλλ' ἀπὸ 34
 τῶν ἡμετέρων παθημάτων γνόντα εὐλαβηθῆναι, καὶ μὴ κατὰ 35
 τὴν παροιμίαν ὥσπερ νήπιον παθόντα γνῶναι. 36

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- 34 μὴ ἐξαπατᾶσθαι, ἀλλ' εὐλαβηθῆναι, and μὴ . . . γνῶναι: μὴ makes clear that all of these
 infinitives have imperatival force: “I tell you not to . . .” etc.
- 35 πάθημα -ατος τό = πάθος τό
- 36 παροιμία -ας ἡ = proverb, byword, adage. The proverb referred to here is πάθει μάθος (learning
 by suffering), which is commonly alluded to on the tragic stage.
 νήπιος -ου ὁ = fool, ignoramus, child

Reading 11. The End of the Symposium

A final coda brings the *Symposium*'s themes to a fitting close: drama, drunkenness, disorder, Dionysus, Eros, issues of narration, the sobriety of Socrates—all are evoked in the short span. Alcibiades' speech meets with laughter, an element that has been important throughout the dialogue. But fittingly, given its themes, Socrates labels it not comedy (though it could well be taken as a *komos*-song, performed as it is by a *komast*) but a satyr-drama, a drama that normally follows the tragic performances.

When Socrates accuses Alcibiades not of being exceptionally honest and forthright, as the other symposiasts believe, but of composing the entire speech purely to cause trouble between Socrates and Agathon, a shuffle between Agathon, Alcibiades, and Socrates results, which puts Socrates in the middle and raises questions about who is *erastes* and who is *eromenos* in the group. Like Eros himself, Socrates emerges as the intermediary figure between the two other men, at once lover and beloved.

A crowd of revelers enters, and Dionysiac disorder ensues. It is clearly a *komos* of sorts, bringing the drinking party to its end. Apollodorus's source Aristodemus falls asleep at this point, waking only at cockcrow. In a state between sleeping and wakefulness, he observes that only Socrates and the two dramatists are still awake and still drinking, passing the drinking bowl to their right; the other guests have either left or are asleep. Socrates still appears to be sober and entirely unaffected by having been up all night drinking, illustrating the truth of Alcibiades' claims about his toughness and resistance. The content of the single detail that Aristodemus remembers of their discussion has seemed particularly important to scholars: Socrates is forcing the two dramatists to acknowledge that the same man is best qualified by his skill (*techne*) to write comedy and tragedy, so that the man who is the best comic poet must also be the best tragic poet. Although modern readers familiar with Shakespeare may find this proposition perfectly plausible, it would have seemed bizarre in Athens at this time, where the writing of tragedies and comedies was highly specialized, and no one did both. Although it seems to contradict things Socrates says elsewhere in Plato's dialogues about tragedy and comedy (*Republic*), the argument is at least compatible with points Socrates makes elsewhere about the need for the dramatic poet, since he is credited with teaching virtue, to know virtue, something Socrates consistently denies to both traditional and contemporary poets of Greece (*Ion* and *Republic*). The assumption underlying the argument seems to be that to know what is καλός is the most important requirement for writing either dramatic form. Socrates may also be referring to Plato's own art; for indeed in the *Symposium*, Plato



Fig. 25. Disorder reigns! *Komos* scene: men dancing. Exterior view of an Attic red-figure kylix (drinking cup) attributed to Douris, ca. 490–480 B.C.E. from Vulci. Inv. 1843,1103.45 British Museum, London, England. © Trustees of the British Museum.

has created a new art form that embodies all three dramatic forms: tragedy, comedy, and, in the speech of Alcibiades, satyr-drama, as Socrates explicitly comments. In this brief final scene, Plato offers perhaps a final reflection on his own achievement.

Further Reading on Plato as Composer of Tragedy and Comedy

- Clay 1975 and Patterson 1982

Suggested Review

- principal parts and usage of λανθάνω

λανθάνω λήσω ἔλαθον λέληθα = escape notice of *acc.* in —ing, be unknown, unseen, unnoticed by *acc.* in —ing

Vocabulary

διατρίβω διατρίψω διέτριψα διατέτριφα διατέτριμμα διέτριβην/διετρίφθην: spend
time, pass the time (cf. διατριβή -ης ή: pastime)

ἑ *acc. refl. pron.*: him(self), her(self), it(self) (cf. ἑαυτόν)

καταδαρθάνω—κατέδαρθον καταδεδάρθηκα: fall asleep, sleep

Reading 11 (*Symposium* 222c1–223d12)

Εἰπόντος δὴ ταῦτα τοῦ Ἀλκιβιάδου γέλωτα γενέσθαι	1	222c
ἐπὶ τῇ παρρησίᾳ αὐτοῦ, ὅτι ἐδόκει ἔτι ἐρωτικῶς ἔχειν τοῦ	2	
Σωκράτους. τὸν οὖν Σωκράτη, “Νήφειν μοι δοκεῖς,” φάναι,	3	
“ὦ Ἀλκιβιάδη. οὐ γὰρ ἂν ποτε οὕτω κομψῶς κύκλω περιβαλλόμενος	4	
ἀφανίσαι ἐνεχείρεις οὐ ἔνεκα ταῦτα πάντα εἴρηκας,	5	
καὶ ὡς ἐν παρέργῳ δὴ λέγων ἐπὶ τελευτῆς αὐτὸ ἔθηκας,	6	
ὡς οὐ πάντα τούτου ἔνεκα εἰρηκῶς, τοῦ ἐμὲ καὶ Ἀγάθωνα	7	
διαβάλλειν, οἴομενος δεῖν ἐμὲ μὲν σοῦ ἐρᾶν καὶ μηδενὸς ἄλλου,	8	222d
Ἀγάθωνα δὲ ὑπὸ σοῦ ἐρᾶσθαι καὶ μηδ’ ὑφ’ ἐνὸς ἄλλου.	9	
ἀλλ’ οὐκ ἔλαθες, ἀλλὰ τὸ σατυρικόν σου δρᾶμα τοῦτο	10	
καὶ σιληνικὸν κατὰδηλον ἐγένετο. ἀλλ’, ὦ φίλε Ἀγάθων,	11	
μηδὲν πλέον αὐτῷ γένηται, ἀλλὰ παρασκευάζου ὅπως	12	
ἐμὲ καὶ σὲ μηδεὶς διαβαλεῖ.”	13	
Τὸν οὖν Ἀγάθωνα εἰπεῖν, “καὶ μὴν, ὦ Σώκρατες,	14	
κινδυνεύεις ἀληθῆ λέγειν. τεκμαίρομαι δὲ καὶ ὡς κατεκλίνῃ ἐν	15	222e
μέσῳ ἐμοῦ τε καὶ σοῦ, ἵνα χωρὶς ἡμᾶς διαλάβῃ. οὐδὲν οὖν	16	

1 *γέλως -ωτος ὁ = laughter

2 *παρρησία -ας ἡ = frankness

4–5 ἂν . . . ἐνεχείρεις: carefully identify the form of ἐνεχείρεις and explain the use of ἂν (*Essentials* §162)

κομψός -ή -όν = elegant

κύκλω περιβάλλομαι = go around in a circle; the presence of the adverb κομψῶς suggests that he refers to the way Alcibiades returns to the satyr comparison at the end of his speech, creating a ring composition

6 πάρεργον -ου τό = subordinate or secondary business, afterthought

7–8 τοῦ . . . διαβάλλειν: artic. inf. in apposition to τούτου of the previous line (*Essentials* §182)

8 διαβάλλω (here) = make quarrel

10–11 τὸ σατυρικὸν δρᾶμα = satyr-play, a form of mythological drama, with a chorus of satyrs, performed following three tragedies during the Dionysiac festivals. The reference to the imagery of Alcibiades’ speech is obvious; it also seems to play with the dramatic themes of the entire dialogue.

12 μηδὲν πλέον αὐτῷ γένηται: see note on reading 10E.17–18

13 διαβάλλω: see note on line 8

15 *τεκμαίρομαι = notice, observe, perceive from certain signs or tokens

16 διαλαμβάνω = separate, divide

πλέον αὐτῷ ἔσται, ἀλλ' ἐγὼ παρὰ σὲ ἐλθὼν κατακλιήσομαι.”	17
“Πάνυ γε,” φάναι τὸν Σωκράτη, “δεῦρο ὑποκάτω ἐμοῦ	18
κατακλίνου.”	19
“ὦ Ζεῦ,” εἰπεῖν τὸν Ἀλκιβιάδην, “οἷα αὖ πάσχω ὑπὸ τοῦ	20
ἀνθρώπου. οἶεταί μου δεῖν πανταχῆ περιεῖναι. ἀλλ' εἰ	21
μὴ τι ἄλλο, ὃ θαυμάσιε, ἐν μέσῳ ἡμῶν ἔα Ἀγάθωνα κατακεῖσθαι.”	22
“Ἄλλ' ἀδύνατον,” φάναι τὸν Σωκράτη. “σὺ μὲν γὰρ ἐμὲ	23
ἐπήνεσας, δεῖ δὲ ἐμὲ αὖ τὸν ἐπὶ δεξί' ἐπαινεῖν. ἐὰν οὖν	24
ὑπὸ σοὶ κατακλιῆ Ἀγάθων, οὐ δήπου ἐμὲ πάλιν ἐπαινέσεται,	25
πρὶν ὑπ' ἐμοῦ μᾶλλον ἐπαινεθῆναι; ἀλλ' ἔασον,	26
ὃ δαιμόνιε, καὶ μὴ φθονήσης τῷ μειρακίῳ ὑπ' ἐμοῦ	27 223a
ἐπαινεθῆναι· καὶ γὰρ πάνυ ἐπιθυμῶ αὐτὸν ἐγκωμιάσαι.”	28
“Τοῦ ἰοῦ,” φάναι τὸν Ἀγάθωνα, “Ἀλκιβιάδη, οὐκ ἔσθ' ὅπως	29
ἂν ἐνθάδε μείναιμι, ἀλλὰ παντὸς μᾶλλον μεταναστήσομαι	30
ἵνα ὑπὸ Σωκράτους ἐπαινεθῶ.”	31
“Ταῦτα ἐκεῖνα,” φάναι τὸν Ἀλκιβιάδην, “τὰ εἰωθότα·	32
Σωκράτους παρόντος τῶν καλῶν μεταλαβεῖν ἀδύνατον ἄλλω.	33
καὶ νῦν ὡς εὐπόρως καὶ πιθανὸν λόγον ἠῦρεν, ὥστε παρ'	34
ἑαυτῷ τουτονὶ κατακεῖσθαι.”	35

-
- 18 ὑποκάτω = next to [on the right hand side], beneath *gen.* Socrates encourages Agathon to move away from Alcibiades, who currently lies between them, to the right side of Socrates, so that Socrates will lie between the two handsome young men.
- 23–28 Socrates here plays with the conventions of the symposium, which have been consistently followed, whereby the one to the right of the last speaker follows him in speaking. Agathon must lie to his right rather than to his left.
- 25 ὑπό (here) = ὑποκάτω in line 18
- 29 οὐκ ἔσθ' ὅπως = there is no way that
- ἰοῦ ἰοῦ = cry of joy; hooray (oddly, in other contexts, it seems to be a cry of sorrow!)
- 30 παντός: neut. gen. of comparison with μᾶλλον
- μετανίστημι = remove; *mid.* = remove oneself, move aside
- 32 ἐκεῖνα: modifies τὰ εἰωθότα
- 33 μεταλαμβάνω = have or get a share of *gen.*, partake of *gen.*
- 34 *πιθανός -ή -όν = calculated to persuade, persuasive

Τὸν μὲν οὖν Ἀγάθωνα ὡς κατακεισόμενον παρὰ τῷ	36	223b
Σωκράτει ἀνίστασθαι· ἐξαίφνης δὲ κωμαστὰς ἦκειν παμπόλλους	37	
ἐπὶ τὰς θύρας, καὶ ἐπιτυχόντας ἀνεωγμέναις ἐξιόντος	38	
τινὸς εἰς τὸ ἀντικρυς πορεύεσθαι παρὰ σφᾶς καὶ κατακλίνεσθαι,	39	
καὶ θορύβου μεστὰ πάντα εἶναι, καὶ οὐκέτι ἐν	40	
κόσμῳ οὐδενὶ ἀναγκάζεσθαι πίνειν πάμπολυν οἶνον. τὸν	41	
μὲν οὖν Ἐρυξίμαχον καὶ τὸν Φαῖδρον καὶ ἄλλους τινὰς ἔφη	42	
ὁ Ἀριστόδημος οἴχεσθαι ἀπιόντας, ἔ δὲ ὕπνον λαβεῖν,	43	
καὶ καταδαρθεῖν πάνυ πολὺ, ἅτε μακρῶν τῶν νυκτῶν οὐσῶν,	44	223c
ἐξεγρέσθαι δὲ πρὸς ἡμέραν ἤδη ἀλεκτρούωνων ἄδόντων, ἐξεγρόμενος	45	
δὲ ἰδεῖν τοὺς μὲν ἄλλους καθεύδοντας καὶ οἰχομένους,	46	
Ἀγάθωνα δὲ καὶ Ἀριστοφάνη καὶ Σωκράτη ἔτι	47	
μόνους ἐγρηγορέναι καὶ πίνειν ἐκ φιάλης μεγάλης ἐπὶ δεξιά.	48	
τὸν οὖν Σωκράτη αὐτοῖς διαλέγεσθαι· καὶ τὰ μὲν ἄλλα ὁ	49	
Ἀριστόδημος οὐκ ἔφη μεμνήσθαι τῶν λόγων—οὔτε γὰρ ἐξ	50	223d
ἀρχῆς παραγενέσθαι ὑπονυστάζειν τε—τὸ μέντοι κεφάλαιον,	51	
ἔφη, προσαναγκάζειν τὸν Σωκράτη ὁμολογεῖν αὐτοὺς τοῦ	52	
αὐτοῦ ἀνδρὸς εἶναι κωμωδίαν καὶ τραγωδίαν ἐπίστασθαι	53	
ποιεῖν, καὶ τὸν τέχνῃ τραγωδοποιὸν ὄντα καὶ κωμωδοποιὸν	54	

38 ἐπιτυγχάνω = ἐντυγχάνω

ἀνεωγμέναις: θύραις can be inferred from gender and number

38–39 ἐξιόντος . . . τινός: what is the construction here (*Essentials* §176)? The phrase explains ἀνεωγμέναις.

39 εἰς τὸ ἀντικρυς = straight on in, right on in

40 *μεστός -ή -όν = full, filled, filled full

45 ἀλεκτρούων -όνοσ ὁ = cock, rooster

ἐξεγρόμενος: nom. agreeing with ὁ Ἀριστόδημος, as is normal when the subject of indir. statement is the same as the subject of the main verb.

46 καί: i.e., or else. The two participles are linked because the activities are united in being distinct from that pursued by Aristophanes, Agathon, and Socrates, not because anyone could have actually been doing both of these things.

48 φιάλη -ης ἡ = broad, flat vessel, bowl

51 ὑπονυστάζω = nod off

52–53 τοῦ αὐτοῦ ἀνδρὸς εἶναι . . . ἐπίστασθαι: pred. gen. of characteristic (*Essentials* §104; Smyth 1956: §1304)

εἶναι. ταῦτα δὴ ἀναγκαζομένους αὐτοὺς καὶ οὐ σφόδρα	55
ἐπομένους νυστάζειν, καὶ πρότερον μὲν καταδαρθεῖν τὸν	56
Ἀριστοφάνη, ἤδη δὲ ἡμέρας γιγνομένης τὸν Ἀγάθωνα. τὸν	57
οὖν Σωκράτη, κατακομίσαντ' ἐκείνους, ἀναστάντα ἀπιέναι,	58
καὶ ἔωσπερ εἰώθει ἔπεσθαι, καὶ ἐλθόντα εἰς Λύκειον,	59
ἀπονιψάμενον, ὥσπερ ἄλλοτε τὴν ἄλλην ἡμέραν διατρίβειν,	60
καὶ οὕτω διατρίψαντα εἰς ἑσπέραν οἴκοι ἀναπαύεσθαι.	61

56 νυστάζω = nod in sleep, nap, slumber

58 κατακομίζω = lull to sleep

59 καὶ ἔ . . . ἔπεσθαι: this clause refers to Aristodemus and is apparently parenthetical as the subject of the action of the next participle, ἐλθόντα, is again Socrates

Λύκειον -ου τό = the Lyceum (the wolf-place), the sanctuary of Apollo Lykeios, which lies to the east outside the city wall of Athens. Elsewhere in the dialogues (*Euthyphro* 2a1; *Lysis* 203a1, b2; *Euthydemus* 271a1), Plato speaks of the Lyceum as a place frequented by Socrates. It was later the site of Aristotle's school.

60 ἀπονίζω = wash off

ἄλλοτε = at another time, at other times

Part 2

Review Exercises

The exercises are intended to be done following the designated reading in order to reinforce the vocabulary and grammar points used in that reading. For best results, the reading's vocabulary should be studied prior to attempting the exercises for that reading. It is probably also a good idea to read through the designated section(s) in *Essentials* before doing the exercises.

I have provided a set of exercises to accompany each of the first five reading selections (1A, 1B, 2A, 2B, 2C) but only four additional sets of exercises, one each for reading selections 3A–3B, 4A–4B, 5A–5B, and 6A–E, on the assumption that students need more systematic review early in the course and can then be weaned off the exercises to focus more exclusively on Plato's text and its interpretation with only spot review of grammar. Teachers can, however, delay doing some of the reviews until later in the course, if that seems desirable.

More exercises are provided than most classes will find necessary or desirable. Students with a very firm foundation in grammar may need very few or none of the regular exercises but may enjoy doing a few of the challenge passages for reinforcement of grammar. Less confident classes will profit from more regular reviews and perhaps an occasional challenge passage undertaken as a group exercise. Teachers need to consider their individual class's needs carefully in assigning exercises.

Asterisked (*) words are common Greek words that are worth learning if the student is otherwise feeling in control of the material. Many of them are part of the required vocabulary to be learned or reviewed in later chapters.

Review Exercise 1A

a. Indirect statement with infinitive (*Essentials* §184)

- οὐ φημι (I say that . . . not, I deny that . . .)
- 1. ἐκεῖνος δ' ἔφη καὶ σὲ εἰδέναι τοῦτο.
- 2. οἱ δὲ μαθηταὶ **οἴονται** ταῦτ' οὐπω μαθεῖν σαφῶς.
*οἴομαι: think
- 3. οὐ φημι τῷ δεῖπνῳ παραγενέσθαι ἐκείνη τῇ νυκτί.
- 4. ἔφην δὲ **τῇ ὑστεραία** τῷ δεῖπνῳ παραγενήσεσθαι.
*ὑστεραία -ας ἡ: next day, following day
- 5. πρὸ δὲ τοῦ ἡγούμην τὴν συνουσίαν γεγονέναι τοῦ αὐτοῦ ἔτους.
- 6. καὶ μὴν **οἴμαι ἀθλιώτατος** ἀνθρώπων τότε μὲν ἔγωγ' εἶναι, νῦν δὲ σέ.
*οἴμαι = οἴομαι: think
*ἀθλιος -α -ον: wretched, miserable
- 7. πολλάκις Σωκράτης οὐκ ἔφη σοφὸς εἶναι.
- 8. ἡγοῦμαι Σωκράτη ἐρωτικώτατον φιλοσόφων τότε εἶναι.
- 9. πρὸ τῆς ἐκκλησίας ὁ στρατηγὸς ἠγγειλεν ἡ εἰς τὴν πόλιν ἄξιεν **Λακεδαιμονίους** ἢ **αὐτοῦ** ἀποκτενεῖν.
*Λακεδαιμονιοὶ -ων οἱ: Spartans
*αὐτοῦ *adv.*: on the spot, there
- 10. ὁ κῆρυξ ἔφη πάντα ἃ ἐρωτᾶς ἐν τῇ πρώτῃ ἐκκλησίᾳ ἤδη ἀγγελθῆναι.
- 11. οἱ ξένοι ἔφασαν πορρώθεν ἦκειν· τοὺς δ' ἐταίρους τοὺς ὀπισθεν **πορευομένους** τῇ **ὑστεραία** ἀφίξεσθαι.
*πορεύομαι: travel, make one's way
*ὑστεραία -ας ἡ: next day, following day
- 12. ἄρα **νεωστί** ἠγῆ τὴν συνουσίαν γεγονέναι ταύτην ἣν ἐρωτᾶς ὥστε καὶ ἡμᾶς παραγενέσθαι;
*νεωστί *adv.*: recently
- 13. Σωκράτης οὐδέν φησιν ἄλλο ἐπίστασθαι ἢ τὰ ἐρωτικά. ἄρ' οἶει παίζειν αὐτόν;
- 14. πάντες ἡγοῦμεθα τοῦτον τὸν θεὸν οὐπω τετιμημένον ἰκανῶς εἶναι.
- 15. ὁ νεανίας ἠγείτο τοῦτον τὸν θεὸν οὐπω τετιμημένον ἰκανῶς εἶναι.

b. Participle forms (*Essentials* §§25–40)

1. Give the masculine nominative singular participle and the feminine and neuter nominative singular endings for the regular verb λύω in each category.

	active	middle	passive
present			
future			
aurist			
perfect			

2. Though the translation of participles can vary considerably depending on context, give a possible translation of a participle of λύω (release, loose; *mid.*: ransom) appropriate for each tense and voice. (*Essentials* §167)

	active	middle	passive
present			
future			
aurist			
perfect			

3. Choose one participle from the active column (e.g., aorist active) and one participle from the middle column (e.g., present middle) and decline each in full for the regular verb λύω.

Active example

	masculine	feminine	neuter
nom. sing.			
gen. sing.			
dat. sing.			
acc. sing.			
nom. pl.			
gen. pl.			
dat. pl.			
acc. pl.			

Middle example

	masculine	feminine	neuter
nom. sing.			
gen. sing.			
dat. sing.			
acc. sing.			
nom. pl.			
gen. pl.			
dat. pl.			
acc. pl.			

c. Circumstantial, supplementary, and substantival participles (*Essentials* §§166–75)

- ἐγὼ γὰρ ἐτύγγανον πρόην εἰς ἄστυ ἰών.
- τῶν οὖν φίλων τις ἰδὼν Σωκράτη οἴκοθεν ἰόντα ἐκάλεσεν ἐπὶ δεῖπνον.
- ἄτε** γὰρ οὐ παραγενόμενος ὁ διηγούμενός σοι οὐκ εἶχε περὶ τοῦ δεῖπνου οὐδὲν σαφὲς λέγειν.
*ἄτε + *part.*: on account of, because of
- ἀκούσας τινός ὀπισθε καλοῦντος ἔμεινα.
- ὁ οὖν Ἀριστόδημος διηγούμενος ἤρχετο.
- οἱ δ' ὑμῖν διηγούμενοι ἔτυχον οὐδὲν σαφὲς εἰδότες.
- καὶ μὴν Σωκράτης δηλὸς ἦν παίζων.
- “ποῖ καὶ πόθεν εἶ,” **ἦν δ' ἐγώ**, “οὕτω καλὸς γεγενημένος;” “οἴκοθεν εἰς ἄστυ εἶμι,” ἦ δ' ὅς, “ὡς ζητήσων Σωκράτη.”
*ἦν δ' ἐγώ: I said
- οἱ δὲ νεανία οὐ λανθάνουσι τοὺς φύλακας Ἀθήνηθε φεύγοντες.
- παντάπασι δὲ λέγων φαίνεται μοι οὐδὲν εἰδὼς περὶ τῆς συνουσίας ἦν ἐρωτᾶς.
- ἄτε** παῖδες ἔτι ὄντες, οὗτοι σαφῶς οὐπω λέγειν ἔχουσιν.
*ἄτε + *part.*: on account of, because of
- εἰς δ' Ἀγάθωνος ὁ Ἀριστόδημος ἄρτι ἦλθε **κληθεῖς** ὑπὸ Σωκράτους ἐπὶ δεῖπνον.
*εἰς + *gen. name*: to *gen.*'s [house]
*κληθεῖς from καλέω
- ὁ **χρήσιμ**' εἰδὼς, οὐχ ὁ πολλ' εἰδὼς, σοφός. (Aeschylus, frag. 390 Radt)
*χρήσιμος -η -ον: useful, good, worthwhile
- οὐδεὶς τῶν **θνητῶν** οἶδε πάντα τὰ γιγνόμενα καὶ τὰ γενόμενα καὶ τὰ γενησόμενα.
*θνητός -οῦ ὁ: mortal
- μικροὶ **χάριτες** ἐν **καιρῷ** μέγιστα τοῖς λαμβάνουσι. (Democritus, frag. 94 D-K)
*χάρις -ιτος ἡ: favor
*καιρός -οῦ ὁ: critical moment

16. οὐκ ἔξισιν ἀνθρώποις λαθεῖν τοὺς θεοὺς ἀδικοῦσιν.
 17. ὁ βασιλεὺς ἀπῆλθεν, ἔξηπατηκέναι μὲν οἴομενος, ἔξηπατημένος δὲ μᾶλλον παντάπασιν.
 *ἔξαπατάω: deceive
 *οἴομαι: think

d. Verb drills: μένω, πυνθάνομαι, and ἀκούω

After reviewing the principal parts of these three verbs, translate or identify fully each of the following verb forms (space is provided for both). A parenthetical (2) indicates an ambiguous form, with two possible identifications/distinct translations.

- | | | | |
|-----|-------------|-------|-------|
| 1. | μένεις | _____ | _____ |
| 2. | μενεῖς | _____ | _____ |
| 3. | ἔμενες | _____ | _____ |
| 4. | ἔμεινας | _____ | _____ |
| 5. | μείνας | _____ | _____ |
| 6. | μεμένηκας | _____ | _____ |
| 7. | μένε | _____ | _____ |
| 8. | μενέτω | _____ | _____ |
| 9. | μείναι | _____ | _____ |
| 10. | μένομεν | _____ | _____ |
| 11. | μενοῦμεν | _____ | _____ |
| 12. | πυνθάνονται | _____ | _____ |
| 13. | ἐπύθοντο | _____ | _____ |
| 14. | ἐπυνθάνοντο | _____ | _____ |
| 15. | πέπυνται | _____ | _____ |

- | | | |
|----------------------|-------|-------|
| 16. πεπυσμένοι εισιν | _____ | _____ |
| 17. πεύσσονται | _____ | _____ |
| 18. ἐπέπυντο | _____ | _____ |
| 19. πυνθάνεσθε (2) | _____ | _____ |
| | _____ | _____ |
| 20. πυνθανέσθων | _____ | _____ |
| 21. ἀκούσεται | _____ | _____ |
| 22. ἤκουσαν | _____ | _____ |
| 23. ἀκήκοας | _____ | _____ |
| 24. ἤκούσθημεν | _____ | _____ |
| 25. ἤκουον (2) | _____ | _____ |
| | _____ | _____ |
| 26. ἀκούσας | _____ | _____ |
| 27. ἤκουσας | _____ | _____ |
| 28. ἀκοῦσαι | _____ | _____ |
| 29. ἀκούων | _____ | _____ |
| 30. ἀκουσθήσεται | _____ | _____ |

Review Exercise 1B

a. Genitive absolute (*Essentials* §176)

1. πάλαι δ' αὕτη ἢ συνουσία ἐγένετο παίδων ἔτι ὄντων ἡμῶν.
2. πάντων δ' ὁμολογησάντων ὁ πορευόμενος ἦρχετο διηγούμενος τὸν λόγον.
3. γενομένων δὲ τούτων πρῶτον ἔτος τοῦ πολέμου τοῦδε **ἔτελεύτα**.
*τελευτάω: end, come to an end
4. τοῦ δ' ἀθλίου **ἰκέτου** δεομένου τοσοῦτον ὁ Ἀχιλλεὺς **ἤχθετο** ὥστ' οὐκ ἐλέησεν.
*ἰκέτης -ου ὁ: suppliant
*ἄχθομαι: be vexed, angry
5. μεγάλων ἔργων πρᾶχθέντων δεῖ ἡμᾶς τιμᾶν τοὺς πράξαντας.
6. τούτων πάλαι πολλὰ ἤδη ἔτη πρὸς ὑμᾶς οὐδὲν ἀληθές λεγόντων, τὴν δίκην σαφῶς κρῖναι οὐκ ἔχετε. (adapted from Socrates, *Apology*)
7. ἤδη **ἑσπέρας** γιγνομένης ὁ στρατηγὸς τοὺς ἄνδρας εἰς τὴν μάχην ἤγαγεν.
*ἑσπέρα -ας ἡ: evening
8. τούτων ἐν τῇ ἀγορᾷ ἀποδειχθέντων οἱ πλουσιώτατοι τῶν πολιτῶν ἦρχονται **κατασκευάζοντες** ναῦς ὡς πόρρω πορευσομένας ἐπὶ τήνδε τὴν νῆσον.
*κατασκευάζω: equip
9. τοσοῦτο πάθος οἱ Ἀθηναῖοι ἔπασχον ἀνθρώπων τ' **ἔνδον** ἀποθνησκόντων καὶ γῆς **ἔξω** **δηομένης**.
*ἔνδον *adv.*: within; i.e., inside the city
*ἔξω *adv.*: outside; i.e., in the surrounding countryside
δηῶω: lay waste to
10. οἱ ἄνδρες ἐν τῇ πόλει παντάπασιν **ἤχθοντο** μαινομένων ἐν τοῖς **ὄρεσι** τῶν γυναικῶν. ἔνιοι δ' ἐπειρῶντο λαθεῖν τὰς γυναῖκας ὀπισθεν **πέτρων** καὶ **δένδρων** **κρυπτόμενοι** ὀλίγῳ χωρὶς, βουλόμενοι ὄρεᾶν ἃ αὐταὶ ἐποιοῦν.
*ἄχθομαι: be upset, vexed, or angry
*ὄρος -ους τό: mountain
*πέτρα -ας ἡ: rock, crag
*δένδρον -ου τό: tree
*κρύπτω: hide
11. ἠδέως μέντοι ὁμολόγησαν καλέσαντος ἑμοῦ παραγενήσεσθαι τῇ ὑστεραία.
12. τούτου δ' ἐν τῇ πόλει ἀγγελθέντος πάντες οἱ πολῖται πλὴν τοῦδε παντάπασιν ἐφοβήθησαν.

b. Relative clauses (*Essentials* §§129–35)

Circle the relative pronoun or adjective (in one case) in each sentence; identify by case, number, and gender; and translate the sentence.

1. πολλά ἔτη ἐβουλόμην πυθέσθαι τὸ δεῖπνον ἐν ᾧ Σωκράτης εἶπεν ἄλλως τε καὶ περὶ τῶν ἐρωτικῶν.
2. τῇ δὲ συνουσίᾳ οὐ παρεγενόμην ταύτῃ ἣν ἄρτι ἤρσεσθε.
3. ἄρα τούτῳ τῷ δείπνῳ παρεγένετο ὅς σοι διηγείτο;
4. ἄρ' οὐ βούλει ἀκοῦσαι ἃ ὁ ἄθλιος ξένος πρὸ τοῦ θανάτου ἠγγειλεν;
5. ὃν γὰρ θεοὶ φιλοῦσιν, ἀποθνήσκει νέος. (Menander, frag. 125.1 Kock)
6. οὐκ ἔστιν ὅστις τὴν τύχην οὐ **μέμφεται**. (Menander SECB 611)
*μέμφομαι: blame
7. πειράσομαι ἄρα ὑμῖν κακοδαίμοσι πάντα δοῦναι ὧν δεῖσθε. ὑμᾶς γὰρ ἀθλίους ὄντας παντῶς ἐλεῶ.
8. ἐκεῖνος οὐδὲν εἶχε σαφὲς ἀγγέλλειν ἡμῖν, ὅπερ ἐξ ἀρχῆς πάντες ἐφοβούμεθα.
9. τρία ἔτη ἐζητοῦμεν ὅστις τῇ πάλαι συνουσίᾳ παραγενόμενος τοὺς ἐρωτικούς λόγους ἤκουσεν.
10. οὐκ ἔχω φιλεῖν ὅστις ἠδεται ἀεὶ λέγων.
11. καίπερ πειρώμενος οὐκ ἔχω, ὡς εἶοικε, **μεμνήσθαι** ὧν πρόφην ἐπυθόμην.
*μέμνημαι *perf. forms with pres. meaning*: remember
12. φιλοσόφων ὅσων ἀκήκοα ὁ Σωκράτης μάλιστα παίζων ἠδεται, ὡς ἔμοιγε δοκεῖ.
13. “ἀλλ' οἶει,” ἦ δ' ὅς, “ὧ Σώκρατες, τοὺς θεοὺς ὠφελεῖσθαι ἀπὸ τούτων ἃ παρ' ἡμῶν λαμβάνουσιν;”
14. “πότε,” ἦ δ' ὅς, “αὕτη ἡ συνουσία ἐγένετο;” καὶ γὰρ εἶπον, “τῇ ὑστεραίᾳ ἢ ἢ τὰ **ἐπινικία** ἔθουεν Ἀγάθων τῇ πρώτῃ τραγωδίᾳ νίκησας.”
ἐπινικία -ων τά: victory sacrifices, sacrifices to the gods in thanks for a victory
15. οὐδέπω τρία ἔτη ἐστίν ἀφ' οὗ ἐγὼ ἠρξάμην ζητῶν σαφῶς εἰδέναι ὅ τι ἂν ἐκεῖνος λέγη καὶ διανοῆται ἐκάστης ἡμέρας.
16. καὶ πρὸ τοῦ Σωκράτη γε ἔνια ἠρόμεθα ὧν ἐκείνου τοῦ ξένου ἠκούσαμεν.
17. ἐμοὶ γὰρ οὐκέτ' ἔστιν εἰς ὅ τι βλέπω πλὴν σοῦ. (Tecmessa to Ajax, Sophocles' *Ajax* 514–15)
18. ἐγὼ μέντοι ὑμῖν πειράσομαι τοῦτ' αὐτὸ ὃ διανοοῦμαι νῦν ἔτι μᾶλλον δηλῶσαι.
19. καὶ μὴν **ἠδομαι** ἀκούων Σωκράτους διηγουμένου περὶ τῶν ἐρωτικῶν ὧν γυναικός τινος ἐπύθετο νέος ὧν.
*ἠδομαι: enjoy

c. Challenge passages

1. ὁ ἀδικῶν τοῦ ἀδικουμένου κακοδαμονέστερος. (Democritus, frag. 45 D-K)

2. ἀνήρ γὰρ ὅστις ἦδεται λέγων ἀεὶ
λέληθεν αὐτὸν τοῖς **συνούσιν** ὦν **βαρῦς**. (Sophocles[?],³⁸ frag. 103 Pearson)
*συνών ὁ: associate, companion (cf. συνουσία ἦ)
*βαρῦς -εῖα -ύ: heavy, burdensome
3. πάντες ἄρα, ὡς ἔοικεν, Ἀθηναῖοι τοὺς νεανίας καλοὺς κάγαθοὺς ποιοῦσι πλὴν
ἔμοῦ, ἐγὼ δὲ μόνος διαφθείρω. (Socrates in Plato's *Apology* 25a9–10)
4. πάντων δ' ὅσα ἐστ' **ἔμψυχα** καὶ **γνώμην** ἔχει,
γυναῖκές ἐσμεν ἀθλιώτατον **φυτόν**. (Medea in Euripides' *Medea* 230–31)
ἔμψυχος -ον: alive
*γνώμη -ης ἦ: sense, reason
*φυτόν -οῦ τό: thing born
5. ἐρωτηθεὶς διὰ τί οἱ μὲν φιλόσοφοι ἐπὶ τὰς τῶν πλουσίων θύρας ἔρχονται, οἱ δὲ
πλούσιοι ἐπὶ τὰς τῶν φιλοσόφων οὐκέτι, Ἀρίστιππος ὁ φιλόσοφος τόδ' εἶπεν
“ὅτι οἱ μὲν ἴσασιν ὦν δέονται, οἱ δὲ οὐκ ἴσασιν.” (Diogenes Laertius about Aristippus
the Cynic)
6. παντάπασι κακοδαίμων ὁ ἄνθρωπος ὅτι μὴ **διαμένουσιν** οἱ **πειραθέντες** φίλοι,
καθὰ Δημοκρίτης ὁ φιλόσοφος πάλαι εἶπεν.
διαμένω: wait through, remain steadfast (the prefix δια- frequently just intensifies
the meaning of the verb, as here)
πειραθέντες from πειράω: test, try, put to the test
7. τὴν **τοὶ Δίκην** λέγουσι παῖδ' εἶναι χρόνου,
δείκνυσι δ' ἡμῶν ὅστις ἐστὶ μὴ κακός. (Euripides, *Antiope*, frag. 222 Nauck)
τοὶ: so
Δίκη -ης ἦ: Dike, the goddess Justice
8. Ὅμηρον δὲ ἐγένετο τῶν Ἑλλήνων σοφώτερος πάντων παῖδες **φθειρας** ἀποκτείνοντες
ἐξηπάτησαν εἰπόντες· ὅσα εἶδομεν καὶ ἐλάβομεν, ταῦτα ἀπολείπομεν, ὅσα δὲ
οὔτε εἶδομεν οὔτ' ἔλαβομεν, ταῦτα φέρομεν.
φθειρῶ φθειρός ὁ: this word gives the answer to the riddle, which is supposed to
have killed Homer in his frustration, but don't kill yourself over it; see glossary
*ἐξαπατάω: deceive
9. ἐκεῖνον οὐ φιλοῦ ὅς **οἰνοποτάζων** περὶ τοῦ τε θανάτου καὶ τοῦ πολέμου λέγει, ἀλλ'
ὅστις τὰς τε **Μούσας** καὶ ἔργα **χρυσέας Ἀφροδίτης** ᾄδει.
οἰνοποτάζω: drink wine
*Μοῦσαι -ῶν αἰ: Muses, goddesses of poetry
*χρυσέος -α -ον: golden
Ἀφροδίτη -ης ἦ: Aphrodite, goddess of love
*ᾄδω: sing of

38. This passage was attributed to Sophocles by Stobaeus, its ancient source, but some scholars are skeptical that the play to which it belonged was written by Sophocles. Kannicht and Snell 1981 place it among fragments by unknown authors: Adespota f.1.(c).

10. **Μοῦσαι καὶ Χάριτες, κοῦραι Διός, αἵ ποτε Κάδμου**
ἔς γάμον ἔλθοῦσαι καλὸν ἀείσατε ἔπος

“**ὅτι** καλὸν φίλον ἐστί, τὸ δ’ οὐ καλὸν οὐ φίλον ἐστί.”

τοῦτ’ **ἔπος** ἀθανάτων ἦλθε διὰ **στομάτων** (an elegy by Theognis 15–18)

*Μοῦσαι -ῶν αἵ: Muses

Χάριτες -ων αἵ: Graces

κούρη -ης ἢ = κορή -ῆς ἢ

Κάδμος -ου ὁ: Cadmus

*ἔς = εἰς

*ἀείδω: sing

*ἔπος -ους τό: word

ὅτι = ὅ τι

*στόμα -ατος τό: mouth

Review Exercise 2A

a. Common independent uses of the subjunctive: hortatory, prohibitive, deliberative (*Essentials* §§147–49)

1. ποῖ **τῆς γῆς** ἴωμεν; ποῖ τρεπόμεθα; οὐδαμοῦ γὰρ τὴν **σωτηρίαν** ἡμῖν ὄρω.
τῆς γῆς: partitive gen. (*Essentials* §93)
*σωτηρία -ας ἦ: safety, deliverance
2. αὐτίκα δὲ χωρῶμεν εἰς Ἀγάθωνος.
3. νῦν δ' αὖ **ἀναλάβομεν** τὰ πρῶτα λέχθεντα, δι' ἃ δεῦρ' ἦκομεν ἄρτι.
ἀναλαμβάνω: take up; i.e., reconsider
4. τί διανοῶμαι πάντων περὶ ἐμὲ μαινομένων;
5. μὴ φοβηθῆτε τοῦτον τὸν κακοδαίμονα μηδαμῶς.
6. δειπνῶμεν καὶ διαλεγόμεθα σὺν τοῖς δικαίοις.
7. μήποτε λάβης γυναικας εἰς **συμβουλίαν**. (Menander SECB 486)
συμβουλία -ας ἦ: counsel
8. οὕτω φῶμεν ἢ ἄλλως σοι δοκεῖ;
9. τί εἶπω; πῶς ἄρχομαι λέγων καὶ πότε παύσωμαι; ἐν γὰρ τοιούτοις οὐδεὶς ἔχει λέγειν ἱκανῶς.
10. μήτε τὸν μαινόμενον μήτε τὸν γέλοιον μηδαμῶς ἐλεήσης. τὴν γὰρ **αἰσχύνην** ἰδεῖν οὐχ οἰοί τ' εἶσιν.
*αἰσχύνη -ης ἦ: disgrace, shame
11. μὴ κατακλιθῆς παρὰ τοὺς **φαύλους**.
*φαῦλος -η -ον: worthless
12. οὕπω δῆλον, ἦν δ' ἐγώ, ἀλλὰ σκεπτόμεθα εἰ ἀληθῆ ἄρτι ἔλεγες.
13. σκοπῶμεν δὴ καὶ κρινῶμεν τὸν τε **ἡδονῆς** καὶ τὸν **φρονησεως** βίον ἰδόντες χωρὶς.
*ἡδονή -ῆς ἦ: pleasure
*φρόνησις -εως ἦ: mind, thought
14. μὴ **Πλοῦτον** εἵπης· **οὐχί** θαναμάζω θεὸν
ὄν **χώ** κάκιστος ῥαδίως **ἐκτήσατο**. (Euripides, frag. 20.1–2 Nauck)
*Πλοῦτος -ου ὁ: Wealth
*οὐχί = οὐ
χώ = καὶ ὁ
ἐκτήσατο: acquires (gnomic aor. [*Essentials* §145], from *κτάομαι: acquire)

15. νῦν μὲν **πίνοντες τερούμεθα**, καλὰ λέγοντες.

ἄσσα δ' ἔπειτα ἔσται, ταῦτα **θεοῖσι μέλει**. (Theognis 1047–48)

*πίνω: drink

τέρομαι: enjoy, take pleasure

ἄσσα = ἄττα = ἄτινα

θεοῖσι = θεοῖς

*μέλει: are a concern to *dat.*

b. Common dependent uses of the subjunctive: ἄν in generalizing or indefinite clauses, in purpose clauses, in fear (for the future) clauses (Essentials §§152–54)

1. γελᾷ δ' ὁ **μῶρος**, **κἄν** τι μὴ γέλοιον ἦ. (Menander SECB 165)

μῶρος -α -ον: foolish

κἄν = καὶ ἐάν

2. ἡμεῖς ἄρα ἴωμεν εἰς Ἀγάθωνος ὅπως δειπνήσωμεν αὐτοῦ σὺν τοῖς ἐταίροις διαλεγόμενοι καὶ κατακείμενοι.

3. πολλάκις ὁ Σωκράτης ἀποστάς ὅποι ἂν τύχη αὐτόθι ἔστηκεν καὶ οὐ τι κινεῖται.

4. φοβούμεθα μὴ οἱ πολέμοι ἡμᾶς οὐκ ἐλεήσωσιν.

5. αὐτόθι μενούμεν ἕως ἂν Σωκράτης ἀφίκηται σὺν τοῖς ἄλλοις.

6. ἐνθάδε μένωμεν ἕως ἂν οἱ ἄλλοι **ἔνδον** δειπνώσιν.

*ἔνδον *adv.*: within

7. τὸν **εὐτυχεῖν** δοκοῦντα μὴ **ζήλου**, πρὶν ἂν **θανόντ'** ἴδῃς. (Euripides, *Herakleidae* 865–66)

εὐτυγχάνω: fare well

*ζηλόω: envy

θανόντ' = ἀποθανόντα

8. ἐπειδὴν πυθώμεθα τὰ γεγενήμενα, αὐτίκα ὑμῖν ἀγγελοῦμεν.

9. [ἐγὼ] εἶπον **μηδένα** τῶν ὀπισθεν κινεῖσθαι πρὶν ἂν ὁ πρόσθεν ἠγήται. (military instructions reported by the general who gave them, Xenophon, *Cyropaedia* 2.2.8)

μηδένα: what does μηδένα rather than οὐδένα imply?

10. φοβοῦμαι μὴ δεῦρ' ἀφίκωνται οἱ πολέμοι αὐτίκα.

11. μὴ κρίνετε, ἵνα μὴ κριθῆτε· ἐν ᾧ γὰρ **κρίματι** κρίνετε κριθήσεσθε, καὶ ἐν ᾧ μέτρῳ **μετρεῖτε μετρηθήσεται** ὑμῖν. (Matthew 7.1–2)

κρίμα -ατος τό: judgment

*μετρέω: measure

μετρηθήσεται *impers.*: there will be a measuring

12. ὅπως ἂν σὺ κελεύῃς, οὕτως ποιήσω αὐτίκα.

13. ἡ μήτηρ φοβεῖται μὴ ὁ ἄθλιος υἱὸς ἀποθάνῃ πρὸ τῆς πόλεως ἐν τῇδε τῇ μάχῃ.

14. οὐδαμοῦ ὁ **χρηστός** χωρὶς σοφίας γενήσεται, ὅπου ἂν σκοπῆς.

*χρηστός -ῆ -όν: good, worthy

15. μὴ τοὺς δίκη νικῶντας **ἐξωθῶμεν** ἵνα τοὺς ὀπισθεν εἰς τὸ πρόσθεν ἄγωμεν.

ἐξωθέω: push aside

16. ὅταν μὲν ἄνευ νοῦ **θαρρῆ** ἄνθρωπος, βλάπτεται, ὅταν δὲ σὺν νῶ, ὠφελεῖται.
*θαρρέω: be bold, be brave
17. καὶ τοίνυν, ἐὰν δύνωμαι, πάντα ὡς σαφέστατα διηγείσθαι πειράσομαι.
18. βασιλεὺς **αἰρεῖται** οὐχ ἵνα ἑαυτοῦ καλῶς ἐπιμελῆται, ἀλλ' ἵνα οἱ ἐλόμενοι δι' αὐτὸν
εὖ πράττωσι. (Xenophon, *Memorabilia* 3.2.3)
αἰρεῖται *pass.*: is chosen
19. χρηὴ ὑμᾶς, ᾧ ἄνδρες δικασταί, **εὐλαβεῖσθαι** μὴ ὑπὸ τούτου **ἐξαπατηθῆτε** ὡς δεινοῦ
ὄντος λέγειν.
*εὐλαβέομαι: take care, be cautious
*ἐξαπατάω: deceive

c. Verb drills: λέγω and ἄγω

After reviewing the principal parts of these two verbs, translate or identify fully each of the following verb forms (space is provided for both). A parenthetical (2) indicates an ambiguous form, with two possible identifications/distinct translations.

- | | | | |
|-----|-----------------|-------|-------|
| 1. | εἶπε | _____ | _____ |
| 2. | εἶπέ | _____ | _____ |
| 3. | ἔρεῖ | _____ | _____ |
| 4. | εἶρηκε | _____ | _____ |
| 5. | ἔρρηθη | _____ | _____ |
| 6. | ἔλεγεν | _____ | _____ |
| 7. | λεγέτω | _____ | _____ |
| 8. | ἐλέχθησαν | _____ | _____ |
| 9. | ἔρῳ | _____ | _____ |
| 10. | λέγομεν | _____ | _____ |
| 11. | εἶπομεν | _____ | _____ |
| 12. | εἶρηται (pass.) | _____ | _____ |

- | | | | |
|-----|-------------|-------|-------|
| 13. | λέξασα | _____ | _____ |
| 14. | λέξων | _____ | _____ |
| 15. | ἄγε | _____ | _____ |
| 16. | ἄξετε | _____ | _____ |
| 17. | ἠγάγετε | _____ | _____ |
| 18. | ἀχθείς | _____ | _____ |
| 19. | ἠχθησαν | _____ | _____ |
| 20. | ἄγεσθαι (2) | _____ | _____ |
| | | _____ | _____ |
| 21. | ἄγειν | _____ | _____ |
| 22. | ἀγαγεῖν | _____ | _____ |
| 23. | ἦγετε | _____ | _____ |
| 24. | ἄγετε (2) | _____ | _____ |
| | | _____ | _____ |

d. Sight-reading: an edifying tale from Aesop

ἀνθρώπων ἕκαστος δύο **πήρας** φέρει, τὴν μὲν **ἔμπροσθεν**, τὴν δὲ ὀπισθεν, **γέμει** δὲ κακῶν **ἐκατέρω**: ἀλλ' ἡ μὲν ἔμπροσθεν **ἀλλοτρίων** γέμει, ἡ δ' ὀπισθεν τῶν αὐτοῦ τοῦ φέροντος. καὶ διὰ τοῦτο οἱ ἄνθρωποι τὰ μὲν ἐξ αὐτῶν κακὰ οὐχ ὀρῶσι, τὰ δὲ **ἀλλότρια** πάνυ **ἀκριβῶς** θεῶνται.

πήρα -ας ἢ: sack

*ἔμπροσθεν = πρόσθεν

γέμω: be full of *gen.*, be loaded with *gen.*

*ἐκάτερος -α -ον: each [of two]

*ἀλλότριος -α -ον: another's

*ἀκριβῆς -ές: accurate

*θεάομαι: behold

e. Challenge passages

Neoptolemos to Philoctetes after persuading him to leave the island and cave that he has inhabited for the entire Trojan War (Sophocles, Philoctetes 645–46)

ἀλλ' εἰ δοκεῖ, χωρῶμεν, ἐνδόθεν λαβῶν

ὄτου σε χρεῖα καὶ πόθος μάλιστα ἔχει.

*ὄτου = οὔτινος

*χρεῖα -ας ἤ: need

*πόθος -ου ὄ: desire, longing

Philoctetes to Neoptolemos (Sophocles, Philoctetes 635–36)

ἀλλ', ὦ τέκνον, χωρῶμεν, ὡς ἡμᾶς πολὺ

πέλαγος ὀρίζῃ τῆς Ὀδυσσέως νεώς.

*τέκνον -ου τό: child

*πέλαγος -ους τό: sea

ὀρίζω: separate or divide *acc.* from *gen.*

Socrates to Anytus, who has just accused the sophists of corrupting the young (adapted from Plato, Meno 92a)

πότερον δὴ οὖν φῶμεν κατὰ τὸν σὸν λόγον εἰδότας τούτους ἔξαπατᾶν καὶ διαφθεῖρειν τοὺς νέους, ἢ λεληθέναι καὶ ἑαυτούς; καὶ οὕτω μαίνεσθαι οἰόμεθα τούτους, οὓς ἔνιοί φασι σοφωτάτους ἀνθρώπων εἶναι;

*ἔξαπατάω: deceive

Review Exercise 2B

a. Sight-reading: ancient quotations on wine, water, and drinking

Menander (SECB 26)

ἀνδρῶν δὲ φαύλων ὄρκον εἰς ὕδωρ γράφε.
*ὄρκος -ου ὄ: oath

Pindar (Olympian 1)

ἄριστον μὲν ὕδωρ

The philosophy of Epicurus, as presented by Christian critics (1 Corinthians 15.32)

φάγωμεν καὶ πίωμεν· αὔριον γὰρ ἀποθνήσκομεν.
*αὔριον: tomorrow

b. Optative replacing subjunctive in secondary sequence: purpose clauses, fear clauses, generalizations about the past (Essentials §159)

1. καὶ μὴν ἐβουλόμην παρὰ Ἀριστοφάνην κατακεῖσθαι ἵνα πολλὰ γέλοια ἀκούοιμι.
2. αἱ οὖν **θεώμεναι** παντάπασιν ἐφοβοῦντο μὴ οἱ πολέμιοι τὴν πόλιν κενὴν ἀνδρῶν λίποιεν.
*θεάομαι: watch
3. ὅποι ὁ στρατηγὸς ἔλθοι, τὰς οἰκίας κενὰς καὶ λειφθέντας ἠῤῥεν.
4. χθὲς ἐζητοῦμεν σε ἵνα ἐπὶ δεῖπνον καλέσαιμεν, ἀλλ' οὐχ οἷοί τ' ἦμεν οὐδαμοῦ σε εὐρεῖν.
5. ὅσοι δὲ τὸ ὕδωρ ἐκ τοῦ τῆς **Λήθης** ποταμοῦ πίοιεν **ἐπελάθοντο** πάντων.
Λήθη -ης ἡ: Forgetfulness, Lethe, the river of forgetfulness in the Underworld
*ἐπιλανθάνομαι: forget
6. τοιαῦτα δ' ἐκ τοῦ **μάντεως** ἀκούσας ἐκεῖνος ἐφοβήθη μὴ ἢ μήτηρ ἀποθάνοι τῆ ὑστεραία.
*μάντις -εως ὄ: prophet

7. ἔνιοι δὲ διηγοῦντο ὅσα τε καὶ οἷα πάθιοιεν καὶ ἴδιοιεν ἐν τῇ ὑπὸ τῆς γῆς **πορεία**.
πορεία -ας ἤ: journey (cf. πορεύομαι)
8. ἔλεγε τοὺς μὲν ἄλλους ἀνθρώπους **ζῆν** ἵν' ἐσθίοιεν· αὐτὸς δὲ ἐσθίειν ἵνα ζῶῃ.
(Diogenes Laertius about Socrates)
ζῆν *irreg. inf. of* *ζάω: live
9. ὁπότε πρὸς τὸν πότον τρέποιντο, οὗτοι οἱ φαῦλοι ἀεὶ σφόδρα ἔπινον.
10. ὅποι τὸ ὕδωρ μὲν ῥέει, πλήρης **παντοῖων ἄνθων** ἦν ἡ γῆ. ὅποι δὲ μὴ, κενὴ **δένδρων**
τε καὶ **φυτῶν**.
*παντοῖος -α -ον: of all sorts
*ἄνθος -ους τό: bloom
*δένδρον -ου τό: tree
*φυτόν -οῦ τό: plant
11. αὐτόθι δ' ἡ στρατιὰ ἔμενεν ἕως ὃ στρατηγὸς ἀφίκοιτο σὺν **βοηθείᾳ**.
*βοηθεία -ας ἤ: help, assistance, auxiliary troop
12. οἱ Ἀθηναῖοι ἔπειθον αὐτοὺς μὴ ποιεῖσθαι μάχην πρὶν οἱ σύμμαχοι παραγένωιτο.
13. ἐφοβούμην ἄρα μὴ **πλοῦτος** χωρὶς σοφίας τοὺς κακοδαίμονας οὐκ ὠφελόη.
*πλοῦτος -ου ὄ: wealth

c. Optative in indirect statements and questions in secondary sequence (*Essentials* §158)

1. ἡρόμην αὐτὸν ὅποι ἴοι οὕτω καλὸς γεγενημένος.
2. Σωκράτης πολλάκις ἔλεγεν ὅτι ἐρωτικώτατος ἀνθρώπων εἶη.
3. ὁ Ἀριστόδημος εἶπεν ὅτι οὐδαμοῦ ὀρώῃ Σωκράτη ὀπισθεν ἐπόμενον.
4. ἐκείνῃ τῇ ἡμέρᾳ ἠγγέλθη ἐν τῇ ἐκκλησίᾳ ὅτι νενικημένοι εἶεν οἱ Λακεδαιμόνιοι καὶ ὁ βασιλεὺς τεθναίῃ.
οὕτω γὰρ καλῶς ἀμφοτέρωι ἦδον.
τούτοιον τοῖν παρόντων: gen. masc. dual
6. ἐρωτηθεὶς ποῦ **τῆς Ἑλλάδος** ἴδοι ἀγαθοὺς ἀνδρας, “ἀνδρας μὲν,” εἶπεν, “οὐδαμοῦ, παῖδας δ' ἐν **Λακεδαίμονι**.” (Diogenes Laertius about Diogenes the Cynic)
τῆς Ἑλλάδος: partitive gen. (*Essentials* §93) from Ἑλλάς -άδος ἤ: Greece, Hellas
Λακεδαίμων -ονος ἤ: Lakedaimonia, Sparta
7. ὁ ἄνθρωπος εἶπεν ὅτι γέλοιόν τι πρῶην πάθει.
8. εἰσελθὼν εἰς τοῦ Ἀγάθωνος ὃ Σωκράτης αὐτίκ' ἤρετο ὅπου οἱ ἄλλοι δειπνοῦντες κατακλίνοιντο.
9. οἱ ἐταῖροι τὸν Σωκράτη ἤροντο ὅπου κατακεῖσθαι βούλοιο.
10. πρὸς τὸν πυθόμενον τί πρότερον γέγονοι, νῦξ ἢ ἡμέρα, “ἡ νύξ,” ἔφη, “**μία** ἡμέρα πρότερον.” (Diogenes Laertius about Thales, the first so-called pre-Socratic philosopher)
*μία: one

11. ἠρώτησέ τις αὐτὸν εἰ λήθοι θεοὺς ἄνθρωπος ἀδικῶν· “ἀλλ’ οὐδὲ διανοούμενος,” ἔφη. (Diogenes Laertius about Thales)
12. ἐρωτηθεὶς ποῖον οἶνον ἠδέως πίνει, ἔφη “τὸν ἀλλότριον.” (Diogenes Laertius about Diogenes the Cynic)
 - *οἶνος -ου ὁ: wine
 - *ἀλλότριος -α -ον: another’s

d. Independent uses of the optative: wishes, potential optative (*Essentials* §§155–56)

1. τίς δικαίως ἂν τοιοῦτον ἐλεήσειε;
2. σφόδρα μεθύοντα ἄνδρα **δέξαισθε** ἂν συμπότην, ἢ ἀπίω;
 - *δέχομαι: receive, welcome
3. εἰ γὰρ ἢ **κύλιξ** αὔθις τοῦ οἴνου πληρωθείη.
 - κύλιξ -ικος ἡ: kylix, drinking cup
4. ὁ καλῶς ἄρα **πεπαιδευμένος** ἄδειν τε καὶ **ὀρχεῖσθαι** δυνατὸς ἂν εἴη καλῶς. οὐχ ὁμολογοίης ἂν;
 - *παιδεύω: educate
 - *ὀρχέομαι: dance
5. ψευδεῖς μάρτυρες ἀπόλοιντο.
6. μήποτε γενοίμην γέλοιος τοῖς ἐχθροῖς.
7. οἱ δικασταὶ μ’ ἐλεήσειαν καὶ **ἀποψηφίσαιντο**.
 - ἀποψηφίζομαι: vote to acquit

e. Verb drills: πίνω and ἐσθίω

After reviewing the principal parts of these two verbs, translate or identify fully each of the following verb forms (space is provided for both). A parenthetical (2) indicates an ambiguous form, with two possible identifications/distinct translations.

1. ἐπίομεν _____
2. πίομεθα _____
3. ἐπίνομεν _____
4. πίνωμεν _____
5. τί πίοω; _____

- | | | |
|--------------------|-------|-------|
| 6. τί ποθήῃ; | _____ | _____ |
| 7. πεπώκαμεν | _____ | _____ |
| 8. πέπεται (pass.) | _____ | _____ |
| 9. ἐπέποτο (pass.) | _____ | _____ |
| 10. ποθήτω | _____ | _____ |
| 11. ποθήσεται | _____ | _____ |
| 12. πινέτω | _____ | _____ |
| 13. ἐδόμεθα | _____ | _____ |
| 14. ἐφάγομεν | _____ | _____ |
| 15. φάγωμεν | _____ | _____ |
| 16. ἤσθιομεν | _____ | _____ |
| 17. ἐσθίομεν | _____ | _____ |
| 18. ἐσθίετε (2) | _____ | _____ |
| | _____ | _____ |
| 19. ἐδηδόκατε | _____ | _____ |
| 20. φάγοιτε | _____ | _____ |
| 21. ἐσθίουσα | _____ | _____ |
| 22. φαγών | _____ | _____ |
| 23. φάγε | _____ | _____ |
| 24. ἐδήδεσται (2) | _____ | _____ |
| | _____ | _____ |

Review Exercise 2C

a. Indicative + ἄν (Essentials §162)

1. εἰ ἢ σοφία ἐκ τοῦ πληρεστέρου εἰς τὸ κενώτερον ἡμῶν ῥᾶον ῥεῖν ἐδύνατο, πάντες ἐβουλόμεθα ἄν κατακεῖσθαι παρὰ Σωκράτη.
2. εἰ μὴ σοφόν τι ἠῦρες, οὐπω ἄν ἐπαύσω ζητῶν.
3. εἰ μὴ χθὲς ἔγωγε σφόδρα ἔπιον, τήμερον ἠδόμεν ἄν μᾶλλον τοῦτον τὸν οἶνον πίνων.
4. εἰ δ' ὁ ἔρως ἐποίει τοὺς ἀνθρώπους δυνατέρους λέγειν, οἷοί τ' ἦμεν ῥᾶον ἄν ἐγκωμιάζειν.
5. πλέων οἶνος πρόην ἄν ἐπόθη, εἰ δυνατώτεροι πίνειν ἦμεν.
6. εἰ δ' ἐμεμνήμην, ἄν ὑμῖν ἔλεγον.
7. εἰ χεῖρας εἶχον οἱ ἵπποι, ὁμοίας ἵπποις ἄν θεῶν **ιδέας** ἐποίουν. (Xenophanes of Colophon, adapted)
ιδέα -ας ἢ: image, form, shape
8. θεῶν μὴ σωσάντων ἀπεθάνομεν ἄν ἐν τῇδε τῇ μάχῃ.
9. ὄφθεις ὑπὸ τοῦ ἐμοῦ πατρὸς ἄν ἠσχυνήθην.
10. ἐρωτηθεὶς τοιαῦτα, τί ἄν εἶπες;
11. οὐκ οἶδα περὶ ὧν πυνθάνεσθε· ἠδέως γὰρ ἔλεγον ἄν.
12. εἰ δ' οἱ πολέμιοι τὴν πόλιν εἶλον, αἱ ἔνδον ἄν εἰς **δούλειαν** ἤχθησαν.
δούλεια -ας ἢ: slavery

b. Subjunctive + ἄν (Essentials §160)

1. **ἦν ἐγγύς** ἔλθῃ θάνατος, οὐδεὶς βούλεται **θνήσκειν**. (Euripides, *Alcestis* 671–72)
*ἦν = ἐάν
*ἐγγύς: near
*θνήσκω = ἀποθνήσκω
2. ἐὰν δ' ἔχωμεν χρήμαθ', ἔξομεν φίλους. (Menander SECB 238)
3. ὅποι ἄν ἔλθωμεν, ἀγγελοῦμεν τοὺς λόγους ἐκείνου.
4. ὅποι ἄν ἔλθωμεν, ἀγγελοῦμεν τοὺς λόγους ἐκείνου.
5. ἀνὴρ μὲν ὅταν τοῖς ἔνδον ἄχθηται συνών, **ἔξω** ἰέναι δύναται· ἡμῖν δ' **ἀνάγκη** πρὸς μίαν **ψυχὴν βλέπειν**. (Medea's lament, adapted)

*ἔξω: outside

*ἀνάγκη + *dat.* + *inf.*: it is necessary for *dat.* to —

*ψυχή -ῆς ἡ: soul; *here essentially*: person

*βλέπω: look

6. τῷ ἀνδρὶ ὄν ἄν ἔλησθε πείσομαι. (Xenophon, *Anabasis* 1.3.15)
7. ἐκείνος ὁ φαῦλος αὐτόθι κατακείσεται ἕως ἄν ἡ **κύλιξ** οἴνου πληρῶται.
κύλιξ -ικος ἡ: kylix, drinking cup
8. πίνωμεν ἕως ἄν ὁ **κρατήρ** κενὸς γένηται.
κρατήρ -ῆρος ὁ: krater, mixing bowl
9. ὅποι ἄν ἴης μέμνησο ἡμῶν.
10. ἀρετὴ δὲ **κᾶν θάνη** τις οὐκ ἀπόλλυται.
ζῆ δ' οὐκέτι ὄντος **σώματος**. (Euripides, frag. 734.1–2 Nauck)
κᾶν = καὶ ἔάν
*θάνη = ἀποθάνη
ζῆ *pres. act. indic. 3rd pers. sing. of**ζάω: live
*σῶμα -ατος τό: body
11. μὴ ἀπέλθιτε πρὶν ἄν ἀκούσητε τὰ τοῖς ἔνδον βεβουλευμένα.
12. ὀπότερ' ἄν ποιῶμεν, ἐκείνος ἔσται δυνατὸς ῥᾶστα ποιεῖν.
13. ἃ δ' ἄν διδῶσ' ἐκόντες, ὠφελούμεθα. (Euripides, *Ion* 380 -οἱ θεοί is the subj. of διδῶσ')
14. καίπερ κληθεὶς εἰς τοῦ Ἀγάθωνος οὐκ εἶμι πρὶν ἄν καὶ σὺ ἐθέλης ὀπισθεν ἔπεσθαι.
15. **ἦν** πόλεμον αἰρήσθε, μηκέτι ἦκετε δεῦρο ἄνευ **ὄπλων**.
*ἦν = ἔάν
*τὰ ὄπλα: weapons
16. ἃ δ' ἄν ἐκὼν ἐκόντι ὁμολογήσῃ, φασὶν οἱ τῆς ἡμετέρας πόλεως νόμοι δίκαια εἶναι.

c. Optative + ἄν (*Essentials* §161)

1. τί γὰρ γένοιτ' ἄν **ἔλκος** μεῖζον ἢ φίλος κακός; (Sophocles, *Antigone* 653)
ἔλκος -ους τό: wound
2. οὐ συμφαίης ἄν **λύπην** ἐνάντιον ἡδονῆ;
*λύπη -ης ἡ: pain, suffering
3. τῷ δ' ὄντι ὠφελοίη ἄν ἐμέ τε καὶ τοὺς ἄλλους τούσδε, εἰ ὑμεῖς οἱ δυνατώτατοι πίνειν οὐ μέλλετε πίεσθαι.
4. τί δ' ἄν φοβοίμην ὧ **θανεῖν** οὐ **μόρσιμον**; (Prometheus in Aeschylus's *Prometheus Bound* 933)
*θανεῖν = ἀποθανεῖν
μόρσιμος -ον: fated
5. οὐδεὶς ἐναντία σοι φαίη ἄν, ἀλλ' πάντες που συναφῶμεν ἄν, εἰ συμβουλεύεις ἡμῖν μὴ πίνειν ἀμετρίως. ἢ ἀντιλέγεις;
6. οὐδεὶς ἐκὼν τὰ φαῦλα καὶ γιγνώσκων **προὔλοιτο** ἄν.
προὔλοιτο = προ + ἔλοιτο

7. θεῶν διδόντων οὐκ ἂν **ἐκφύγοις** κακά. (Eteocles in Aeschylus, *Seven against Thebes* 719)
ἐκφεύγω = ἐκ + φεύγω
8. εἰ τοὺς ἀδικηθέντας, πάτερ, φευξόμεθα, τίσιν ἂν **βοηθήσαιμεν** ἄλλοις ὀραδίως;
(Menander, frag. 283.1–2 Kock)
*βοηθέω: help, to aid *dat.*
9. ἐγὼ ἄρα σοι ἡδέως διαλεγοίμην ἂν, ἡγούμενός σε βέλτιστ' ἂν σκοπεῖσθαι ἄλλως τε
καὶ περὶ ἀρετῆς.
10. οὐδεὶς ἂν τῶν **καλῶν κάγαθῶν Περσῶν** ἐκὼν ὀφθειή **πεζός** ἰών.
καλῶν κάγαθῶν: noble, upper-class
Περσῶν -ῶν οἱ: Persians
*πεζός -ή -όν: on foot, pedestrian

d. Challenge passages: mixed constructions

Prayer to Pan (Plato, Phaedrus 279b–c)

ᾧ φίλε Πάν τε καὶ ἄλλοι ὅσοι **τῆδε** θεοί, δοιήτέ μοι καλῶ γενέσθαι **τᾶνδοθεν**: ἔξωθεν
δὲ ὅσα ἔχω, τοῖς **ἐντός** εἶναι μοι φίλια. πλούσιον δὲ νομίζομι τὸν σοφόν: τὸ δὲ **χρυσσοῦ**
πλήθος εἶη μοι ὅσον μήτε φέρειν μήτε ἄγειν δύναιτο ἄλλος ἢ ὁ σώφρων.

τῆδε: in this place, here

τᾶνδοθεν = τὰ ἔνδοθεν: the parts within; i.e., heart and mind, soul

ἔξωθεν: outside, external

*ἐντός: inside

*χρυσός -οῦ ὁ: gold

*πλήθος -ους τό: quantity, amount

Socrates to Alcibiades (adapted from pseudo-Plato, Alcibiades 1.105e)

νεωτέρω μὲν οὖν ὄντι σοι, ὡς ἐμοὶ δοκεῖ, οὐκ εἶα ὁ θεὸς με διαλέγεσθαι, ἵνα μὴ **μάτην**
διαλεγοίμην. νῦν δ' **ἐφήκεν**. νῦν γὰρ ἂν μου ἀκούσῃς.

*μάτην *adv.*: in vain, without result

ἐφήμι: encourage, urge

Sympotic fragment by Anacreon, a lyric poet of the sixth century B.C.E.

φέρ' ὕδωρ, φέρ' οἶνον, ὦ παῖ, φέρε δ' **ἀνθεμόεντας** ἡμῖν
στεφάνους: ἔνεικον, ὡς δὴ πρὸς Ἑρωτα **πυκταλίζω**.

ἀνθεμόεις -εν: blooming

*στέφανος -ου ὁ: garland, crown

ἔνεικον = ἐνεγκέ *aor. impera.*

πυκταλίζω *subju.* + πρὸς: box against

Democritus, frag. 87 D-K

τὸν φαῦλον παραφυλάττειν δεῖ, μὴ καιροῦ λάβηται.

παραφυλάττω: guard against

*καιρός -οῦ ὄ: critical moment, opportunity

Athenian general Laches talking about Socrates' courage during the Athenians' retreat from Delium, after being routed by the Spartans (Alcibiades also speaks of this later in the Symposium)

ἐν γὰρ τῇ ἀπὸ Δηλίου φύγῃ μετ' ἐμοῦ **συνανεχώρει**, καὶ γὼ σοι λέγω ὅτι εἰ οἱ ἄλλοι ἤθελον τοιοῦτοι εἶναι, ὀρθὴ ἂν ἡμῶν ἢ πόλις ἦν καὶ οὐκ ἂν ἔπεσε τότε τοιοῦτον **πτῶμα**.

συναναχωρέω: retreat with

πτῶμα -ατος τό: misfortune, fall, calamity (cognate acc.; *Essentials* §77)

Tecmessa, wife of Ajax, to their son, when Ajax has gone off to kill himself (Sophocles, Ajax 809–12)

οἴμοι, τί δράσω, τέκνον; οὐχ ἰδρυτέον.

ἀλλ' εἴμι καὶ γὼ **κεῖσ'** ὅποιπερ ἂν **σθένω**.

χωρῶμεν, **ἐγκονῶμεν, οὐχ ἔδρας ἀκμῆ**

σῶζειν **θέλοντας** ἀνδρα γ' ὃς [ἄν] **σπεύδη** θανεῖν.

*οἴμοι: oh me! woe is me!

*δράω: do

*τέκνον -ου τό: child

οὐχ ἰδρυτέον: I must not rest (verbal adj.; *Essentials* §125, §127)

*κεῖσ' = ἐκεῖσε

σθένω: be strong enough, be capable of managing

ἐγκονέω: hurry

οὐχ ἔδρας ἀκμῆ [ἔστι]: it is not the time for rest for acc.

*θέλω = ἐθέλω

ὃς [ἄν]: tragedy sometimes dispenses with the ἄν that normally accompanies this construction, and apparently did here, though texts vary

*σπεύδω: hasten, hurry

*θανεῖν = ἀποθανεῖν

Theognis 498–99

ἄφρονος ἀνδρὸς ὁμῶς καὶ σῶφρονος οἴνος ὅταν διή

πίνῃ ὑπὲρ **μέτρον, κοῦφον ἔθηκε** νόον.

*ἄφρων -ον: senseless

*μέτρον -ου τό: measure, portion

*κοῦφος -η -ον: light, giddy

ἔθηκε: gnomic aor.—translate as pres. (*Essentials* §145)

pseudo-Plato, Alcibiades 1.107a1–c3 (adapted)

Σωκράτης: πότερον οὖν, ὅταν περὶ **γρᾶμμάτων** Ἀθηναῖοι βουλευῶνται, πῶς ἂν ὀρθῶς γράφοιεν, τότε ἀναστήσει αὐτοῖς συμβουλευέσων;

Ἀλκιβιάδης: οὐδαμῶς.

Σωκράτης: ὅταν οὖν περὶ τίνος βουλευῶνται; οὐ γὰρ που ὅταν γε περὶ **οἰκοδομίας**.

Ἀλκιβιάδης: οὐ μέντοι.

Σωκράτης: **οἰκοδόμος** γὰρ ταῦτα γε σοῦ βέλτιον συμβουλεύσει.

Ἀλκιβιάδης: ναί.

Σωκράτης: οὐδὲ μὴν ὅταν περὶ **μαντικῆς** βουλευῶνται;

Ἀλκιβιάδης: οὐ.

Σωκράτης: **μάντις** γὰρ αὖ ταῦτα ἄμεινον ἢ σύ.

Ἀλκιβιάδης: ναί.

Σωκράτης: ἐάν τε γε σμικρὸς ἢ μέγας ἦ, ἐάν τε καλὸς ἢ αἰσχρὸς, ἔτι τε **γενναῖος** ἢ **ἀγεννής**.

Ἀλκιβιάδης: πῶς γὰρ οὐ;

Σωκράτης: εἰδότος γὰρ οἶμαι περὶ ἐκάστου ἢ συμβουλή, καὶ οὐ πλουτοῦντος.

Ἀλκιβιάδης: πῶς γὰρ οὐ;

Σωκράτης: ἀλλ' ἐάντε **πένης** ἐάντε πλούσιος ἢ ὁ **παραινῶν**, οὐδὲν **διοίσει** Ἀθηναῖοις ὅταν περὶ τῶν ἐν τῇ πόλει βουλευῶνται, πῶς ἂν **ὑγιαίνοιεν**, ἀλλὰ ζητήσουσιν **ιατρὸν** εἶναι τὸν **σύμβουλον**.

Ἀλκιβιάδης: **εἰκότως** γε.

*γράμμα -ατος τό: letter, writing

οἰκοδομία -ας ἡ: house building

οἰκοδόμος -ου ὁ: house builder

*μαντική -ῆς ἡ: prophecy

*μάντις -εως ὁ: seer, prophet

*γενναῖος -α -ον: noble, wellborn

ἀγεννής -ές: ignoble

*πένης -ητος ὁ: poor man, pauper

*παραινέω: offer advice

*διαφερω: differ, make a difference, matter

*ὑγιαίνω: be sound, be healthy

*ιατρός -οῦ ὁ: doctor

σύμβουλος -ου ὁ: adviser, co-counselor

*εἰκότως *adv.*: probably

e. Verb drills: ὀράω, αἰρέω, and ἔρχομαι

After reviewing the principal parts of these three verbs, translate or identify fully each of the following verb forms (space is provided for both). A parenthetical (2) indicates an ambiguous form, with two possible identifications/distinct translations.

1. εἶδες _____
2. ἴδοῦ _____
3. ἑώρακας _____
4. ὤφθης _____
5. ὀφθείς _____
6. ὄψει _____
7. ὄψαι (2) _____

8. ὄρα _____
9. ὄραξ _____
10. ὄρώης _____
11. ὄραν _____
12. ὀφθήση _____
13. ἴδης _____
14. ἴδοις _____
15. αἰρεῖν _____
16. αἴρει _____
17. αἰρεῖται (2) _____

18. αἰρείτω _____
19. ἐλεῖν _____

- | | | |
|----------------|-------|-------|
| 20. εἶλεν | _____ | _____ |
| 21. αἰροῖη | _____ | _____ |
| 22. ἐλόμενος | _____ | _____ |
| 23. αἰρήσων | _____ | _____ |
| 24. ἐλών | _____ | _____ |
| 25. ἦρηκώς | _____ | _____ |
| 26. ἦρηκε | _____ | _____ |
| 27. ἦρηντο (2) | _____ | _____ |
| | _____ | _____ |
| 28. ἦρέθη | _____ | _____ |
| 29. ἐλίλυθας | _____ | _____ |
| 30. ἐλεύσεται | _____ | _____ |
| 31. ἦλθετε | _____ | _____ |
| 32. εἰληλύθης | _____ | _____ |

Review Exercise 3

Ancient scholion (drinking song)

σύν μοι πῖνε **συνήβα** συνέρα **συστεφανηφόρει**,
σύν μοι μαινομένω **μαίνεο**, σύν σώφρονι **σωφρονέει**.

συνηβάω: be young together

συστεφανηφορέω: wear garlands together

μαίνεο = Attic μαίνου

σωφρονέω: be moderate, be controlled

a. Common uses of the accusative (Essentials §§76–88)

1. τίνα τρόπον ἀποθάνω; βούλομαι γὰρ εὖ τελευτᾶν τὸν βίον.
2. αὐτίκα Ζεὺς διεμηχανήσατο μηχανὴν ἣ τούς ἀνθρώπους ἂν ποιήσειε πολὺ βελτίους.
3. οὐδέ τι σαφῶς ἴσμεν ὅπως ἔσται **τάδε ἔργα**. (Homer, *Iliad* 2.252)
τάδε ἔργα = τάδε τὰ ἔργα
4. ἄρα τὴν συνουσίαν ἠγῆ ἄρτι γεγονέναι ταύτην, ὥστε καὶ ἐμὲ παραγενέσθαι;
5. σύμφασι γὰρ ὡς ἔπος εἰπεῖν πάντες οἱ τε ἰδιῶται καὶ οἱ ποιηταὶ τὸν Ἔρωτα ἐν τοῖς πρεσβύτατον εἶναι.
6. τοῦτον δ' ἡ κορὴ οὕτως ἠγάπα ὥστε πατέρα τὸν γέροντα ἐκάλει.
7. γυνὴ τις Σωκράτη τὰ ἐρωτικά ἐδίδαξεν.
8. οὐκ ἔστιν οὐδένα τοῦτο μηχανᾶσθαι, ὅπως ἀποφεύξεται θάνατον.
9. ἄπειμι τοῖνον· οὔτε γὰρ σὺ **τᾶμ'** ἔπη
τολμᾶς **ἐπαινεῖν** οὔτ' ἐγὼ τούς σοὺς τρόπους. (Electra's sister to Electra in Sophocles' *Electra* 1050–51)
τᾶμ' = τὰ ἐμά
*ἐπαινέω: praise
10. ὦ παῖ, τὴν **μορφὴν** μὲν **ἔφυς** καλός, τούς τρόπους δὲ κακός.
*μορφή -ῆς ἢ: shape
*ἔφυν: be born, be by nature (root aor. of φύω)
11. πολλὰς δ' ἡμέρας μεγάλας **θυσίας** ἐθύομεν τοῦ τὴν πόλιν σωθῆναι χάριν.
*θυσία -ας ἢ: sacrifice

12. φημί ἄνδρα ἀγαθὸν αἰσχύνεσθαι ἂν, νῆ Δία, εἴ τι αἰσχρὸν ποιῶν δῆλος γίγνοιτο ἢ πάσχων ὑπὸ τοῦ δι' ἀνανδρίαν.
13. ἔδει ἕκαστον τὸν Ἔρωτα ὡς κάλλιστον ἐπὶ δεξιὰ ἐγκωμιάζειν.
14. μὴ δ' ἀποκτείνας τὸν Ἐκτορα ὁ Ἀχιλλεὺς οὐκ ἀπέθανεν ἂν ἐν ἀλλοτρίᾳ γῆ.

b. Common uses of the genitive (*Essentials* §§89–105)

1. πρεσβύτατος τῶν τότε ἦν ὁ Νέστωρ, ἔτη γεγωνὸς **ἐκάτον**.
*ἐκάτον *indecl. adj.*: one hundred
2. τὸν Διόνυσον ἐλώμεθα δικάστην τῆς ἡμετέρας σοφίας.
3. ἐπὶ τὸ **ἄκρον** ἀνέβη ὁ ἀνὴρ πρὶν τινὰς αἰσθέσθαι τῶν πολεμίων.
ἄκρον -ου τό: peak, mountain
4. νῆ Δία, τὴν ψυχὴν σφόδρα πάσχω, ἅτε ἐρῶν **πονηροῦ** παιδός.
*πονηρός -ή -όν: knavish, wicked
5. οὐδεὶς **θνητῶν** πωποτ' **ἔφν** πάντα μάκαρ.
*θνητός -ή -όν: mortal
*ἔφν: was born, be by nature (root aor. of φύω)
6. οὐκ ἄγαμαι τὸν τοῦ πλούτου ἐρῶντα. ὁ γὰρ τοῦ πλούτου ἔρως ἐστὶν κρᾶτιστός τε καὶ ἡκιστος τῶν **ἐπιθυμιῶν**.
*ἐπιθυμία -ας ἡ: desire (cf. ἐπιθυμέω)
7. διὰ τὴν τῆς γυναικὸς φιλίαν ὁ Ἄδμητος οὐκ αὐτίκα τελευτήσει.
8. **θέλων** καλῶς ζῆν μὴ τὰ τῶν φαύλων **φρόνει**. (Menander SECB 324)
*θέλω = ἐθέλω
*φρόνέω: think about, show consideration toward
9. σοφία πλούτου κτήμα τιμώτερον. ψυχῆς οὐδέν ἐστι τιμώτερον. (Menander SECB 715, 843)
10. ἀλλ' ἠδύ τοι σωθέντα μεμνήσθαι **πόνων**. (Euripides, *Andromeda*, frag. 133 Nauck)
*πόνος -ου ὁ: toil, labor, suffering
11. **πενίαν** φέρειν οὐ παντός, ἀλλ' ἀνδρὸς σοφοῦ. (Menander SECB 633)
*πενία -ας ἡ: poverty
12. τιμωρησάμενοι οὖν οἱ στρατιῶται πάλιν εἰς τὸ **στρατόπεδον** ἀναχώρησαν τῆς νυκτός.
*στρατόπεδον τό: camp
13. εἴκοσι δραχμῶν **ἐπριάμην** τοῦτον τὸν ἵππον, ἀλλὰ οὐκ ἄξιός ἐστι τοσοῦτου.
*ἐπριάμην: I bought
14. πολλοῦ ποιοῦμαι ἀκηκοέναι ἃ ἀκήκοα τοῦ Πρωταγόρου.
15. ἅτε πρεσβύτατος τῶν θεῶν ὢν, ὁ Ἔρως καὶ τιμώτατός ἐστι.
16. Ἔρως δὲ τῶν θεῶν δικαίως **βασιλεύει**. οὗ γὰρ πάντες ὡς ἔπος εἰπεῖν ἐγένοντο.
βασιλεύω: be king of, rule
17. ὁ μὲν μέγας ποταμὸς τοῦ **λύματος** πληροῦται, ἡ δὲ μικρὴ **κρηνὴ** ῥεῖ **καθαροῦ** ὕδατος.
λύμα -ατος τό: dirt removed by washing, pollution
*κρηνή -ῆς ἡ: spring
*καθαρός -ά -όν: pure

18. οὐδείς πώποτ' εἰς τοσοῦτ' **ἀναιδεΐας** ἀφίκετο ὥστε τοσοῦτό τι τολμῆσαι ποιεῖν.
ἀναιδεΐα -ας ἡ: shamelessness
19. τῆς μὲν **ἀνδρείας** τὸν νεανίαν ἄγαμαι, τῆς δὲ **σωφροσύνης** τὸν γέροντα.
*ἀνδρεία -ας ἡ: courage, bravery
*σωφροσύνη -ης ἡ: moderation, temperance, self-control
20. **ἀνθῶν** στεφάνους φέρε, οὐ **χρυσοῦς**.
*ἄνθος -ους τό: bloom, flower
*χρυσοῦς -ῆ -οῦν (contracted from χρύσεος -α -ον): gold, made of gold
21. τὸν μὲν **χείμωνα** πληρεῖς οἱ ποταμοί, τοῦ δὲ **θέρους** πολλάκις **δέουσι** ὕδατος.
*χείμων -ωνος ὁ: winter
*θέρους -ους τό: summer
δέω: lack, need *gen.*
22. **ζηλῶ** σε τοῦ νοῦ, τῆς δ' ἀνανδρίας μισῶ.
*ζηλόω: envy
23. ἄρχων ἀγαθὸς οὐδὲν **διαφέρει** πατρὸς ἀγαθοῦ. (Xenophon, *Cyropaedia* 8.1.1)
*διαφέρω: be different from *gen.*

c. Challenge passages

Theognis 873–76

οἶνε, τὰ μὲν σ' αἰνῶ, τὰ δὲ **μέμφομαι**· οὐδέ σε **πάμπαν**
οὔτε ποτ' **ἐχθαίρειν** οὔτε φιλεῖν δύναμαι.
ἔσθλόν καὶ κακὸν **ἔσσι**. τίς ἂν σέ γε **μωμήσαιτο**,
τίς δ' ἂν **ἐπαινῆσαι** μέτρον ἔχων **σοφίης**;

*αἰνέω: praise

*μέμφομαι: blame

*πάμπαν = πάνυ

ἐχθαίρω = μισέω (cf. ἐχθρός)

*ἔσθλός -ῆ -όν: noble, good

ἔσσι = Attic εἶ (from εἰμί)

μωμάομαι = μέμφομαι

*ἐπαινέω: praise

*σοφίη -ης ἡ = Attic σοφία -ας ἡ

Pentheus and Dionysus (Euripides, *Bacchae* 655–56)

Πε. σοφὸς σοφὸς σύ, πλὴν ἄ δεῖ σ' εἶναι σοφόν.

Δι. ἄ δεῖ μάλιστα, ταῦτ' ἔγωγ' **ἔφυν** σοφός.

*ἔφυν: was born, be by nature (root aor. of φύω)

Theognis 901–2

ἔστιν ὁ μὲν χείρων, ὁ δ' ἀμείνων ἔργον ἕκαστον·
οὐδείς δ' ἀνθρώπων αὐτὸς ἅπαντα σοφός.

Plato, Laches 194d

ταῦτα ἀγαθὸς ἕκαστος ἡμῶν, ἄπερ σοφός, ἃ δὲ ἀμαθής, ταῦτα δὲ κακός.

Odysseus to Athene (Sophocles, Ajax 125–26)

ὄρω γὰρ ἡμᾶς οὐδὲν ὄντας ἄλλο πλὴν
εἶδωλ', ὄσοιπερ ζῶμεν, ἢ **κούφην σκίαν**.
*εἶδωλον -ου τό: phantom
*κούφος -η -ον: light, insubstantial, fleeting
σκία -ας ἦ: shadow

The presocratic philosopher Thales is referred to; the stone is apparently the lodestone, which has magnetic properties

τῶν πάλαι φιλοσόφων τις τὸν λίθον ἔφη ψυχὴν ἔχειν ὅτι τὸν **σίδηρον** κινεῖ.
*σίδηρος -ου ὁ: iron

Er's accounts of the Underworld, upon experiencing a near-death experience (adapted from Plato's "Myth of Er" in Republic 10.621a–b)

αἱ ψυχαὶ ἀφίκοντο, ἤδη **ἑσπέρας** γιγνομένης, παρὰ τὸν τῆς **Λήθης** ποταμόν. μέτρον μὲν οὖν τι τοῦ ὕδατος πᾶσιν **ἀναγκαῖον** ἦν πιεῖν, οἱ δὲ **φρονήσει** μὴ σφζομενοὶ πλέον ἔπινον τοῦ μέτρου· ὁ δὲ σφόδρα πίων πάντων ἐπελανθάνετο.
*ἑσπέρα -ας ἦ: evening
Λήθη -ης ἦ: Forgetfulness, Lethe, the river of forgetfulness in the Underworld
*ἀναγκαῖος -α -ον: necessary
*φρόνησις -εως ἦ: good sense, judgment

Theognis 1365–66

ὦ παιδῶν κάλλιστε καὶ **ἡμεροέστατε** πάντων,
στῆθ' αὐτοῦ καὶ μου **παῦρ' ἐπάκουσον** ἔπη.
ἡμεροεῖς -εσσα -εν: desirable
παῦρος -α -ον = ὀλίγος -η -ον
ἐπακούω = ἐπί + ἀκούω: hearken to, heed

Socrates (Apology 32e)

ἄρ' οὖν ἂν με οἴεσθε **τοσάδε** ἔτη **διαγενέσθαι** εἰ ἔπραττον τὰ **δημοσία**, καὶ πρώτων ἀξίως ἀνδρὸς ἀγαθοῦ ἐβοήθουν τοῖς δικαίοις καὶ ὥσπερ χρῆ τοῦτο περὶ πλείστου ἐποιούμην;

τοσάδε: so many, this many

διαγίνομαι: survive

δημοσία τά: public matters, public business

Review Exercise 4

Theognis 1327–30

ὦ παῖ, ἕως ἄν ἔχῃς **λείαν γένυν**, οὐποτέ σ' **αἰνῶν**
παύσομαι, οὐδ' εἴ μοι **μόρσιμόν** ἔστι θανεῖν.
σοί τε διδόντ' ἔτι καλόν, ἐμοί τ' οὐκ αἰσχρὸν ἐρῶντι αἰτεῖν.
λεῖος -α -ον: smooth
γένυς -υος ἤ: cheek, chin, jaw
αἰνέω = ἐπαινέω
μόρσιμος -ον: fated, doomed

Theognis 841–42

οἶνος ἐμοὶ τὰ μὲν ἄλλα χάριζεται, ἐν δ' **ἀχάριστος**,
εὗτ' ἄν θωρήξας μ' ἄνδρα πρὸς ἐχθρὸν ἄγη.
ἀχάριστος -ον: unpleasing
εὗτε = ὅτε
θωρήσσω: arm with a breastplate; *metaphorically*: make drunk and belligerent

a. Common uses of the dative (Essentials §§106–18)

1. ἐκεῖνος δὲ πολὺν οἶνον ἡμῖν ἔδωκεν ἐπιβουλεύων. ἡμᾶς γὰρ τῷ οἴνῳ βαρεῖς καὶ ἐν γῆ κειμένους ἔμελλε βαλεῖν λίθοις.
2. ἐμοὶ ἔστι τὰ παιδικὰ τῷ ὄντι πονηρὰ ὄντα.
3. βούλομαι δ' ὑμᾶς μεμνησθαι τῶν ἐμοὶ πεπραγμένων.
4. ταύτην μὲν τὴν ἡμέραν αὐτοῦ ἔμειναν, τῇ δ' ὑστεραία ταῖς ναυσὶν ἀπῆλθον.
5. ἐκεῖνος δ' ὄχρετο ἀπιῶν τῆς νυκτός. πάλιν δ' εἰς τὴν πόλιν σπουδῇ μεγάλη ἐπορεύετο.
6. οἶε τὸ θανεῖν τῷ ζῆν εἶναι τι ἐναντίον, ὥσπερ τῷ **ἐγρηγορέναι** τὸ καθεύδειν;
*ἐγρήγορα: be awake; *perf. forms with pres. meaning*: has awakened, be awake
7. ἦδη μὲν καὶ πρόσθεν, νῦν δὲ πολλῶ ἄμεινον οἶδα ὅτι τοῖς φαύλοις οὐδεμί' ἔστι χάρις.
8. μή μοι ἀνῆρ εἴη **γλώσση** φίλος, ἀλλὰ καὶ ἔργω. (Theognis 979–80)
*γλώσσα -ης ἤ: tongue
9. οὗτοι οἱ φαῦλοι ὑμῖν ἀληθές γε ὡς ἔπος εἰπεῖν οὐδὲν εἰρήκασιν.

10. **μακροῦ** ἀρίστη τῶν ὑφ' ἡλίω ἢ Ἄλκηστις, καθὰ Εὐριπίδης εἶπεν.
*μακρός -ά -όν: far
11. οἱ Ἕλληγες τὸν Ὀλυμπιάδα νικήσαντα ἐτίμων **χρυσοῖς** στεφάνοις.
Ὀλυμπιάδα: at Olympia, at the Olympic games
*χρυσοῦς -ᾶ -οῦν: golden
12. τῇ μὲν γὰρ γυναικὶ κάλλιον ἔνδον μένειν ἢ **θυραυλεῖν**, τῷ δ' ἀνδρὶ αἰσχρον ἔνδον μένειν ἢ τῶν **ἔξω** ἐπιμελεῖσθαι. (Xenophon, *Oeconomicus* 7.30)
θυραυλέω: be outside
*ἔξω *adv.*: outside
13. “τοσοῦτῳ ἦδιον ζῶ,” ὅς δ' ἦ, “ὄσῳ πλείω **κέκτημαι**.”
*κέκτημαι: possess; *perf. with pres. meaning from* κτάομαι: acquire, possess, has acquired
14. τῷ οὖν **τόξῳ** ὄνομα βίος, ἔργον θάνατος. (Heraclitus, frag. 48 D-K)
τό τόξον: bow (important to understanding this passage is that another Greek word for bow is βίος)
15. δοκεῖ τούτῳ διαφέρειν ἀνὴρ τῶν ἄλλων **ζῴων**, τῷ τιμῆς **ὀρέγεσθαι**. (Xenophon, *Hiero* 7.3)
*ζῴον τό: animal
ὀρέγομαι + *gen.*: reach for, desire
16. καὶ μὴν τὰ μέν γε χρὴ τέχνη **πράσσειν**, τὰ δὲ ἡμῖν ἀνάγκη καὶ τύχη **προσγίγνεται**. (fragment of an unknown tragedy by Agathon)
*πράσσω = Attic πράττω
*προσγίγνομαι + *dat.*: come to, happen to

b. Result clauses (*Essentials* §185)

1. τὸν πάντα λόγον οὐ πάλα ἤκουσα, ὥστε σαφέστατα εἰπεῖν ὑμῖν νῦν δύναμαι.
2. οὐπότε γὰρ δήπου οὕτως αἰσχροὺς ἀν εἶην ὥστε τολμησαὶ ψεύσασθαι πρὸς τοὺς δικαστάς.
3. τοιοῦτος ἦν ὁ Ἀλκιβιάδης ὥστε ὑπὸ πάντων θαυμάζεσθαι παντάπασιν.
4. θανοῦσα δὲ ὑπὲρ τοῦ ἀνδρὸς Ἄλκηστις ἔργον οὕτω καλὸν ἠργάσατο, ὥστε αὐτῇ ἔδοσαν μεγάλην τίμην οἱ θεοί.
5. τοιοῦτον οὐκ ἔστι ἡ σοφία ὥστε ἐκ ἄλλου εἰς ἄλλον ἡμῶν ῥαδίως ῥεῖν.
6. ἐκεῖνος ἄλλους τοσοῦτῳ **ὑπερβάλλετο** ὥστε **ἐνάντιος** αὐτῷ οὐδεὶς ἐτόλμα ἐλθεῖν.
ὑπερβάλλομαι: outdo, surpass
*ἐνάντιος -α -ον: opposite, against, opposing

c. Common uses of the infinitive (*Essentials* §§179–85)

1. ἔγωγ' οὐκ εἶχον πυθέσθαι οὐδὲν σαφὲς περὶ τῶν ἔρωτικῶν λόγων.
2. τοῖς πολίταις χρὴ ἡμᾶς ἀγγεῖλαι ἃ πεπύσμεθα.

3. τίς οὕτως ἐστὶ δεινὸς λέγειν ὥστε σε πείσαι λέγων ὡς ἡμεῖς σοι **ἐπιβουλεύομεν**;
(Xenophon, *Anabasis* 2.5.15)
*ἐπιβουλεύω + *dat.*: plot against
4. ἑταῖρος γὰρ Σωκράτους πολλὰ ἔτη ὦν, δικαιοτάτος εἶ τοὺς λόγους αὐτοῦ ἀπαγγέλλειν.
5. οὐδείς τῶν παρόντων οὕτω σοφὸς ἦν ὥστε τὴν ἀληθείαν ἰδεῖν.
6. ὑμᾶς ἐπὶ δεῖπνον καλεῖν μέλλω πρὶν τὸ ἔτος τελευτᾶν.
7. τίς τῶν Ἑλλήνων οὕτως αἰσχροὺς εἶη ἂν ὥστε τὸν ξένον ἀποκτεῖναι ἢ τὴν γυναῖκα αὐτοῦ κλέψαι;
8. ὁ δὲ **Σόλων** ὁ ἀριστος τῶν πάλοι ἔφη τὸν μὲν λόγον **εἶδωλον** εἶναι τῶν ἔργων.
ὁ Σόλων: Solon, an Athenian poet, statesman, and sage (seventh–sixth century B.C.E.)
εἶδωλον τό: phantom, ghost, [mere] image
9. ἄξιον ἀνθρώπους ὄντας ἐπ’ ἀνθρώπων **συμφοραῖς** μὴ γελᾶν, ἀλλ’ **ὀλοφύρεσθαι**, καθάπερ φιλόσοφος τίς ποτε εἶπεν.
*συμφορά -αῖς ἢ: mishap, misfortune
ὀλοφύρομαι: lament
10. πρὸ τοῦ θανεῖν πειράσομαι πάντα σαφῶς ὑμῖν διηγήσασθαι ἅπερ πρόφην ἤκουσα.
11. πότε οἰοί τ’ ἐσόμεθα ταῦτα τὰ πράγματα σαφῶς κρῖναι;
12. μέγα κακὸν τὸ μὴ δύνασθαι φέρειν κακόν, καθάπερ ὁ Βίων ὁ σοφὸς πάλοι εἶπεν.
13. ὑμῖν πᾶσιν ἐρῶ ἀληθῶς περὶ τοῦ **μεθύσκεσθαι**.
μεθύσκομαι: become drunk
14. οὐκοῦν τὸ θύειν **δωρεῖσθαι** ἐστὶ τοῖς θεοῖς, τὸ δ’ εὐχεσθαι αἰτεῖν τοὺς θεούς;
(Socrates in Plato, *Euthyphro* 14c)
δωρέομαι: give gift(s)
15. ὁ πατήρ ἠνάγκασέ με πάντα τὰ **Ὀμήρου ἔπη** μαθεῖν καὶ νῦν δυναίμην ἂν Ἰλιάδα ὄλην καὶ Ὀδύσειαν **ἀπὸ στόματος** εἰπεῖν. (son of the general Nicias in Xenophon, *Symposium* 3.5)
*Ὀμηρος ὁ: Homer, poet of the *Iliad* and *Odyssey*
*ἔπος τό: word
ἀπὸ στόματος: i.e., without consulting a text, by heart
16. οὐδὲν γλυκύτερόν ἐστιν ἢ πάντ’ εἰδέναί. (Menander, *Arbitrants*, frag. 849–50.2 Kock)
17. σοφοί τινες πάλοι ἔφασαν δεῖν ἕκαστον θνητὸν γνῶναι ἑαυτόν.
18. ἀγαθὸν οὐ τὸ μὴ ἀδικεῖν ἀλλὰ τὸ μηδέ ἐθέλειν. (Democritus, frag. 62 D-K)
19. ὁ οὖν Ἀγάθων πολλάκις ἐκέλευεν ἡμᾶς μεταπέμψασθαι τὸν Σωκράτη ὄπισθεν ἰόντα.
20. φαῦλοι **βροτῶν** γὰρ τοῦ **πονεῖν ἠσώμενοι** θανεῖν ἐρῶσιν. (fragment of an unknown tragedy by Agathon)
*βροτός -ου ὁ: mortal
*πονέω: toil, labor, suffer
ἠσάομαι = Attic *ἠττάομαι: be overcome by *gen.*

d. Challenge passages

An exchange from Sophocles' tragedy Philoctetes 108–9

Neoptolemos is Achilles' son and therefore an honest young man; Odysseus is, of course, as cunning as ever. They are trying to get the bow of Heracles away from Philoctetes, so that they can use it to take Troy in accordance with a prophecy. But Philoctetes hates Odysseus and the Greek leadership because they abandoned him wounded on a desert island, so his foul-smelling wound and cries of distress would not bother them any more.

Νεοπτολεμος: οὐκ αἰσχρὸν ἤγει **δῆτα** τὸ ψευδῆ λέγειν;

Ὀδυσσευς: οὐκ εἰ τὸ σωθῆναι γε τὸ ψεῦδος φέρει.

δῆτα: then (inferential)

A famous epigram by Simonides on the tomb of the dead Spartans at Thermopylae

ξεῖν', ἄγγελον Λακεδαιμονίοις ὅτι **τῆδε**
 κείμεθα, τοῖς **κείνων ῥήμασι** πειθόμενοι.

τῆδε: in this place

κείνων = ἐκείνων

ῥῆμα -ατος τό: thing said, word, comment

Theognis 1119–22

ἦβης μέτρον ἔχομι, φιλοῖ δέ με Ἀπόλλων
Λητοίδης καὶ Ζεὺς ἀθανάτων βασιλεύς,
ὄφρα δίκη ζώομι κακῶν **ἔκτοσθεν** ἀπάντων,
ἦβη καὶ πλούτῳ **θυμὸν** **ιαινόμενος**.

*ἦβη -ης ἦ: youth

Λητοίδης *nom.*: son of Leto

*ὄφρα = ἵνα

ἔκτοσθεν: apart from

*θυμός -οῦ ὄ: heart, spirit

ιαινόμαι: delight, please

Euripides, frag. 1029 Nauck (adapted)

οὐκ ἔστιν ἀρετῆς κτῆμα τιμώτερον
 οὐ γὰρ πέφυκε δοῦλος οὔτε χρημάτων
 οὔτ' **εὐγενείας** οὔτε **θωπείας ὄχλου**.
 ἀρετὴ δ' ὅσω περ μάλλον ἂν χρῆσθαι **θέλης**
τοσῶδε μείζων **αὔξεται** **τελουμένη**.

εὐγενεία -ας ἡ: good breeding

θωπεία -ας ἡ: flattery

ὄχλος -ου ὁ: crowd, mob

θέλω = ἐθέλω

τοσόνδε τοσήδε τοσόνδε: so much

αὔξομαι: grow

τελέομαι: come to maturity

Review Exercise 5

a. Common uses of ὡς (Essentials §§192–99)

1. ὁ Ὅμηρος ἄριστός τε καὶ θεϊότατος τῶν ποιητῶν, ὡς οἶμαι.
2. σκοπόμεθα τίνι τρόπῳ ἂν ὡς ῥᾶστα καὶ ἀπλώτατα τοιαύτην μηχανὴν μηχανῶτο.
3. ὡς μέγα τὸ μικρὸν ἐστὶν ἐν **καιρῷ** δοθέν. (Menander SECB 872)
καιρός -οῦ ὁ: critical moment, right time
4. εὐθύς δ' οὖν ἐμὲ ὁ πατήρ ὡς εἶδεν ᾧδ' εἶπεν σφόδρα ὄνειδίζων.
5. ἐξ ἀρχῆς ὑμῖν ὡς ἐκεῖνος διηγείτο καὶ ἐγὼ ἐπιχειρήσω διηγῆσασθαι.
6. παρασκευασμένοι γάρ εἰσιν, ὡς οἶμαί, ἐρᾶν οἱ ἐντεῦθεν ἀρχόμενοι ὡς τὸν βίον ἅπαντα συνεσόμενοι, ἀλλ' οὐκ ἐξαπατήσαντες, λαβόντες ὡς νέον, καταγελάσαντες οἰχήσεσθαι ἐπ' ἄλλον ἀποτρέχοντες.
7. ὁρᾶτε τὸν τύραννον ὡς ἄπαις γέρων
φεύγει· **φρονεῖν** δὲ θνητὸν ὄντ' **οὐ χροῖ μέγα**. (Euripides, *Alkmeon in Corinth*, frag. 76 Nauck)
*φρονέω μέγα: think big, be presumptuous
οὐ χροῖ: it is necessary . . . not
8. ὡς κἂν φαῦλος ἦ τᾶλλ', εἰς ἔρωτα πᾶς ἀνὴρ σοφώτατος. (Euripides, *Antigone*, frag. 162.2–3 Nauck)
9. ποιητῆς τις πάλαι εἶπεν ὡς ὁ ἔρωσ οὐ συνεῖη τοῖς **γῆρωσ πόνουσ**, ἀλλὰ τοῖς **ἦβησ** ἄνθεσιν.
*γῆρας -ως τό: old age
*πόνος -ου ὁ: toil, suffering
*ἦβη -ης ἡ: youth
10. καὶ ἅμα ταῦτ' εἰπὼν ἀνέστη ὡς μὴ μέλλοιτο τὰ ἀναγκαῖα.
11. ἐκεῖνοι δ' ἔπεμψαν τὸν κήρυκα ὡς ἀπαγγελοῦντα ὡς οἱ πολέμιοι τῇ πόλει ἐπεχείρουν.
12. οὐδὲν γὰρ ᾧδε **ζῶον ἀναιδὲς** εἶναι φιλεῖ ὡς ὁ Ἀλκιβιάδης.
*ζῶον -ου τό: living creature, animal
*ἀναιδῆς -ές: shameless
13. ἀεὶ τὸν ὁμοῖον ἄγει θεὸς ὡς τὸν ὁμοῖον. (Homer, *Odyssey* 17.218)
14. μέμνησο νέος ὢν ὡς γέρων ἔση ποτέ. (Menander SECB 485)
15. ὄρᾳς τὴν τῶν θεῶν δύναμιν, ὡς ῥαδίως φιλεῖ ἀπολεῖν θνητοὺς οὐστίνασοῦν, μὴ κοσμίους ὄντας. πρὸ τοῦ γὰρ ὡς ἰσχυρὸς καὶ γενναῖος Ἄϊας ἦν. νῦν δὲ καρποῦται τὰ μεγίστη ὄνειδη καταγελόντων ᾧδε τῶν ἐχθρῶν.

b. Verbal adjectives in -τέος (Essentials §§125–27)

1. “οὐπω δῆλον,” ἦν δ’ ἐγώ, “ἀλλ’ ὅτι τοῦτο σκεπτέον εἰ ἀληθῆ λέγεις, δῆλον.”
2. ἐπαινεῖν μὲν οὖν δεῖ ἀμφοτέρους θεούς, ἃ δ’ οὖν ἐκάτερος εἴληχε πειρατέον εἰπεῖν.
εἴληχα *perf. of* *λαγχάνω: obtain by lot
3. ἡμῖν ποτέον, στεφάνους οἰστέον, ῥστέον.
4. μηχανητέον ὅπως ἐκείνος ἂν διαφύγη.
5. οὐ τὸ ζῆν περὶ πολλοῦ ποιητέον, ἀλλὰ τὸ εὖ ζῆν.
6. ὅστις πατὴρ πρὸς παῖδας ἐκβαίνει πικρός, τὸ γῆρας τούτῳ οἰστέον βαρύν.
*γῆρας -ως τό: old age
7. ἐγὼ γὰρ εἴμι ἐκεῖσ’ ὅποι πορευτέον. (Sophocles, *Ajax* 690)
8. ΟΔΥΣΣΕΥΣ: ἡ ὁδὸς πορευτέα.
ΦΙΛΟΚΤΗΤΗΣ: οὐ φημί.
ΟΔΥΣΣΕΥΣ: ἐγὼ δὲ φημί· πειστέον τάδε. (Odysseus trying to persuade a very unwilling Philoctetes to go to Troy, in Sophocles’ *Philoctetes* 993–94)
9. ἀπολογητέον δὴ, ὃ ἄνδρες Ἀθηναῖοι, καὶ ἐπιχειρητέον ὑμῶν ἐξελεσθαι τὴν **διαβολήν** ἣν ὑμεῖς ἐν πολλῷ χρόνῳ ἔσχετε ταύτην ἐν οὕτως ὀλίγῳ χρόνῳ. (Plato, *Apology of Socrates* 18e–19a)
*διαβολή -ῆς ἡ: slander

c. Challenge passages*An epigram by Plato*

ἀστέρας εἰσαθρεῖς Ἀστήρ ἐμός· εἴθε γενοίμην
οὐρανός, ὡς πολλοῖς **ὄμμασιν** εἰς σὲ βλέπω.
*ἀστήρ ἀστέρος ὄ: star (also a proper noun in this epigram)
εἰσαθρέω: look at, gaze upon
*ὄμμα ὄμματος τό: eye

Anecdote about the presocratic philosopher Thales (adapted from Plato, Theaetetus 174a)

Θαλῆν ἀστρονομοῦντα καὶ ἄνω βλέποντα, πέσοντα εἰς **φρέαρ**, Θραῦττά τις, δεινὴ καὶ καλὴ **θεράπαινα** οὔσα, λέγεται καταγελάσαι ὄνειδίζουσα ὡς τὰ μὲν ἐν οὐρανῷ προθυμοῖτο εἰδέναί, τὰ δ’ ὀπισθεν αὐτοῦ καὶ παρὰ πόδας λανθάνοι αὐτόν.

Θαλῆς -έω ὄ: Thales, an early presocratic philosopher (ca. 585 B.C.E.), one of the seven sages of Greece
ἀστρονομέω: study the stars
φρέαρ -ατος τό: well
*θεράπαινα -ης ἡ: female servant

Euripides, frag. 875 Nauck

ὦ Κύπρις, ὡς ἠδεῖα καὶ μοχθηρός [εἶ].

Κύπρις -ιδος ἡ: Cypris, another name for Aphrodite
μοχθηρός -όν: painful, toilsome, rascally

Humiliated and full of shame from the temporary insanity that drove him to slaughter cattle, thinking that they were his enemies, Ajax is mulling over his future (Sophocles, Ajax 470–73)

πειρα τις ζητητέα

τοιᾶδ' ἀφ' ἧς γέροντι δηλώσω πατρὶ

μή τοι φύσιν γ' ἄσπλαγχνος ἐκ κείνου γεγώς.

αἰσχρὸν γὰρ ἄνδρα τοῦ μακροῦ χροῖζειν βίου.

πειρα -ας ἡ: attempt

τοιόσδε τοιάδε τοιόνδε: of such a kind as this

ἄσπλαγχνος -ον: gutless, cowardly

*κείνου = ἐκείνου

*μακρός -ά -όν: long

χροῖζω: desire *gen. obj.*

Ajax's famous announcement that he will make peace with his enemies, the sons of Atreus and Odysseus (Sophocles, Ajax 666–68)

τοιγὰρ τὸ λοιπὸν εἰσόμεθα μὲν θεοῖς

εἶκειν, μαθησόμεθα δ' Ἀτρείδας σέβειν·

ἄρχοντές εἰσιν, ὥσθ' ὑπεικτέον, τί μή;

τὸ λοιπόν: what remains; i.e., the future

εἶκω: yield to *dat.*

Ἀτρείδαι -ων οἱ: sons of Atreus

σέβω: respect, honor

ὑπείκω: yield

Dialog between Dikaiopolis and Ktesiphon (Aristophanes, Acharnians 394–402)

Dikaiopolis goes to the house of Euripides to get rags to help him appeal to the Athenians' pity more successfully. Euripides' slave Ktesiphon answers the door and shows himself a master of Euripidean paradox of a Gorgianic type (see reading 7 introduction).

ΔΙΚΑΙΟΠΟΛΙΣ: ὥρα ἴστιν ἤδη **καρτεράν** ψυχὴν λαβεῖν,

καί μοι **βαδιστέ** ἔστιν ὡς Εὐριπίδην.

παῖ παῖ.

ΚΗΦΙΣΟΦΩΝ: τίς οὗτος;

ΔΙΚΑΙΟΠΟΛΙΣ: ἔνδον ἔστ' Εὐριπίδης;

ΚΗΦΙΣΟΦΩΝ: οὐκ ἔνδον ἔνδον ἔστιν, εἰ γνῶμην ἔχεις.

ΔΙΚΑΙΟΠΟΛΙΣ: πῶς ἔνδον εἶτ' οὐκ ἔνδον;

ΚΗΦΙΣΟΦΩΝ: ὀρθῶς ᾧ γέρον.

ὁ νοῦς μὲν ἔξω **ξυλλέγων ἐπύλλια**

οὐκ ἔνδον, αὐτὸς δ' ἔνδον **ἀναβάδην** ποιεῖ
τραγῳδίαν.

ΔΙΚΑΙΟΠΟΛΙΣ: ᾧ **τρισμακάρι** Εὐριπίδη,

ὄθ' ὁ δοῦλος οὐτύωσὶ σαφῶς **ἀπεκρίνατο**.

*καρτερός -ά -όν: brave

*βαδίζω: go, walk

*γνῶμη -ης ἤ: sense, reason

*ἔξω *adv.*: outside

ξυλλέγω: collect (ξυλ = συλ)

ἐπύλλιον -ου τό: wordlet, little word (diminutive of ἔπος)

ἀναβάδην *adv.*: aloft, on high

τρισμακάριος -α -ον: thrice-blessed, three times blessed

*ἀποκρίνομαι: answer

Prayer to Eros (Euripides, Andromeda, frag. 136 Nauck)

σὺ δ' ᾧ θεῶν τύραννε κἀνθρώπων Ἔρωσ,

ἢ μὴ δίδασκε τὰ καλὰ φαίνεσθαι καλά,

ἢ τοῖς ἐρῶσιν **εὐτυχῶς συνεκπώνει**

μοχθοῦσι μόχθους ᾧ σὺ δημιουργὸς εἶ.

καὶ ταῦτα μὲν δρῶν τίμιος θνητοῖς ἔση,

μὴ δρῶν δ' **ὑπ' αὐτοῦ τοῦ διδάσκεισθαι φιλεῖν**

ἀφαιρεθῆσθαι χάριτας αἷς τιμῶσί σε.

εὐτυχῶς: successfully

συνεκπονέω: help *dat.* to work through

μοχθέω: suffer

μόχθος -ου ὁ: toil, hardship, distress

ὑπ' αὐτοῦ τοῦ διδάσκεισθαι φιλεῖν: by the very fact of their being taught to love

Opening lines of the Hippocratic treatise On Ancient Medicine (rewritten in Attic and slightly adapted)

Περὶ **ἀρχαίας** ἰατρικῆς

ὅποσοι μὲν ἐπεχείρησαν περὶ ἰατρικῆς λέγειν ἢ γράφειν, **ὑπόθεσιν** αὐτοὶ αὐτοῖς

ὑποθέμενος τῷ λόγῳ, θεομὸν ἢ ψυχρὸν ἢ ὑγρὸν ἢ ξηρὸν ἢ ἄλλο τι ὃ ἂν ἐθέλωσιν, εἰς

βραχὺ ἄγοντες τὴν ἀρχὴν τῆς αἰτίας τοῖς ἀνθρώποις νόσων τε καὶ θανάτου, καὶ πᾶσι

τὴν αὐτήν, ἐν ἣ δύο **ὑποθέμενοι**, ἐν πολλοῖς μὲν καὶ οἷσι λέγουσι **καταφανεῖς** εἰσὶ ἁμαρτάνοντες, μάλιστα δὲ ἄξιον μέμψασθαι, ὅτι [ἁμαρτάνουσιν] **ἀμφὶ** τέχνης οὔσης, ἧ χροῶνται τε πάντες ἐπὶ τοῖς μεγίστοις καὶ τιμῶσι μάλιστα τοὺς ἀγαθοὺς **χειροτέχνας** καὶ δημιουργοὺς. εἰσὶν δὲ δημιουργοὶ οἱ μὲν φαῦλοι, οἱ δὲ πολλὸν διαφέροντες.

*ἀρχαῖος -α -ον: ancient

ὑπόθεσις -εως ἢ: fundamental principle

ὑποτίθημι: lay down

καταφανής -ές = κατάδηλος

*ἀμφὶ *prep.* + *gen.*: concerning

χειροτέχνης -ου ὄ: artisan, handicraftsman

Praise of Aphrodite (Euripides, frag. 898 Nauck)

τὴν Ἀφροδίτην οὐχ ὄραξ ὅση θεός;
 ἦν οὐδ' ἂν εἴποις οὐδὲ **μετρούσειας** ἂν
 ὅση πέφυκε κἀφ' ὅσον διέρχεται.
 αὐτὴ τρέφει σὲ κἀμὲ καὶ πάντας **βρότους**.
 τεκμήριον δὲ, μὴ λόγῳ μόνον μάθῃς,
 ἔργῳ δὲ δεῖξω τὸ **σθένος** τὸ τῆς θεοῦ.
 ἐρᾷ μὲν **ὄμβρου** γὰρ, ὅταν ξηρὸν **πέδον**
ἄκαρπον **αὐχμῶ** **νοτίδος** **ἐνδεῶς** ἔχη.
 ἐρᾷ δ' ὁ **σεμνός** οὐρανὸς πληρούμενος
ὄμβρου πεσεῖν εἰς γαῖαν Ἀφροδίτης ὑπο·
 ὅταν δὲ **συμμιχθῆτον** ἐς ταῦτόν δύο,
 φύουσιν ἡμῖν πάντα καὶ τρέφουσ' ἅμα,
 δι' ὧν **βρότειον** ζῆ τε καὶ **θάλλει** γένος.

*μετρέω: measure

*βρότος -ου ὄ: mortal

*σθένος -ους τό: strength

ὄμβρος -ου ὄ: rainstorm

*πέδον -ου τό: ground

ἄκαρπος -ον: fruitless

αὐχμός -ου ὄ: drought

νοτίς νοτίδος ἢ: moisture

*ἐνδεής -ές: in need of *gen.*

*σεμνός -ή -όν: august, grand, holy

συμμιχθῆτον *aor. pass. subj. dual*: are mixed together

βρότειος -α -ον *adj.*: mortal

*θάλλω: bloom

d. Verb drills: πίπτω and φέρω

After reviewing the principal parts of these two verbs, translate or identify fully each of the following verb forms (space is provided for both). A parenthetical (2) indicates an ambiguous form, with two possible identifications/distinct translations.

- | | | | |
|-----|---------------|-------|-------|
| 1. | ἔπιπτον (2) | _____ | _____ |
| | | _____ | _____ |
| 2. | πεσοῦνται | _____ | _____ |
| 3. | πέσοιεν | _____ | _____ |
| 4. | πέσωσι | _____ | _____ |
| 5. | πίπτε | _____ | _____ |
| 6. | πεσεῖν | _____ | _____ |
| 7. | πεπτώκασι | _____ | _____ |
| 8. | πίπτων | _____ | _____ |
| 9. | οἴσομεν | _____ | _____ |
| 10. | ἠνέγαμεν | _____ | _____ |
| 11. | φερέσθω (2) | _____ | _____ |
| | | _____ | _____ |
| 12. | ἐνηνόχαμεν | _____ | _____ |
| 13. | ἐνεχθῶμεν | _____ | _____ |
| 14. | ἐνηγέμεθα (2) | _____ | _____ |
| | | _____ | _____ |

15. ἐνέγκαι (2) _____

16. ἐφέρωμεν _____

17. ἐφερόμεθα (2) _____

18. φερόμενοι (2) _____

19. φέρωμεν _____

20. οἴσεσθαι _____

21. οἴσομένην _____

22. ἐνέγκοι _____

23. ἐνεχθεῖεν _____

24. ἐνήνεχθαι (2) _____

Review Exercise 6

a. Accusative absolute (*Essentials* §177)

1. οὐκ ἔξὸν τοῖς θνητοῖς δις ζῆν οὐτ' **ἀνηβᾶν**, καρπώμεθα τὴν ἡμέραν ἡσθέντες τῷ τῆς **ἡβης** ἄνθει.
ἀνηβάω: be young
*ἡβη -ης ἡ: youth
2. **θάρασει**, δέον εὖ φέρειν **συμφορὰς** τὸν γενναῖον.
*θαரசέω: be brave
συμφορὰ -ας ἡ: downfall, disaster
3. οὐκ ἄγαμαι τοὺς πλουσίους, ἔξὸν καὶ τῷ κακίστῳ ῥᾶστα κτᾶσθαι τὸν πλοῦτον.
4. δόξαν τῷ δήμῳ ταῖς Μούσαις χάριν δοῦναι, τῇ ὑστεραία οἱ ἄρχοντες ταύτας τὰς θυσίας ἔθηκαν.
5. οὐ **προοήκον** τοῖς θνητοῖς εἰδέναι τὰ θεῖα, ἀνδρὸς σώφρονός ἐστι ζητεῖν τὰς ἀνθρωπείας ἐπίστημας.
προοήκει: it is fitting for *dat.* to —
6. μετρίως πίνωμεν, οὐκ ὄν σώφρον σφόδρα μεθύσκεσθαι.
7. θνήσκω **παρὸν** μοι μὴ θανεῖν ὑπὲρ **σέθεν**. (Alcestis to Admetus in Euripides' *Alcestis* 284)
*πάρεστι: it is possible
σέθεν = σοῦ
8. ὅστις δὲ **πράσσει** πολλὰ μὴ **πράσσειν** παρὸν **μῶρος**, παρὸν ζῆν ἠδέως **ἀπράγμονα**. (Euripides, *Antiope*, frag. 193 Nauck)
πράσσω = πράττω
*μῶρος -α -ον: foolish
ἀπράγμων -ον: without πράγματα, free of trouble, free of serious business
9. αὐτόθεν αὐτίχ' ὀρμάτε, οὐκ ἐν γυναιξὶ τοὺς νεανίας δέον ἄλλ' ἐν **σιδήρῳ** κἂν **ὄπλοις** τιμὰς ἔχειν.
*σίδηρος -ου ὄ: iron
ὅπλα -ων τά: weapons
10. πολλοὶ ἐν πολέμῳ βοηθήσαντες ἐταίρω ἢ **οἰκείῳ τραύματα** ἔλαβον καὶ ἀπέθανον, οἱ δ' οὐ βοηθήσαντες, δέον, ὑγιεῖς ἀπῆλθον. ἢ ἀντιλέγοις ἄν;
*οἰκεῖος -ου ὄ: relative, family member
*τραῦμα -ατος τό: wound

b. Fear clauses (Essentials §154, §159c)

1. οἱ Ἀθηναῖοι ἐφοβοῦντο μὴ Σωκράτης τοὺς νεανίας διάφθειροι.
2. οἱ Ἀθηναῖοι ἐφοβοῦντο μὴ Σωκράτης τοὺς νεανίας διέφθειρεν.
3. φοβοῦμαι μὴ οὗτος ὁ νεανίας πάντα τὸν οἶνον πίη.
4. φοβοῦμαι μὴ οὗτος ὁ νεανίας πάντα τὸν οἶνον ἔπιεν.
5. οἱ ἐταῖροι ἐφοβοῦντο μὴ ἰκανὸν σίτον οὐχ εὔροιεν.
6. ὁ Ὀδυσσεὺς ἐφοβεῖτο οὐ μὴ ἐν μάχῃ θάνοι ἀλλὰ μὴ ἐν τῇ θαλάττῃ.
7. σκοπῶμεν **κοινῇ**, ᾧ ἴγαθέ, καὶ μὴ φοβηθῆς μὴ λίπω σε.

*κοινῇ: in common, together, jointly

c. Numbers trivia (Essentials §§70–71)

1. **πόσαι** αἱ Μοῦσαι ἦσαν;
*πόσοι -αι -α; how many?
2. πόσαι αἱ Χάριτες ἦσαν;
3. πόσαι αἱ Μοῖραι ἦσαν;
4. πόσοι ὀφθαλμοὶ τῷ Κύκλωπι ἦσαν;
5. πόσα σχέλη τῷ ἀρχαίῳ ἀνθρώπῳ ἦσαν, καθὰ ὁ Ἀριστοφάνης;
6. πόσα ὠτὰ σοι εἰσιν;
7. πόσα ἔτη οἱ Ἀχαιοὶ ἐμάχοντο πρὸ τῶν Τροίας τείχων;
8. πόσα ἔτη ἡ Πηνελοπεία ἔμενεν;
9. πόσοι οἱ θεοὶ ἔχοντες οἰκίας ἐν Ὀλύμπῳ;
10. πόσοι υἱοὶ τῷ Πριάμῳ ἦσαν; πόσαι θυγατέρες τῇ Νιόβῃ;
11. πόσα γένη, καθὰ ὁ Ἡσίοδος;
12. πόσοι ἀυχένες τῷ κύνι Κερβέρῳ εἰσιν;
13. πόσοι στρατηγοὶ ἔβησαν ἐπὶ Θήβας;
14. ὀνόμαζε δύο τῶν ἑπτὰ σοφῶν.
15. τῶν μὲν βαρβάρων ἑξακισχίλιοι καὶ τετρακόσιοι ἄνδρες καὶ Ἀθηναίων δὲ ἑκατὸν καὶ ἑνεήκοντα καὶ δύο. (the number of men who died at Marathon, according to Herodotus)

d. Challenge passage

This fragment from the comic poet Eubulus is preserved in Athenaeus's *Deipnosophists* (The Sophists at Dinner). The god Dionysus is describing the effects of wine, per mixing bowl (krater). The effects of each krater are put in the genitive, and this structure is repeated throughout the poem. Knowledge of the ordinal numbers is assumed (*Essentials* §70). A translation is given in the introduction.

“μέτρον ἄριστον” ἢ “μηδὲν ἄγαν” (Measure is best or Nothing in excess.)

ὁ κωμωδὸς Εὐβουλος ποιεῖ τὸν Διόνυσον λέγοντα.

ΔΙΟΝΥΣΟΣ

τρῆϊς γὰρ μόνους κρατῆρας ἐγκεραννύω	1
τοῖς εὖ φρονοῦσι· τὸν μὲν ὑγείας ἕνα	2
ὄν πρῶτον ἐκπίνουσι, τὸν δὲ δεύτερον	3
ἔρωτος ἡδονῆς τε, τὸν τρίτον δ' ὕπνου,	4
ὄν ἐκπιόντες οἱ σοφοὶ κεκλημένοι	5
οἴκαδε βαδίζουσ'. ὁ δὲ τέταρτος οὐκέτι	6
ἡμέτερός ἐστ' ἀλλ' ὕβρεος, ὁ δὲ πέμπτος βοῆς·	7
ἕκτος δὲ κῶμων, ἕβδομος δ' ὑπωπίων,	8
κ' ὁ δ' ὄγδοος κλητῆρος, ὁ δ' ἕνατος χολῆς,	9
δέκατος δὲ μανίας ὥστε κἀκβάλλειν ποιεῖ·	10
πολὺς γὰρ εἰς ἕν μικρὸν ἀγγεῖον χυθεὶς	11
ὑποσκελίζει ῥᾶστα τοὺς πεπωκότας.	12

-
- 1 *κρατῆρ -ῆρος ὁ = krater, mixing bowl
ἐγκεραννύω = mix
- 2 *φρονέω = think
τὸν μὲν . . . ἕνα: understand κρατῆρα ἐγκεραννύω from the previous line
- 3 ἐκπίνω = ἐκ + πίνω
- 4 *ὕπνος -ου ὁ = sleep (cf. English “hypnotist”)
- 7 ὕβρεος (from ὕβρις) = ὕβρεως
*βοή -ῆς ἡ = shout, shouting
- 8 *κῶμος -ου ὁ = komos, revel
ὑπόπιον -ου τό = black eye
- 9 κλητῆρ -ῆρος ὁ = summoner or witness who gave evidence that summons had been served
χολή -ῆς ἡ = anger (cf. English “choleric”)
- 10 *μανία -ας ἡ: cf. English “mania”
κἀκβάλλειν = καὶ ἐκβάλλειν *seemingly* = throw furniture [out the window?] or possibly throw up (see n12 in introduction: “The Symposium as a Social Institution”)
- 11 ἀγγεῖον -ου τό = cup
χυθεὶς from *χέω = pour
- 12 ὑποσκελίζω = trip up

Appendix 1. Major Characters in the Symposium

NOTE: For full references and more detail, see Nails 2002.

Agathon (born after 450?–died ca. 401/400? B.C.E.). Host of the party. Athenian tragedian, no plays surviving and only represented in a few brief fragments³⁹ but important enough to receive the attention of Plato, Aristophanes, and Aristotle. According to Athenaeus (5.217a), Agathon's first victory in the tragic contests, the occasion for the party described in the *Symposium*, took place at the Lenaea of 416 B.C.E. (see introduction: "Drama of the *Symposium*" and n8). The *Symposium* treats him as young and very attractive; he is the *eromenos* (beloved) of the elder Pausanias. He is also mentioned as Pausanias's *eromenos* in another Platonic dialogue, the *Protagoras*, with a dramatic date of approximately 435 B.C.E. (Alcibiades is said to be just getting his first beard). Their lasting relationship is treated as unusual in a culture where most homosexual relationships were apparently short-term. If Plato is being careful with chronology (something Athenaeus questions), Agathon is around thirty in the *Symposium*,⁴⁰ still young in a culture where men often did not marry until their thirties, though older than the typical *eromenos*.

Aristophanes' comedy, *Thesmophoriazusae*, produced in 411 B.C.E., mocks both Agathon himself and his poetic style as effeminate. Perhaps the beardlessness that Aristophanes implies in the *Thesmophoriazusae* (33–34, 189–92) encourages the perception of Agathon as an eternally youthful *eromenos*. This effeminacy also may suggest a connection between Agathon and the god Dionysus, often presented in this period as an effeminate youth (Euripides' *Bacchae*).⁴¹ The *Thesmophoriazusae* also associates Agathon with the better-known tragic playwright Euripides, his contemporary. Like Euripides, Agathon left Athens for Macedon in the later years of the war, an event lamented by Aristophanes in the *Frogs* (84) and mentioned in the *Symposium* as having occurred many years before. The *Symposium* explicitly associates Agathon's style with that of the sophist and rhetorician Gorgias, who also influenced Euripides. Aristotle tells us in addition that Agathon was the first to use invented plots and characters in his tragedies rather than the mythical content standard in the fifth century and to introduce choral lyrics that were unconnected to the plot of the tragedy in which they appeared (*Poetics* 1451b19, 1456a).

39. Testimonia and fragments can be found in Snell 1986: 155–68. Two brief fragments from Agathon appear in review exercise 4.a.16 and 4.c.20.

40. It is hard to imagine that Pausanias would have brought an *eromenos* younger than twelve to meet Protagoras and the other sophists.

41. For an interesting discussion of the significance of Dionysus's effeminacy, see Jameson 1993.

Alcibiades (451–404 B.C.E.). Late arrival at the party. Major political figure of the second half of the fifth century B.C.E., elected general repeatedly. Handsome, wealthy, charming, influential in the assembly, effective as a general, but got himself in trouble with his extravagance and recklessness. Orphaned as a child and adopted by Pericles, the preeminent statesman of fifth-century Athens. Close associate of Socrates for a period. Notable for his role in the disastrous Sicilian Expedition, Athens' ambitious attempt to extend the Peloponnesian War into a new part of the Greek world (see introduction: "Historical Context of the Dialogue").

After the Sicilian Expedition and Alcibiades' defection to Sparta (see introduction: "Historical Context of the Dialogue"), the Athenians forgave Alcibiades sufficiently, or needed his military help desperately enough, that in 407 he was reappointed general at Athens, despite having in the meantime used his friendship with a prominent Persian to cause trouble for both Athens and Sparta and having supported an oligarchic revolution in Athens! Despite several military successes, the Athenians soon replaced him with other less capable generals, and he fled to Persia, where he was murdered. The Athenians' love-hate relationship with Alcibiades is nicely illustrated in Aristophanes' *Frogs*, where Dionysus says of the city and Alcibiades: "It desires him, it hates him, it wants to have him" (ποθεῖ μὲν, ἐχθαίρει δέ, βούλεται δ' ἔχειν) (*Frogs* 1425). The erotic overtones are not accidental; Alcibiades was certainly sexually attractive, as well as sexually promiscuous, as his biographer Plutarch emphasizes, giving additional importance to his inclusion in this dialogue on eros.

Thucydides 6.15 offers a summary sketch of Alcibiades' historical significance in the context of his discussion of the Sicilian Expedition: "The most ardent supporter of the expedition was Alcibiades, the son of Clinias. He wanted to oppose Nicias, with whom he had never seen eye to eye in politics and who had just now made a personal attack on him in his speech. Stronger motives still were his desire to hold the command and his hope that it would be through him that Sicily and Carthage would be conquered—successes that would at the same time bring him personally both wealth and honor. For he was very much in the public eye, and his enthusiasm for horse breeding and other extravagances went beyond what his fortune could supply. This, in fact, later on had much to do with the downfall of the city of Athens. For most people became frightened at a quality in him that was beyond the normal and showed itself both in the lawlessness of his private life and habits and in the spirit in which he acted on all occasions. They thought that he was aiming at becoming a dictator, and so they turned against him. Although in a public capacity his conduct of the war was excellent, his way of life made him objectionable to everyone as a person; thus they entrusted their affairs to other hands, and before long ruined the city" (translated by Rex Warner).

Plutarch recounts his life in often amusing detail in his biography of Alcibiades in *Parallel Lives*. Nussbaum 1986 offers an interesting interpretation of the role of Alcibiades in the dialogue.

Apollodorus. Narrator of the dialogue. A devotee of Socrates, but only a boy in 416 B.C.E. (like Plato himself) and therefore not present at the symposium. He appears in other dialogues of Plato's: in the *Apology* as a member of an audience of Socrates' supporters (34a) and as part of a small group who want Socrates to propose that he pay a fine on their security as an alternate punishment to death (38b). At *Phaedo* 59a–b and 117b, he is presented as losing control of

himself at Socrates' deathbed, in a way presented as typical of him, by breaking down in such a storm of weeping that everybody else in the room starts crying too, except for Socrates, who hints that he is acting like a woman and tells them all to control themselves (also Xenophon, *Apology* 27–28). Apollodorus's reputation for being soft (μαλθακός) is mentioned at *Symposium* 173d (reading 1B.26). Some read this as μανικός (crazy), possessed in the manner of many Socratic philosophers of a mad passion for philosophy, as described by Alcibiades (reading 10E).

Aristodemus. A follower of Socrates who was present at the symposium, primarily as an observer. Apollodorus's primary source for the story. He is described as small, shoeless, and among the foremost lovers of Socrates at the time. Like Alcibiades, an uninvited member of the group. Unlike Alcibiades, a rather modest and colorless figure whose essential reliability seems to be confirmed by Socrates in the opening of the *Symposium*. He is mentioned in Xenophon, *Memorabilia* 1.4.2. where he is also called τὸν μικρόν; Xenophon also reports that he does not sacrifice to the gods or use divination and mocks those who do.

Aristophanes (born ca. 450?–died ca. 385 B.C.E.). The most successful Athenian writer of Old Comedy, the comedic form of fifth-century Athens, distinctive for its large choruses, inventive plots, irreverent and bawdy humor, and costuming (which included padded rear ends and stomachs, grotesque masks, and enormous phalluses). Author of eleven surviving comedies, including his best known play, the sex farce *Lysistrata*, and *Clouds*, a play that openly mocks Socrates as a fuzzy-headed intellectual and sophist. In Plato's *Apology*, a re-creation of the defense speech that Socrates gave at his trial, Socrates implies that the *Clouds* contributed to his bad reputation in Athens and thus ultimately to his death. Given Aristophanes' mocking treatment of Agathon in his *Thesmophoriazusae* (see Agathon), his presence here as a friend and associate of these men is interesting. Aristophanes' *Frogs*, produced in 405 B.C.E., shares the *Symposium*'s interests in Dionysus, drama, and the role of Alcibiades in the city's decline. It also speaks of missing Agathon, who has left Athens for Macedon.

Diotima. A foreign woman (ξένη) of Mantinea, a polis in Arcadia on the Peloponnesus. Socrates credits her with educating him in love (τὰ ἐρωτικά). The only female “speaker” in the *Symposium*, her words are reported through several male intermediaries. She seems to be a kind of priestess or prophetess, an important female role. Although Socrates never labels her as such, she is associated repeatedly with the art of prophecy (μαντική), uses the language of initiation into the Mysteries, and is shown winning for the Athenians a postponement of the plague in 440 B.C.E. at the sacrifices. Her speech uses a considerable amount of religious imagery and language. Her name means “Zeus-honored” or “Zeus-honoring” and may play off the historical name of a famous *hetaera* associated with Alcibiades, Timandra. As far as we know, not a historical figure but an invention of Plato's. The *Symposium* is our only source of information on Diotima.

Eryximachus. A doctor. Son of another doctor, Acumenus. He appears in Plato's *Protagoras* alongside Phaedrus as a follower of the sophist Hippias of Elis. Plausibly the *erastes* of Phaedrus, certainly a very close friend. Socrates refers to him in talking to Phaedrus as “your friend”

(ἔταῖρος) in the *Phaedrus* 268a, and Phaedrus cites the advice of Eryximachus's father in his first speech in that dialogue. In Andocides' speech, *On the Mysteries*, an Eryximachus is accused by an informant of being involved in the mutilation of the herms (Andocides 1.35). This has led some scholars to think that the *Symposium* depicts the occasion on which the events leading to these charges occurred (see introduction: "Historical Context of the Dialogue").

Pausanias of Cerameis. Appears in Plato's *Protagoras* alongside Agathon, to whom Socrates implies he is particularly attached, listening to the sophist Prodicus (315d–e). He is generally considered to be the lover of Agathon, with whom he apparently had a long-term relationship of a kind not typical of normal pederastic relationships. Socrates criticizes him in Xenophon's *Symposium* for exaggerating the positive aspects of pederasty (8.32–35), presumably an allusion to Plato's *Symposium*, though the dramatic date of Xenophon's *Symposium* is earlier, leading Athenaeus to criticize Xenophon for his chronology.

Phaedrus. Notable primarily for his youth and passionate interest in rhetoric. In the *Protagoras* he is shown, alongside Eryximachus, as part of a group around the sophist Hippias of Elis. As with Agathon, his presence on that occasion seems to suggest that he was in his late twenties or close to thirty in the *Symposium* (see Agathon). Phaedrus also appears in Plato's dialogue *Phaedrus* as an admirer and follower of the prominent orator Lysias, known as a master of the simple style of oration. The *Phaedrus*, if it has a dramatic date at all, must be quite close in time to the *Symposium* and deals with similar themes. Phaedrus was accused alongside Alcibiades and others of profaning the Mysteries (see introduction: "Historical Context of the Dialogue") and fled into exile; his association with the mutilation of the herms is dubious (Nails 2002: 233–34).

Socrates (born 470/469, died 399 B.C.E.). Major Athenian philosopher of the fifth century who left no writing of his own but profoundly influenced other thinkers and philosophers through personal contact, most directly Plato (427–347 B.C.E.) and his contemporary Xenophon (ca. 428–354 B.C.E.), both of whom wrote dialogues that provide a lasting record of Socrates and his methods. Known particularly for a teaching style that consisted of questioning and never asserting and for his insistence that he did not know anything. In 399, he was tried by an Athenian jury for impiety; Plato's *Apology* offers a fictionalized version of the speech he gave in his defense and is the most memorable and distinctive defense of his life and choices. Socrates was convicted and sentenced to die; a moving account of how he met this death is given in Plato's *Phaedo*.

Appendix 2. Time Line of Events Relevant to the Symposium

All dates B.C.E.

- 470/469 birth of Socrates
- 440 date of Diotima's visit to Athens (fictional?)
- 435 dramatic date of Plato's *Protagoras*: present are Socrates, Alcibiades (just getting his beard), Pausanias and Agathon, Eryximachus and Phaedrus
- 432 revolt of Potidaea, a Greek polis and an Athenian ally subjected to tribute, and invasion of Potidaea by the Athenian army, including Alcibiades and Socrates (*Symposium* 219e5–220e = reading 10G.1–32).
- 431 Peloponnesian War breaks out between Athens and Sparta and their allies
- 430 plague at Athens
- 424 Athenians, including Alcibiades and Socrates, forced to retreat at Delium (*Symposium* 220e–221c = reading 10G.43–59)
- 423 first production of Aristophanes' *Clouds*, mocking Socrates, came in third (quoted in *Symposium* 221b3 = reading 10G.53)
- 416 Agathon's first victory in the tragic contests
dramatic date of Plato's *Symposium*
- 415 mutilation of the herms on the eve of Sicilian Expedition
Sicilian Expedition under the leadership of Nicias and Alcibiades
recall of Alcibiades to Athens to stand trial on charges of profaning the Mysteries
Alcibiades flees to Sparta and advises Gylippus (Spartan general)
- 413 Spartans under Gylippus defeat and massacre Athenians in Sicily
- 411 Aristophanes' *Thesmophoriazusae* (mocks Agathon)
- 407 Alcibiades chosen general
- 406 Alcibiades deposed
Euripides dies
Sophocles dies
- 405 Euripides' *Bacchae* produced posthumously (Dionysiac themes)
Aristophanes' *Frogs* (Dionysiac themes)
- 404 surrender of Athens to Sparta
end of the Peloponnesian War

- 404–400 approximate time of the narration of the *Symposium* by Apollodorus to his unnamed companion
- 399 trial and death of Socrates
- 394–387 Xenophon's *Apology*/Plato's *Apology*

Appendix 3. Seating Arrangement at Agathon's Symposium

The diagram assumes a standard seven-couch arrangement. Rectangles represent couches that normally hold two males. The number of couches could be either somewhat larger (eleven) or smaller (five), but seven couches are standard in Athenian houses, and this fits well enough with what is said in the dialogue. The unnamed guests also might be distributed differently around the room. The only gap in the reports of the speeches is that between Phaedrus and Pausanias, but Aristodemus fails to mention that he is not reporting his own speech (or Apollodorus neglects to pass that on), so we may not be informed of every gap. We also cannot be sure how many of the guests are alone on their couches, so it is possible that Aristophanes and Pausanias share a couch. Some scholars see the movement to the right that is mentioned several times in the dialogue as indicating a clockwise direction, but I follow Dover 1980: 11 and others in using the perspective of the drinkers reclining on their left elbows, rather than the perspective of the scholar looking at the page.

<p>ἔσχατος Socrates + Agathon [Alcibiades later, between them]</p>	<p>Eryximachus + Aristodemus</p>	<p>Aristophanes [+ unnamed guest or Pausanias?]</p>
<p>entry to the room</p>		
<p>πρῶτος Phaedrus [+ unnamed guest?]</p>	<p>unnamed guests</p>	<p>unnamed guests?</p>

Appendix 4. Structure of the Symposium

1. The opening frame: dialogue between Apollodorus and ἑταῖρος (reading 1)
2. The drinking party: the narration of Aristodemus (as reported by Apollodorus) (reading 2)
3. The first five speeches praising Eros (readings 3–7)⁴²
4. Socrates questions Agathon (reading 8) and reports the speech of Diotima (reading 9)
5. Alcibiades enters and praises Socrates (reading 10)
6. The end of the evening and the morning after (reading 11)

speaker (reading)	pederastic relations	or rhetorician	associated sophist major sources	major points
Phaedrus (3)	ἑρώμενος (youth)	Lysias (<i>Phaedrus</i>) Hippias (<i>Protagoras</i>)	traditional myth, poetry	Eros is the oldest of the gods and instills virtue
Pausanias (4)	ἑραστής (older man)	Prodicus (<i>Protagoras</i>)	laws and customs (νόμοι)	two Erotes: the heavenly and the common
Eryximachus (5)	ἑραστής (older man)	Hippias (<i>Protagoras</i>)	medicine and other sciences (τέχναι)	Eros is in all parts of the cosmos and unites opposites
Aristophanes (ἄτοπος?) (6)	apparently no relationship	apparently no association mocks them in <i>Clouds</i>	comedy (a new myth)	Eros is a healer of our divided original nature
Agathon (7)	ἑρώμενος (youth)	Gorgias (<i>Symposium</i>) Prodicus (<i>Protagoras</i>)	tragedy (innovation)	Eros is the youngest of the gods and possesses all the cardinal virtues

42. The nearby chart suggests some possible organizational principles underlying the first five speeches, which appear to form a group. The speeches seem simultaneously to create a progression forward and to form a ring composition, with Agathon's speech at the end hearkening back to Phaedrus's at the beginning. In addition, Aristophanes seems to be ἄτοπος, both out of place physically and lacking qualities shared by the other speakers. But this chart is far from definitive, and readers may well wish to explore other possible structuring principles.

Glossary

The order of the principal parts follows the traditional listing: (1) present, (2) future, (3) aorist, (4) perfect active, (5) perfect middle-passive, and (6) aorist passive:

λαμβάνω λήψομαι ἔλαβον εἴληφα εἴλημμαι ἐλήφθην = take, grasp, seize

The principal parts of verbs with prefixes are normally listed under the verb without its prefix; for example: principal parts of ἀνέχω are listed under ἔχω. I do not regularly provide the principal parts for verbs with predictable parts unless they are used repeatedly in the text. A dash (—) indicates that the principal part does not exist or is not used in Attic Greek. The dash marking a missing principal part is *not*, however, used at the end of the list:

πάσχω πείσομαι ἔπαθον πέπονθα = suffer, experience

Πάσχω is always active in meaning; therefore, it does not have a perfect middle-passive (principal part #5) or aorist passive (#6). This is true of many verbs, including most verbs of motion:

ἀφικνέομαι ἀφίξομαι ἀφικόμην — ἀφῖγμαι = arrive (at)

As a verb of motion, ἀφικνέομαι is always active in meaning. Thus, like πάσχω, it has only four principal parts. Unlike πάσχω, however, ἀφικνέομαι always uses middle endings; consequently its principal parts look somewhat different. (A verb that always uses middle endings but is translated actively is called a deponent verb or, more precisely, a middle deponent verb.)

Like πάσχω and ἀφικνέομαι, βούλομαι is always active in meaning:

βούλομαι βουλήσομαι — βεβούλημαι ἐβουλήθην = wish, want

Βούλομαι is similar to ἀφικνέομαι in that it consistently uses middle endings, *except*, as the principal parts show, it uses an aorist *passive* (#6) rather than an aorist *middle* (#4). Βούλομαι is thus also a deponent verb, but is distinguished from verbs that use middle endings consistently by being called a passive deponent verb.

Like βούλομαι, ἄγαμαι is a passive deponent verb, as the ending -θην on the aorist form should suggest. This verb is not found in the future or perfect in Attic Greek. Consequently, it has only two principal parts:

ἄγαμαι, *aor.* ἠγάσθην = admire, wonder at

In both the glossary and notes, I give the most basic, root meaning first, so that it is often necessary to look at all the meanings to find the closest approximation of the one appropriate to the specific context. Daniel Garrison provides some wise advice this regard: “Any lexicon definition is an approximate equivalent, not an exact meaning. A translation which mechanically substitutes English ‘meanings’ for Greek words is courting disaster. Avoid ‘translationese’ by interpreting units of meaning rather than isolated words.”⁴³

Αα

ἄ: neut. pl. rel. pron., nom. or acc. of ὅς ἢ ὅ

ἄβελτερία -ας ἡ: silliness, stupidity

ἄβρός -ά -όν: delicate

ἄβρότης -ητος ἡ: delicacy, luxury

ἄγαθός -ή -όν: good, noble, brave

Ἀγάθων -ωνος ὁ: Agathon, Greek tragedian, host of the symposium (see introduction and appendix 1)

ἄγαλμα -ατος τό: (1) glory, delight, ornament; (2) statue or image of a god

ἄγαμαι, *aor.* ἠγάσθην: admire, wonder at, be astonished at (pass. deponent)

ἄγαμος -ον: unmarried, single

ἀγανακτέω: feel irritation, be displeased with or angry at

ἀγανός -ή -όν: mild, gentle, kind

ἀγαπάω ἀγαπήσω ἠγάπησα ἠγάπηκα ἠγάπημαι ἠγαπήθην: love (typically, of a more disinterested, less passionate sort than ἐράω), be fond of

ἀγαστός -ή -όν (verbal adj. of ἄγαμαι): to be admired, deserving admiration, admirable

ἀγγέλλω ἀγγελῶ ἠγγεῖλα ἠγγεῖλα ἠγγεῖλαι ἠγγέλθην: announce, bear a message, report

ἄγγελος -ου ὁ: messenger

ἀγένειος -ον: beardless

ἀγεννής -ές: ignoble, not well-born

ἀγνοέω ἀγνοήσω ἠγνόησα ἠγνόηκα ἠγνόημαι ἠγνοήθην: not know, be ignorant

ἀγορά -ᾶς ἡ: agora, marketplace

ἀγριαίνω ἀγριανῶ ἠγρίανα: be angry, be wild, be crazy; get angry at *dat.*

ἄγριος -α -ον: living in the fields, wild, untamed, savage, fierce

ἀγριότης -ητος ἡ: wildness, fierce

ἄγροικος -ον: of the country, rustic, crude, unsophisticated, uncultivated

ἄγω ἄξω ἠγαγον ἠχα ἠγμαι ἠχθην: lead or carry, convey, bring; live (a particular way, e.g., in peace, in war); ἄγε *impera.*: come!

ἀγωνίζομαι: compete, participate in a contest

ἄδειξ -ές: without fear, fearless

ἀδελφή -ῆς ἡ: sister

ἀδελφός -οῦ ὁ: brother

ἄδηλος -ον: not seen or known, unclear, unknown, obscure

43. Daniel H. Garrison, *The Student's Catullus* (3rd ed.; Norman: University of Oklahoma Press, 2004), 189.

- ἀδικέω ἀδικήσω ἠδίκησα ἠδίκηκα ἠδίκημαι ἠδικήθην: do wrong, act unjustly; *trans.*: wrong, treat unjustly, injure
- ἀδικία -ας ἡ: injustice, wrongdoing, offense
- ἄδικος -ον: unjust
- Ἄδμητος -ου ὁ: Admetos (Latin Admetus), husband of Alkestis (Alcestis) (see reading 3 introduction)
- ἀδύνατος -ον: impossible, unable, incapable; + *inf.*: unable to —, incapable of —ing
- ἄδω/ἀείδω ἄσομαι/ἀείσομαι ἤσα/ἤεισα — ἤσμαι ἤσθην: sing
- ἄδωρος -ον: without gifts, unbribed, ungenerous, stingy with *gen.*, miserly with *gen.*
- ἀεί (or αἰεί) *adv.*: always, forever, continually
- ἀειγενής -ές: everlasting
- ἀθανασία -ας ἡ: immortality
- ἀθάνατος -ον: undying, immortal
- ἄθεος -ον: without the gods, ungodly
- Ἀθήναζε *adv.*: to Athens
- Ἀθηναῖος -α -ον: Athenian
- Ἀθήνηθε(ν) *adv.*: from Athens
- ἄθλιος -α -ον: subject to the toils of conflict, wretched, miserable, pathetic
- ἀθυμία -ας ἡ: want of spirit, faintheartedness, despondency
- Αἴας Αἴαντος ὁ: Aias (Latin Ajax), Greek hero of the Trojan War
- Ἅιδης -ου ὁ: Hades, god of the Underworld
- αἰδοῖα -ων τά: genitals
- αἰεῖ = ἀεῖ
- αἷμα αἵματος τό: blood
- αἰνέω -αἰνέσω/-αἰνέσομαι ἤνεσα ἤνεκα ἤνημαι ἠνέθην: praise
- αἰνίττομαι: speak in riddles, speak enigmatically
- αἰρέω αἰρήσω εἶλον (έλ-) ἤρηκα ἤρημαι ἠρέθην: take, capture, take with the hand, grasp; *in erotic context*: seduce; *mid.*: choose, elect; *aor. pass.*: was chosen (usually)
- αἰσθάνομαι αἰσθήσομαι ἠσθόμην — ἠσθημαι: perceive, apprehend by the senses, see, hear, feel *acc. or gen.*
- αἰσχιστος -η -ον (superl. of αἰσχρός): most shameful, ugliest, very shameful, etc.
- αἰσχίων -ον (compar. of αἰσχρός): more shameful, uglier, rather shameful, etc.
- αἶσχος -ους τό: ugliness, shame, disgrace
- αἰσχρός -ά -όν: causing shame, disgracing, ugly, shameful
- Αἰσχύλος -ου ὁ: Aischylos (Latin Aeschylus), Athenian tragedian
- αἰσχύνη -ης ἡ: shame done one, disgrace, dishonor
- αἰσχύνω αἰσχυνῶ ἤσχυνα — ἠσχύνθην: make ugly, disfigure, shame; *mid.-pass.*: feel ashamed, be ashamed at; + *acc. pers.*: feel shame before
- αἰτέω αἰτήσω ἤτησα ἤτηκα ἤτημαι ἠτήθην: ask (for)
- αἰτία -ας ἡ: cause, reason; + *acc.* + *inf.*: the reason for *acc.* to —
- αἴτιον -ου τό: cause, reason
- αἴτιος -α -ον: blameworthy, culpable, responsible for *gen.*, guilty of *gen.*

- ἀκαιρία -ας ἡ: unfitness of time, unseasonableness, bad timing
ἀκηκοώς -υῖα -ός: perf. act. part. of ἀκούω
ἄκλητος -ον: uncalled, uninvited, unbidden
ἀκμή -ῆς ἡ: point, edge, peak, prime
ἀκολασία -ας ἡ: licentiousness, intemperance
ἀκόλαστος -ον: licentious, intemperate, undisciplined
ἀκόλουθος -ον: following, attending on
ἀκόλουθος -ου ὁ: follower, attendant
Ἄκουμενός -οῦ ὁ: Akoumenos (Latin Acumenus), father of Eryximachos (Latin Eryximachus)
Ἄκουσίλεως -ω ὁ: Akousileos (Latin Acusilaus) of Argos, a shadowy figure of whom little is known, apparently a writer of genealogies
ἀκούω ἀκούσομαι ἤκουσα ἀκήκοα—ἠκούσθη: hear, listen to *acc. obj. or gen. source*
ἀκριβής -ές: exact, accurate, precise
ἀλγεινός -ή -όν: giving pain, painful, grievous
ἀλγέω: feel pain, suffer
ἀλεκτρούων -όνος ὁ: cock, rooster
ἀλήθεια -ας ἡ: truth, frankness, sincerity
ἀληθής -ές: true, truthful, honest
ἀλίσκομαι ἀλώσομαι ἐάλων/ἦλων ἐάλωκα/ἦλωκα: be taken, be conquered, be captured
Ἄλκηστις -ιδος ἡ: Alkestis (Latin Alcestis) (see reading 3B introduction)
Ἄλκιβιάδης -ου ὁ: Alkibiades (Latin Alcibiades), prominent fifth-century Athenian (see appendix 1 and introduction)
ἀλλά *conj.*: but, otherwise, except; ἀλλὰ γάρ: but in fact, but anyway, to resume my argument;
ἀλλ' οὖν: but then, however
ἀλλάττω ἀλλάξω ἠλλάξα -ἠλλαχα ἠλλαγμαί ἠλλάχθη/ἠλλάγη: make other than it is, change, alter; *mid.*: exchange — for —
ἄλλῃ *fem. dat. sing. as adv.*: in another way, in another place, elsewhere
ἀλλήλων (gen. pl.); *dat.* -οις -αις; *acc.* -ους -ας -α: one another, each other
ἄλλο τι: something else, anything other; *introducing a question*: not . . . ? mustn't it be . . . ?
ἄλλοθεν *adv.*: from another place, from elsewhere
ἄλλοθι *adv.*: elsewhere, in another place
ἀλλοῖος -α -ον: of another sort or kind, different, other
ἄλλος -ῆ -ο: other, another; ὁ ἄλλος the rest (of); ἄλλος . . . ἄλλος: one . . . (an)other
ἄλλοτε *adv.*: at another time, at other times; ἄλλοτε . . . ἄλλοτε: at one time . . . at another
ἀλλότριος -α -ον: another's, alien (to), foreign (to), hostile or unfriendly (to)
ἀλλοτριότης -ητος ὁ: alienation, estrangement
ἄλλως *adv.*: in another way or manner, otherwise; ἄλλως τε καί: especially, above all
ἀλογία -ας ἡ: lack of logic, illogicality, senselessness
ἄλογος -ον: without λόγος, without account, without logic or rationality
ἅς ἄλός ὁ: salt; *sing.*: grain or lump of salt; *pl.*: table salt, salt prepared for use
ἄλῶναι: aor. inf. of ἀλίσκομαι

ἀλώσεσθαι: fut. inf. of ἀλίσκομαι

ἅμα *adv.*: at once; together, at the same time; *prep.* + *dat.*: at the same time as, together with;

ἅμα . . . ἅμα: at the same time, both . . . and . . . at once

ἀμαθής -ές: unlearned, ignorant, stupid, boorish

ἀμαθία -ας ἡ: ignorance, want of learning

ἀμαρτάνω ἀμαρτήσομαι ἤμαρτον ἤμαρτηκα ἤμαρτημαι ἤμαρτήθην: err, go astray, make a mistake, do wrong, miss

ἄμεικτος -ον: unmixed, pure

ἀμείνων -ον (compar. of ἀγαθός): better, abler, stronger, braver, quite good, etc.

ἀμελέτητος -ον: unpracticed, unprepared

ἀμελέω ἀμελήσων ἡμέλησα ἡμέληκα ἡμέλημαι ἡμελήθην: have no care for, be neglectful of, neglect

ἀμελής -ές: careless, uncaring, neglectful, heedless, negligent

ἀμετροίως *adv.*: immoderately

ἀμήτωρ (*gen.* ἀμήτορος): without a mother, motherless

ἀμήχανος -ον: without means or resource, irresistible

ἀμοιβή -ῆς ἡ: requital, recompense, compensation, return, payment

ἄμοιρος -ον: without any part of, without share in *gen.*

ἄμουσος -ον: without the Muses, Muse-less, uninspired, unpoetic, unmusical

ἀμύνω ἀμυνῶ ἤμυνα: keep off, ward off, defend; *mid.*: defend oneself

ἀμφιέννυμι ἀμφιῶ ἠμφίεσα — ἠμφίεσμαι ἠμφιέσθην: put around, clothe, dress in

ἀμφισβητέω: stand apart, disagree, differ

ἀμφισβητήσιμος -ον: doubtful, debatable, disputed

ἀμφοτέρω -αι -α: both, each of two

ἄν (untranslatable particle affecting translation of verb mood; see *Essentials* §§160–62) + *indic.*: contrary-to-fact, unreal; + *opt.*: potential, hypothetical; + *subj.*: generalizing or indefinite

ἄν (sometimes) = ἐάν (contracted) when accompanied by *subj.*

ἀνά *prep.* + *acc.*: up, throughout, upon, up along, by; *as a prefix*: up, up to, upon, upward, back

ἀναβαίνω: go up, mount, ascend

ἀναβάλλω: throw or toss up

ἀνάβασις -εως ἡ: going up, mounting, ascent

ἀναβιώσκομαι: come back to life

ἀναβολή -ῆς ἡ: postponement

ἀναγκάζω ἀναγκάσω ἠνάγκασα ἠνάγκακα ἠνάγκασμαι ἠναγκάσθην: force, compel

ἀναγκαῖος -α -ον: necessary, with or by force, constraining; ἀναγκαῖόν ἐστι(ν); + *acc.* + *inf.*: it is necessary (for) *acc.* to —

ἀνάγκη -ης ἡ: force, constraint, necessity; sometimes personified as a goddess; ἀνάγκη ἐστι(ν); + *acc.* or *dat.* + *inf.*: there is a necessity that *acc.* or *dat.* —; it is necessary for *acc.* or *dat.* to —

ἀναδέω: bind above; put a crown on, garland

ἀναθορυβέω: cry out loudly in support, shout in applause, send up a cheer

- ἀναισχυντία -ας ἡ: shamelessness
ἀναίσχυντος -ον: shameless, impudent
ἀνάκειμαι: be laid up, be dedicated
ἀνακογχυλιάζω: gargle
ἀνακρίνω: examine closely; *mid.*: question, interrogate
ἀναλαμβάνω: take up
ἀναλίσκω ἀναλώσω ἀνήλωσα ἀνήλωκα ἀνήλωμαι ἀνηλώθην: use up, spend, expend, lavish, squander
ἀναμιμνήσκω: remind *acc. of gen.; pass.*: remember
ἀνανδρία -ας ἡ: cowardice, lack of manliness
ἀνανθής -ές: without bloom
ἄναξ ἄνακτος ὁ: lord, chief, prince
ἀναπαύω: make to cease, stop or hinder from; *mid.*: cease, rest, take a break
ἀναπηδάω: jump up
ἀνάπλεως -ων: filled up, quite full of
ἀνάρμοστος -ον: unsuitable, incongruous, disproportionate, unharmonious
ἀναστάς -ᾶσα -άν: (root) aor. act. part. (intrans.) of ἀνίστημι
ἀναστήση: fut. mid. indic. 2nd pers. sing. of ἀνίστημι
ἀνατίθημι: lay upon, attribute; set up, dedicate
ἀναφαίνομαι: appear, turn up
ἀναχωρέω: go up, go back, retreat
ἀναψυχή -ῆς ἡ: cooling off, period of refreshing; relief, recovery, rest, respite
ἀνδραποδώδης -ες: slavish, servile, abject
ἀνδρεία -ας ἡ: manliness, manhood, manly spirit, courage
ἀνδρεῖος -α -ον: manly, masculine, brave
ἀνδρόγυνος -ον: man-woman, having to do with both men and women, androgynous, hermaphroditic
ἀνδρόω: rear up into manhood, bring to manhood
ἀνέβην: aor. act. indic. 1st pers. sing. of ἀναβαίνω (root aor.)
ἀνείλλομαι: roll (oneself) up, curl up
ἀνεῖπον *aor.*: say aloud, proclaim
ἀνελευθερία -ας ἡ: want of freedom, slavishness, servility
ἀνεμέσητος -ον: without offense
ἄνεμος -ου ὁ: wind
ἄνευ *prep. + gen.*: without
ἀνευρίσκω: find out, discover
ἀνέχω: hold up, be up
ἀνεφγμένος -η -ον: perf. mid.-pass. part. of ἀνοίγνυμι
ἀνήρ ἀνδρός ὁ: man
ἀνηῦρον: aor. act. indic. 1st pers. sing./3rd pers. pl. of ἀνευρίσκω
ἀνθίστημι: set against, compare; *mid.-pass. intrans.*: stand against, withstand, oppose
ἄνθος -ους τό: blossom, flower, bloom

- ἀνθρώπειος -α -ον: of or belonging to man, human
 ἀνθρώπινος -η -ον: of, from, or belonging to man, human
 ἄνθρωπος -ου ὁ: human being, man
 ἀνήμι: send up or forth, let go, let go forth
 ἀνίστημι *trans.*: make stand up, raise up; *intrans.*: stand up, get up, arise
 ἀνόητος -ον: mindless, foolish, unthinkable, unreasonable
 ἄνοια -ας ἡ: want of understanding, folly
 ἀνοίγνυμι/ἀνοίγω ἀνοίξω ἀνέφξα ἀνέφχα ἀνέφγμαι ἀνέφχθην: open, open up
 ἀνοιχθεῖς -εῖσα -έν: aor. pass. part. of ἀνοίγνυμι
 ἀνόμοιος -ον: unlike, dissimilar
 ἀνομολογέομαι: agree upon
 ἀντάξιος -α -ον: equivalent to *gen.*, equal of *gen.*
 Ἄντήνωρ -ορος ὁ: Antenor, Trojan old man, remarkable for advocating the return of Helen to the Greeks
 ἀντί *prep.* + *gen.*: instead of, for, over against, opposite
 ἀντιβόλησις -εως ἡ: entreaty, prayer
 ἀντικρυς *adv.*: straight on, right on
 ἀντιλέγω: speak against *dat.*, gainsay, contradict
 ἀνυπόδητος -ον: unshod, barefoot
 ἀνύτω: effect, achieve, accomplish, complete
 ἄνω *adv.*: up, upward, above
 ἀξιομνημόνευτος -ον: worthy of mention
 ἄξιος -α -ον: worthy, worthy of *gen.*, worth *gen.*, worth — *ing inf.*
 ἀξίωμα -ατος τό: that of which one is thought worthy, honor
 ἄξω: fut. act. indic. 1st pers. sing. of ἄγω
 ἄοικος -ον: homeless
 ἀπαγγέλλω: report, announce, tell
 ἄπαις (*gen.* ἄπαιδος): childless
 ἀπαλός -ή -όν: soft to the touch, tender
 ἀπαλότης -ητος ἡ: softness, tenderness
 ἀπανθέω: cease to bloom, wither, fade
 ἀπαντάω ἀπαντήσομαι ἀπήνησα ἀπήνησα: meet, encounter, come or go to meet
 ἄπαξ *adv.*: once
 ἄπας ἄπασα ἄπαν (ἀπαντ-): all, the whole of, every (strengthened version of πᾶς πᾶσα πᾶν)
 ἀπατάω ἀπατήσω ἠπάτησα ἠπάτηκα ἠπάτημαι ἠπατήθην: deceive, trick
 ἀπέβην: aor. act. indic. 1st pers. sing. of ἀποβαίνω (root aor.)
 ἀπεικάζω: liken to, compare
 ἄπειμι (ἀπο- + εἶμι): be apart from, be away from
 ἄπειμι (ἀπο- + εἶμι): go away, depart
 ἀπεῖπον *aor.*: I renounced
 ἄπειρος -ον: inexperienced
 ἄπερ *rel. pron. (neut. pl.)* + *suffix* -περ: the very [ones] which/that . . .

- ἀπερείδω: fix firmly, support; *mid.*: support oneself
 ἀπέρχομαι: go away (from *gen.*), depart (from *gen.*), go back
 ἀπεχθάνομαι: be hateful to, incur hatred, be roused to hatred
 ἀπέχω: hold *acc.* off or away from *gen.*; keep *acc.* off or away from *gen.*
 ἀπῆλθον: aor. act. indic. 1st pers. sing./3rd pers. pl. of ἀπέρχομαι
 ἀπλοῦς -οῦν: single, simple
 ἀπλῶς *adv.*: singly, in one way, simply
 ἀπνευστί *adv.*: breathless
 ἀπό/ἀφ' *prep.* + *gen.*: from, away from, out of; *as a prefix*: away, from, forth, back
 ἀποβαίνω: go away, go off, go forth
 ἀποβάλλω: throw off, throw away
 ἀποβλάστημα -ατος τό: shoot, scion, offspring
 ἀποβλέπω: look fixedly at, look away from everything else at
 ἀποδείκνυμι: show forth, reveal
 ἀποδείξει: aor. act. inf. of ἀποδείκνυμι
 ἀποδέχομαι: receive from, get from, get back
 ἀποδέω: bind fast
 ἀποδιδράσκω: run away or off, escape
 ἀποδίδωμι: give up or back, restore, return, pay back
 ἀποδοῦναι: aor. act. inf. of ἀποδίδωμι
 ἀποθανεῖν: aor. act. inf. of ἀποθνήσκω
 ἀποθνήσκω ἀποθανοῦμαι ἀπέθανον τέθνηκα: die off, die
 ἀποκρίνομαι ἀποκρινοῦμαι ἀπεκρινάμην—ἀποκέκριμαι: answer
 ἀπόκρισις -εως ἡ: answer
 ἀποκτείνω ἀποκτενῶ ἀπέκτεινα/ἀπέκτανον ἀπέκτονα: kill, slay
 ἀπολαμβάνω: take or receive from, cut off
 ἀπολαύω ἀπολαύσομαι ἀπέλαυσα ἀπολέλαυκα: have enjoyment of, enjoy, benefit from, profit from
 ἀπολείπω: leave out, leave over or behind
 Ἀπολλόδωρος -ου ὁ: Apollodoros, the opening speaker in the dialogue, the narrator
 ἀπόλλυμαι ἀπολοῦμαι ἀπωλόμην: die; *perf.* ἀπόλωλα: be ruined
 ἀπόλλυμι ἀπολέω ἀπώλεσα ἀπολώλεκα: destroy utterly, kill, slay
 Ἀπόλλων -ωνος ὁ: Apollo, young male god of healing, prophecy, and music, among other things; son of Zeus and Leto
 ἀπολογέομαι ἀπολογήσομαι ἀπελογησάμην—ἀπολελόγημαι: make a speech of defense, defend oneself in words
 ἀπολύω: set loose from, set free of
 ἀπονίζω: wash off
 ἀποπέμπω: send off or away, dismiss
 ἀποπέτομαι: fly off or away
 ἀποπτάμενος -η -ον: aor. mid. part. of ἀποπέτομαι

- ἀπορέω ἀπορήσω ἠπόρησα ἠπόρηκα ἠπόρημαι ἠπορήθην: be without means or resources, be at a loss, not know what to do
- ἀπορία -ας ἡ: resourcelessness, lack of means, extreme distress, need, poverty
- ἄπορος -ον: resourceless, without means, at a loss, poor, needy
- ἀποσβέννυμι: put out, extinguish, quench
- ἀποστάς -ᾶσα -άν: aor. act. part. of ἀφίστημι (intrans. root aor.)
- ἀποστερέω: rob, take away, deprive, defraud
- ἀποτελέω: bring quite to an end, complete
- ἀποτέμνω: cut off, cut away
- ἀποτρέπω: turn away
- ἀποτρέχω: run off, run away
- ἀποφαίνω: show forth, display, produce
- ἀποφεύγω: flee from, escape, be acquitted
- ἀπόφημι: speak out, deny, refuse
- ἀποφηνάμενος -η -ον: aor. mid. part. of ἀποφαίνω
- ἄπτω ἄψω ἦψα—ἦμιαι ἦφθην: (1) fasten, bind fast, fix upon; *mid.*: (more common) fix oneself upon, touch, grasp, reach, overtake, take hold of *gen. obj.*; (2) kindle, light on fire
- ἄπών -οῦσα -όν: pres. part. of ἄπτεμι (ἀπό + εἶμι)
- ἄρα *inferential particle*: so, then, therefore, in fact
- ἄρα *particle introducing a question; not translated*: — ?
- ἄργια -ας ἡ: idleness, laziness, lack of work
- ἀρετή -ῆς ἡ: goodness, excellence, courage, virtue
- Ἄρης -εως (*poetic gen.* Ἄρεος) ὁ: Ares, god of war; *dat.* Ἄρει; *acc.* Ἄρη (*poetic* Ἄρεα)
- ἀριθμός -οῦ ὁ: number
- ἀριστεία -ων τά: prize for valor, award for being ἀριστος in battle
- Ἄριστογείτων -ονος ὁ: Aristogeiton (Latin Aristogiton), one of the Athenian tyrannicides, *erastes* of Harmodios (reading 4B)
- Ἄριστόδημος -ου ὁ: Aristodemos (Latin Aristodemus), a follower of Socrates, who narrates most of the *Symposium* to our narrator Apollodoros (see introduction)
- ἄριστος -η -ον (superl. of ἀγαθός): best, bravest, very good, etc.
- Ἄριστοφάνης -ους ὁ: Aristophanes, famous comic dramatist (see introduction and appendix 1)
- Ἄρκάς -άδος ὁ: Arcadian, person from Arcadia
- Ἄρμόδιος -ου ὁ: Harmodios (Latin Harmodius), one of the Athenian tyrannicides, *eromenos* of Aristogeiton (reading 4B)
- ἄρμονία -ας ἡ: fastening, joining together, harmony
- ἄρμόττω ἄρμόσω ἦρμοσα ἦρμοκα ἦρμοσμαι ἦρμόσθην: fit together, join, fit well
- ἄρνακίς -ίδος ἡ: sheep's skin
- ἄρρενωπία -ας ἡ: maleness, masculinity
- ἄρσην -εν (or ἄρσην -εν): male
- ἄρρητος -η -ον: unspoken, unsaid, not to be spoken, secret
- ἄρσην -εν = ἄρρην -εν

- ἄρτι *adv.*: just now, recently, exactly, straightaway
- ἀρχαῖος -α -ον: from the beginning, original, ancient, archaic
- ἀρχή -ῆς ἡ: beginning, origin, first cause, rule
- ἄρχω ἄρξω ἦρξα ἦρχα ἦρχμαι ἦρχθην: be first, begin, rule, govern; *mid.*: begin; + *supple-mental part.*: begin — ing; + *inf.*: begin to —
- ἄρχων -οντος ὁ: ruler, commander, chief, captain
- ἄσας -ασα -αν: aor. act. part. of ἄδω
- ἀσελγαίνω: behave licentiously
- ἀσθενής -ές: without strength, weak, feeble
- ἀσιτέω: go without food, fast
- ἀσκέω: work curiously, form by art, fashion
- Ἄσκληπιός -οῦ ὁ: Asclepius (Latin Asclepius), the physician hero
- ἀσκολιάζω: hop, dance as at the Ἀσκόλια (part of a Dionysiac festival in Attica)
- ἀσπάζομαι ἀσπάσομαι ἡσπασάμην: welcome, greet, embrace, cling to
- ἄστέος -α -ον (verbal adj. of ἄδω): to be sung; *neut. used impers.*: one must sing, it is necessary to sing
- ἄστρωτος -ον: without bed or bedding
- ἄστυ -εως τό: city, town
- ἀσφαλής -ές: not liable to slip or fall, immoveable, steadfast, firm, unerring, sure
- ἀσχημοσύνη -ης ἡ: inelegance, lack of grace
- ἄτάρ: but, yet
- ἄτε + *part.*: because of — ing, on account of — ing
- ἄτελής -ές: without end or goal, unaccomplished, unfulfilled
- ἄτεχνής -ές = ἄτεχνος -ον: without art, ignorant of the rules of art, unskilled, simple; ἄτεχνῶς *adv.*: simply, utterly
- ἀτιμάζω ἀτιμάσω ἡτίμασα ἡτίμακα ἡτίμασμαι ἡτιμάσθην: dishonor, esteem little, slight
- ἀτοπία -ας ἡ: being out of the way, strangeness, oddness
- ἄτοπος -ον: out of place, out of the way, strange, odd
- ἄτρωτος -ον: unwounded
- ἄττα: Attic for τινά
- ἀῖ *adv.*: again, back, in turn, moreover
- ἀῖθις *adv.*: back, back again, again, anew, moreover, in turn
- αὔλειος -α -ον: of or belonging to the αὐλή (courtyard)
- αὐλέω: play on the αὐλός (oboe-like instrument)
- αὐλή -ῆς ἡ: courtyard
- αὔλημα τό: piece of music for the αὐλός (oboe-like instrument)
- αὐλητής -οῦ ὁ: αὐλός-player, flute-player
- αὐλητρίς -ιδος ἡ: female αὐλός-player, flute-girl
- αὐλός -οῦ ὁ: aulos, a double-reeded musical instrument similar to an oboe, but usually translated “flute”
- αὐξάνω/αὔξω αὐξήσω ἠὔξησα ἠὔξηκα ἠὔξημαι ἠὔξήθην: make large, increase, augment; *mid.-pass.*: increase, grow, wax
- αὔριον *adv.*: tomorrow

- αὐτάρ *conj.*: but, then
αὐτή: fem. nom. sing. of αὐτός
αὐτή = ἡ αὐτή
αὐτή: fem. nom. sing. of οὗτος
αὐτίκα *adv.*: straightway, at once, immediately, directly
αὐτόθεν *adv.*: from the very spot; *of time*: at once
αὐτόθι *adv.*: on the spot, there
αὐτός -ή -ό: (1) *in nom. or intensifying the noun or pron.*: -self, the very (Latin *ipse*); (2) *by itself in cases other than nom., 3rd pers. pron.*: him, her, it, them; (3) *following def. art.*: the same (see *Essentials* §§200–205)
αὐτοῦ *adv.*: at this very place, here, there (also gen. of αὐτός)
αὐτοῦ -ῆς -οῦ (contracted from ἑαυτοῦ -ῆς -οῦ) *refl. pron.*: himself, herself, itself, oneself; *pl.*: themselves
αὐχίην -ένος ὄ: neck, throat
αὐχμηρός -ά -όν: dry, dusty, rough, squalid
ἄφ' = ἀπό
ἄφαιρέω (ἀπό + αἰρέω): take away from, deprive
ἀφανίζω ἀφανῶ ἠφάνισα ἠφάνισα ἠφάνισμαι ἠφάνισθην: make unseen, make disappear, hide from sight; *mid.-pass.*: become unseen, disappear
ἀφέξομαι: fut. mid. indic. 1st pers. sing. of ἀπέχω
ἀφῆκα: aor. act. indic. 1st pers. sing. of ἀφίημι
ἀφήσω: fut. act. indic. 1st pers. sing. of ἀφίημι
ἄφθονος -ον: without envy
ἀφίημι (ἀπό + ἵημι): send forth, discharge, send away, let go, let alone, neglect, permit
ἀφικνέομαι ἀφίξομαι ἀφικόμην — ἀφίγμαι: come (to), arrive (at)
ἀφίστημι (ἀπό + ἵστημι): put away, remove; *intrans.*: stand off, away, or aloof from
ἀφορίζω: mark off with boundaries, set apart, define
ἄφροδίσιος -α -ον: belonging to Aphrodite, sexual
Ἄφροδίτη -ης ἡ: Aphrodite, goddess of love
ἄφροσύνη -ης ἡ: folly, thoughtlessness, senselessness
ἄφρων -ον: without sense, senseless, thoughtless
ἄφυής -ές: without natural talent, witless, dull
ἄφωνία -ας ἡ: speechlessness
Ἄχαιοί -ων οἱ: Achaei (Latin Achaeans), Homeric name for the Greek warriors at Troy
ἀχαριστέω: not gratify, not indulge; be thankless, show ingratitude
ἄχθομαι ἀχθέσομαι — — ἠχθέσθην: be vexed, be burdened, be grieved
Ἄχιλλεύς -ῆος ὄ: Achilles (Latin Achilles), greatest Greek warrior of the Trojan War

Ββ

- βαδίζω βαδιοῦμαι ἐβάδισα βεβάδικα: go slowly, walk
βαδιστέος -α -ον (verbal adj. of βαδίζω): to be walked; *neut. used impers.*: one must walk, it is necessary to walk
βαθύς -εῖα -ύ: deep

- βαίνω -βήσομαι -ἔβην βέβηκα -βέβαμαι ἐβάθην: go, come, walk
 βακχεία -ας ἡ: Bacchic frenzy
 βαλλάντιον -ου τό: bag, pouch, purse
 βάλλω βαλῶ ἔβαλον βέβληκα βέβλημαι ἐβλήθην: throw, hurl, shoot at, take a shot at, hit, strike
 βάνανυσος -ον: mechanical, technical, uninspired
 βαπτίζω: dip in or under water, baptize
 βάρβαρος -ου ὁ: one who cannot speak Greek, barbarian, non-Greek
 βαρέω: weigh down
 βαρύς -εῖα -ύ: heavy, weighty, deep
 βασιλεία -ας ἡ: kingdom, dominion
 βασιλεύς -έως ὁ: king
 βασιλεύω: be king of *gen.*, rule *gen.*
 βέβαιος -α -ον (also -ος -ον): firm, steady, steadfast, sure, certain
 βέβηλος -ον: profane, uninitiated
 βέλος -ους τό: missile, something thrown (cf. βάλλω), e.g., arrow, dart, javelin
 βέλτιστος -η -ον: best
 βελτίων -ιον: better
 βία -ας ἡ: bodily strength, force, violence, power, might
 βιάζομαι—ἐβιασάμην—βεβίασμαι: use force against, force, overpower
 βίαιος -α -ον: forceful, violent
 βιβλίον -ου τό: book
 βίος -ου ὁ: life
 βιωτός -ή -όν (verbal adj. of βιώω): to be lived, worth living
 βλάπτω βλάψω ἔβλαψα βέβλαφα βέβλαμμαι ἐβλάβην/ἐβλάφθην: harm, injure
 βλαύτη -ης ἡ: a kind of slipper or sandal
 βλέπω βλέπομαι ἔβλεψα βέβλεφα βέβλεμμαι ἐβλέφθην: look (at), see
 βοάω βοήσομαι ἐβόησα: cry aloud, shout
 βοήθεια -ας ἡ: help, assistance, auxiliary troop
 βοηθέω βοηθήσομαι ἐβοήθησα βεβοήθηκα βεβοήθημαι ἐβοηθήθην: come to aid, help, assist, aid *dat. obj.*
 Βοιωτός -οῦ ὁ: Boeotian, person from Boeotia, a large district in central Greece, bordering on Attica
 βουλεύω βουλεύσω ἐβούλευσα βεβούλευκα βεβούλευμαι ἐβουλεύθην: take counsel, deliberate, plan; *in past tenses*: determine, resolve
 βούλησις -εως ἡ: will, wish
 βούλομαι βουλήσομαι — βεβούλημαι ἐβουλήθην: will, wish, be willing (pass. deponent)
 βραδύς -εῖα -ύ: slow
 Βρασιδάς -ου ὁ: Brasidas, prominent and successful Spartan general during the Peloponnesian War
 βραχύς -εῖα -ύ: short, little, brief; εἰς βραχύ: in brief, briefly
 βρενθύομαι: swagger, walk in a bold or arrogant way
 βυρσοδέψης -ου ὁ: tanner
 βωμός -οῦ ὁ: any raised platform, stand, altar

Γγ

- γαῖα -ας ἡ: earth; *capitalized*: Earth (personified), a goddess
γαλήνη -ης ἡ: stillness of the sea, calm
γαμέω γαμῶ ἔγημα γεγάμηκα γεγάμημαι: marry
γάμος -ου ὁ: marriage, wedding, wedding feast
γάρ *explanatory particle*: for (translate first in sentence or clause); γὰρ οὖν: for in fact
γαργαλισμός -οῦ ὁ: tickling
γαστήρ γαστ[ε]ρος ἡ: paunch, belly, stomach
γε *enclitic particle*: at least, at any rate (qualifies or emphasizes word it follows)
γεγονέναι: perf. act. inf. of γίγνομαι
γεγώς -υῖα -ός: perf. act. part. of γίγνομαι
γείτων -ονος ὁ/ἡ: neighbor
γελάω γελάσομαι ἐγέλασα — ἐγελάσθην: laugh
γέλοιος -α -ον: causing laughter, laughable, ridiculous, funny
γέλως -ωτος ὁ: laughter
γελωτοποιέω: make laughter, stir up laughter
γέμω: be full
γενέθλιος -α -ον: of or belonging to one's birth; οἱ γενέθλιοι: birthday celebration
γενειάσκω: begin to get a beard
γένεσις -εως ἡ: origin, source, birth, race, descent
γενναῖος -α -ον: well-born, noble
γεννάω γεννήσω ἐγέννησα γεγέννηκα γεγέννημαι ἐγεννήθην: beget, engender, bring forth
γέννησις -εως ἡ: procreation, generation, engendering, producing
γεννήτωρ -ορος ὁ: engenderer, father
γένος -ους τό: race, kind, stock, family
γέρας -αος τό: prize or gift of honor
γέρων -οντος ὁ: old man
γεωργία -ας ἡ: agriculture, farming
γεωργός -οῦ ὁ: farmer
γῆ γῆς ἡ: earth; *capitalized*: Earth (personified), the goddess Gaia
γηραιός -ά -όν: aged, in old age, old
γῆρας -αος/-ως τό: old age
γίγας -αντος ὁ: giant
γίγνομαι γενήσομαι ἐγενόμην — γεγένημαι/2nd perf. γέγονα (*part.* γεγώς): come into being, be born, happen, arise, become, be
γιγνώσκω γνῶσομαι ἔγνων ἔγνωκα ἔγνωσμαι ἐγνώσθην: know, perceive, mark, learn, recognize
Γλαύκων -ωνος ὁ: Glaukon (Latin Glaucon), brother of Plato, mentioned in reading 1
γλυκύς -εῖα -ύ: sweet
γλύφω γλύψω ἔγλυψα — [γ]έγλυμαι ἐγλύφθην/γλύφην: carve, cut out with a knife
γλῶσσα -ης ἡ: tongue
γνοίη: aor. act. opt. 3rd pers. sing. of γιγνώσκω (root aor.)
γνούς -οῦσα -όν: aor. act. part. of γιγνώσκω (root aor.)

γνῶ: aor. act. subj. 3rd pers. sing. of γιγνώσκω (root aor.)
 γνώριμος -η -ον: well-known, familiar
 γνώσομαι: fut. mid. indic. 1st pers. sing. of γιγνώσκω
 γόης -ητος ὁ: one who howls out enchantments, sorcerer, enchanter, magician
 γοητεία -ας ἡ: sorcery, magic
 γονεύς -έως ὁ: father, ancestor, parent
 Γοργίας -ου ὁ: Gorgias of Leontini, famous fifth-century sophist and rhetorician
 γοῦν: at least then, at any rate, anyway
 γράφω γράψω ἔγραψα γέγραφα γέγραμμαι ἐγράφη: write, inscribe, draw
 γυμναστικός -ή -όν: having to do with athletic exercises, athletic
 γυνή γυναικός ἡ: woman, wife

Δδ

δαιμόνιος -α -ον: having to do with δαίμονες; *of people*: possessed by a δαίμων, *hence* inhuman, strange, wonderful
 δαίμων -ονος ὁ/ἡ: divine being, divine spirit, divinity, daimon
 δάκνω δήξομαι ἔδακνον δέδηχα δέδηγμαι ἐδήχθην: bite, sting
 δάκρυον -ου τό: a tear, teardrop
 δασύς -εῖα -ύ: thick with hair, hairy, shaggy, rough
 δέ *postpositive conjunctive particle*: but, and (connects sentence or clause to previous sentence or clause)
 δέδηγμαι: perf. mid.-pass. indic. 1st pers. sing. of δάκνω
 δέδοται: perf. mid.-pass. indic. 3rd pers. sing. of δίδωμι
 δέησις -εως ἡ: entreating, asking; prayer, entreaty, plea, statement of need or want (cf. verb δέομαι)
 δεῖ + *acc.* + *inf.*: it is binding on *acc.* to —, it is necessary for *acc.* to —; δεῖ ὀλίγου: nearly, almost; δεῖ πολλοῦ: far from
 δείδω δείσομαι ἔδαισα δέδοικα (2nd perf. δέδια with pres. meaning): fear
 δεικνυμι/δεικνύω δείξω ἔδειξα δέδειχα δέδειγμαι ἐδείχθην: bring to light, display, show, exhibit
 δεινός -ή -όν: awe-inspiring, awesome, awful, fearful, terrible, dread, dire, clever; + *inf.*: clever at —ing
 δειπνέω δειπνήσω ἐδείπνησα δεδείπνηκα δεδείπνημαι ἐδειπνήθην: dine
 δεῖπνον -ου τό: dinner, dinner party, feast, principal meal
 δεῖσθε: pres. mid. indic. 2nd pers. pl. of δέομαι
 δέκα *indecl. adj.*: ten
 δέκατος -η -ον: tenth
 δεξιὰ -ᾶς ἡ: right hand; ἐπὶ δεξιὰ: to the right, in the right-hand direction (i.e., moving around the circle of guests from left to right, probably indicating counterclockwise, though some scholars interpret as clockwise; appendix 3)
 δέομαι δεήσομαι — — δεδέημαι ἐδεήθην: want, ask (for), be in need (of), need *gen.* (pass. deponent)

- δέον + *acc.* + *inf.*: it being necessary for *acc.* to — (neut. acc. part. of δεῖ creating an acc. abs.)
 δέος δέους τό: fear, alarm, fright
 δέρμα -ατος τό: skin, hide
 δεσμός -οῦ ὁ: binding, bond, fetter
 δεῦρο *adv.*: here, hither
 δεύτερος -α -ον: second
 δέχομαι δέξομαι ἐδεξάμην—δέδεγμαι -ἐδέχθην: take, accept, receive, receive graciously, welcome, expect
 δέω δήσω ἔδησα δέδεκα δέδεμαι ἐδέθην: bind (see also impers. δεῖ and deponent δέομαι)
 δή *particle emphasizing preceding word*: indeed, now, in truth; *sometimes ironical*: no doubt, of course
 δῆλος -η -ον: clear, evident, visible, conspicuous; δῆλον ὅτι: it is clear that, obviously; δῆλός [ἐστί] + *part.*: be clearly — ing, be obviously — ing
 δηλόω δηλώσω ἐδήλωσα δεδήλωκα δεδήλωμαι ἐδηλώθην: make visible or manifest, show, exhibit
 δημιουργία -ας ἡ: workmanship, skilled craftsmanship
 δημιουργός -οῦ ὁ: one who works for the people, skilled workman, handicraftsman
 δῆμος -ου ὁ: people
 δήπου (δή + που) *particle introducing a speculative note*: indeed perhaps, it indeed may be, I would indeed suppose
 δῆτα: certainly, be sure, of course; οὐ δῆτα: certainly not; τί δῆτα; what then?
 δηθείς -εῖσα -έν: aor. pass. part. of δάκνω
 διά *prep.* + *gen.*: through, by means of; + *acc.*: because of, during; διὰ τί; why . . . ?; *as a prefix*: through, thoroughly, apart, asunder
 Δία: acc. of Ζεύς
 διαβάλλω: throw over or across, carry over or across, slander, set at variance, make quarrel
 διαβολή -ῆς ἡ: slander
 διαγιγνώσκω: distinguish, discern
 διαδικάζω: give judgment in a case; *mid.*: contest, compete
 διαίτα -ας ἡ: life, dwelling
 διάκειμαι + *adv.*: be [in a certain state], be disposed or affected [in a certain manner]
 διακόσμησις -εως ἡ: setting in order, arranging
 διακωλύω: hinder, prevent
 διαλαμβάνω: take or receive severally
 διαλέγομαι διαλέξομαι/διαλεχθήσομαι — — διείλεγμαι διελέχθην: discuss, converse, talk through; + *dat.*: converse with *dat.*, talk to *dat.* (pass. deponent)
 διάλεκτος -ου ἡ: discourse, discussion, debate, arguing
 διαλλαγείς -εῖσα -έν: aor. pass. part. of διαλλάττω
 διαλλαγή -ῆς ἡ: reconciliation
 διαλλάττω: reconcile
 διαμάχομαι: fight or strive with, struggle against
 διαμείβω: exchange

- διαμηχανάομαι: bring about, contrive
 διαμνημονεύω: call to mind, remember
 διανοέομαι διανοήσομαι — — διανενόημαι διανοήθην: think, have in mind, be minded, intend, purpose, expect (pass. deponent)
 διάνοημα -ατος τό: thought, notion
 διάνοια -ας ή: thought, intention, purpose, belief, intellect, mind
 διαπαύω: make to cease; *mid.*: cease
 διαπορεύομαι: travel, journey
 διαπορθμεύω: carry over or across
 διαπράττομαι διαπράξομαι διεπράξάμην — διαπέπραγμα: bring about, accomplish
 διαπρίω: saw through
 διαρθρώω: divide by joints, articulate, complete in detail
 διασχίζω: cleave or rend asunder
 διατελέω: bring quite to an end, accomplish, continue
 διατέμνω: cut through, cut in two
 διατίθημι: place separately, arrange; *pass.* + *adv.* be affected (in a certain way), be (in a certain state)
 διατριβή -ης ή: way of spending time, way of life, pastime
 διατριβώ: rub between, rub away, consume, waste, spend time
 διαφερόντως *adv.*: in a different way, differently from, at odds with; superlatively, in a way surpassing others
 διαφέρω: carry over or across, differ from *gen.*, be superior to *gen.*; *mid.*: differ, be at variance with, quarrel
 διαφεύγω: flee, get away from, escape
 διαφθείρω διαφθερῶ διέφθειρα διέφθαρα διέφθαρηαι διεφθάρην: destroy utterly, corrupt
 διαχέω: pour different ways, disperse
 διδάσκαλος -ου ό: teacher, master
 διδάσκω διδάξω έδίδαξα δεδίδαχα δεδίδαγμα έδιδάχθην: teach
 δίδωμι δώσω έδωκα/(δο-) δέδωκα δέδομαι έδόθην: give, grant; + *inf.*: grant, allow
 δίεμι: go through, pass through, narrate, relate
 διελθείν: aor. act. inf. of διέρχομαι
 διέρχομαι: go through, pass through, narrate, relate, describe
 διηγέομαι διηγήσομαι διηγησάμην — διήγημαι: narrate, relate, tell, describe, set out in detail
 διήγει: imperf. act. indic. 3rd pers. sing. of δίεμι (= διέρχομαι)
 δίκαιος -α -ον: right, just, fair, lawful, even
 δικαιοσύνη -ης ή: righteousness, justice
 δικαστής -ου ό: one who judges a case, juror, judge
 δίκη -ης ή: custom, usage, justice, law case, punishment
 διό *conj.*: wherefore, on which account, because of which
 διοίγνυμι: open [particularly by dividing or splitting]; see άνοίγνυμι for principal parts
 διοικίζω: cause to live apart

- διοιχθέντες: aor. pass. part. masc. nom. pl. of διοίγνυμι
 Διοκλῆης -έους ὁ: Diokles, father of Euthydemus of Athens, mentioned by Alcibiades
 Διόνυσος -ου ὁ: Dionysos (Latin Dionysus), god of wine and theater
 Διός: gen. of Ζεύς
 Διοτίμα -ας ἡ: Diotima, woman of Mantinea (see appendix 1 and reading 9 introduction)
 διπλοῦς -οῦν: twofold, double
 δίς *adv.*: twice, doubly
 δίχα *adv.*: in two, asunder
 διχάδε *adv.*: in two, asunder, apart
 διψάω: be thirsty, thirst
 διώκω διώξω ἐδίωξα δεδίωχα δεδίωγμαι ἐδιώχθην: pursue, prosecute
 Διώνη -ης ἡ: Dione, goddess, mother of Aphrodite in the *Iliad*
 δίωξις -εως ἡ: pursuit
 δοκέω δόξω ἔδοξα — δέδογμαι -εδόχθην: (1) think, suppose, imagine, expect; (2) seem; *especially common used impers. + dat.*: δοκεῖ μοι: it seems to me, it seems good to me; *or + dat. + inf.*: ἐδόκει τῷ δήμῳ: it seemed good to the people to — (i.e., the people decided to —); ἡμῖν . . . ἔδοξε: we decided; but also personally: δοκῶ μοι: I seem to myself
 δολερός -ά -όν: deceitful, treacherous
 δόντες: aor. act. part. masc. nom. pl. of δίδωμι
 δόξα -ης ἡ: that which is thought or seems, notion, opinion, reputation
 δοξάζω: think, imagine, suppose, fancy, conjecture
 δορά -ᾶς ἡ: skin, hide
 δόσις -εως ἡ: gift
 δουλεία -ας ἡ: slavery
 δούλειος -α -ον: slavish, servile
 δουλεύω δουλεύσω ἐδούλευσα δεδούλευκα δεδούλευμαι ἐδουλεύθην: be a slave, perform duties of a slave
 δοῦλος -ου ὁ: slave
 δοῦναι: aor. act. inf. of δίδωμι
 δράμα -ατος τό: deed, act, drama
 δραπετεύω: run away
 δραχμή -ῆς ἡ: drachma (unit of money: six obols, approximately three days' wages for a laborer)
 δράω δράσω ἔδρασα δέδρακα δέδραμαι ἐδράσθην: do
 δύναμαι δυνήσομαι — — δεδύνημαι ἐδυνήθην: be able
 δύναμις -εως ἡ: power, might, strength, capacity
 δυνατός -ή -όν: strong, mighty, able, possible; + *inf.*: able to — , capable of — ing
 δύο (nom./acc.), δυοῖν (gen./dat.): two
 δυσμένεια -ας ἡ: ill-will, enmity
 δωρέω: give, present
 δῶρον -ου τό: gift
 δώσω: fut. act. indic. 1st pers. sing. of δίδωμι

Εε

ἕ *acc. refl. pron.*: him(self), her(self), it(self)

ἐάν: if (ever); in present general or future-more-vivid conditions

ἐάντε . . . ἐάντε: whether . . . or

ἑαυτοῦ -ῆς -οῦ *3rd pers. refl. pron.*: himself, herself, itself; *pl.*: themselves

ἑάω ἑάσω εἶασα εἶακα εἶαμαι εἶάθην: let, allow, permit; leave be, leave alone; ἑἄν *χαίρειν*: let go, dismiss, send away

ἕβδομος -η -ον: seventh

ἐγγίγνομαι: be born or bred in, arise in

ἐγγύς *adv.*: near, nearby, nearly

ἐγγυτάτω/ἐγγύτατα *superl. adv.*: nearest

ἐγείρω ἐγεῶ ἤγειρα/*mid.* ἤγρόμην ἐγρήγορα ἐγήγερμαι ἤγέρθην: awaken, wake up, rouse; *aor. mid.* ἤγρόμην: I awoke; *perf.* ἐγρήγορα: I am awake

ἐγκαταλείπω: leave behind

ἐγκρατής -ές: with a firm hold, having mastery or control over oneself or others; *in positive sense*: self-disciplined; *in negative sense*: domineering, unyielding

ἐγκύμων -ον: pregnant

ἐγκωμιάζω ἐγκωμιάσω/-ομαι ἐνεκωμίασα ἐγκεωμιάκα ἐγκεωμιάσμαι ἐνεκωμιάσθην: praise, give an encomium, laud

ἐγκώμιον -ου τό: encomium, song or speech of praise

ἐγρήγορα: *perf. act. indic.* of ἐγείρω (*perf. forms with pres. meaning*)

ἐγχειρέω ἐγχειρήσω ἐνεχειρήσα ἐγκεχειρήκα ἐγκεχειρήμαι ἐνεχειρήθην: take in hand, undertake, try

ἐγγέω ἐγγεῶ ἐνέχεα ἐγκέχυκα ἐγκέχυμαι ἐνεχύθην: pour in

ἐγώ ἐμοῦ/μου ἐμοί/μοι ἐμέ/με: I, me

ἕγωγε (ἐγώ + γε): I at least, I for my part

ἕδος -ους τό: sitting-place, seat

ἕδοσαν: *aor. act. indic. 3rd pers. pl.* of δίδωμι

ἕδραμον: *aor. act. indic. 1st pers. sing./3rd pers. pl.* of τρέχω

ἕζήτουν: *imperf. act. indic. 1st pers. sing./3rd pers. pl.* of ζητέω

ἕθέλω ἕθελήσω ἤθελῆσα ἤθελῆκα: be willing, wish, want

ἕθηκας: *aor. act. indic. 2nd pers. sing.* of τίθημι

ἕθος -ους τό: custom, habit

εἰ: if, whether; εἰ γάρ *introducing wish*: if only, would that

εἶ: *pres. indic. 2nd pers. sing.* of εἶμι or *fut. indic. 2nd pers. sing.* of εἶμι

εἶασα: *aor. act. indic. 1st pers. sing.* of ἑάω

εἰδείην: *pres. act. opt. 1st pers. sing.* of οἶδα

εἰδέναι: *pres. act. inf.* of οἶδα

εἶδον: *aor. act. indic. 1st pers. sing./3rd pers. pl.* of ὁράω

εἶδος -ους τό: that which is seen, form, shape, figure

εἶδωλον -ου τό: image, phantom

εἰδώς -υῖα -ός (εἰδότος): *act. part.* of οἶδα (*perf. forms with pres. meaning*)

- εἶν: well then! very well! or pres. opt. 3rd pers. sing. of εἶμι
 εἶθε *introducing wish*: if only . . . , would that . . .
 εἰκάζω εἰκάσω ἤκασα—ἤκασμαι ἤκάσθην: make like to, represent by a likeness, portray, conjecture, infer
 εἰκός -ότος τό: that which is like truth, that which is likely, probable, or reasonable
 εἴκοσι(ν) *indecl. adj.*: twenty
 εἰκότως *adv.*: probably
 εἰκόν -όνος ἤ: figure, likeness, image, portrait
 Εἰλείθυια -ας ἤ: Eileithyia, goddess of childbirth
 εἰλικρινής -ές: unmixed, without alloy, pure
 εἶλον: aor. act. indic. 1st pers. sing./3rd pers. pl. of αἰρέω
 εἶμι ἔσομαι: be, exist, *imperf.* ἦ(ν), *part.* ὄν οὔσα ὄν, *inf.* εἶναι, *impers.* ἔστιν + *inf.*: it is possible to —
 εἶμι: I will go, *imperf.* ἦα, *part.* ἰὼν ἰοῦσα ἰόν, *inf.* ἰέναι: go (with no futurity implied)
 εἶναι: pres. inf. of εἶμι: to be
 εἶπέ: aor. act. impera. 2nd pers. sing. of λέγω: tell! say!
 εἶπερ (strengthened form of εἶ): if indeed, if truly
 εἶπον: aor. act. indic. 1st pers. sing./3rd pers. pl. of λέγω
 εἶρηκα: perf. act. indic. 1st pers. sing. of λέγω
 εἶρημαι: perf. mid.-pass. indic. 1st pers. sing. of λέγω
 εἰρήνη -ης ἤ: peace, time of peace
 εἰρωνεύομαι: dissemble, pretend, be ironic
 εἰρωνικός -ή -όν: dissembling, ironic
 εἰς *prep.* + *acc.*: into, to, onto, for; + *gen. name*: to *name's*, to the [house/temple/abode] of *name*; as a *prefix*: into, in, to
 εἷς μία ἕν: one
 εἰσάγω: lead in or into, introduce
 εἴσεμι: go or come into, enter
 εἰσέρχομαι: go in or into, enter
 εἰσηγέομαι: bring in, introduce
 εἰσῶ: pres. act. subj. 1st pers. sing. of εἴσεμι
 εἶτα *adv.*: then, next
 εἴτε . . . εἵτε: either . . . or, whether . . . or
 εἶχον: imperf. act. indic. 1st pers. sing./3rd pers. pl. of ἔχω
 εἶωθα *perf. forms with pres. meaning*: be accustomed to
 εἰωθότως *adv.*: in customary wise, as usual
 ἐκ'ἔξ *prep.* + *gen.*: from, out of, away from; since (time), because of; as a *prefix*: out, away, off; utterly
 ἕκαστος -η -ον: every, every one, each, each one
 ἐκατόν *indecl. adj.*: one hundred
 ἐκάτερος -η -ον: each [of two], each [singly]; *normal in pred. position*: e.g., ἐκάτερον τὸν ἔρωτα: each [kind of] love, each of the two loves

- ἐκβαίνω: walk out from, leave, go forth, depart from, disembark
 ἐκβάλλω: throw out, throw up
 ἔκγονος -ον: born of, sprung from
 ἐκδέχομαι: take or receive from
 ἐκεῖ *adv.*: there, in that place
 ἐκεῖνος -η -ο: that; *often used alone as virtual equivalent of 3rd pers. pron.*: he, she, it
 ἐκεῖσε *adv.*: thither, to that place, there
 ἐκκλησία -ας ἡ: assembly
 ἐκλάμπω: shine or beam forth
 ἐκλεαίνω: smooth out, smooth away
 ἐκλέγω: pick or single out, select
 ἐκπεπληγμένος -η -ον: perf. mid.-pass. part. of ἐκπλήττω
 ἐκπέπωκα: perf. act. indic. 1st pers. sing. of ἐκπίνω
 ἐκπίνω: drink out of, quaff, drain
 ἐκπλαγείς -εῖα -έν: aor. pass. part. of ἐκπλήττω
 ἐκπλήγνυμι = ἐκπλήττω
 ἐκπλήττω ἐκπλήξω ἐξέπληξα ἐκπέπληγα ἐκπέπληγμα ἐξεπλόγην/ἐξεπλήγην: strike out
 of, drive away from, amaze, astonish
 ἔκπωμα -ατος τό: drinking cup
 ἐκτελέω: bring quite to an end, accomplish, achieve
 ἐκτομή -ῆς ἡ: castration
 ἐκτός *adv.*: outside or *prep.* + *gen.*: out of, far from
 ἕκτος -η -ον: sixth
 ἐκτρέφω: bring up from childhood, rear up, nourish, nurse
 ἐκτυπόω: model or work in relief
 Ἑκτωρ -ορος ό: Hektor (Latin Hector), greatest Trojan warrior
 ἐκφανής -ές: showing itself, manifest, evident
 ἐκφέρω: carry out, bring out
 ἐκφεύγω: flee out or away from, escape
 ἐκχέω: pour out
 ἐκών -οῦσα -όν: willing(ly), of free will, readily
 ἐλάττων -ον: smaller, less
 ἔλεγχος -ους τό: trial, test, proof, cross-examining, testing, elenchus
 ἐλέγχω ἐλέγξω ἤλεγξα—ἐλήλεγμαι ἤλέγχθην: disgrace, put to shame, cross-examine, test
 ἐλεέω (*aor.* ἠλέησα): pity, show mercy to, have pity on
 ἐλεῖν: aor. act. inf. of αἰρέω
 ἐλευθερία -ας ἡ: freedom
 ἐλεύθερος -α -ον: free, not enslaved
 ἐλθών -οῦσα -όν: aor. act. part. of ἔρχομαι
 Ἑλλάς -άδος ἡ: Greece, Hellas
 ἐλλείπω: leave in, leave behind; come short of, be inferior to
 Ἕλλην -ηνος ό: Greek, Hellene

- ἔλλόγιμος -ον: worthy of note, famous
 ἔλλοχάω: lie in ambush for
 ἔλοιτο: aor. mid. opt. 3rd pers. sing. of αἰρέω
 ἐλπίζω ἐλπιδῶ ἤλπισα — — ἠλπίσθην: hope, expect
 ἐλπίς -ίδος ἡ: hope, expectation
 ἔλωμαι: aor. mid. subj. 1st pers. sing. of αἰρέω
 ἔμαθον: aor. act. indic. 1st pers. sing./3rd pers. pl. of μαθάνω
 ἑμαυτοῦ -ῶ -όν 1st pers. refl. pron.: me, myself
 ἔμβραχυ *adv.*: in short, briefly
 ἐμέ (acc. of ἐγώ): me
 ἔμεινα: aor. act. indic. 1st pers. sing. of μένω
 ἔμμετρος -ον: in meter, in verse
 ἐμνήσθην: aor. pass. (with act. meaning) indic. 1st pers. sing. of μιμνήσκω
 ἐμοί (dat. of ἐγώ): to me, for me
 ἔμοιγε = ἐμοί + *particle* γε
 ἐμός -ή -όν: my, mine
 ἐμοῦ (gen. of ἐγώ): of me, my
 ἐμπίπλημι ἐμπλήσω ἐνέπλησα: fill full; *mid.*: have filled for oneself
 ἐμποδίζω: put the feet in bonds, fetter, hinder, stop
 ἐμποιέω: make in, create in
 ἔμπροσθε(ν) *adv.*, or *prep.* + *gen.*: before, in front (of)
 ἔμφρων -ον: in one's mind or senses; sensible, thoughtful
 ἔμφυτος -ον: implanted, innate, inborn, natural
 ἐν *prep.* + *dat.*: in, among, on, at; + *gen.*: in the house of, at *gen.*'s
 ἔν: neut. nom./acc. sing. of εἶς
 ἔνα: acc. masc. sing. of εἶς
 ἐναντίον *adv.*, or *prep.* + *gen.*: against, opposite, in the presence of, in front of
 ἐναντιόομαι: contradict, deny
 ἐναντίος -α -ον: opposite, opposed, hostile
 ἔνατος -η -ον: ninth
 ἐνδεής -ές: in need of, lacking
 ἔνδεια -ας ἡ: want, need, lack
 ἔνδοθεν *adv.*: from within, within
 ἔνδον *adv.*, or *prep.* + *gen.*: in, within, in the house, at home
 ἔνεμι: be in *dat.*; ἐνεστι(ν) + *dat.* + *inf.*: it is possible for *dat.* to —
 ἔνεκα *prep.* + *gen.*: on account of, for the sake of, because of, for (*gen. obj.* usually precedes *prep.*)
 ἔνεκεν: Ionic form of ἔνεκα
 ἐνελίσσω: roll up in
 ἐνενήκοντα *indecl. adj.*: ninety
 ἐνενόησα: aor. act. indic. 1st pers. sing. of ἐννοέω
 ἐνέτυχον: aor. act. indic. 1st pers. sing./3rd pers. pl. of ἐντυγχάνω
 ἐνεχείρεις: imperf. act. indic. 2nd pers. sing. of ἐγχειρέω

- ἔνθα *adv.*: here, there; ἔνθα μὲν . . . ἔνθα δέ: here . . . there
 ἐνθάδε *adv.*: here, there, thither
 ἐνθενδε *adv.*: hence, from this quarter
 ἔνθεος *-ον*: full of the god, inspired, possessed
 ἐνθυμέομαι ἐνθυμίσομαι — ἐντεθύμημαι ἐνεθυμήθην: lay to heart, consider well; take
 to heart, be concerned at (pass. deponent)
 ἐνί = ἐν
 ἐνί: masc./neut. dat. sing. of εἶς
 ἐνιαυτός *-οῦ ὁ*: year, any long period of time, cycle, period
 ἐνίζω: sit in, on, or among
 ἔνιοι *-αι -α*: some
 ἐνίοτε *adv.*: sometimes
 ἔννεα *indecl. adj.*: nine
 ἐννοέω: have in one's thoughts, think, consider, reflect; *ingressive aor.*: realize, conceive an idea
 ἐνός: masc./neut. gen. sing. of εἶς
 ἐνταῦθα *adv.*: here, there
 ἐντεῦθεν *adv.*: hence or thence, from this point
 ἐντεύξομαι: fut. mid. indic. 1st pers. sing. of ἐντυγχάνω
 ἐντίθημι: put in or into
 ἐντός *adv.*: within, inside
 ἐντυγχάνω (+ *dat. obj.*): light upon, encounter, fall in with, meet with, obtain
 ἐντύχη: aor. act. subj. 3rd pers. sing. of ἐντυγχάνω
 ἐξ = ἐκ
 ἐξαιρέω: take out of *gen.*, strip *gen.* of
 ἐξαίφνης *adv.*: suddenly
 ἑξακισχίλιοι *-αι -α*: six thousand
 ἐξαπατάω: deceive or beguile thoroughly, trick
 ἐξαρκέω: be quite enough for, suffice for; *used impers. + dat.*: it is enough for *dat.*; it satisfies *dat.*
 ἐξαρτέομαι: deny utterly (pass. deponent)
 ἐξεγείρω: awaken; *aor. mid.*: wake up
 ἐξέγρεσθαι: aor. mid. inf. of ἐξεγείρω
 ἔξεμι: go out, come out
 ἐξελέγω: convict, confute, refute
 ἐξελέσθαι: aor. mid. inf. of ἐξαιρέω
 ἐξενεγκάμενος *-η -ον*: aor. mid. part. of ἐκφέρω
 ἐξεργάζομαι: work out, make completely, finish off, bring to perfection
 ἔξεστι + *dat. + inf.*: it is possible for *dat.* to —
 ἐξευρίσκω: find out, discover
 ἐξῆς *adv.*: in order, one after another
 ἔξοδος *-ου ὁ*: going out, departure
 ἐξόν *neut. part. of impers. ἔξεστι usually introducing acc. abs.*: it being possible, since it is possible, when it is possible, although it is possible

- ἔξορίζω: send beyond the frontier, banish
 ἔξουσία -ας ἡ: power or authority, means, resources
 ἔξω *adv.*, or *prep.* + *gen.*: outside, outside of
 ἔξω: fut. act. indic. 1st pers. sing. of ἔχω
 ἔξωθεν *adv.*: from without
 ἔοικα *perf. forms with pres. meaning*: seem, appear, be like
 ἑορτή -ῆς ἡ: feast or festival, holiday
 ἔπαθον: aor. act. indic. 1st pers. sing./3rd pers. pl. of πάσχω
 ἐπαινέω: praise, applaud, commend; + *double acc.*: praise *acc. pers.* for *neut. acc. thing*
 ἔπαινος -ου ὁ: praise, speech of praise, commendation, approval
 ἐπαμύνω: defend, defend against attack
 ἐπαναβασμός -οῦ ὁ: step of a stair
 ἐπάνεμι: go back, return, rise, climb up
 ἐπαποθνήσκω: die with or after
 ἐπέθεσαν: aor. act. indic. 3rd pers. pl. of ἐπιτίθημι
 ἐπεὶ *conj.*: after, since, when
 ἐπειδάν *conj.*: whenever
 ἐπειδή *conj.*: when, since, because
 ἐπειδήπερ = ἐπειδή + -περ
 ἔπειμι: be upon
 ἔπειμι: come on, approach, encroach, attack
 ἐπείπερ (ἐπεὶ + suffix -περ) *conj.*: since in fact, since really, seeing that
 ἐπέισθην: aor. pass. indic. 1st pers. sing. of πείθω
 ἔπειτα *adv.*: then, thereupon, next, in the future; πρῶτον . . . ἔπειτα: first . . . second
 ἐπέρχομαι: come upon, come near, come suddenly upon; attack, approach
 ἔπεσον: aor. act. indic. 1st pers. sing./3rd pers. pl. of πίπτω
 ἐπί *prep.* + *acc.*: against, at, toward, to, for, after, in quest of; + *gen.*: on, upon, in the time of; + *dat.*: at, near, for, for the purpose of; *as a prefix*: against, upon, toward, on top of, after
 ἐπιβάτης -ου ὁ: one who mounts or embarks, the soldier on board a fighting ship, the warrior in a chariot
 ἐπιβουλεύω: plan or contrive (against), plot (against), scheme (against) + *dat. pers. plotted against*
 ἐπίβουλος -ον: treacherous, conniving, plotting against
 ἐπιδείκνυμι: show, exhibit, make public, display
 ἐπιδέομαι: want, lack
 ἐπιδημέω: be at home, come home [from foreign travel]
 ἐπίδοσις -εως ἡ: potential for growth
 ἐπιεικής -ές: reasonable, fitting, meet, suitable
 ἐπίθεσθε: aor. mid. impera. 2nd pers. pl. of ἐπιτίθημι
 ἐπιθετός -α -ον (verbal adj. of ἐπιτίθημι): to be put on, to be imposed on; *neut. used impers.*: one must put on or impose, it is necessary to put on
 ἐπιθυμέω ἐπιθυμήσω ἐπεθύμησα ἐπιτεθύμηκα: set one's heart upon, desire, *with gen. obj.*

- ἐπιθυμητής -οῦ ὅ: one who longs for or desires
 ἐπιθυμία -ας ἡ: desire, yearning, longing
 ἐπιθῶμαι: aor. mid. subj. 1st pers. sing. of ἐπιτίθημι
 ἐπίκουρος -ου ὅ: ally, assistant
 ἐπιλαμβάνομαι: seize upon, arrest
 ἐπιλανθάνομαι ἐπιλήσομαι ἐπελαθόμην ἐπιλέληθα ἐπιλέλησμαι: forget, *with gen. or acc. obj.*
 ἐπιλήσιμων -ον: forgetful
 ἐπιμέλεια -ας ἡ: care, attention diligence
 ἐπιμελέομαι ἐπιμελήσομαι — — ἐπιμεμέλημαι ἐπιμελήθην: take care of *gen. obj.* (pass. deponent)
 ἐπιμελής -ές: careful or anxious about; in charge of; ἐπιμελές ποιέομαι + *inf.*: make it a care/practice to —
 ἐπινίκιος -ον: of victory, triumphal; τὸ ἐπινίκιον: song or other celebration of victory
 ἐπιπίπτω: fall upon or over, befall
 ἐπίπνοος -ον: breathed upon, inspired
 ἐπιπορεύομαι: journey over, travel on, go or march to
 ἐπίπροσθεν *adv.*: before
 ἐπίσταμαι ἐπιστήσομαι — — ἠπιστήθην: know; + *inf.*: know how to — (pass. deponent)
 ἐπιστήμη -ης ἡ: knowledge, understanding, skill, experience, wisdom
 ἐπίσχω: hold or direct toward; keep in, check
 ἐπίταξις -εως ἡ: injunction, command, order
 ἐπιτάσσω = ἐπιτάττω
 ἐπιτάττω: command, order
 ἐπιτήδειος -α -ον: made for an end or purpose, fit or adapted for it, suitable, convenient
 ἐπιτήδευμα -ατος τό: pursuit, business, practice, habit, custom
 ἐπιτηδεύω ἐπιτηδεύσω ἐπετήδευσα ἐπιτηδευκα ἐπιτετήδευμαι: pursue, practice, make
acc. one's business; + inf.: take care to —
 ἐπιτίθημι: lay, put, or place upon, impose; attack
 ἐπιτρέπτεος -α -ον (verbal adj. of ἐπιτρέπω): to be permissible, to be allowed; *neut. used impers.*: one must permit, one must allow, it is necessary to permit
 ἐπιτρέπω: entrust to, permit, allow
 ἐπιτυγχάνω: hit the mark, meet
 ἐπιχειρέω ἐπιχειρήσω ἐπεχείρησα ἐπιχειρήκα ἐπιχειρήσομαι ἐπεχειρήθην + *dat.*: put one's hand on or to, make an attempt on, attack; + *inf.*: try to —
 ἐπιχειρητέος -α -ον (verbal adj. of ἐπιχειρέω): to be attempted; *neut. used impers.*: one must attempt, it is necessary to try
 ἐπιχώριος -α -ον: in or of the country, in the province of
 ἐποιοῦμην: imperf. mid.-pass. indic. 1st pers. sing. of ποιέω
 ἔπομαι ἔψομαι ἐσπόμεν: follow + *dat. obj.*
 ἐπονομάζω: give a name to, name or call after, name *x* after *y*
 ἐποπτικά -ῶν τά: highest mysteries, second-level rites of initiation in the Eleusinian Mysteries
 ἔπος -ους τό: word; ὡς ἔπος εἰπεῖν: so to speak, virtually, almost

- ἐπιράμην: aor. equivalent of ὠνέομαι
 ἕπτα *indecl. adj.*: seven
 ἐπῳδή -ῆς ἡ: song sung to or over; enchantment, charm, spell
 ἐπωνυμία -ας ἡ: name given after a person or thing, nickname, significant name
 ἐραστής -οῦ ὁ: lover, passionate follower
 ἐραστός -ή -όν: loveable, beloved
 ἐράω, *imperf.* ἦρων: be in love, love *gen. obj.* [erotically], desire
 ἐργάζομαι ἐργάσομαι ἡργασάμην—εἵργασμαι ἡργάσθην: work, labor, do, accomplish, build, make, produce
 ἐργασία -ας ἡ: work, activity, labor
 ἔργον -ου τό: work, deed, task
 ἐρέσθαι: aor. mid. inf. of ἔρομαι
 ἐρέω: fut. act. indic. 1st pers. sing. of λέγω
 ἐρημία -ας ἡ: deserted place, solitude, desert, wilderness
 ἐρίζω: argue, quarrel, contest
 ἔριον -ου τό: wool
 ἔρμαιον -ου τό: godsend, windfall, piece of luck (believed to come from the god Hermes)
 ἐρμηνεύω: interpret
 ἐρμογλυφεῖον -ου τό: statuary workshop, place for carving herms (special statues representing Hermes)
 ἔρομαι ἐρήσομαι ἡρόμην: ask, enquire
 ἐρρήθη: aor. pass. indic. 3rd pers. sing. of λέγω
 ἐρρωμένος -η -ον: in good health, stout, vigorous
 Ἐρυξιμάχος -ου ὁ: Eryximachos (Latin Eryximachus), doctor and guest at the symposium (see appendix 1)
 ἔρχομαι εἶμι/ἔλευσομαι ἦλθον ἐλήλυθα: come, go
 ἐρῶ (fut. of λέγω): I will say or speak
 ἐρώμενος -ου ὁ (subst. pass. part. of ἐράω): beloved (standard term for the younger male in male couples)
 ἔρωσ -ωτος ὁ: love, desire
 Ἔρωσ -ωτος ὁ: Eros, boy-god of love and desire
 ἐρωτάω ἐρωτήσω ἡρώτησα ἡρώτηκα ἡρώτημαι ἡρωτήθην: ask, question; + *acc. pers.*: question *acc. pers.*; + *acc. thing*: ask about *acc. thing*; + *double acc.*: ask *acc. pers.* about *acc. thing*
 ἐρωτηθεῖς -εῖσα -έν: aor. pass. part. of ἐρωτάω
 ἐρώτημα -ατος τό: question
 ἐρώτησις -εως ἡ: question, questioning
 ἐρωτικός -ή -όν: amatory, having to do with love or desire, erotic
 ἔς = εἰς
 ἐσθής -ῆτος ἡ: garment, dress, clothing, raiment
 ἐσθίω ἔδομαι ἔφαγον ἐδήδοκα ἐδήδομαι ἡδέσθην: eat
 ἔσομαι: fut. mid. indic. 1st pers. sing. of εἶμι
 ἑσπέρα -ας ἡ: evening

- ἔσπουδακέναι: perf. act. inf. of σπουδάζω
 ἔστε *conj.*: up to the time that, until
 ἔστεφανωμένος -η -ον: perf. mid.-pass. part. of στεφανόω
 ἔστηκα *perf. form of ἵστημι with pres. meaning*: stand
 ἔστι(ν): pres. indic. 3rd pers. sing. of εἶμι
 ἔστιάω: receive at one's hearth or in one's house; entertain, feast, regale
 ἔστιν + *acc.* + *inf.*: it is possible for *acc.* to —
 ἔσχατος -η -ον: last, furthest, most extreme, outermost, end, final
 ἑταιρίστρια -ας ἤ: lesbian(?); meaning of word uncertain, has been inferred from context
 ἑταῖρος -ου ὄ: comrade, companion, mate
 ἑτέθην: aor. pass. indic. 1st pers. sing. of τίθημι
 ἕτερος -α -ον: one of two, other, different; ἕτερος . . . ἕτερος: one . . . the other
 ἔτι *adv.*: still, yet, as yet; *negated*: longer; ἔτι καὶ νῦν: still now, even now
 ἑτοῖμος -η -ον: at hand, ready, prepared, available
 ἔτος -ους τό: year
 εὖ *adv.*: well
 εὐανθής -ές: with beautiful blooms, rich in flowers, with fresh flowers
 εὐαριθμητος -ον: easy to count, easily counted
 εὐδαμονέω: be well off, be fortunate, be happy
 εὐδαμονία -ας ἤ: prosperity, good fortune, wealth, happiness
 εὐδαμονίζω: call or account happy
 εὐδαίμων -ον: blessed, happy, lucky, attended by a good daimon
 εὐδω εὐδήσω: sleep, lie down to sleep
 εὐετηρία -ας ἤ: goodness of season, good season
 Εὐθύδημος -ου ὄ: Euthydemos (Latin Euthydemus), Athenian youth (see note on reading 10H.31)
 εὐθύς -εῖα -ύ: straight, direct, straightforward; *commonly used adverbially*: straightaway, immediately
 εὐκλειής -ές: of good report, famous, glorious
 εὐλάβεια -ας ἤ: caution
 εὐλαβέομαι εὐλαβήσομαι — — — ηὐλαβήθην: be cautious, circumspect, take care, beware
 (pass. deponent)
 εὐμένεια -ας ἤ: goodwill, favor, kindness
 εὐμοιρος -ον: blest with possessions, blest with a share
 εὐμορφία -ας ἤ: beauty of form, symmetry
 εὐπορέω: be rich in resources, be well-equipped with ideas, strategies, words, or other kinds of
 resources, prosper (for principal parts see ἀπορέω)
 εὐπορος -ον: abundant in resources, fluent, resourceful, ingenious, inventive
 εὐπρεπής -ές: attractive
 εὐρεῖν: aor. act. inf. of εὐρίσκω
 εὐρετικός -ή -όν: inventive, ingenious; ὁ εὐρετικός: inventor
 εὐρίσκω εὐρήσω ηὔρον ηὔρηκα ηὔρημαι ηὔρέθην: find, discover
 εὐρύστερνος -ον: broad-breasted
 εὐσέβεια -ας ἤ: reverence toward the gods, piety

- εὐσεβέω: live or act piously and reverently
 εὐσχημοσύνη -ης ἡ: elegance, graceful manner
 εὐτύχημα -ατος τό: piece of good luck, happy issue, success
 εὐφημέω: use words of good omen or abstain from words of ill omen, keep silent
 εὐφραίνω: cheer, delight, gladden
 εὐφυής -ές: well-grown, shapely
 εὐχομαι εὐξομαι ἠὺξάμην—ἠὺγμαι: pray, boast
 εὐώδης -ες: sweet-smelling, fragrant
 εὐωχία -ας ἡ: good cheer, feasting
 ἐφ' = ἐπί
 ἐφάπτω: bind on or to; *mid.*: take hold of, touch, grasp, apprehend *gen.*
 ἐφεξῆς *adv.*: in order, in a row, one after another
 ἔφη: imperf. act. indic. 3rd pers. sing. of φημί
 ἔφησθα: imperf. act. indic. 2nd pers. sing. of φημί
 Ἐφιάλτης -ου ὁ: Ephialtes, one of a pair of giants who tried to assault the gods, mentioned at *Iliad* 5.385 and *Odyssey* 11.308
 ἐπίσθημι: set or place upon, put in charge of; *mid. intrans.*: stand next to
 ἐφοίτων: imperf. act. indic. 1st pers. sing./3rd pers. pl. of φοιτάω
 ἔφω *intrans.*: aor. act. indic. 3rd pers. sing. of φύω
 ἐφυμνέω: sing or chant after or over
 ἔχθιστος -η -ον (superl. of ἐχθρός): most hated, most hateful, very hateful, etc.
 ἐχθίων -ιον (compar. of ἐχθρός): most hateful, more hated, rather hateful, etc.
 ἐχθρός -ά -όν: hated, hateful
 ἐχθρός -οῦ ὁ: enemy, personal enemy (as opposed to οἱ πολέμιοι, the enemy with whom one is at war)
 ἔχιδνα -ης ἡ: adder, viper
 ἔχις -ιος or -εως ὁ: adder, viper
 ἔχω (*imperf.* εἶχον) ἔξω/σχήσω ἔσχον ἔσχηκα -ἔσχημαι ἐσθέθην: (1) have, hold; (2) + *inf.*: be able to —; (3) + *adv.*: be [such], be in [such a] state, e.g., πῶς ἔχεις; How are you? εἶ ἔχω: I am well, χαλεπῶς ἔχω: I am in a bad state; (4) οὐκ ἔχω + ὅπως, πῶς, ποῦ, etc.: I don't know how . . . , where . . . , etc.
 ἔωθεν *adv.*: from dawn, from early morning
 ἔωθινός -ῆ -όν: in the morning, early
 ἐώρακα: perf. act. indic. 1st pers. sing. of ὀράω
 ἔως *conj.*: while; until, till
 ἔως ἔω ἡ: dawn, morning

Ζζ

- ζάω ζήσω: live, *pres.* ζῶ ζῆς . . . , *imperf.* ἔζων ἔζης . . . , *part.* ζῶν ζῶσα ζῶν, *inf.* ζῆν
 Ζεὺς Διός ὁ: Zeus, king of the gods; *acc.* Δία, *dat.* Δί
 ζηλοτυπέω: be jealous
 ζηλόω ζηλώσω ἐζήλωσα ἐζήλωμαι ἐζηλώθην: envy, emulate; rival, vie with

ζηλωτός -ή -όν: enviable, to be emulated, worthy of imitation

ζηῖν: pres. act. inf. of ζάω

ζητέω ζητήσω ἐζητήσα ἐζητήσα ἐζητήμαι ἐζητήθην: seek, seek for

ζῶον -ου τό: living being, animal

Ηη

ἢ *conj.*: or; *preceded by compar. adj. or adv.*: than; ἢ . . . ἢ: either . . . or; *in a question*: whether . . . or
ἢ *adv.*: in truth, truly; in a question, often left untranslated (Latin *num*) or what? pray? can it
be? see also εἰμί or ἡμί

ἦ: pres. subj. 3rd pers. sing. of εἰμί

ἦ *adv.*: which way, where, whither, in or at what place; also dat. sing. fem. of ὅς ἢ ὅ

ἦγαγον: aor. act. indic. 1st pers. sing./3rd pers. pl. of ἄγω

ἦγάπα: imperf. act. indic. 3rd pers. sing. of ἀγαπάω

ἦγγειλα: aor. act. indic. 1st pers. sing. of ἀγγέλλω

ἡγεμονεύω: lead, guide

ἡγεμών -όνος ὁ: one who leads, leader, guide

ἡγέομαι ἡγήσομαι ἡγησάμην—ἡγημαι ἡγήθην: (1) go before, lead the way; (2) consider, believe, think

ἡγώνισαι: aor. mid. indic. 2nd pers. sing. of ἀγωνίζομαι

ἡδέ *conj.*: and

ἦδει: past indic. 3rd pers. sing. of οἶδα

ἡδέως *adv.*: sweetly, pleasantly, gladly

ἦδη *adv.*: by this time, before this, already, now

ἦδη: past indic. 1st pers. sing. of οἶδα

ἡδιστος -η -ον (superl. adj. of ἡδύς): sweetest, most pleasant, very sweet, etc.

ἡδίον -ον (compar. adj. of ἡδύς): sweeter, more pleasant, rather sweet, etc.

ἡδομαι ἡσθήσομαι — — ἡσθην: enjoy (pass. deponent)

ἡδονή -ῆς ἡ: delight, enjoyment, pleasure

ἡδύς ἡδεῖα ἡδύ: sweet, pleasurable

ἦθεος -ου ὁ: a youth just come to manhood, unmarried young man

ἦθος -ους τό: accustomed place, habit, custom; *pl.*: character, disposition

ἦκιστος -η -ον: least; *neut. pl. often used adverbially*: least of all, not at all (cf. μάλιστα)

ἦκουσα: aor. act. indic. 1st pers. sing. of ἀκούω

ἦκω ἦξω: have come, be present, be here

ἦλθον: aor. act. indic. 1st pers. sing./3rd pers. pl. of ἔρχομαι

ἡλικία -ας ἡ: time of life, age; prime of life, maturity

ἡλικιώτης -ου ὁ: equal in age, age-mate, peer

ἥλιος -ου ὁ: sun

Ἐλις -ιδος ἡ: Elis, a region in Greece on the northwest Peloponnesus

ἡμεῖς ἡμῶν ἡμῖν ἡμᾶς: we, us

ἡμέληται: perf. pass. indic. 3rd pers. sing. of ἀμελέω

ἡμέρα -ας ἡ: day

ἡμέτερος -α -ον: our

ἡμί: I say; *especially* ἦ δ' ὅς: he said; ἦν δ' ἐγώ: I said

ἡμισυς -εἰα -υ: half

ἦν = ἐάν

ἦν: (1) imperf. indic. 1st pers./3rd pers. sing. of εἰμί or (2) imperf. act. indic. 1st pers. sing. of ἡμί, usually in the phrase ἦν δ' ἐγώ: I said

ἠνίκα *rel. adv.*: at which time, when

ἦξω: fut. act. indic. 1st pers. sing. of ἦκω

ἠπόρουν: imperf. act. indic. 1st pers. sing./3rd pers. pl. of ἀπορέω

Ἡράκλεις: voc. of Herakles (Latin Heracles or Hercules), great Greek hero; used as an expletive

Ἡράκλειτος -ου ὁ: Herakleitos (Latin Heraclitus), presocratic philosopher

ἠρώσθην: aor. (ingressive) of ἐρώομαι, the mid. deponent of ἐρώω: I fell in love, I conceived a passion

ἠργάσατο: aor. mid. indic. 3rd pers. sing. of ἐργάζομαι

ἠρέμα *adv.*: motionlessly, quietly, gently, softly

ἠρξάμην: aor. mid. indic. 1st pers. sing. of ἄρχομαι

ἠρόμην: I asked (aor.); defective verb, occurring in Attic only in aor. and fut. ἐρήσομαι; ἐρωτάω is used for other tenses

ἠρως ἠρωος/ἠρω ὁ: warrior, hero

ἠρώτων: imperf. act. indic. 1st pers. sing./3rd pers. pl. of ἐρωτάω

ἦσαν: imperf. indic. 3rd pers. pl. of εἰμί

ἦσθεις -εἶσα -έν: aor. part. of ἦδομαι (pass. with act. meaning)

ἦσθημαι: perf. mid. indic. 1st pers. sing. of αἰσθάνομαι

Ἡσίοδος -ου ὁ: Hesiod, a major Greek poet; author of *Theogony* and *Works and Days*; probably ca. seventh century B.C.E.

ἠσυχάζω: be quiet, be still, be at rest

ἠσυχία -ας ἦ: stillness, rest, quiet

ἠσυχνήθην: aor. indic. 1st pers. sing. of αἰσχύνομαι

ἠτιμάσθαι: perf. pass. inf. of ἀτιμάζω

ἠττάομαι + *gen.*: be less than, be inferior to; give way to, yield to

ἠττων -ον: less, weaker

ἠὔδον: imperf. act. indic. 1st pers. sing./3rd pers. pl. of εὔδω (= καθεύδω)

ἠὔλει: imperf. act. indic. 3rd pers. sing. of ἀνλέω

ἠὔπορουν: imperf. act. indic. 1st pers. sing./3rd pers. pl. of εὔπορέω

ἠὔρον: aor. act. indic. 1st pers. sing./3rd pers. pl. of εὔρῖσκω

Ἡφαιστος -ου ὁ: Hephaistos (Latin Hephaestus), the smith god

ἦχθησαν: aor. pass. indic. 3rd pers. pl. of ἄγω

ΘΘ

θάλαττα -ης ἦ: sea

θάλλω θαλῶ ἔθαλον τέθηλα: bloom

θάνατος -ου ὁ: death

- θανείν: aor. act. inf. of θνήσκω
 θαρρέω/θαρσέω: be of good courage, take courage; be confident, be bold
 θάρρος/θάρσος -ους τό: courage, boldness
 θάπτων -ον/θάσσων -ον (compar. of ταχύς): quicker, swifter, rather swift, etc.
 θαῦμα -ατος τό: wonder, marvel
 θαυμάζω θαυμάσομαι ἐθαύμασα τεθαύμακα τεθαύμασμαι ἐθαυμάσθην: wonder, marvel
 at, be astonished, be surprised, admire wonderingly
 θαυμάσιος -α -ον: wondrous, wonderful, marvelous
 θαυμαστός -ή -όν: to be wondered at, wondrous, wonderful, surprising
 θεά -ας ἡ: goddess
 θεάομαι θεάσομαι ἐθεασάμην—τεθέαμαι: look on, gaze at, view, behold, watch, be a spectator of
 θεατός -ή -όν (verbal adj. of θεάομαι): to be gazed at, to be watched, to be visible
 θέατρον -ου τό: theater
 θεῖος -α -ον: divine, holy, sacred
 θέλγω: enchant, charm
 θέλω = ἐθέλω
 θέμενος -η -ον: aor. mid. part. of τίθημι
 θέμις -ιτος ἡ: that which is laid down or established by custom, law, right, custom; *acc.* θέμιν
 -θεν *as suffix*: from —
 θεός -οῦ ὁ/ἡ: god, goddess
 θεοφιλῆς -ές: dear to the gods
 θεραπεύω θεραπεύσω ἐθεράπευσα τεθεράπευκα τεθεράπευμαι ἐθεραπεύθην: help,
 attend, serve
 θεράπων -ονος ὁ: helper, attendant, servant
 θερμός -ή -όν: hot, warm
 θέρος -ους τό: summer, summertime
 θέσις -εως ἡ: setting, placing, arranging
 Θέτις -ιδος ἡ: Thetis, goddess and mother of Achilles
 θέω: run
 θεωρέω θεωρήσω ἐθεώρησα τεθεώρηκα τεθεώρημαι ἐθεωρήθην: look at, view, behold,
 contemplate
 Θῆβαι -ων αἶ: Thebes, plural name for singular city, as often; city of great importance in Greek
 myth; known as the city against which the “Seven” marched
 θῆλυς -εια -υ: female
 θηρευτής -οῦ ὁ: hunter, huntsman
 θηρίον -ου τό: wild animal, beast
 θνήσκω θανοῦμαι ἔθανον τέθνηκα: die, be dying; *perf.*: be dead
 θνητός -ή -όν: liable to death, mortal
 θορυβέω: make a noise or uproar, create disorder, trouble, disturb, cheer
 θόρυβος -ου ὁ: noise, uproar, clamor
 θρέψας -ασα -αν: aor. act. part. of τρέφω
 θρίξ τριχός ἡ: hair

θυγάτηρ θυγάτ(ε)ρος ἡ: daughter

θύρα -ας ἡ: door

θυσία -ας ἡ: offering, sacrifice

θύω θύσω ἔθυσα τέθυκα τέθυμαι ἐτύθην: sacrifice, make [sacrifices]

Ι

ἰάομαι ἰάσομαι ἰασάμην—ἰάμαι ἰάθην: heal, cure

ἰατρική -ῆς ἡ (abbreviated from ἡ ἰατρικὴ τέχνη): the medical art, medicine

ἰατρικός -ή -όν: medical, having to do with medicine or doctors

ἰατρός -οῦ ὁ: doctor, healer

ἰδέα -ας ἡ: form, shape, appearance

ἴδης: aor. act. subj. 2nd pers. sing. of ὀράω

ἰδιώτης -ου ὁ: private person, layman, nonprofessional

ἰδρύω ἰδρύσω ἰδρύσα ἰδρύκα ἰδρύμαι ἰδρύθην: establish, settle

ἰδών ἰδοῦσα ἰδόν (ἰδόντος): aor. act. part. of ὀράω

ἰέναι: pres. inf. of εἶμι

ἱερεύς -έως ὁ: priest, sacrificer

ἱερόν -οῦ τό: sacred place, temple, sanctuary; *pl.*: sacred things, offerings, sacrifice, holy rites

ἱερός -ά -όν: sacred, holy, divine

ἵζω: sit

ἵημι ἵσω -ἦκα/(-έ) -εἶκα -εἶμαι -εἶθην: set going, put in motion

ἱητρός -οῦ ὁ (Ionic form of ἰατρός): doctor, healer

ἴθι: come! from εἶμι (*impera. 2nd pers. sing.*); often followed by another imperative (cf. ἄγε and φέρε)

ἱκανός -ή -όν: sufficient, able, enough, becoming, befitting, sufficing

ἱκετεία -ας ἡ: supplication

ἱκέτης -ου ὁ: suppliant

ἴλεως -ων: propitious, gracious, kindly

ἱμάτιον -ου τό: outer garment, cloak, mantle; *pl.*: clothes

ἵμερος -ου ὁ: longing or yearning after, desire

ἵνα *conj. + subj. or opt. (purpose clause)*: in order that, so that

ἴοι: opt. 3rd pers. sing. of εἶμι

ἴον -ου τό: violet

ἰοῦ: cry of sorrow or (more rarely) joy: boo hoo or hooray

ἵππος -ου ὁ/ἡ: horse

ἴσθι: *impera. 2nd pers. sing. of οἶδα or εἶμι*

ἴσμεν: pres. indic. 1st pers. pl. of οἶδα

ἴσος -η -ον: equal (to), the same as *dat.*

ἴστημι: set, place; στήσω: shall set; ἔστησα: set, caused to stand; ἔστην *root aor.*: stood; ἔστηκα *perf. forms with pres. meaning*: stand; ἔστώ *perf. part.*; ἔσταμαι ἑστάθην: was set; *trans.*: make to stand, set, place, appoint, establish; *intrans.*: stand, take a stand, stop, be set, be placed

ἴστουργία -ας ἡ: art of weaving

ἰσχυρός -ά -όν: strong, mighty, powerful

ἰσχύς -ύος ἦ: strength

ἴσχω: (1) hold, possess; (2) hold, check, restrain, curb

ἴσως *adv.*: (1) equally, in like manner; (2) perhaps (often accompanied in Attic by ἄν or τάχ' ἄν)

ἴτης -ου ὁ: one who goes, impetuous, hasty one, impudent fellow

ἴω: subj. 1st pers. sing. of εἶμι

ἰών ἰούσα ἰόν (ἰόντος): pres. act. part. of εἶμι

Ἴων Ἴωνος ὁ: Ionian, person from Ionia

Ἴωνία -ας ἦ: Ionia, region of Greece on coast of Asia Minor, now Turkey

Κκ

κάγαθός = καὶ ἀγαθός (crasis); often in the expression καλὸς κάγαθός: beautiful and good, but suggesting well-bred and well-brought up, upper crust

κάγῳ = καὶ ἐγῶ (crasis)

καθά *adv.*: according as, just as

καθάπερ (intensified version of κατά) *adv.*: just exactly as

καθαρός -ά -όν: clear of dirt, clean, spotless, unsoiled, pure

καθέστηκεν: intrans. perf. forms with pres. meaning: 3rd pers. sing. of καθίστημι

καθεύδω καθευδήσω: lie down to sleep, sleep

καθεώρακα: perf. act. indic. 1st pers. sing. of καθοράω

καθηγέομαι: go before, act as guide, lead the way

κάθημαι *perf. forms with pres. meaning*: sit

καθίζομαι/καθέζομαι καθιζήσομαι ἐκαθισάμην: sit down, be seated

καθίστημι: set down, place; + *adv.*: bring into — state; *intrans.* + *adv.*: be in — state; + *nom. noun*: become *noun*

καθοράω (κατα + ὄραω) κατόψομαι κατεῖδον καθεώρακα κατῶμαι κατώφθην: look down upon, perceive, view

καί: (1) (connecting two things syntactically the same) and; (2) also, even, actually, in fact; καὶ γάρ: in fact; yes, certainly; καὶ δὴ: and really; as a matter of fact; καὶ δὴ καί: moreover; καὶ μὴν: and anyway; what's more; look now; καί . . . καί: both . . . and

καινός -ή -όν: new, fresh

καίπερ + *part.*: although, albeit

καιρός -οῦ ὁ: critical moment, opportunity, right time

κακηγορέω: speak badly of

κακία -ας ἦ: badness, baseness, cowardice, wickedness

κακοδαίμων -ον: possessed by a bad daimon, ill-fated, ill-starred, unfortunate, unhappy

κακός -ή -όν: bad, ugly, evil

καλάπους καλάποδος ὁ: shoemaker's last, tool for making shoes

καλέω καλῶ ἐκάλεσα κέκλημα κέκλημαι ἐκλήθην: call, summon, invite, name

κάλλιστος -η -ον (superl. of καλός): most beautiful, best, very beautiful, etc.

κάλλιον -ον (compar. of καλός): more beautiful, better, rather beautiful, etc.

καλλονή -ῆς ἦ: beauty

- κάλλος -ους τό: beauty
 καλλωπίζω: make the face beautiful, beautify, embellish
 καλός -ή -όν: beautiful, good; καλὸς καγαθός: beautiful and good, but suggesting well-bred
 and well-brought up, upper crust
 κᾶμ' = καὶ ἐμέ (crasis + elision)
 κᾶμοί = καὶ ἐμοί (crasis)
 κᾶν = καὶ ἄν or καὶ ἐάν
 κανθήλιος -ου ὄ: pack-ass
 κᾶνθρώπων = καὶ ἀνθρώπων (crasis)
 καρδιά -ας ἦ: heart
 καρπώω: bear fruit; *mid.*: gather fruit, reap; enjoy the fruits of
 καρτερέω: be steadfast, patient, staunch, hold out, bear up, endure manfully
 καρτέρησις -εως ἦ: patient endurance
 καρτερία -ας ἦ: strength, endurance, patience
 καρτερός -ά -όν: strong, staunch, brave, enduring, patient, steadfast
 κατά *prep.* + *acc.*: down toward, down along, according to, in respect to, in, on, by, throughout;
 + *gen.*: below, down from, downward, against; *as a prefix*: down, against, utterly or thoroughly
 καταγέλαστος -ον: deserving mocking or derisive laughter, ridiculous, absurd
 καταγελᾶω + *gen.*: laugh at derisively, jeer or mock at, ridicule
 καταγηράσκω: grow old
 καταγραφή -ῆς ἦ: drawing, delineation, engraving
 καταδαρθάνω, *aor.* κατέδαρθον: sleep soundly, fall asleep
 κατάδηλος -ον: quite manifest, plain, visible
 καταδικάζω: give judgment against, convict, condemn
 καταδουλόω: reduce to slavery, enslave
 καταζάω: live out one's life
 καταισχύνω: disgrace, dishonor, put to shame; *mid.*: feel shame before
 κατακείμαι: lie down, recline
 κατακλίνω: lay down, make lie down; *mid.-pass.*: lie down, recline
 κατάκλισις -εως ἦ: reclining
 κατακοιμίζω: lull to sleep
 καταλαμβάνω: seize upon, come upon, overtake
 καταλείπω: leave behind
 καταλύω: put an end to, dissolve, destroy
 καταμανθάνω: learn or observe well
 κατανοέω: observe well, understand
 καταριθμέω: make an account of
 κατάρχω: make a beginning of, begin
 κατασκευάζω κατασκευάσω κατεσκευάσα κατεσκευάσα κατεσκευάσμαι κατεσκευάσθην:
 prepare, get ready, equip, build, establish, outfit
 καταστήσας -ασα -αν: *aor. act. part. (trans.)* of καθίστημι
 κατατίθημι: place, put down; *mid.*: lay down in store

- καταφρονέω + *gen. or acc.*: think down upon, look down on, despise
καταχράομαι + *dat.*: use, use up, consume
κατεῖδον: aor. act. indic. 1st pers. sing./3rd pers. pl. of καθοράω
κατέχω: hold fast; *pass.*: be held fast, be possessed
κατιδών -οῦσα -όν: aor. act. part. of καθοράω
κάτω: down, downward, under; *in the context of couches in the symposium*: next to
κεῖμαι κείσομαι: lie, lie dead; *sometimes used instead of pass. of τίθημι*: be placed, be made, be established
κελεύω κελεύσω ἐκέλευσα κεκέλευνα κεκέλευμαι ἐκελεύσθην: urge, exhort, bid, command, order
κενός -ή -όν: empty, void; + *gen.*: void of, empty of
κενόω: empty out, drain
κένωσις -εως ἡ: emptying, emptiness
κεραυνόω: strike with thunderbolt(s)
Κέρβερος -ου ὁ: Cerberus, mythological three-headed dog who guards the Underworld
κέρδος -ους τό: gain, profit, advantage
κεφάλαιος -α -ον: of the head, chief, principal; *hence* κεφάλαιον -ου τό: gist, main point; ἐν κεφαλαίω: in sum
κεφαλή -ῆς ἡ: head, uppermost part
κῆδος -ους τό: care, concern
κῆδω κηδήσω ἐκήδησα κέκηδα κεκήδημαι: trouble, distress, vex; *mid.-pass.*: care for, be concerned for *gen.*
κηλέω: charm, bewitch, enchant, beguile, fascinate
κῆπος -ου ὁ: garden, orchard
κῆρυξ -υκος ὁ: herald
κιθαρωδός -οῦ ὁ: one who plays and sings to the cithara (stringed instrument), citharode
κινδυνεύω κινδυνεύσω ἐκινδύνευσα κεκινδύνευσκα κεκινδύνευσμαι ἐκινδυνεύθην: risk, venture; + *inf.*: be in danger of — ing, risk or hazard — ing; *often with idiomatic sense*: come close to — ing, be likely to — , chance to —
κίνδυνος -ου ὁ: danger, risk, hazard, venture, enterprise
κινέω κινήσω ἐκίνησα κεκίνηκα κεκίνημαι ἐκινήθην: set in motion, move, urge on, shake or nudge; *mid.*: move (oneself), stir
-κις *suffix*: — times
κιπτός -οῦ ὁ: ivy
κλέος τό (no *gen.*): rumor, report, news, reputation, fame
κλέπτω κλέψω ἔκλεψα κέκλοφα κέκλεμμαι ἐκλάπην: steal
κληθεῖς -εῖσα -έν: aor. pass. part. of καλέω
κλίνη -ης ἡ: that on which one lies, couch or bed
Κόδρος -ου ὁ: Kodros (Latin Codrus), legendary king of Athens
κοιμάω: lull or hush to sleep, put to sleep
κοίμησις -εως ἡ: sleeping, lying down to sleep
κοινῆ *dat. fem. sing. as adv.*: in common, jointly

- κοινός -ή -όν: common, shared; + *gen. pers.*: shared by *gen.*, common to *gen.*; + *gen. thing*: sharing in *gen.*
- κοινώω κοινώσω ἐκοίνωσα κεκοίνωκα κεκοίνωμαι ἐκοινώθην: make common, make a sharer in, communicate; *mid.*: communicate, share in *gen.*
- κοινωνέω: have or do in common with, have a share of or take part in *gen.*
- κοινωνία -ας ἡ: communion, association, partnership, fellowship
- κοίτη -ης ἡ: marriage bed, bed
- κολακεία -ας ἡ: flattery, fawning
- κομιδῆ *dat. fem. sing. as adv.*: wholly, entirely
- κομψός -ή -όν: well-dressed, elegant, fine
- κόρη -ης ἡ: girl, maiden
- κορυβαντιάω: be filled with Corybantic frenzy, celebrate the rites of a Corybant, act like a Corybant
- κόσμιον -ου τό: decorum, moderation
- κόσμιος -α -ον: well-ordered, regular, moderate
- κόσμος -ου ὁ: (1) order; (2) ornament, decoration; (3) universe, cosmos
- κοτύλη -ης ἡ: unit of liquid measure, about a cup
- κράατα -ων τά: heads
- κραιπαλάω: be hungover
- κρανίον -ου τό: head, skull
- κράσις -εως ἡ: mixing, blending, compounding
- κρατέω κρατήσω ἐκράτησα κεκράτηκα κεκράτημαι ἐκρατήθην: be strong, excel, surpass, overcome, rule *gen.*
- κράτιστος -η -ον: strongest, mightiest, most powerful
- κρείττων -ον: stronger, mightier, more powerful
- κρίνω κρίνω ἔκρινα κέκρικα κέκριμαι ἐκρίθην: judge
- κρούω: strike, smite, knock on hard
- κρύσταλλος -ου ὁ: ice
- κτάομαι κτήσομαι ἐκτησάμην—κέκτημαι ἐκτήθην: acquire, procure for oneself, get, gain; *perf. forms with pres. meaning*: possess (i.e., have acquired)
- κτῆμα -ατος τό: anything gotten, piece of property, possession, acquisition
- κτῆσις -εως ἡ: possession, acquisition
- κτητός -ή -όν (verbal adj. of κτάομαι): to be possessed, to be acquired
- κυβερνάω: act as pilot or helmsman, steer, guide, govern
- κυβερνήτης -ου ὁ: captain, steersman, helmsman, guide, governor
- κυβιστάω: tumble head foremost, tumble, somersault, cartwheel
- Κυδαθηναίεύς -έως ὁ: man from Kydathenaion, one of the city demes of Athens
- κυέω κυήσω ἐκύησα κεκύηκα κεκύημαι ἐκυήθην *trans.*: bear *obj.* in the womb, be pregnant with, carry; *ingressive aor.*: conceive, become pregnant with; *intrans.*: be pregnant
- κύημα -ατος τό: that which is conceived, embryo, fetus
- κύησις -εως ἡ: conception, pregnancy
- κύκλος -ου ὁ: ring, circle, any circular body or motion, wheel, orbit

κυκλοτερός -ές: round, circular

Κύκλωψ -ωπος ὁ: Cyclops, one-eyed giant of Greek mythology

κύλιξ -ικος ἡ: cup, drinking cup, wine cup, kylix

κύριος -α -ον: authoritative, masterly; *of things*: critical, important

κύων κυνός ὁ/ἡ: dog

κωλύω κωλύσω ἐκώλυσα κεκόλυκα κεκόλυμαι ἐκωλύθην: prevent, hinder

κωμαστής -ου ὁ: reveler

κωμωδέω: represent in a comedy, make into a comedy, satirize, lampoon

κωμωδία -ας ἡ: comedy

κωμωδοποιός -οῦ ὁ: maker of comedies, comic poet

κωμωδός -οῦ ὁ: comic poet, writer of comedies

Λλ

λαβεῖν: aor. act. inf. of λαμβάνω

λαθεῖν: aor. act. inf. of λανθάνω

λάθρα *fem. dat. sing. as adv.*: secretly, covertly, by stealth, treacherously

Λακεδαιμόνιος -α -ον: Spartan, Lacedaemonian

Λακεδαιμών -ονος ἡ: Sparta, Lacedaemonia

λαμβάνω λήψομαι ἔλαβον εἴληφα εἴλημμαι ἐλήφθην: take, get, capture, grasp, understand;
+ δικήν παρὰ + *gen.*: punish *gen.*

λαμπρός -ά -όν: bright, brilliant, radiant

λανθάνω λήσω ἔλαθον ἐλέηθα: escape notice [of *acc.* in —ing], be unknown, unseen, unnoticed [by *acc.* in —ing]

Λάχης -ητος ὁ: Laches, Athenian general during the Peloponnesian War

λεαίνω: smooth, polish

λέγω ἐρῶ/λέξω εἶπον/ἔλεξα εἶρηκα εἶρημαι ἐρορήθην/ἐλέχθην: say, speak, talk, tell; speak
of *acc.*, say *acc.* of *acc.*, mean, esp. in phrase πῶς λέγεις; what do you mean?

λείπω λείψω ἔλιπον λέλοιπα ἐλείμμαι ἐλείφθην: leave, abandon, leave out, omit

λεκτέος -η -ον (verbal adj. of λέγω): to be said, to be spoken; *neut. used impers.*: one must say, one must speak, it is necessary to say

ἐλέηθα: perf. act. indic. 1st pers. sing. of λανθάνω

λήγω λήξω ἔληξα: stop, stay, abate, cease from

λήθη -ης ἡ: oblivion, forgetting

λίθος -ου ὁ: stone

λιμὴν λιμένος ὁ: harbor

λιμός -οῦ ὁ: hunger, famine, starvation

λιπών -οῦσα -όν: aor. act. part. of λείπω

λίσπη -ης ἡ: token cut in half by two friends, each of whom keeps one as a tally

λογισμός -οῦ ὁ: counting, reckoning, calculation

λόγος -ου ὁ: word, speech, account, reckoning, story, plot, argument, principle

λοιδορέομαι: abuse

λοιμός -οῦ ὁ: plague, pestilence

λοιπός -ή -όν: remaining, the rest, left, left behind

λούω: wash

λύγξ λυγγός ή: hiccup(s), bout of hiccups

Λυκοῦργος -ου ό: Lykourgos (Latin Lycurgus), legendary Spartan lawgiver, credited with establishing the admired Spartan constitution

λυπέω: give pain to, pain, distress, grieve, vex, annoy

λύπη -ης ή: pain

λύρα -ας ή: lyre, seven-stringed musical instrument

λύχνος -ου ό: lamp

λύω λύσω ἔλυσα λέλυκα λέλυμαι ἐλύθην: release, loose

Μμ

μά + *acc.*: by *acc.*! no, by *acc.*! (in negative oaths)

μαθεῖν: aor. act. inf. of μανθάνω

μάθημα -ατος τό: that which is learnt, lesson

μαθησόμενος -η -ον: fut. mid. part. of μανθάνω

μαθητής -οῦ ό: student

μαίνομαι μανήσομαι/μανοῦμαι ἐμηνάμην μέμνηνα μεμάνημαι ἐμάνην: rage, be furious, be mad, be madly drunk, rave

μάκαρ (*gen.* μάκαρος): blessed, happy

μακαρίζω: bless, deem or pronounce happy

μακάριος -α -ον: blessed, happy; μακάριε (*voc.* used frequently in Plato with slightly mocking tone): my friend, my fine friend, or similar

μακαριστός -ή -όν: deemed happy, considered happy

μακρός -ά -όν: long, far

μάλα *adv.*: very, very much, exceedingly

μαλακός -ή -όν: soft, gentle, mild, effeminate

μαλθακίζομαι: be softened, become softened, be soft

μαλθακός -ή -όν: soft, gentle, mild

μάλιστα (*superl. adv.* of μάλα): very much, especially, most of all, absolutely, most certainly

μᾶλλον (*compar. adv.* of μάλα): rather, more; μᾶλλον ἢ: more than, rather than; μᾶλλον δέ: but no . . . , but rather

μανθάνω μαθήσομαι ἔμαθον μεμάθηκα: learn

μανία -ας ή: madness, frenzy

μαντεία -ας ή: divination, prophetic power, oracle, prophecy

μαντεύομαι μαντεύσομαι ἐμαντεύσάμην — μεμάντευμαι: communicate in the manner of an oracle, speak oracularly, divine, prophecy, presage

μαντικός -ή -όν: of or for a soothsayer or his art, prophetic, oracular; ή μαντική (abbreviated from ή μαντική τέχνη): the prophetic art

Μαντινικός -ή -όν: from Mantinea

μάντις -εως ό: soothsayer, seer, prophet

Μαρσύας -ου ό: Marsyas, satyr famous as inventor of the αὐλός (see note on reading C1.8)

- μαρτυρία -ας ἡ: witness, testimony, evidence
μαρτύριον -ου τό: testimony, proof
μάρτυς μάρτυρος ὁ/ἡ: witness; *dat. pl.* μάρτυσι(ν)
μάχη -ης ἡ: battle, fight, combat
μάχομαι μαχέ[σ]ομαι ἐμαχεσάμην—μεμάχημαι: fight
με: acc. of ἐγώ
μεγαλοπρεπής -ές: befitting a great man, magnificent
μεγαλοφροσύνη -ης ἡ: greatness of mind, *either positive: confidence or negative: arrogance*
μέγας μεγάλη μέγα: big, great
μέγιστος -η -ον (superl. of μέγας): greatest, largest, very great, etc.
μέθη -ης ἡ: strong drink, drunkenness
μεθύσκω: make drunk, intoxicate, inebriate; *mid.:* get drunk, become intoxicated
μεθύω: be drunk
μειγνυμι/μίγνυμι μειξω ἔμειξα—μέμειγμαi ἐμείχθην/ἐμίγην: mix
μείζων -ον (compar. of μέγας): greater, larger, quite great, etc.
μειράκιον -ου τό: male of approximately 14–21, teenaged boy, young man
μέλας μέλαινα μέλαν: black
μελετάω: study, practice, review, exercise
μελέτη -ῆς ἡ: study, practice, review, exercise
μέλλω μελλήσω ἐμέλλησα: be about to do, think of doing, intend to do; delay; ὁ μέλλων
χρόνος: the future time
μέλος -ους τό: limb
μέλω: be an object of care or thought; *often impers. with gen. + dat.:* μέλει μοι τοῦδε: there is a
care to me for this; i.e., I care for this, this is a concern to me
μέμνημαι *perf. forms with pres. meaning:* remember
μέμφομαι μέμφομαι ἐμεμψάμην: blame, censure, find fault with
μὲν . . . δέ: on the one hand . . . on the other hand; *with def. art.:* ὁ μὲν . . . ὁ δέ: one . . . the
other; οἱ μὲν . . . οἱ δέ: some . . . others; μὲν οὖν: *in affirmation:* certainly, in fact; *in correc-*
tion: no, but; when used independently of δέ can carry an implied contrast with an unex-
pressed idea
μένος -ους τό: might, force, strength, prowess, courage
μέντοι: (1) certainly, at any rate; (2) however, still, nevertheless
μένω μενῶ ἔμεινα μεμένηκα: wait, stay, remain; *trans.:* wait for
μέρος -ους τό: part, share, turn
μεσημβρία -ας ἡ: midday, noon
μέσον -ου τό: middle
μέσος -η -ον: middle, in the middle of, mid-
μεσῶω: from the middle, be in or at the middle; + *supplemental part.:* be in the middle of
— ing
μεστός -ή -όν: full, filled, filled full
μετά *prep. + acc.:* after, amid; + *gen.:* with; + *dat.:* in the company of, in the midst of, among; *as*
a prefix: among, between, sharing, representing change from one state or place to another

- μεταβάλλω: throw into a different position, change
 μεταδίδωμι: give a share of
 μεταλαμβάνω: have or get a share of, partake of
 μετανίστημι: remove; *intrans.*: move
 μεταξύ *adv. or prep.* + *gen.*: between
 μεταπέμπω: send after
 μεταστρέφω: turn about, turn round, turn
 μετατίθημι: place among, place differently, move, alter
 μέτεμι: go among or between
 μετέχω + *gen.*: partake of, enjoy a share of, share in, take part in
 μέτριος -α -ον: within measure, moderate
 μέτρον -ου τό: measure, portion
 μέχρι *prep.* + *gen.*: until, up to, to a given point; *or conj.*: until
 μή: not; + *imper.* *or prohibitive subj.*: don't —; + *part.*: if not . . . unless; *after verb of fearing*:
 lest, that
 μηδαμῆ *fem. dat. sing. as adv.*: in no way, not at all
 μηδαμῶς *adv.*: in no way, not at all
 μηδέ: but not, and not, not even; but don't, and don't, don't even, etc. (see μή)
 μηδείς μηδεμία μηδέν: no one, nothing, none
 μηκέτι: no more, no longer (see μή)
 μῆν: indeed, truly; καὶ μῆν: and indeed, moreover, what is more, and in fact; τί μῆν; what then?
 μήποτε: never, don't ever, etc. (see μή)
 μήτε . . . μήτε: neither . . . nor; don't . . . nor, etc. (see μή)
 μήτηρ μητ(ε)ρός ἦ: mother
 Μητις -ιδος ἦ: Metis (Craftiness, Cunning), mother of Athene swallowed and incorporated
 by Zeus
 μηχανάομαι μηχανήσομαι ἐμηχανσάμην—μεμηχάνημαι: devise, contrive, bring about
 μηχανή -ῆς ἦ: device, scheme, instrument, machine, contrivance
 μία: *fem. nom. sing. of εἶς*
 μικρός -ά -όν: small, little
 μμνήσκω μνήσομαι ἔμνησα—μέμνημαι ἐμνήσθην: remind, put in mind; *mid.-pass.*: remember
 μισέω: hate
 μνάομαι: court, woo
 μνημεῖον -ου τό: monument, memorial, reminder
 μνήμη -ης ἦ: remembrance, memory
 μνημονεύω: remember, call to mind
 μόγις *adv.*: with toil and pain, scarcely, barely
 μοι: *dat. of ἐγώ*
 μοῖρα -ας ἦ: allotment, portion, share, fate; personified as αἱ Μοῖραι: the Fates, goddesses
 who oversee life and death
 μοιχεύτρια -ας ἦ: adulteress
 μοιχός -οῦ ό: adulterer, debaucher

μοναχοῦ *adv.*: alone, only

μόνιμος -α -ον: staying in one place, stable, steadfast

μονοειδής -ές: of one form or kind, uniform

μόνος -η -ον: only, alone, solitary

μόριον -ου τό: small piece, portion

μου: gen. of ἐγώ

Μοῦσα -ης ἡ: Muse, goddess of poetry, music, and dance

μουσική -ῆς ἡ (abbreviated from ἡ μουσική τέχνη): any art over which the Muses presided:
poetry, music, and dance

μουσικός -ή -όν: having to do with the Muses, musical, poetic

μυέω: initiate into the mysteries

μῦθος -ου ὁ: story, tale

μῶρος -α -ον: foolish

Nv

ναί: yes

ναῦς νέως ἡ: ship; *irreg. declension: sing. gen. νέως, dat. νηί, acc. ναῦν; pl. nom. νῆες, gen. νεῶν, dat. ναυσί, acc. ναῦς*

ναύτης -ου ὁ: sailor

νεανίας -ου ὁ: youth, young man

νεανίσκος -ου ὁ: youth, young man

νέκταρ -αρος τό: nectar, drink of the gods

νέος -α -ον: young, youthful, new

Νέστωρ -ορος ὁ: Nestor, old man hero of the Trojan War

νεωστί *adv.*: recently, lately, just now

νεώτατος -η -ον (superl. of νέος): youngest, newest, very young, etc.

νεώτερος -α -ον (compar. of νέος): younger, newer, rather young, etc.

νή + *acc.*: by *acc.*!; νή Δία: by Zeus

νηνεμία -ας ἡ: windlessness, stillness in the air, calm

νήπιος -α -ον: infantile, babyish, newborn, foolish, childish

νήσος -ου ἡ: island

νήφω: be sober, drink no wine

νικάω νικήσω ἐνίκησα νενίκηχα νενίκημαι ἐνικήθην: win, conquer, prevail, vanquish

νίκη -ης ἡ: victory

Νιόβη -ης ἡ: Niobe, famous for boasting that she had more children than the goddess Leto, whose divine children, Apollo and Artemis, then proceeded to kill all of hers, six boys and six girls in the *Iliad*, seven of each in Ovid's *Metamorphoses*, five or ten in other accounts

νοέω νοήσω ἐνόησα νενόηχα νενόημαι ἐνοήθην: think; perceive, notice; intend

νόημα -ατος τό: perception, thought

νομίζω νομιῶ ἐνόμισα νενόμικα νενόμισμαι ἐνομίσθην: consider, believe; hold as a custom or belief, use customarily, practice

νόμιμος -η -ον: conforming to custom or law

νομοθετέω: make law
νόμος -ου ὁ: law, custom, usage, ordinance
νόος -ου ὁ = νοῦς
νοσέω: be sick, ail
νόσημα -ατος τό: sickness, disease, plague
νόσος -ου ἡ: sickness, disease, malady
νοσώδης -εσ: sickly, diseased, ailing
νουθετέω: put in mind, admonish, warn, advise
νοῦς νοῦ ὁ: mind, attention, thought, sense; *dat.* νῶ, *acc.* νοῦν; τὸν νοῦν παρέχω: pay attention to; ἐν νῶ ἔχω: have in mind; κατὰ νοῦν (also found uncontracted: νόος)
νῦν *adv.*: now, at this time
νυνδὴ *adv.* = νῦν strengthened by δὴ: just now, at this very time
νυνί *adv.*: now, at this moment
νύξ νυκτός ἡ: night
νυστάζω: nod in sleep, nap, slumber
νῶ (nom./acc.) νῶν (gen./dat.) *1st pers. dual pron.*: we two, us two
νῶ: dat. sing. of νοῦς
νῶτον -ου τό: back

Ξ

ξένη -ης ἡ: female guest, foreign woman
ξένος/ξείνος -ου ὁ: foreigner, stranger, guest-friend, guest
ξηρός -ά -όν: dry

Οο

ὁ ἢ τό: the (def. art.); ὁ μὲν . . . ὁ δέ: the one . . . the other; οἱ μὲν . . . οἱ δέ: some . . . others
(*Essentials* §§186–91)
ὄ: nom./acc. neut. sing. of ὅς ἢ ὄ
ὄα: neut. pl. of ὄον
ὄγδοος -η -ον: eighth
ὄδε ἢδε τόδε: this, this here
ὁδός -οῦ ἡ: road, way, journey
ὀδύνη -ης ἡ: pain, hurt
ὄθεν *rel. adv.*: from whom, from which, from where; *often used as demonstr. rather than rel.*:
from this, hence
οἷ *adv.*: to where, to which, to whom
οἶγνυμι/οἶγω οἶξω ὤξα/(ἀν)έωξα (ἀν)έωγα ὤχθην/(ἀν)εώχθην: open
οἶδα εἶσομαι: know; *past* ἦδη (pluperf. forms with imperf. meaning); *part.* εἰδώς εἰδυῖα
εἰδός (εἰδοτ-); *inf.* εἰδέναι (perf. forms with pres. meaning)
οἶε: pres. mid. indic. 2nd pers. sing. of οἶομαι
οἶηθείη: aor. opt. 3rd pers. sing. of οἶομαι (pass. forms with act. meaning)
οἴκαδε *adv.*: to one's home, home, homeward

- οἰκεῖος -α -ον: in or of the house, domestic, one's own, related
οἰκειότης -ητος ἤ: kinship, intimacy, family relationship, close relationship
οἰκέτης -ου ὄ: inmate of one's house, house-slave; *pl.*: family members
οἰκέω οἰκήσω ὄκησα ὄκηκα ὄκημαι ὄκήθην *trans.*: inhabit, occupy, settle, manage, govern;
intrans.: live, lie [in a place], be governed
οἴκημα -ατος τό: any inhabited place, dwelling place, dwelling, house
οἴκησις -εως ἤ: dwelling, habitation (in both abstract and concrete senses)
οἰκία -ας ἤ: house, dwelling, building
οἰκίζομαι: make one's home, inhabit, settle
οἴκοθεν *adv.*: from one's house, from home
οἴκοι *adv.*: at home, in the house
οἶμαι = οἴομαι
οἶνος -ου ὄ: wine
οἴομαι οἰήσομαι — — — ὀήθην (often contracted to οἶμαι, *imperf.* ὀμην): suppose, think, deem, imagine (*pass. deponent*)
οἶος -α -ον: alone, lone, lonely
οἶος -α -ον: what sort of, such, such as, of such a sort; *correl.* with τοιοῦτος; e.g., τοιοῦτο οἶω: the sort of thing with which; in exclamations: what kind of . . . ! e.g., οἶα αὖ πάσχω ὑπὸ τοῦ ἀνθρώπου: What outrageous things I suffer at the hands of the fellow!
οἶός τ' εἶμι: be able
οἶοσπερ -απερ -ονπερ: of the very same sort (as)
οἶσθα: *pres. indic. 2nd pers. sing.* of οἶδα
οἰστέος -α -ον (*verbal adj.* of φέρω): to be borne, to be worn; *neut. used impers.*: it is necessary to bear, one must wear, etc.
οἴχομαι οἰγήσομαι: be off, be gone, have gone; frequently with a part. that reinforces its meaning, e.g., οἴχομαι φεύγων: I am off and fleeing; οἴχεται θανών: he is dead and gone; ὄχητο ἀπιών: he was off and gone
ὀκνέω: hesitate, be reluctant, shrink (from)
ὀκρίβας -αντος ὄ: platform, dais
ὀκτώ *indecl. adj.*: eight
ὀλιγάκις *adv.*: seldom
ὀλίγος -η -ον: few, little, scanty, small
ὄλος -η -ον: whole, complete
ὄλοφύρομαι: lament
Ὀλυμπος -ου ὄ: (1) Olympus, beloved of the satyr Marsyas; (2) Mt. Olympus, home of the gods
ὄλωλα *perf. forms with pres. meaning*: I am destroyed (from ὄλλυμι)
Ὀμηρος -ου ὄ: Homer, poet of the *Iliad* and *Odyssey*
ὀμιλέω: be in company with, consort with *dat.*
ὀμλία -ας ἤ: being together, communion, intercourse, converse, company
ὄμμα -ατος τό: eye
ὄμνυμι ὀμοῦμαι ὄμοσα ὀμώμοκα ὀμώμο(σ)μαι ὀμό(σ)θην: swear
ὄμοιος -α -ον: like, resembling, alike, similar to, equal to

- ὁμοίως *adv.*: in the same way, alike, like, equally to
 ὁμολογέω ὁμολογήσω ὁμολόγησα ὁμολόγηκα ὁμολόγημαι ὁμολογήθην: agree (with),
 say the same (as), speak as one (with) (+ *dat. pers. agreed with and/or acc. thing agreed to*)
 ὁμολογία -ας ἡ: agreement
 ὁμολογουμένως *adv.*: by general agreement, conformably with
 ὁμόνοια -ας ἡ: sameness of mind or thought, unity, concord
 ὁμόσας -ασα -αν: aor. act. part. of ὁμνυμι
 ὁμφαλός -οῦ ὁ: navel
 ὅμως *adv.*: all the same, nevertheless, notwithstanding, still
 ὄναρ τό: dream, vision in sleep (only nom. and acc.)
 ὀνειδίζω ὀνειδιῶ ὀνειδισα ὀνειδικα—ὀνειδίσθην: throw reproach upon, reproach,
 rebuke, blame
 ὀνειδος -ους τό: reproach, censure, blame
 ὀνήνημι ὀνήσω ὀνήσα: profit, benefit, help, assist
 ὄνομα -ατος τό: name
 ὀνομάζω ὀνομάσω ὀνόμασα ὀνόμακα ὀνόμασμαι ὀνομάσθην: name or speak of by
 name, call or address by name
 ὀνομαστός -ή -όν: named, mentioned, famous, glorious
 ὄνος -ου ὁ: ass, donkey
 ὄντα -ων τά: existing things, the present
 ὄντι: masc./neut. dat. pres. part. of εἶμί; τῷ ὄντι: really, in truth, in fact
 ὄντινοῦν: masc. acc. sing. of ὄστισοῦν
 ὄξύς -εῖα -ύ: sharp, keen, high-pitched
 ὄον -ου τό: sorb-apple
 ὅπῃ *fem. dat. sing. as adv.*: in whatever way
 ὅπῃοῦν *fem. dat. sing. as adv.*: howsoever, in anyway whatsoever
 ὀπισθε(ν) *adv.*: after, behind, in back; *or prep. + gen.*: behind
 ὄπλον -ου τό: tool, implement, shield; *pl.*: weapons, arms
 ὀπόθεν *rel. adv.*: from where, from what place
 ὅποι *rel. adv.*: where (to); to which place, whither
 ὀποῖος -α -ον: of what sort or quality, what sort of; ὀποῖος . . . τις: what sort of a
 ὀπόσος -η -ον: as much as, as many as, however much, however many
 ὀπότεν *conj. + subj.*: whenever, when
 ὀπότε *conj.*: when, whenever
 ὀπότερος -α -ον: which [of two]
 ὀποτέρωσιν *rel. adv.*: to whichever [of two sides]
 ὅπου *rel. adv.*: where
 ὅπως: as, in such manner as, how; *in indir. question*: how; + *subju. or opt.*: purpose clause: so
 that, in order that; + *fut. indic.*: see to it that — (issuing directive)
 ὀπωστίοῦν *adv.*: in anyway whatsoever
 ὄρατός -ή -όν: be seen, visible
 ὄραω ὄψομαι εἶδον ἑώρακα ὄμμαι ὄφθην: see

ὄργανον -ου τό: instrument, tool

ὀργίζω ὀργιῶ ὠργισα—ὠργισμαι ὠργίσθην: make angry, provoke to anger, irritate; *mid.-pass.*: be or become angry

ὀρθός -ή -όν: straight, correct, upright, safe (because not knocked down)

ὀρίζω ὀριῶ ὠρισα ὠριξα ὠρισμαι ὠρίσθην: mark with a boundary, define, divide or separate from (as a boundary)

ὄρκος -ου ὄ: oath

ὀρμάω ὀρμήσω ὠρμησα ὠρμηξα ὠρμημαι ὠρμήθην: set in motion, urge, stir up, rouse; *intrans.*: start, begin

ὀρρωδέω: shudder at, shrink from

Ὀρφεύς -έως ὄ: Orpheus, legendary musician who traveled to the Underworld (see reading 3B introduction)

ὅς ἢ ὅ: (1) *rel. pron.*: who, which, that; (2) *demonst. pron.*: he, that one

ὅσαπερ (*neut. pl. of rel. adj. ὅσος + suffix -περ*): as many [things] as in fact, all those [things] which/that indeed

ὅσος ὄση ὅσον *rel. adj.*: as much as, as great as; *pl.*: as many as, all those who/which/that

ὅσπερ ἦπερ ὅπερ *intensified rel. pron.* (declines like ὅς ἢ ὅ): the very one who, the very thing which/that; the very one that

ὀστέον -ου τό: bone (in Attic, contracts to τὸ ὀστοῦν, τὰ ὀστᾶ; see Smyth 1956: §235 for declension)

ὅστις ἦτις ὅ τι *indef. rel. pron.*: who, what, anyone who, anything which/that, whoever, whatever

ὅστισοῦν ἠτισοῦν ὅτιοῦν: anybody/anything whatsoever, anybody/anything at all

ὅταν (ὅτε + ἄν) *conj. + subj.*: whenever

ὅτε *conj.*: when, since

ὅτι: that, because; + *superl.*: as — as possible; in Plato, the equivalent of ὅ τι

ὅ τι: *neut. nom./acc. sing. of ὅστις ἦτις ὅ τι*

ὅτιοῦν: *neut. nom./acc. sing. of ὅστισοῦν*

ὅτου ὅτω ὅτων ὅτοις: alternative gen. and dat. forms of ὅστις

οὐ οὐκ οὐχ οὐχί: no, not

οὔ: where; also gen. masc./neut. sing. rel. pron. of ὅς ἢ ὅ

οὐδαμῆ *fem. dat. sing. as adv.*: nowhere, in no way

οὐδαμοῦ *adv.*: nowhere

οὐδαμῶς *adv.*: in no way

οὔδας -εος τό: ground, earth

οὐδέ *adv.*: but not, and not, not even

οὐδείς οὐδεμία οὐδέν: no one, nothing, none, no —; οὐδέν ἐστι: be worthless, be insignificant

οὐδέποτε *adv.*: never

οὐδέπω *adv.*: and not yet, not as yet

οὐκ = οὐ (before a vowel)

οὐκέτι *adv.*: no more, no longer

οὐκουν *adv.*: not therefore, so not

οὐκοῦν *adv.*: therefore, then, accordingly

οὐν *adv.*: so, then, therefore, really, at all events, in fact
 οὐπερ: masc./neut. gen. sing. of ὄσπερ
 οὐποτε *adv.*: never
 οὐπω *adv.*: not yet
 Οὐρανία -ας ἡ: Ourania (Latin Urania), the heavenly one, one of the nine Muses
 οὐράνιος -α -ον: having to do with Ouranos, heavenly
 οὐρανός -οῦ ὁ: heaven; *capitalized*: personified Heaven, the god Ouranos (Latin Uranus)
 οὖς ὠτός τό: ear
 οὐσία -ας ἡ: that which is one's own, one's substance, property
 οὔτε *adv.*: and not; οὔτε . . . οὔτε: neither . . . nor
 οὔτος αὐτή τοῦτο: this; *pl.*: these (*Essentials* §11)
 οὔτος *as informal address*: hey you!
 οὔτοσί αὐτήι τουτοί: this one here [pointing]
 οὔτω/οὔτως *adv.*: in this way, thus, so (especially with an adj. or another adv.)
 οὔτως *adv.*: in this way here
 οὐχ = οὐ (before a vowel with a rough breathing)
 οὐχί = οὐ (in Attic)
 ὀφείλω ὀφειλήσω ὀφείλισα ὀφείλιγα — ὀφειλήθην: owe; 2nd aor. ὄφελον: ought
 ὀφθαλμός -οῦ ὁ: eye
 ὀφθείζ -εῖσα -έν: aor. pass. part. of ὀράω
 ὀφθῆναι: aor. pass. inf. of ὀράω
 ὀφλισκάνω ὀφλήσω ὄφλον ὄφληγα: owe, bring on oneself
 ὄγλος -ου ὁ: crowd, throng, mob
 ὀψέ *adv.*: after a long time, late, at length
 ὄψις -εως ἡ: sight, look, appearance, aspect (in the sense of external appearance)
 ὀψοποιικός -ή -όν: food-making, culinary

Ππ

πάγκαλος -ον: all beautiful, all good and noble
 πάγος -ου ὁ: ice, frost
 πάθημα -ατος τό: anything that befalls one, suffering, calamity, misfortune, experience
 πάθος -ους τό: suffering, experience, incident, accident
 παθών -οῦσα -όν: aor. act. part. of πάσχω
 παιδαγωγέω: attend as a παιδαγωγός, train and teach, educate
 παιδαγωγός -οῦ ὁ: pedagogus, a person, usually a slave, in charge of accompanying children to and from school and elsewhere (cf. παίδ- and ἄγω)
 παιδάριον -ου τό: little boy, young child
 παιδεραστέω: love boys, be a boy-lover
 παιδεραστής -οῦ ὁ: pederast, lover of παῖδες (see introduction: “Pederasty at Athens”)
 παιδεραστία -ας ἡ: pederasty, love of παῖδες (see introduction: “Pederasty at Athens”)
 παιδεύω παιδεύσω ἐπαιδεύσα πεπαιδευκα πεπαίδευμαι ἐπαιδεύθην: bring up or rear a child, educate

- παιδιά -ᾶς ἢ: childish play, sport, game
 παιδικά -ῶν τὰ *pl. used for sing.:* darling, the beloved in a pederastic relationship
 παιδίον -ου τό: little or young child
 παιδογονία -ας ἢ: begetting of children
 παιδοποιία -ας ἢ: procreation of children
 παίζω παίσομαι ἔπαισα πέπαικα πέπαισμαι: tease, joke, play; παίζω . . . πρὸς + *acc.:* make fun of *acc.*
 παῖς παιδός δ/ἢ: child, slave, boy up to eighteen years old (or even beyond)
 παιών -ῶνος ό: paean, song of praise
 πάλαι *adv.:* long ago
 παλαιόμοι: become old, become obsolete
 παλαιός -ά -όν: old in years, aged, ancient
 πάλιν *adv.:* back, backward, again
 παμπολύς παμπολλή παμπολύ: very much, very great; *pl.:* very many
 πάνδημος -ον: of or belonging to all the people, common, ordinary, vulgar, promiscuous
 πάντα: *acc. masc. sing. or nom./acc. neut. pl. of πᾶς πᾶσα πᾶν*
 παντάπασιν *adv.:* all in all, altogether, wholly, absolutely
 πανταχῆ *fem. dat. sing. as adv.:* everywhere, in every way
 πανταχόθεν *adv.:* from all places, from all quarters, on every side
 πανταχοῦ *adv.:* everywhere
 πάντη *fem. dat. sing. as adv.:* in every direction, in every way
 παντί: *masc./neut. dat. sing. of πᾶς*
 παντοδαπός -ή -όν: of every kind, of all sorts, manifold, varied
 παντοῖος -α -ον: of all sorts or kinds, manifold
 πάντως *adv.:* altogether, entirely
 πάνυ *adv.:* altogether, entirely, very (much); πάνυ γε: very much so; οὐ πάνυ: not at all
 παρὰ *prep. + gen.:* from the side of, from, by; + *dat.:* beside, alongside of; + *acc.:* to the side of, beside, alongside of; *as a prefix:* beside, by, aside, amiss
 παραβάλλω: throw beside or by, throw to; *of eyes:* cast askance
 παραγγέλλω: urge on, recommend, exhort
 παραγίγνομαι: be present, be by or near, attend upon, come to, arrive at *dat.*
 παραινέω: advise, recommend
 παρακαθίζομαι: sit down beside
 παρακελεύομαι: order, exhort, urge
 παρακλήσεις -εως ἢ: encouragement, exhortation, cheering on
 παραλείπω: leave on one side, leave remaining, pass by, neglect
 παραπαίω: *trans.:* strike on the side; *intrans.:* strike aside, fall aside, be out of one's wits
 παρασκευάζω: get ready, prepare (for principal parts see κατασκευάζω)
 παρασκοπέω: look aside at
 παραστάτης -ου ό: one who stands by, defender
 παρασχεῖν: *aor. act. inf. of παρέχω*
 παραινέω: stretch out along or beside, extend, strain

παραχωρέω: go aside, make room, give way, retire

παρείκει *impers.*: it is practicable

πάρειμι: be by or present; *part. frequently used substantively* οἱ παρόντες: those present; τὰ παρόντα, τὸ παρόν: present circumstances, the present, things now; ἐν τῷ παρόντι: in the present

πάρεργον -ου τό: subordinate or secondary business, appendage, appendix

παρέρχομαι: go by; ὁ παρελθὼν χρόνος: time past

παρέχω: hold beside, hold in readiness, furnish, provide, supply

παρῆ: pres. subj. 3rd pers. sing. of πάρειμι

παρήμι: let drop beside or at the side, let fall, pass over, permit

παροιμία -ας ἡ: byword, common saying, proverb, maxim, saw

παρρησία -ας ἡ: freespokenness, openness, frankness

παρῶν -οῦσα -όν: pres. part. of πάρειμι

πᾶς πᾶσα πᾶν: all, every; ὁ πᾶς —: the whole —, the entire —

πάσχω πείσομαι ἔπαθον πέπονθα: suffer, experience

πατήρ πατ(ε)ρός ὁ: father

Πάτροκλος -ου ὁ: Patroklos (Latin Patroclus), close friend of Achilles

Παυσανίας -ου ὁ: Pausanias, second speaker in the dialogue, lover of Agathon

παύω παύσω ἔπαυσα πέπαυκα πέπαυμαι ἐπαύ(σ)θην: make to cease, stop; *mid.*: stop, cease; + *gen.*: cease from; + *part.*: stop —ing

πέδιον -ου τό: plain

πεζός -ή -όν: traveling on foot

πείθω πείσομαι ἔπεισα/ἔπιθον πέπεικα/πέποιθα πέπεισμαι ἐπίεσθην: persuade; *mid.*: trust, obey, believe *dat. obj.*

πειρατέος -η -ον (verbal adj. of πειράω): to be attempted; *neut. used impers.*: one must attempt, it is necessary to try, etc.

πειράω πειράσω ἐπείρασα πεπείρακα πεπείραμαι ἐπειράθην: attempt, endeavor, try, test (more common in the *mid.* with same meaning as *act.*)

πείσομαι: fut. *mid. indic.* 1st pers. sing. of πάσχω or πείθω

πειστέος -α -ον (verbal adj. of πείθω): to be persuaded or obeyed; *neut. used impers.*: one must obey, it is necessary to obey, etc.

πέλαγος -ους τό: sea

πελάζω: draw near, approach

πέμπτος -η -ον: fifth

πέμπω πέμψω ἔπεμψα πέπομφα πέπεμμαι ἐπέμφθην: send, dispatch

πένης -ητος ὁ: one who works for his daily bread, day-laborer, poor man

πενία -ας ἡ: poverty, need; personified as mother of Eros in Diotima's myth

πέντε *indecl. adj.*: five

πέπεισμαι: perf. *mid.-pass. indic.* 1st pers. sing. of πείθω

πέπονθα: perf. *act. indic.* 1st pers. sing. of πάσχω

πέπυσμαι: perf. *mid. indic.* 1st pers. sing. of πυνθάνομαι

περ/-περ *enclitic particle or suffix adding force to the word it follows*: indeed, the very, much, etc.

- περιαίνω: bring to an end, finish, accomplish, execute
 περί *prep.* + *acc.*: about, concerning; + *gen.*: around, about, concerning; + *dat.*: in, on, about
 περιαιρέω: take off something that surrounds, take off an outer coat, take away, strip off
 περιαιπέχω: put round about, clothe
 περιβάλλω: throw round; *mid.*: put *acc. clothing* around oneself, dress oneself
 περιγίγνομαι: be superior to, overcome
 περιεμι (περί + εἰμί): be around, surpass *gen.*
 περιεμι (περί + εἶμι): go around
 περιῆα: imperf. act. indic. 1st pers. sing. of περί + εἶμι
 Περικλῆς -έους ὁ: Pericles, a prominent Athenian statesman and general; Alcibiades' adoptive father
 περιμένω: wait for, await
 περιπτύσσω: enfold, enwrap
 περιπτώς -ή -όν: beyond the regular number or size, out of the ordinary
 περιτυγχάνω: light upon, fall in with, meet with
 περιφερής -ές: moving round, revolving, surrounding
 περιφέρω: carry around
 πέφυκα *perf. forms with pres. meaning*: be [by nature] (from φύω)
 πῆ *fem. dat. sing. as adv.*: in some way, somehow
 πηδάω πηδήσομαι ἐπήδησα πεπήδηκα: leap, spring, bound, jump; throb
 Πηνελοπεία -ας ἡ: Penelope, wife of Odysseus, famous for waiting for her husband for twenty years
 πιθανός -ή -όν: calculated to persuade, persuasive
 πικρός -ά -όν: bitter, pointed, sharp, keen
 πίλναμαι: draw near, approach
 πῖλος -ου ὁ: felt, wool or hair made into felt
 πίνω πίομαι ἔπιον πέπωκα πέπομαι ἐπόθην: drink
 πίπτω πεσοῦμαι ἔπεσον πέπτωκα: fall
 πιστεύω πιστεύσω ἐπίστευσα πεπίστευκα πεπίστευμαι ἐπιστεύθην: trust, believe *dat.*
 πλεῖστος -η -ον (*superl. of πολὺς*): most, largest, greatest
 πλείων -ον (*compar. of πολὺς*): more, larger, greater
 πλέκω πλέξω ἔπλεξα πέπλεχα πέπλεγμαι ἐπλέχθην/ἐπλόκην: braid, weave, twine, twist
 πλεονεκτέω: have or claim more than one's due, get or have too much; be greedy, grasping, arrogant
 πλεονεξία -ας ἡ: greediness, lust for more [power, money, etc.]
 πλευρά -ᾶς ἡ: rib
 πλέω πλεύσομαι ἔπλευσα πέπλευκα πέπλευσμαι ἐπλεύσθην: sail
 πλέων -ον = πλείων -ον
 πληγείς -εῖσα -έν: aor. pass. part. of πλήττω
 πλήθος -ους τό: great number, throng, crowd, multitude
 πλὴν *prep.* + *gen.*: except; *or adv.*: except, besides
 πλήρης -ες: full
 πληρώω πληρώσω ἐπλήρωσα πεπλήρωκα πεπλήρωμαι ἐπληρώθην: make full, fill (with) *gen.*

- πλησιάζω: bring near, be near *dat.*
 πλησμονή -ῆς ἡ: filling or being filled, fullness, satiety
 πλήττω πλήξω ἔπληξα πέπληγα πέπληγμα ἔπληγην/ἐπλήγην: strike, smite
 πλούσιος -α -ον: rich, wealthy
 πλουτέω: be rich, be wealthy
 πλοῦτος -ου ὁ: wealth
 πόδα: acc. sing. of πούς
 πόδες: nom. pl. of πούς
 ποθεν *enclitic indef. adv.*: from some place or other
 πόθεν *interrogative adv.*: from where . . . ?
 ποθέω: long for, yearn after
 πόθος -ου ὁ: longing, yearning, fond desire or regret
 ποι *enclitic indef. adv.*: to wherever, to somewhere
 ποῖ *interrogative adv.*: (to) where . . . ?
 ποιέω ποιήσω ἐποίησα πεποίηκα πεποίημαι ἐποιήθην: do, make, create; + *inf.*: cause to —;
 περὶ πολλοῦ ποιοῦμαι: value highly; τοὺς λόγους . . . ποιοῦμαι: make words, i.e., discuss
 ποίησις -εως ἡ: poetry, the art of poetry, creation, creativity
 ποιητής -οῦ ὁ: one who makes, creator, poet
 ποικίλλω: work in various colors, embroider, make elaborate
 ποικίλος -η -ον: many-colored, variegated, complexly wrought, intricate, riddling, ambiguous
 ποιός -ά -όν *enclitic indef. adj.*: of a certain nature, kind, of quality; of some sort
 ποῖος -α -ον: of what nature? of what sort?
 πολεμέω: wage war with, fight, be at war
 πολέμιος -α -ον: of or belonging to war; *as subst.* οἱ πολέμιοι: the enemy, those with whom one
 is at war (as opposed to personal enemies)
 πόλεμος -ου ὁ: war, battle
 πόλις -εως ἡ: city, city-state
 πολίτης -ου ὁ: citizen
 πολιτικός -ή -όν: political, having to do with the city
 πολλάκις *adv.*: many times, often
 πολλαχῆ *adv.*: in many ways
 πολλαχοῦ *adv.*: in many places
 Πολύμνια -ας ἡ: Polymnia or Polyhymnia, one of the nine Muses
 πολὺς πολλά πολὺ: much, many
 πονέω πονήσω ἐπόνησα πεπόνηκα πεπόνημαι ἐπονθήθην: work hard, do work, toil, suffer
 πονηρός -ή -όν: bad, wretched, wicked, toilsome, painful, grievous
 πόνος -ου ὁ: toil, work, task, labor; *pl.*: pains, griefs
 πορεία -ας ἡ: walking, mode of walking or running, gait, mode of travel, journey
 πορευτέος -α -ον (verbal adj. of πορεύω): to be traversed or traveled over; *neut. used impers.*:
 one must go or travel, it is necessary to go, etc.
 πορεύω πορεύσω ἐπόρευσα πεπόρευκα πεπόρευμαι ἐπορεύθην: make go, carry, convey,
 bring, supply; *mid.*: go, travel, march, walk

- πορίζω ποριῶ ἐπόρισα πεπόρικα πεπόρισμαι ἐπορίσθην: bring, convey; bring about, contrive; furnish, provide; *mid.*: acquire, procure, get
- πόριμος -ον: able to provide, resourceful, inventive, contriving
- πόρος -ου ὁ: way, means, resource; personified as father of Eros in Diotima's myth
- πόρρω *adv.*: far, far off
- πόρρωθεν *adv.*: from afar, from a distance
- Ποσειδῶν -ῶνος ὁ: Poseidon, god of the sea; brother of Zeus and one of the twelve Olympian gods
- ποσί(ν): *dat. pl.* of πούς
- πόσις -εως ἤ: drink
- πόσος -η -ον: how great? how much? *pl.*: how many?
- ποταμός -οῦ ὁ: river
- ποτέ *enclitic indef. adv.*: at some time or other, at some time, once, ever, some day
- πότε *in direct and indir. questions*: when
- Ποτειδαία -ας ἤ: Poteidaia (Latin Potidaea), a Greek city-state in northern Greece
- ποτέος -α -ον (verbal adj. of πίνω): to be drunk; *neut. used impers.*: one must drink, it is necessary to drink
- πότερος -α -ον: introducing a direct alternative question (often not translated); introducing indirect questions: which of the two? whether?
- πότνια -ας ἤ: mistress, queen, lady
- πότος -ου ὁ: drinking, drinking bout
- που *enclitic indef. adv.*: anywhere, somewhere, *but often simply introduces a speculative note into a passage*: I suppose, I guess
- ποῦ: where?
- πούς ποδός ὁ: foot
- πρᾶγμα -ατος τό: deed, act, thing, matter, affair, situation; *pl.*: troubles, circumstances, business
- πρᾶξις -εως ἤ: deed, transaction, business
- πραότης -ητος ἤ: mildness, gentleness
- πράττω πράξω ἔπραξα πέπραγα/πέπραχα, πέπραγμα ἐπράχθην: do, act, accomplish
- πρέπει *impers. + acc. + inf.*: it is fitting for *acc.* to —
- πρεπόντως *adv.*: in fit manner, befittingly, befittingly, gracefully
- πρεσβεύω: be the elder or eldest; *trans.*: place as elder, show honor to, esteem
- πρεσβύτατος -η -ον: eldest, most esteemed; + *dat.*: most important to/esteemed by
- πρεσβύτερος -α -ον: elder, more esteemed; + *dat.*: more important to/esteemed by
- πρεσβύτες -ου ὁ: old man, elder
- Πριάμος -ου ὁ: Priam, old king of Troy, who had fifty sons
- πρίν *adv.*: before, previously; *conj. + inf.*: before; + *subju.* + ἄν or *opt.*: until, before
- πρό *prep. + gen.*: before, in front of, for, on behalf of; πρό τοῦ: before this, previously
- προαιρέομαι: choose first, prefer
- προαποθνήσκω: die before or first
- προαφίσταμαι: fall off or revolt before; *intrans.*: stop first, come away first
- προβάλλω: throw before, throw forward, put forward
- προβεβλήσθαι: perf. mid.-pass. inf. of προβάλλω

- προγίγνομαι: happen before, happen first
 πρόγονος -ου ὄ: forefather, predecessor, ancestor
 πρόεμι: go forward, go on, go in advance
 προθυμέομαι: be ready, willing, eager for *acc.* or to *inf.*
 προθυμία -ας ἡ: readiness, willingness, eagerness, zeal
 πρόθυμος -ον: ready, willing, eager, zealous
 πρόθυρον -ου τό: front door, porch, vestibule
 προκαλέω: invite ahead of time, make a date
 προλέγω: say beforehand, say in advance
 πρὸς *prep.* + *acc.*: to, toward, for the purpose of, with a view to, in reference to; + *gen.*: from, in the name of; + *dat.*: in addition to, near, at; *as a prefix*: to, toward, in addition
 προσάγομαι: win over
 προσαγορεύομαι: name, call by name
 προσαιτέω: ask besides, beg
 προσαναγκάζω: force or constrain to
 προσβλέπω: look at
 προσδεῖ *impers.*: it is still necessary
 προσδοκία -ας ἡ: expectation, anticipation
 πρόσεμι: be in addition, also be
 προσέρχομαι: come or go to (*usually dat.*)
 προσεύχομαι: offer prayers or vows
 προσέχω: hold to, offer; + τὸν νοῦν: pay attention to
 προσήκω: (1) have arrived at; be near, at hand; (2) *used impers.* + *dat.*: it concerns *dat.*; + *dat.* + *inf.*: it is appropriate for *dat.* to —, it is fitting for *dat.* to —; (3) *common as subst. part.*: belonging to, befitting, related to
 πρόσθεν *prep.* + *gen.*: before, in front of; *or adv.*: before, forward, to the front; formerly, previously
 προσθετός -α -ον (verbal adj. of προστίθιμι): to be added; *neut. used impers.*: one must add, it is necessary to add, etc.
 προσίστημι *intrans.*: go to
 προσιοιτέος -α -ον (verbal adj. of προσφέρω): to be applied, to be dealt with, to be performed; *neut. used impers.*: one must apply, it is necessary to perform, etc.
 προσπαλαίω: wrestle with
 προσπελάζω: make approach, bring near to; *mid.*: draw near to
 προστάτω: order, command
 προστίθιμι: apply
 προσφέρω: bring to or upon, apply to, approach, have dealings with
 πρόσωπον -ου τό: face, visage, countenance
 προτεραία -ας ἡ (abbreviated from ἡ προτεραία ἡμέρα): day before
 πρότερος -α -ον: before, previous, first [of two]; πρότερον *adv.*: previously, first
 προτροπάδην *adv.*: headforemost, with headlong speed
 προὔλοιτο: aor. mid. opt. 3rd pers. sing. of προαιρέομαι
 προουρήθη: aor. pass. indic. 1st pers. sing. of προλέγω

προχείρως *adv.*: readily
 προχωρέω: go or come forward, advance
 πρόην *adv.*: lately, just now, day before yesterday
 πρώτος -η -ον: first (*often adverbially in neut. sing. acc.*); τὸ πρῶτον: at first
 πταίρω πταρῶ ἔπταρα/ἔπταρον: sneeze
 πταρμός -οῦ ὄ: a sneeze
 πτηνός -ή -όν: feathered, winged
 πτοίησις -εως ἦ: excitement, vehement passion
 πύλη -ης ἦ: one wing of a pair of double gates, gate
 πυνθάνομαι πεύσομαι ἐπυθόμην—πέπυσμαι: learn by hearsay or by inquiry; ask, inquire;
 hear (of or about)
 πύρ πυρός τό: fire
 πω *enclitic particle*: up to this time, yet
 πώποτε *adv.*: ever yet
 πως *enclitic adv.*: somehow, in some way, in any way, at all, by any means
 πῶς *interrogative adv.*: how? in what way or manner?

Ρο

ῥάδιος -α -ον: easy
 ῥᾶστος -η -ον (superl. of ῥάδιος): easiest, very easy
 ῥάων -ον (compar. of ῥάδιος): easier, rather easy
 ῥέζω: do, act, deal
 ῥέω ῥνήσομαι/ῥεύσομαι ἔρρευσα ἔρρῦηκα—ἔρρῦην: flow, run, stream, gush (Attic uses
 aor. pass. forms for aor. act.)
 ῥηθεις -εῖσα -έν: aor. pass. part. of λέγω
 ῥηθήσεσθαι: fut. pass. inf. of λέγω
 ῥῆμα -ατος τό: that which is said or spoken, word, saying
 ῥητός -ή -όν: stated, specified; ἐπὶ ῥητοῖς: on set terms
 ῥήτωρ ῥήτορος ὄ: public speaker, pleader, rhetor, orator, politician
 ῥίς ῥίνος ἦ: nose
 ῥυθμός -οῦ ὄ: measured motion, time, rhythm
 ῥυτίς -ίδος ἦ: a fold or pucker, wrinkle
 ῥώμη -ης ἦ: bodily strength, strength, might
 ῥώννυμι: strengthen, make strong and mighty

Σο

σάρξ σαρκός ἦ: flesh
 σατυρικός -ή -όν: satyr, satyrlike
 σάτυρος -ου ὄ: satyr, half-man/half-horse follower of Dionysus, known for lewd and comical
 behavior
 σαυτοῦ -ῶ -όν *refl. pron.*: yourself, you (contracted from σεαυτοῦ)
 σαφής -ές: clear, plain, distinct, manifest, sure, unerring

- σαφῶς *adv.*: clearly
 σέ/σε: acc. of σύ
 σεαυτοῦ -ῶ -όν *refl. pron.*: yourself
 Σειρήν -ῆνος ἥ: Siren, legendary singer who lures men to their death by her enchanting song
 σελήνη -ης ἥ: moon (Selene)
 σεμνός -ή -όν: august, dignified, majestic, pompous
 σή: nom. fem. sing. of σός -ή -όν
 σημαίνω σημανῶ ἐσήμηνα σεσήμαγκα σεσήμασμαι ἐσημάνθην: signify
 σιγάω σιγήσομαι ἐσίγησα σεσίγηκα σεσίγημαι ἐσιγήθην: be silent
 σίδηρος -ου ὁ: iron
 σιληνικός -ή -όν: silen-like, Silenus-like
 σιληνός -ου ὁ: silen, a mythological half-man/half-animal creature, similar to a satyr; *capitalized*:
 Silenus, father of the satyrs
 σιληνώδης -ες: silen-like, Silenus-like
 σῖτος -ου ὁ; *pl.* σῖτα -ων τὰ: wheat, grain; food
 σιωπάω: be silent, be quiet
 σκεδάννυμι σκεδάω ἐσκέδασα — ἐσκέδασμαι ἐσκεδάσθην: scatter, disperse
 σκέλος -ους τό: leg
 σκέπτομαι σκέψομαι ἐσκεψάμην — ἔσκεμμαι: look about, look carefully, consider
 σκήπτω: prop, stay; *mid.*: make as an excuse
 σκληρός -ά -όν: hard, harsh, rough, harsh
 σκοπέω: look at or after, look carefully, consider (in pres. and imperf. only, other tenses use
 forms of σκέπτομαι)
 σκοτεινός -ή -όν: dark, obscure, riddling
 σκυθρωπός -ή -όν: angry-faced, sad-faced, sullen
 σκυῖτος -ους τό: skin, hide, leather, piece of leather
 σκυτοτόμος -ου ὁ: leather-cutter, worker in leather, shoemaker
 σμικρόλογος -ον: petty
 σμικρός -ά -όν (= μικρός): small, little
 σοι/σοί: dat. of σύ
 Σόλων -ωνος ὁ: Solon, Athenian lawgiver and poet
 σός σή σόν: your, yours
 σου/σοῦ: gen. of σύ
 σοφία -ας ἥ: cleverness, skill, wisdom
 σόφισμα -ματος τό: piece of cleverness, cunning trick
 σοφιστής -οῦ ὁ: sophist, professional wiseman, master of one's craft or art, an adept
 σοφός -ή -όν: wise, skilled in any handicraft or art, cunning, clever; + *inf.*: good at — ing
 σπαργάω: be full to bursting, swell, be ripe
 σπεύδω σπεύσω ἔσπευσα: hurry, make haste
 σπονδή -ῆς ἥ: drink offering, libation
 σπουδάζω σπουδάσομαι ἐσπούδασα ἐσπούδακα ἐσπούδασμαι ἐσπουδήσθην: be serious,
 be concerned, be eager, make haste

- σπουδή -ῆς ἡ: eagerness, zeal, effort, earnestness, seriousness, haste, speed
στάδιον -ου τό: (1) stade, unit of measurement equivalent to 606.75 English feet; (2) stadium
(because the race course at Olympia was one stade long)
στένω: groan, moan; *trans.*: bemoan, lament
στέφανος -ου ό: crown, garland
στεφανώω: put round, crown, garland
στήθος -ους τό: breast, chest
στήλη -ης ἡ: upright stone, post, slab, monument, stele
στόμα -ατος τό: mouth
στρατεία -ας ἡ: military expedition, campaign
στρατηγός -οῦ ό: leader or commander of an army, general
στρατιά -ᾶς ἡ: army
στρατιώτης -ου ό: soldier
στρατόπεδον -ου τό: military camp, soldiers' camping ground
στρογγύλος -η -ον: round, spherical
σύ σοῦ σοῖ σέ: you
συγγενής -ές: born with, congenital, natural, inborn
συγγίγνομαι: be with
συγγιγνώσκω: think with, agree with, understand, sympathize with, forgive *dat.*
συγγυμνάζω: exercise together
συγκατάκειμαι: lie with or together
συλλήβδην *adv.*: taken all together, collectively, in sum, in short
συλλήπτωρ -ορος ό: partner, accomplice, assistant
συμβαίνω: befall; + *dat.* + *inf. used impers.*: fall randomly to *dat.* to —
συμβιόω: live with, live together
σύμβολον -ου τό: sign, token
συμβουλευώ + *dat.*: advise, counsel, recommend to
συμβουλή -ῆς ἡ: advice, counsel
σύμμαχος -ου ό: ally
συμμίγνυμι = συμμίγνυμι
σύμμετρος -ον: accommodating
συμμίγνυμι: mix together, commingle (for principal parts see μίγνυμι)
σύμπας -πασα -παν: all together, all at once, all in a body
σμπίνω -πίομαι -έπιον -πέπωκα -πέπομαι -έπόθην: drink together, join in a drinking
bout with
σμπλέκω: twine, weave, braid together
σμπληρόω: fill in the gap
σμπλοκή -ῆς ἡ: intertwining, embrace
σμπότης -ου ό: fellow drinker, companion at the symposium
σμπέρω: bring together, gather, collect; *mid.*: come together, meet, agree with
σμπφημι: assent, approve; agree with
σμπφορά -ᾶς ἡ: attendant circumstance (usually of a negative kind), misfortune, calamity

- συμφυσάω: blow together, conflate, fuse
 συμφύω: make to grow together; *intrans.*: grow together
 σύν *prep.* + *dat.*: along with, in company with, together with, with the help of; *as a prefix*: together with, fellow—
 συναγωγεύς -έως ό: one who brings together, unifier
 συναμφοτέρος -α -ον: both together
 συναναχωρέω: retreat with
 συνδειπνέω: dine with, dine together
 συνδέω: bind or tie together
 συνδιασώζω: help in saving
 συνδιατριβή: spend time with *dat.*
 συνεγιγνώμην: imperf. mid. indic. 1st pers. sing. of συγγίγνομαι
 σύνειμι (σύν + εἰμί): be together
 σύνειμι (σύν + εἶμι): come together
 συνεκτρέφω: bring up along with, rear together
 συνέλκω: draw together, draw up, contract
 συνεράω: love together
 συνεργός -οῦ ό: associate, partner in work
 συνέρχομαι: go together or in company
 συνήδη: past 1st pers. sing. of σύνοιδα
 συνημερεύω: pass the day together or with
 συνίστημι: set together, combine, associate, unite, band together
 συννοέω: meditate, reflect upon
 σύνοδος -ου ή: meeting, events that bring us together
 σύνοιδα: share in knowledge with *dat.*; + *part. of indir. statement*: share in the knowledge that
 σύνοικος -ον: dwelling in the same house with
 συνουσία -ας ή: being together with, gathering, society, conversation, companionship, company
 συντακείς -εῖσα -έν: aor. pass. part. of συντήκω
 σύντασις -εως ή: vehement effort, exertion
 συντήκω συντήξω συνέτηξα συντέτηγα—συνετάκην: fuse into one mass, weld together
 σύντονος -ον: strained tight, intense
 σύριγξ σύριγγος ή: syrinx, pipe, Pan's pipe
 σύσπαστος -η -ον: drawn together, closed by drawing together
 συσπειράομαι: coil up
 συσσιτέω: eat with
 σφεῖς σφῶν σφῖσι σφᾶς (*neut. nom./acc.* σφέα) *3rd pers. pron.*: they
 σφόδρα *adv.*: very, very much, exceedingly
 σχεδόν *adv.*: close, near, nearly, almost
 σχῆμα -ατος τό: form, figure, appearance
 σώζω σώσω ἔσωσα σέσωκα σέσω(σ)μαι ἐσώθην: save, preserve
 Σωκράτης -ους ό: Socrates, the famous fifth-century philosopher (see introduction and appendix 1)

σῶμα -ατος τό: body
 σωτήρ -ῆρος ὁ: savior, deliverer, preserver
 σωτηρία -ας ἡ: safety, deliverance
 σωφρονέω: be of sound mind, be chaste, moderate, or temperate
 σωφροσύνη -ης ἡ: soundness of mind, moderation, temperance, self-discipline
 σώφρων -ον: of sound mind, temperate, moderate, self-disciplined, chaste, sober

Ττ

τάγαθά = τὰ ἀγαθά (crasis)
 ταινία -ας ἡ: band, ribbon, fillet
 τάλας τάλαινα τάλα: wretched, miserable
 τάληθῆ = τὰ ἀληθῆ (crasis)
 τᾶλλα = τὰ ἄλλα (crasis)
 τάξις -εως ἡ: arrangement, order, battle order, line of battle
 τᾶριστεῖα = τὰ ἀριστεῖα (crasis)
 ταριχεύω: preserve
 ταῦτα: nom./acc. neut. pl. of οὗτος
 ταύτη *fem. dat. sing. as adv.*: in this way
 ταυτόν = τὸ αὐτό(ν) (crasis); the use of nu, even when the word is followed by a consonant, is common in Plato
 τάχα *adv.*: (1) quickly, presently, forthwith; (2) perhaps (in Attic especially when it accompanies ἄν)
 ταχύς -εῖα -ύ: quick, fast, swift, fleet
 τε: and; τε . . . τε: both . . . and; τε . . . καί: both . . . and; X τε Y τε Z τε = X and Y and Z etc. *note especially* the position of τε: it follows the word or words being joined: e.g., τὰ τ' ὄτα τόν τε νοῦν τὰ τ' ὄμματα = τὰ ὄτα *and* τόν νοῦν *and* τὰ ὄμματα
 τεθνάναι: perf. act. inf. of θνήσκω
 τείνω τενῶ -έτεινα -τέτακα -τέταμαι -ετάθην: stretch, extend, strain
 τεῖχος -ους τό: wall, especially a city wall
 τεκμαίρομαι: infer, judge; ordain, decree
 τεκμήριον -ου τό: sure sign or token, evidence, proof
 τεκῶν -οῦσα -όν: aor. act. part. of τίκτω
 τέλεος -ον: having reached its end, finished, complete, perfect
 τελετή -ῆς ἡ: initiation, mystic rite, religious festival
 τελευτάω τελευτήσω ἐτελεύτησα τετελεύτηκα τετελεύτημαι ἐτελευτήθην: complete, finish, end; accomplish; die
 τελευτή -ῆς ἡ: finish, end, completion, accomplishment
 τελέω: make perfect, complete
 τέλος -ους τό: end, goal, result; *often used without def. art. as adv.*: finally, at last
 τεμάχιον -ου τό: slice
 τέμνω τεμῶ ἔτεμον τέμηκα τέμημαι ἐτμήθην: cut
 τέταρτος -η -ον: fourth

- τετρακόσιοι -αι -α: four hundred
 τετραμμένος -η -ον: perf. mid.-pass. part. of τρέπω
 τετρωμένος -η -ον: perf. mid.-pass. part. of τιτρώσκω
 τέτταρες τέτταρα: four
 τέπτιξ τέπτιγος ό: cicada
 τέχνη -ης ή: art, skill, craft
 τεχνικός -ή -όν: artistic, skilful, skilled, workmanlike
 τέως: as long as, while, until
 τῆδε *fem. dat. sing. as adv.*: in this way, in this place, here
 τηλικούτος -αύτη -οὔτο: so great, so much
 τήμερον *adv.*: today
 τίθημι θήσω ἔθηγα/(θε-) τέθηκα τέθημαι ἐτέθην: set, put, place, arrange
 τίκτω τέξομαι ἔτεκον τέτοκα: give birth, bring into the world, bear
 τιμάω τιμήσω ἐτίμησα τετίμηκα τετίμημαι ἐτιμήθην: pay honor to, hold in honor, honor, revere, reverence
 τιμή -ῆς ή: honor, that which is paid in token of worth or value
 τίμιος -α -ον: prized, valued, valuable, honored, honorable
 τιμωρέω τιμωρήσω ἐτιμώρησα τετιμώρηκα τετιμώρημαι ἐτιμωρήθην: avenge, help; *mid.*: exact vengeance on, avenge oneself upon, punish
 τινά/τινά: masc. acc. sing. or neut. nom./acc. pl. of τις/τι
 τίνω τ(ε)ίσω ἔτ(ε)ισα τέτ(ε)ικα -τέτεισμαι -ετ(ε)ίσθην: pay
 τις τι *as adj.*: a/an, a certain, some, any; *as subst.*: *masc./fem.*: anyone, someone, a certain person; *neut.*: something, anything; οὔ τι: in no way, not at all
 τίς τί: *as adj.*: what —? which —?; *as subst.*: *masc./fem.*: who?; *neut.*: what? why?
 τιτρώσκω τρώσω ἔτρωσα — τέτρωμαι ἐτρώθην: wound
 τλάω τλήσομαι ἔτλην τέτληκα: take upon oneself, bear, suffer, undergo
 τμήμα -ατος τό: part cut off, section, piece
 τμήσις -εως ή: cutting
 τοι *enclitic particle*: let me tell you, surely, verily
 τοιγάρα: so then, wherefore, therefore, accordingly
 τοιγάροτοι: stronger version of τοιγάρα, typically used at the beginning of a speech or narrative
 τοίνυν: therefore, accordingly
 τοιόσδε τοιάδε τοιόνδε: such as this [following], such as this [here]; of the kind described next; *pl.*: such as these
 τοιοῦτος τοιαύτη τοιοῦτο(ν): such as this; of this kind, of this sort; with correl. οἷος: of such a kind . . . as; of such a kind . . . that; with correl. ὥστε: of such a kind . . . that, such . . . that
 τοῖσδε: dat. masc./neut. pl. of ὅδε
 τόκος -ου ό: childbirth
 τολμάω τολμήσω ἐτόλμησα τετόλμηκα τετόλμημαι ἐτολμήθην: dare, undertake, venture
 τομή -ῆς ή: end left after cutting, stump
 τοξική -ῆς ή (abbreviated from ή τοξική τέχνη): art of archery
 τόξον -ου τό: bow (in archery)

- τόπος -ου ὁ: place
- τόσος -η -ον: so great, so vast, so big, so much; *pl.*: so many
- τοσόσδε τοσήδε τοσόνδε: as great as this, as much as this; *pl.*: as many as these
- τοσοῦτος τοσαῦτη τοσοῦτον: so great, so much, this much; *pl.*: so many, this many; *neut. sing. acc. often used adverbially*: so much, to such an extent, to this extent; with correl. ὅσος: as much . . . as . . . ; *pl.*: as many . . . as . . . (suggesting a large amount); with correl. ὥστε: so much . . . that . . . , to such an extent that . . . ; *pl.*: so many . . . that
- τότε *adv.*: at that time, then
- τοτέ *indef. adv.*: at times, now and then; τοτέ μὲν . . . τοτέ δέ: at one time . . . at another, now . . . then
- του (from τις τι) = τινός
- τοῦδε: gen. masc./neut. sing. of ὅδε
- τοῦναντίον = τὸ ἐναντίον (crasis)
- τουτί (τοῦτο + deictic iota): this here
- τοῦτο: nom./acc. neut. sing. of οὗτος
- τραγωδία -ας ἡ: tragedy
- τραγωδοποιός -οῦ ὁ: maker of tragedies, tragic poet, tragedian
- τρεῖς τρία: three
- τρέπω τρέψω ἔτρεψα/ἐπραπόμην τέτροφα τέτραμμαι ἐτρέφθην/ἐτράπην: turn or direct, make turn [in flight]; *mid.-pass.*: turn or direct oneself, go, turn in flight
- τρέφω θρέψω ἔθρεψα τέτροφα τέτραμμαι ἐθρέφθην/ἐτράφην: nourish, feed, nurse, bring up, rear
- τρέχω δραμοῦμαι ἔδραμον δεδράμηκα δεδράμημαι: run
- τρία: nom./acc. neut. pl. of τρεῖς
- τριβὼν -ωνος ὁ: worn garment, threadbare cloak
- τρὶς *adv.*: thrice, three times
- τρισμύριοι -αι -α: thrice ten thousand (30,000)
- τρίτος -η -ον: third
- Τροία -ας ἡ: Troy, city on the northern coast of Asia Minor, famous for withstanding the Greek attack for ten years
- τρόπος -ου ὁ: way, turn, manner, style, direction, course; *pl.*: ways, manners, habits, character
- τροφή -ῆς ἡ: upbringing, rearing; nourishment, food, feeding
- τροφή -ῆς ἡ: luxury, softness, delicacy, daintiness
- τυγχάνω τεύξομαι ἔτυχον τετύχηκα/τέτευχα + *gen. obj.*: happen upon, meet with by chance, gain, obtain; + *supplemental part.*: happen to be — ing, happen to — ; + *dat. pers.*: happen to, befall
- τύπτω τυπτήσω: strike
- τυραννίς -ίδος ἡ: tyranny, absolute rule by one man, often with the attendant notion that he is unrestrained by constitution or laws
- τύραννος -ου ὁ: tyrant, absolute sovereign, man who has come to power through unconstitutional means
- τυφλός -ή -όν: blind

τύχη -ης ἡ: fortune, luck, chance, happenstance

τύχω: aor. act. subj. 1st pers. sing. of τυγχάνω

τω (from τις τι) = τινί

τῷ ὄντι: really, truly

Υυ

ὑβρίζω ὑβριῶ ὑβρισα ὑβρικα ὑβρισμαὶ ὑβρίσθην: treat violently, treat hubristically, wax wanton, run riot, commit a crime

ὑβρις -εως ἡ: wantonness, wanton violence or insolence, aggression, criminal act

ὑβριστής -οῦ ὁ: violent, overbearing person; wanton, insolent man; criminal

ὑγιαίνω ὑγιανῶ ὑγίαινα: be healthy

ὑγίεια -ας ἡ: health, soundness

ὑγεινός -ῆ -όν: good for the health, wholesome, sound, healthy

ὑγιής -ές: healthy, sound

ὑγρός -ά -όν: wet, moist, running, fluid

ὔδωρ ὕδατος τό: water

ὔει: alternative dat. sing. of υἱός

ὔεος: alternative gen. sing. of υἱός

υἱός -οῦ ὁ: son

ὑμεῖς ὑμῶν ὑμῖν ὑμᾶς: you (*pl.*)

ὑμέτερος -α -ον: your, yours

ὑμνέω ὑμνήσω ὑμνησα ὑμνηκα ὑμνημαὶ ὑμνήθην: sing, laud, sing of, hymn, celebrate in song

ῦμνος -ου ὁ: song, hymn

ὑπαίθριος -ον: under the sky, in the open air

ὑπακούω: listen, hearken to, heed, obey *dat.*

ὑπάρχω: begin, make a beginning; *impers.* ὑπάρχει + *dat.* + *inf.*: it is possible for *dat.* to —

ὑπεκρέω: flow out from under, slip away

ὑπέρ *prep.* + *gen.*: on behalf of, for, over, above; + *acc.*: over, beyond; *as a prefix*: beyond, excessively, over, above

ὑπεράγαμαι: admire excessively, be exceedingly pleased

ὑπεραποθνήσκω: die for

ὑπερβάλλω: throw over or beyond a mark, overshoot, surpass

ὑπερηφάνια -ας ἡ: arrogance, disdain

ὑπερήφανος -ον: conspicuous, surpassing, overweening

ὑπηρετέω: do service on board ship, do rower's service, do hard service, serve

ὑπισχνέομαι ὑποσχίσομαι ὑπεσχόμεν—ὑπέσχημαι: promise

ὑπνος -ου ὁ: sleep

ὑπό *prep.* + *gen.*: by, from under, under the influence of, at the hands of, because of; + *dat.*: under, beneath, under the rule or influence of; + *acc.*: under, toward, beneath, along under, up under; *as a prefix*: under, about

ὑποβλέπω: look up from under, eye suspiciously, scornfully, or angrily

ὑποδέω: bind or fasten under; *pass.*: be shod, wear shoes

ὑποκάτω *adv.*: below, under

ὑποκριτής -οῦ ὁ: actor

ὑπολαμβάνω: take up by getting under, undercut, prop up, take over

ὑπολείπω: leave behind, leave remaining

ὑπολύω: unbind below; remove the sandals from *acc.*

ὑπονυστάζω: nod off, fall asleep gradually

ὑπόσχεσις -εως ἡ: undertaking, engagement, promise

ὑστεραία -ας ἡ (abbreviated from ἡ ὑστεραία ἡμέρα): the day after, the next day

ὑστερος -α -ον: following, next, latter, later

Φφ

φάγω: aor. act. subj. 1st pers. sing. of ἐσθίω

Φαίδρος -ου ὁ: Phaidros (Latin Phaedrus), the first speaker at the symposium (see appendix 1)

φαίνω φανῶ ἔφηνα πέφηνα πέφασμαι ἔφαν(θ)ην: reveal, show, make appear; *mid.* + *part.*: be seen to —, be shown to —, be obviously —ing; + *inf.*: appear to —, seem to — (but not actually to be)

Φαληρεὺς -έως ὁ: man from Phalerum, demotic name of Apollodoros

Φαληρόθεν *adv.*: from Phalerum, one of the 170 demes of Attica

φάναι: pres. act. inf. of φημί

φανερὸς -ά -όν: open to sight, visible, manifest, evident

φανός -ή -όν: visible, bright, glorious

φαντάζομαι: become visible, appear, show oneself

φαρμακεύς -έως ὁ: one who deals in medicines, drugs, or poisons; sorcerer, healer

φαρμάττω: drug, enchant, deceive

φάσκω: say, affirm, assert

φάσμα -ατος τό: apparition, phantom

φαῦλος -η -ον: slight, paltry, insignificant; *of people*: worthless, common, vulgar

φέρω οἶσω ἦνεγκον/ἦνεγκα ἐνήνοχα ἐνήνεγμα ἠνέχθην: bear, bring, lead, carry, wear; φέρε: come!

φεύγω φεύξομαι ἔφυγον πέφευγα: flee, take flight, run away

φημί φήσω ἔφησα, *imperf.* ἔφην, *part.* φάς φᾶσα φάν (φάντ-), *inf.* φάναι: say, declare; οὐ φημί: deny, say that . . . not

φθάνω φθήσομαι ἔφθασα/ἔφθην: come or do first or before, anticipate

φθεῖρ φθειρός ὁ: louse; *pl.*: lice

φθίνω/φθίω φθίσομαι: decline, decay, wane, waste away

φθονέω: bear ill will or malice, bear a grudge, be envious or jealous, begrudge

φιάλη -ης ἡ: broad, flat vessel; bowl

φιλάνδρος -ον: man-loving, husband-loving

φιλόανθρωπος -ον: loving humankind, humane, benevolent, kindly

φιλεραστής -οῦ ὁ: lover-lover, friend to a lover, someone fond of a lover

φιλεραστία -ας ἡ: love for a lover, affection for one's ἐραστής

- φιλέω φιλήσω ἐφίλησα πεφίληκα πεφίλημαι ἐφιλήθην: love, regard or treat with affection, kiss; + *inf.*: be inclined to —, tend to, be accustomed to —
- φιλία -ας ἡ: friendly or familial love, affection, friendship
- φίλιος -α -ον: of or from a friend, friendly, dear, beloved
- φιλογυμναστία -ας ἡ: fondness for gymnastic exercises, love of exercise
- φιλογυναίκης -ες: women-loving, fond of women
- φιλόδωρος -ον: fond of giving, bountiful
- φίλος -η -ον: loved, beloved, dear
- φίλος -ου ὁ: friend
- φιλοσοφέω: love knowledge and pursue it, philosophize, be a philosopher, live the life of a philosopher
- φιλοσοφία -ας ἡ: love of knowledge and wisdom, philosophy
- φιλόσοφος -ου ὁ: philosopher
- φιλοτιμέομαι: love or seek after honor, be ambitious
- φιλοτιμία -ας ἡ: love of honor, ambition
- φιλούμενε: pres. mid.-pass. part. voc. sing. of φιλέω
- φίλτατος -η -ον (superl. of φίλος): dearest, most beloved
- φλυαρέω: talk nonsense, play the fool
- φλυαρία -ας ἡ: silly talk, nonsense, foolery
- φοβέομαι φοβήσομαι — — πεφόβημαι ἐφοβήθην: fear, be afraid of (pass. deponent)
- φοβερός -ά -όν: frightening, fearful
- φόβος -ου ὁ: fear, flight
- Φοῖνιξ -ικος ὁ: Phoinix, one of the sources for the story of the *Symposium*
- φοιτάω: come regularly, visit repeatedly
- φορέω: bear or carry constantly, wear
- φράζω φράσω ἔφρασα πέφρακα πέφρασμαι ἐφράσθην: tell, utter, mention, point out, show
- φρήν φρενός ἡ: mind, understanding
- φρονέω φρονήσω ἐφρόνησα πεφρόνηκα πεφρόνημαι ἐφρονήθην: think, have understanding, be wise or prudent; intend; + *neut. adj.*: think [a certain way], be disposed [a certain way]; e.g., φίλα φρονέω: be friendly (to); μέγα φρονέω: think big, be proud or arrogant
- φρόνημα -ατος τό: one's mind, spirit, high spirit, boldness, arrogance; *pl.*: thoughts, purposes
- φρόνησις -εως ἡ: mindedness, purpose, high-mindedness, presumption, thoughtfulness, good sense, judgment
- φρόνιμος -ον: in one's right mind, sensible
- φροντίζω φροντιῶ ἐφρόντισα πεφρόντισα: think, consider, take thought, have a care, worry; + *gen.*: think of, worry about
- φυγή -ῆς ἡ: flight
- φυλακτέος -α -ον (verbal adj. of φυλάττω): to be watched or guarded; *neut. used impers.*: one must take care, one must watch carefully

φύλαξ φύλακος ὁ: watcher, guard, sentinel, guardian
 φυλάττω φυλάξω ἐφύλαξα πεφύλαχα πεφύλαγμαι ἐφυλάχθην: guard, keep watch, watch closely
 φύσις -εως ἡ: nature; *especially common* as *dat.* φύσει: by nature
 φυτόν -οῦ τό: that which has grown, plant, tree
 φύω φύσω ἔφυσσα/ἔφυν πέφυκα: bring forth, produce, put forth; *mid.-pass. root aor.* ἔφυν: grow, be born, be [by nature]; *perf.* πέφυκα: be [by nature], be inclined [by nature]
 φωνέω: speak
 φωνή -ῆς ἡ: sound, tone, voice, language

Χχ

χαίρω χαιρήσω—κεχάρηκα κεχάρ[η]μαι ἐχάρην (deponent in aor.): rejoice, be glad, be delighted; *impera.:* greetings! farewell!
 χαλάω: slacken, loosen, relax
 χαλεπός -ή -όν: difficult, hard to bear, painful, sore, grievous; χαλεπῶς ἔχω: I am in a painful state
 χαλκεία -ας ἡ (abbreviated from ἡ χαλκεία τέχνη): art of bronze-working
 χάλκειος -α -ον: bronze, brazen
 χαλκεύς -έως ὁ: worker in bronze or copper, smith
 χαμαιπετής -ές: falling to the ground, sleeping on the ground
 χαμεύνιον -ου τό: bedroll
 Χάος -ους/-εος τό: Chaos, one of the earliest gods according to Hesiod's *Theogony*
 χαρίζομαι χαριοῦμαι ἐχαρισάμην—κεχάρισμαι + *dat.:* gratify, give pleasure to, do a favor for
 χάρις -ιτος ἡ: favor, grace, charm, gratitude; χάριν + (*preceding*) *gen.:* for the sake of *gen.*, e.g., ἄθανασίας χάριν: for the sake of immortality; *capitalized:* the Graces, traditionally three in number
 χειμών -ῶνος ὁ: winter, winter storm
 χεῖρ χειρός ἡ: hand, arm; *dat. pl.* χερσί(ν)
 χειροουργία -ας ἡ: working by hand, handicraft
 χείρων χεῖρον: worse
 χερσί: *dat pl.* of χεῖρ
 χέω χεῶ ἔχεα κέχυκα κέχυμαι ἐχύθην: pour, shed
 χθές *adv.:* yesterday
 χλιδή -ῆς ἡ: delicacy, daintiness, luxury, effeminacy
 χορευτής -οῦ ὁ: member of a chorus, choral dancer
 χορός -οῦ ὁ: round dance, choral dance or song, chorus
 χράομαι χρήσομαι ἐχρησάμην—κέχρημαι ἐχρήσθην + *dat.:* use, enjoy, deal with, experience, be subject to; consult an oracle
 χρεῖα -ας ἡ: use
 χροή, *imperf.* (ἐ)χροῖν, *fut.* χροῖσται, *inf.* χροῖναι, *indecl. part.* χροέων, *subju.* χροῖ, *opt.* χροείη: it is fated, necessary for *acc.* to *inf.*
 χοῆμα -ατος τό: thing that one uses; *pl.:* money

- χρηματισμός -οῦ ὄ: moneymaking, business
 χρηματιστικός -ή -όν: fitted for moneymaking
 χρῆναι: inf. of χρεῖν
 χρῆσθαι: inf. of χράομαι
 χρήσιμος -η -ον: useful, serviceable, good for use, good, apt or fit
 χρηστός -ή -όν: good, valuable, useful, serviceable, upright, helpful
 χροάς: poetic acc. of χρώς ὄ
 χρόνος -ου ὄ: time
 χρυσεῖος -α -ον: gold, golden
 χρύσεος -α -ον/-οῦς -ῆ -οῦν: gold, golden (see Smyth 1956: §290 for declension of contracted version)
 χρυσίον -ου τό: gold, piece of gold
 χρώμα -ατος τό: surface, skin, color
 χρώς χρωτός ὄ: skin, complexion
 χωρέω χωρήσομαι/χωρήσω ἐχώρησα κεχώρηκα κεχώρημαι ἐχωρήθην: go, make way, proceed
 χωρίζω: separate, part, sever, divide
 χωρίς *adv.*: separately, asunder, apart, by oneself or by themselves; *or prep.* + *gen.*: without, apart from, beside

Ψψ

- ψευδής -ές: lying, false, untrue
 ψεύδομαι ψεύσομαι ἐψευσάμην—ἔψευσα: speak falsely, lie
 ψεῦδος -ους τό: lie, falsehood, untruth
 ψῆττα -ης ῆ: a kind of flatfish, sole, turbot
 ψηφίζομαι ψηφιοῦμαι ἐψηφισάμην—ἐψηφισαί: vote
 ψιλός -ή -όν: bare, naked, unadorned, prosaic
 ψόγος -ου ὄ: blame, censure
 ψόφος -ου ὄ: sound, noise
 ψυκτήρ -ῆρος ὄ: wine cooler
 ψυχή -ῆς ῆ: breath, life, soul
 ψύχος -ους τό: cool air, cold
 ψυχρός -ά -όν: cold, chill, frigid

Ωω

- ὦ + *voc.* as form of address: O!
 ὠγαθέ = ὦ ἄγαθέ (crasis)
 ὧδε *adv.*: in this way, so, thus, as follows
 ὠδή -ῆς ῆ: song, ode
 ὠδὶς ὠδίνος ῆ: labor-pain, pain
 ὠήθη: aor. indic. 3rd pers. sing. of οἶμαι (pass. deponent)
 ὠκύς -εῖα -ύ: swift

ὤμεν: pres. subj. 1st pers. pl. of εἶμι

ὠμολογημένος -η -ον: perf. pass. part. of ὁμολογέω

ὠμοσα: aor. act. indic. 1st pers. sing. of ὀμνυμι

ὦν οὔσα ὦν (ὄντος): pres. part. of εἶμι

ὦν: gen. masc./fem./neut. pl. of ὄς

ὠνέομαι ὠνήσομαι ἐπριάμην—ἐώνημαι ἐωνήθην: buy

ὠόν -ου τό: egg

ῶρα -ας ἦ: season, time, hour, youth

ὠρημένος -η -ον: perf. mid.-pass. part. of ὀρμάω

ὦς + *indic.*: as, when; + *superl.*: as — as possible; *introducing indir. statement*: that; how; + *fut. part.*: in order to, so that, since; ὦς ἀληθῶς; truly; ὦς ἔπος εἶπεῖν: so to speak, virtually, practically, almost (*Essentials* §§192–99)

ὠσαύτως *adv.*: in like manner, just as, in the same way (as)

ὦσι(ν): pres. subj. 3rd pers. pl. of εἶμι

ὠσί(ν): dat. pl. of οὔς

ὠσπερ *adv.*: just like, just as if, even as, like

ὥστε *conj.* + *inf.* or *indic.* to express a result: so that, with the result that, such that, that, as, as being

ὦτα τά: nom./acc. pl. of οὔς

ᾠτος -ου ὄ: Otos, one of a pair of giants who made an assault on the gods (see Ἐφιάλτης)

ὠφελέω ὠφελίσω ὠφέλησα ὠφέληκα ὠφέλημαι ὠφελήθην: help, benefit; *pass.* + ἀπό + *gen.*: derive benefit from *gen.*, be helped by *gen.*

ὠφελία -ας ἦ: profit

ὠχόμην: imperf. mid. indic. 1st pers. sing. of οἴχομαι

Index of English Terms

NOTE: *The entries in this index refer to names and other words found in the introduction, notes, and exercises of this book. The on-line Thesaurus Linguae Graecae or the Perseus search tool can be used to locate names and terms found exclusively in the text of Plato's Symposium.*

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