

SEA-MONSTERS AT SUNRISE

ἡμεῖς δύο μόνas ἡμέρας ἐν εὐδίᾳ πλεύσαντες, τῆς τρίτης ὑποφαινούσης πρὸς ἀνίσχοντα τὸν ἥλιον ἄφνω ὁρώμεν θηρία καὶ κήτη πολλὰ μὲν καὶ ἄλλα, ἐν δὲ μέγιστον ἀπάντων ὅσον σταδίων χιλίων καὶ πεντακοσίων τὸ μέγεθος. (Lucian, *VH* 1.30)

It is hard to avoid the suspicion that the time appointed for the arrival of Lucian's leviathan was intended to bring to the reader's mind Nearchus' account of an alarming encounter with a school of whales in the course of his famous voyage from the Indus to the Persian Gulf (Arrian, *Ind.* 30.1–3 = *FGrHist* 133 F 1 (c. 30)):

κῆτεα δὲ μεγάλα ἐν τῇ ἔξω θαλάσῃ βόσκεται, καὶ ἰχθύες πολὺ μέζονες ἢ ἐν τῇδε τῇ εἴσω. καὶ λέγει Νέαρχος, ὅποτε ἀπὸ Κνίζων παρέπλεον, ὑπὸ τὴν ἔω ὁφθῆναι ὕδωρ ἄνω ἀναφυσώμενον τῆς θαλάσσης, οἷά περ ἐκ πρηστήρων βία ἀναφερόμενον. ἐκπλαγέντας δὲ σφᾶς πυνθάνεσθαι τῶν κατηγεομένων τοῦ πλόου, ὅτι εἴη καὶ ἀπ' ὅτου τὸ πάθημα· τοὺς δὲ ὑποκρίνασθαι ὅτι κῆτεα ταῦτα φερόμενα κατὰ τὸν πόντον ἀναφυσᾷ ἐς τὸ ἄνω τὸ ὕδωρ. καὶ τοῖσι ναύτησιν ἐκπλαγεῖσιν ἐκ τῶν χειρῶν τὰ ἔρετμὰ ἐκπεσεῖν. αὐτὸς δὲ ἐπιὼν παρακαλεῖν τε καὶ θαρσύνειν κτλ.

Nearchus' *sang froid* and resourcefulness restored the confidence of his men, and his daring head-on approach brought his fleet safely past this extraordinary hazard: ἐνθεν κρότον τε ἐπὶ τῇ παραλόγῳ σωτηρίᾳ γενέσθαι τῶν ναυτέων, καὶ αἶνον ἐς τὸν Νέαρχον τῆς τε τόλμης καὶ τῆς σοφίης. Lucian's company is clearly not cast in a heroic mould: ἡμεῖς μὲν οὖν τὸ ὕστατον ἀλλήλους προσειπόντες καὶ περιβαλόντες ἐμένομεν. We might just wonder whether to Lucian's ironic eye the exemplary behaviour of all concerned in the successful execution of the admiral's bold tactic would have seemed a little too good to be true; his zoological fantastication is spiced with a dash of more realistic psychology.

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‘THE WISE MAN AND THE BOW’ IN ARISTIDES
QUINTILIANUS

In the second book of the *De Musica*, Aristides Quintilianus discourses at length on the educational value of music, drawing on many earlier sources, Pythagorean, Damonian, and of course Plato and Aristotle. In ch. 6 (p. 60 W.-I.) Plato's censorious views in the *Republic* are particularly referred to, but, like Aristotle in the eighth book of his *Politics*, Aristides takes a less severe attitude towards the pleasure-giving content of melody on appropriate occasions, and points to the natural human taste for such music: τῆς δὲ φύσεως καὶ τὰ τοιαῦτα ἀπαιτούσης, ἐμποδίζειν μὲν ἀδύνατον (εὖ γὰρ εἴρηται τῷ σοφῷ καὶ τὸ περὶ τοῦ τόξου), τῶν δὲ ἀνέσεων τὴν ὠφέλιμον προκρίτεον.

In his note on the allusion to the unnamed wise man and the bow, Andrew Barker, in his recent translation of Aristides,¹ follows the edition of T. J. Mathiesen in seeing a reference to Plato, *Symp.* 187a, where the well-known dictum of Heraclitus about ‘the back-turning *harmonia* of the bow or the lyre’ is employed to illustrate the reconciliation of opposites. He adds, however, the alternative explanation, ‘Bend it (*sc.* the bow) as you will: it will spring back’. emphasising the futility of ignoring an aspect of our natural motivation. Mathiesen himself² had referred briefly, but without

¹ In *Greek Musical Writings*, ii (Cambridge, 1989), p. 465.

² Aristides Quintilianus, *On Music* (New Haven, 1983), p. 123.