

MISOPOGON
OR, BEARD-HATER

INTRODUCTION

JULIAN came to Antioch on his way to Persia in the autumn of 361 and stayed there till March, 362. The city was rich and important commercially, but in Julian's eyes her glory depended on two things, the famous shrine of Apollo and the school of rhetoric; and both of these had been neglected by the citizens during the reign of Constantius. A Christian church had been built in Apollo's grove in the suburb of Daphne, and Libanius, Antioch's most distinguished rhetorician, was more highly honoured at Nicomedia.¹ Julian's behaviour at Antioch and his failure to ingratiate himself with the citizens illustrates one of the causes of the failure of his Pagan restoration. His mistake was that he did not attempt to make Paganism popular, whereas Christianity had always been democratic. He is always reminding the common people that the true knowledge of the gods is reserved for philosophers; and even the old conservative Pagans did not share his zeal for philosophy. Antioch moreover was a frivolous city. The Emperor Hadrian three centuries earlier had been much offended by the levity of her citizens, and the homilies of Saint

¹ cf. Libanius, *Oration* 29. 220, where he warns the people of Antioch that Caesarea had already robbed them of one sophist by the offer of a higher salary, and exhorts them not to neglect rhetoric, the cause of their greatness.

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Chrysostom exhibit the same picture as Julian's satire. His austere personality and mode of life repelled the Syrian populace and the corrupt officials of Antioch. They satirised him in anapaestic verses, and either stayed away from the temples that he restored or, when they did attend in response to his summons, showed by their untimely applause of the Emperor that they had not come to worship his gods. Julian's answer was this satire on himself which he addresses directly to the people of Antioch. But he could not resist scolding them, and the satire on his own habits is not consistently maintained. After he had left the city the citizens repented and sent a deputation to make their peace with him, but in spite of the intercession of Libanius, who had accompanied him to Antioch, he could not forgive the insults to himself or the irreverence that had been displayed to the gods.

ΑΝΤΙΟΧΙΚΟΣ¹ Η ΜΙΣΟΠΩΓΩΝ

Ἄνακρέοντι τῷ ποιητῇ πολλὰ ἐποιήθη μέλη
 χαρίεντα· τρυφᾶν γὰρ ἔλαχεν ἐκ μοιρῶν· Ἄλ-
 καίφ δ' οὐκέτι οὐδ' Ἀρχιλόχῳ τῷ Παρίφ τὴν
 μούσαν ἔδωκεν ὁ θεὸς εἰς εὐφροσύνας καὶ ἡδονὰς
 τρέψαι· μοχθεῖν γὰρ ἄλλοτε ἄλλως ἀναγκαζό-
 μενοι τῇ μουσικῇ πρὸς τοῦτο ἐχρῶντο, κουφότερα **B**
 ποιῶντες αὐτοῖς ὅσα ὁ δαίμων ἐδίδου τῇ εἰς τοὺς
 ἀδικούντας λαιδορία. ἐμοὶ δὲ ἀπαγορεύει μὲν ὁ
 νόμος ἐπ' ὀνόματος αἰτιᾶσθαι τοὺς ἀδικουμένους
 μὲν οὐδέν, εἶναι δ' ἐπιχειροῦντας δυσμενεῖς, ἀφαι-
 ρεῖται δὲ τὴν ἐν τοῖς μέλεσι μουσικὴν ὁ νῦν ἐπι-
 κρατῶν ἐν τοῖς ἐλευθέροις τῆς παιδείας τρόπος.
 αἴσχιον γὰρ εἶναι δοκεῖ νῦν μουσικὴν ἐπιτηδεύειν,
 ἢ πάλαι ποτὲ ἐδόκει τὸ πλουτεῖν ἀδίκως. οὐ μὴν **C**
 ἀφέξομαι διὰ τοῦτο τῆς ἐμοὶ δυνατῆς ἐκ μουσῶν
 ἐπικουρίας. ἐθεασάμην τοι καὶ τοὺς ὑπὲρ τὸν

¹ "The Discourse at Antioch" is an alternative title in the MSS.

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ANACREON the poet composed many delightful songs; for a luxurious life was allotted to him by the Fates. But Alcaeus and Archilochus of Paros¹ the god did not permit to devote their muse to mirth and pleasure. For constrained as they were to endure toil, now of one sort, now of another, they used their poetry to relieve their toil, and by abusing those who wronged them they lightened the burdens imposed on them by Heaven. But as for me, the law forbids me to accuse by name those who, though I have done them no wrong, try to show their hostility to me; and on the other hand the fashion of education that now prevails among the well-born deprives me of the use of the music that consists in song. For in these days men think it more degrading to study music than once in the past they thought it to be rich by dishonest means. Nevertheless I will not on that account renounce the aid that it is in my power to win from the Muses. Indeed I have observed that even the

¹ In the seventh century B.C. Alcaeus of Lesbos and Archilochus both suffered exile, and the latter fell in battle against Naxos. For the misfortunes of Alcaeus, cf. Horace, *Odes* 2. 13.

THE SATIRES OF JULIAN

Ῥήνον βαρβάρους ἄγρια μέλη λέξει πεποιημένα
 παραπλησία τοῖς κρωγμοῖς τῶν τραχὺ βοώντων
 ὀρνίθων ἄδοντας καὶ εὐφραινομένους ἐπὶ τοῖς
 μέλεσιν. εἶναι γὰρ οἶμαι συμβαίνει τοῖς φαύλοις 338
 τὴν μουσικὴν λυπηροῖς μὲν τοῖς θεάτροις, σφίσι
 δ' αὐτοῖς ἠδίστοις. ὃ δὴ καὶ αὐτὸς ξυμνοήσας
 εἶωθα πρὸς ἑμαυτὸν λέγειν ὅπερ ὁ Ἰσμηνίας οὐκ
 ἀπὸ τῆς ἴσης μὲν ἔξεως, ἀπὸ δὲ τῆς ὁμοίας, ὡς
 ἑμαυτὸν πείθω, μεγαλοφροσύνης, ὅτι δῆτα ταῖς
 μούσαις ἄδω καὶ ἑμαυτῷ.

Τὸ δ' ἄσμα πεζῇ μὲν λέξει πεποιήται, λοιδορίας
 δ' ἔχει πολλὰς καὶ μεγάλας, οὐκ εἰς ἄλλους μὰ
 Δία· πῶς γάρ; ἀπαγορεύοντος τοῦ νόμου· εἰς B
 δὲ τὸν ποιητὴν αὐτὸν καὶ τὸν ξυγγραφέα. τὸ γὰρ
 εἰς ἑαυτὸν γράφειν εἴτε ἐπαίνους εἴτε ψόγους
 εἶργει νόμος οὐδεὶς. ἐπαινεῖν μὲν δὴ καὶ σφόδρα
 ἐθέλων ἑμαυτὸν οὐκ ἔχω, ψέγειν δὲ μυρία, καὶ
 πρῶτον ἀρξάμενος ἀπὸ τοῦ προσώπου. τούτῳ
 γὰρ οἶμαι φύσει γεγονότι μὴ λίαν καλῷ μηδ'
 εὐπρεπεῖ μηδ' ὠραίῳ ὑπὸ δυστροπίας καὶ δυσ-
 κολίας αὐτὸς προστέθεικα τὸν βαθὺν τουτονὶ C
 πῶγωνα, δίκας αὐτὸ πραττόμενος, ὡς ἔοικεν, οὐ-
 δενὸς μὲν ἄλλου, τοῦ δὲ μὴ φύσει γενέσθαι καλόν.
 ταῦτά τοι διαθεόντων ἀνέχομαι τῶν φθειρῶν
 ὥσπερ ἐν λόχμῃ τῶν θηρίων. ἐσθίειν δὲ λάβρως
 ἢ πίνειν χανδὸν οὐ συγχωροῦμαι· δεῖ γὰρ οἶμαι
 προσέχειν, μὴ λάθω συγκαταφαγῶν¹ τὰς τρίχας

¹ συγκαταφαγῶν Cobet, καὶ συγκαταφαγῶν Hertlein, MSS.

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barbarians across the Rhine sing savage songs composed in language not unlike the croaking of harsh-voiced birds, and that they delight in such songs. For I think it is always the case that inferior musicians, though they annoy their audiences, give very great pleasure to themselves. And with this in mind I often say to myself, like Ismenias—for though my talents are not equal to his, I have as I persuade myself a similar independence of soul—"I sing for the Muses and myself." ¹

However the song that I now sing has been composed in prose, and it contains much violent abuse, directed not, by Zeus, against others—how could it be, since the law forbids?—but against the poet and author himself. For there is no law to prevent one's writing either praise or criticism of oneself. Now as for praising myself, though I should be very glad to do so, I have no reason for that; but for criticising myself I have countless reasons, and first I will begin with my face. For though nature did not make this any too handsome or well-favoured or give it the bloom of youth, I myself out of sheer perversity and ill-temper have added to it this long beard of mine, to punish it, as it would seem, for this very crime of not being handsome by nature. For the same reason I put up with the lice that scamper about in it as though it were a thicket for wild beasts. As for eating greedily or drinking with my mouth wide open, it is not in my power; for I must take care, I suppose, or before I know it I shall eat up some of my own hairs along with my crumbs

¹ For Ismenias of Thebes cf. Plutarch, *Pericles*. The saying became a proverb; cf. Dio Chrysostom, *Oration* 78. 420; Themistius 366 B; Burton, *Anatomy of Melancholy*, "I have lived *mihi et Musis* in the University."

END OF SAMPLE TEXT



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