The Classical Review

<http://journals.cambridge.org/CAR>

Additional services for *The Classical Review*:

Email alerts: [Click here](#)

Subscriptions: [Click here](#)

Commercial reprints: [Click here](#)

Terms of use : [Click here](#)

Note on Plato's *Theaetetus* 171d

George B. Hussey

The Classical Review / Volume 10 / Issue 03 / April 1896, pp 156 - 156
DOI: 10.1017/S0009840X00203594, Published online: 27 October 2009

Link to this article: http://journals.cambridge.org/abstract_S0009840X00203594

How to cite this article:

George B. Hussey (1896). Note on Plato's *Theaetetus* 171d. The Classical Review, 10, pp 156-156 doi:10.1017/S0009840X00203594

Request Permissions : [Click here](#)

In view of these points I think we must prefer the traditional reading to Schoell's, and in general be on our guard against the great triumvirate edition which seems to me not infrequently (cf. the author, *Am. Jr.*

Phil. xv. 362 sq.), to proceed not *ad fidem codicum* but *ad hypothesin sive metricam sive grammaticam editorum*.

EDWIN W. FAY.

Lexington, Va.

NOTE ON PLATO'S *THEAETETUS* 171d.

In this passage Socrates is afraid that Protagoras may convict him of some error. Evidently making use of figurative language he says of him :—

καὶ εἰ αὐτίκα ἐντεῦθεν ἀνακύψει μέχρι τοῦ αὐχένος, πολλὰ ἂν ἐμέ τε ἐλέγξας ληροῦντα ὥς τὸ εἰκός, καὶ σὲ ὁμολογοῦντα, καταδὺς ἂν οἴχοιτο ἀποτρέχων.

Steinhart conjectured that the picture presented here was that of an actor coming up and descending again by Charon's steps in the theatre. This view is also favoured by Wohlrab in the last edition of Stallbaum's Plato and is noticed without comment by Professor Campbell in his *Theaetetus*.

It seems more probable that we have here the recurrence of an intermittent metaphor that is previously found at 161c and 167b. If this is so, it represents Protagoras not as an actor, but as a *frog*. Socrates is turning back on him words which Protagoras had used before. For in 161c it is said of Protagoras : 'in the beginning of his Essay on Truth...he showed that we

honoured him like a god for his wisdom ; but he happened to be not better in intellect than a [frog] tadpole.' At 167b he says in explanation of his former position : 'I call some things better than others but not more true ; and wise men I am far from calling frogs.' Then, applying the figure to its author, Socrates in 171d represents him as raising his head out of the water just long enough to confute them and then diving again.

'*Ἀνακύψας* is thus used several times in *Phaedo* 109d and e of popping up out of the sea like a fish ; and frogs are also mentioned in the immediate neighbourhood of this passage (109b) as if they formed a related image. The same verb is also used in the *Phaedrus* 249c of emerging from the interior sphere into the clear light of heaven. But it will be difficult to find any place in Plato where its meaning corresponds to the Müller-Steinhart translation 'aus der Erde sich erhöbe' ; or where Charon's steps are mentioned.

GEORGE B. HUSSEY.

University of Chicago.

NOTES ON HORACE.

Odes i. 3, 21—24 :

Nequiquam deus absceidit
Prudens oceano dissociabili
Terras, si tamen impiae
Non tangenda rates *transiliunt vada*.

With *transiliunt*, which, as Ritter remarks (and Wickham after him), is expressive of *levitas et impudentia*, we may compare Horace himself, *Odes* ii. 18, 23—26 :

Quid quod usque proximos
Revellis agri terminos et ultra
Limites clientium
Salis avarus?

See also Ovid *Met.* i. 134 where in speaking of the degeneration of the third age, the age of bronze, Ovid proceeds in words which seem in part reminiscent of Horace :

Vela dabant ventis, nec adhuc bene noverat
illos
Navita, quaeque diu steterant in montibus
altis,
Fluctibus ignotis *insultavere* carinae.

The comment in the Siebelis-Polle school edition is "tanzten darauf," die Gefahr verachtend.