CONTENTS

List of Illustrations and Tables  xxiii
Preface  xxv
Abbreviations  xxvii

INTRODUCTION  1

THE KINDS OF ANCIENT STORY  7
THE PRESENT BOOK  37

CHAPTER 1
KINGS AND PRINCESSES  47

1. Cupid and Psyche ........................................ 47
2. The Treasury of Rhampsinitos ............................. 83
3. The Pharaoh and the Courtesan .......................... 86

CHAPTER 2
GODS AND GHOSTS  88

DIVINE EPIPHANIES  88

4. The Muses Appear to Hesiod .............................. 88
5. The Muses Appear to Archilochos ......................... 89
6. Thamyris Competes against the Muses ................... 90
7. Stesichoros’s Palinode ...................................... 91
8. Asklepios Heals Pandaros .................................. 92
9. Asklepios Reveals Secrets of the Gods ................... 93
10. Athena Saves the Lindians ............................... 97


11. The Altar of the Vulture God .......................... 98  
12. A Fortune in Water ........................................ 99  
13. The Rescue of Simonides ................................. 100  

**LOWER MYTHOLOGY 101**  
14. Narcissus .................................................. 101  
15. Rhoikos and the Nymph .................................. 103  
17. Bogies ...................................................... 105  

**SHAPE-CHANGERS 108**  
18. The Werewolf .............................................. 108  
19. The Empousa .............................................. 110  

**GHOSTS 112**  
20. Philinnion .................................................. 113  
21. The Last Princess at Troy ............................... 117  
22. The Grateful Dead Man ................................... 118  
23. Murder at the Inn ......................................... 119  
24. Letter from the Middle of the Earth .................. 120  
25. The Haunted House ....................................... 121  
26. The Haunted Baths ....................................... 123  
27. The Haunted Battlefield ................................. 124  
28. The Hero of Temesa ...................................... 125  
29. Periander’s Wife ......................................... 127  

**EARLY WONDER-WORKERS 128**  
30. Abaris the Hyperborean .................................. 128  
31. Aristeas of Prokonnesos ................................ 129  
32. Hermotimos of Klazomenai ............................ 131  
33. Epimenides of Crete ..................................... 132  
34. Pherekydes of Syros ..................................... 133  
35. Pythagoras .................................................. 134
## Contents

**Transmigration of Souls** 135

36. Pythagoras Remembers an Earlier Life ................................ 135
37. Pythagoras Discerns a Friend's Soul in a Dog. ..................... 136
38. Empedokles Recalls His Earlier Lives. ............................. 137
39. The Woman Who Remembers Too Much ............................... 137

**Magicians and Witches** 138

40. Pases the Magician .................................................. 138
41. Attack by Star-Stroke .............................................. 139
42. A Woman Dies from Spells. ........................................... 140
43. The Soul-Drawing Wand ............................................. 140
44. Apollonios Cures a Plague ........................................... 141
45. The Magician's Apprentice .......................................... 143
46. Evil Landladies .......................................................... 144

**Divination and Seers** 145

47. The Language of Birds ................................................ 145
48. The Acquisition of the Sibylline Oracles ............................ 146
49. What the Sibyl Wants .................................................. 148
50. Bacchus Forsakes Antony ............................................. 148
51. Cato Explains a Portent ............................................... 149
52. Cato on Soothsayers .................................................... 150

**Fate** 150

53. Polykrates's Ring ...................................................... 150
54. “Zeus, Why Me?” ....................................................... 152
55. The Last Days of Mykerinos .......................................... 152
56. Kleonymos's Near-Death Experience ................................. 153
57. Eurynoos's Near-Death Experience .................................. 155
58. Curma's Near-Death Experience ..................................... 155

**Jews, Christians, and Pagans** 156

59. The Origin of the Septuagint ......................................... 156
Chapter 3
Legends on Various Themes 167

The Bizarre 167

66. Capture of a Satyr ............................................. 167
67. Capture of a Centaur ............................................. 168
68. Sightings of Mermen and Mermaids. ...................... 169
69. The Self-Sustaining Beast ...................................... 170
70. In Love with a Statue ............................................. 171
71. Animal Offspring ................................................. 175
72. The Ugly Man....................................................... 175
73. Male Parturition ................................................... 176
74. Sudden Change of Sex .......................................... 176
75. Periodic Ecstasy .................................................... 180
76. The Laughing Tirynthians .................................... 180
77. The Man Who Loses His Laugh ................................ 181
78. A Strange Tomb .................................................... 182
79. The Lame Man and the Blind Man ......................... 183

Irony 184

80. Intaphrenes's Wife ................................................. 184
81. A Parent's Request ............................................... 185
82. Plato's Characters ............................................... 185
83. The Unbreakable Glass Bowl ................................. 186
CONTENTS xi

ANIMALS 186
84. The Dolphin Rider ........................................ 186
85. The Grateful Dolphin ..................................... 189
86. Androkles and the Lion .................................... 189
87. How Ophiteia Gets Its Name. ........................... 191
88. Xanthippos’s Dog ........................................... 192
89. The Accidental Killing of a Cat ........................... 193

CHILDREN 194
90. The Children Play King ..................................... 194
91. The Children Play Priest ................................... 195
92. The Children Play War ..................................... 197
93. A Child Steals from the Goddess ......................... 197

FRIENDS 198
94. Damon and Phintias ....................................... 198
95. Friends Unknown ........................................... 200
96. Abauchas’s Choice .......................................... 201

RULERS AND TYRANTS 202
97. Plato Teaches a Tyrant about Democracy .............. 202
98. The City of Forbidden Expression ....................... 202
99. Ismenias’s Subterfuge ..................................... 203
100. Queen for a Day ........................................... 204
101. The Absentminded Emperor ............................. 205

JUSTICE 205
102. Zeus’s Ledger ............................................. 205
103. The Golden Ax ............................................. 206
104. The Judge of the Ants .................................... 207
105. Tarpeia’s Reward ......................................... 208
106. The Cranes of Ibykos ..................................... 209
# Contents

107. The Murder of Mitys of Argos .............................................. 209
108. An Eye for an Eye .......................................................... 210
109. The Trial of the Courtesan Phryne .................................... 211
110. The Problem of Dreamt Sex ............................................... 212
111. The Disputed Child .......................................................... 214
112. Abusive Son of an Abusive Father ........................................ 215

## Chapter 4

**Tricksters and Lovers** 216

### Trickery and Cleverness 216

113. Trophonios and Agamedes ............................................... 216
114. The Dishonest Banker .................................................... 217
115. The Joint Depositors ...................................................... 218
116. The Two Thieves ............................................................ 218
117. Aesop and the Figs .......................................................... 219
118. Never Heard Before .......................................................... 221
119. The Slaves Take Over ....................................................... 222
120. The Milesians Hold a Party ............................................... 223
121. Saving Lampsakos ............................................................. 225
122. The Suckling Daughter ..................................................... 225
123. A Donkey’s Shadow .......................................................... 226
124. The Hoax .............................................................. 227

### Lovers and Seducers 228

125. Zeus and Hera Wrangle over Sexuality ............................. 228
126. The Affair of Ares and Aphrodite ..................................... 229
127. Iphimedeia Desires Poseidon .......................................... 233
128. Hippolytos and Phaidra .................................................... 234
129. The Husband’s Untimely Return: 1 .................................. 235
130. The Husband’s Untimely Return: 2 .................................. 236
131. The Signal .............................................................. 237
Contents xiii

132. The Widow of Ephesos ........................................... 238
133. Sleeping with a God ........................................... 240
134. The Pergamene Boy ........................................... 243
135. Aesop and the Master’s Wife ................................. 245
136. The King’s Trusted Friend ...................................... 247
137. Dream-Lovers .................................................... 251
138. The Astute Physician ........................................... 253
139. Hero and Leander ................................................ 254
140. Xanthos, Who Longs for His Wife ........................... 256
141. Ariston and His Friend’s Wife .................................. 257
142. Olympians in the Bedroom .................................... 259

CHAPTER 5
artists and athletes 260

Artists and the Arts 260

143. Herakles Fooled .................................................. 260
144. Nature Fooled ..................................................... 260
145. Painter Fooled ..................................................... 261
146. The Sculptor Polykleitos ........................................ 262
147. Models for Helen of Troy ........................................ 262
148. Helen’s Chalice ..................................................... 263
149. Archilochos: Lethal Iambics ................................... 264
150. Hipponax: More Lethal Iambics ............................... 265
151. The Cicada .......................................................... 265
152. A Singer’s Compensation ....................................... 266
153. Pindar’s Sacrifice .................................................. 266
154. Pindar’s House ..................................................... 267
155. Phrynichos Fined ................................................... 267
156. The Chorus of Aeschylus’s Eumenides ....................... 268
157. Sophocles on Himself and Euripides ......................... 268
158. “I See a Weasel” .................................................. 269
xiv CONTENTS

159. “Mother, I Call to You” ............................................ 269
160. Saved by Euripides .................................................. 270
161. How Menander Composes His Plays ............................. 272
162. The First Line of Plato’s Republic ................................. 272
163. Ovid’s Worst Lines ................................................... 273

ATHLETES 274

164. The Origin of the Stadium .......................................... 274
165. The First Marathon .................................................. 275
166. The Origin of Nude Athletes ....................................... 276
167. The Origin of Nude Trainers ....................................... 278
168. Polymestor the Sprinter ............................................. 278
169. Ageus the Long-Distance Runner ................................ 279
170. Milon the Wrestler .................................................... 280
171. Eumastas the Strongman ............................................ 281
172. Theagenes’s Statue .................................................. 282
173. Poullydamas the Pancratiast ...................................... 283
174. Kleomedes Runs Amok .............................................. 284
175. Astylos Angers His Hometown ................................... 286
176. Exainetos Pleases His Hometown ................................ 286
177. Glaukos the Boxer ................................................... 286
178. The Reluctant Dueler ............................................... 287

CHAPTER 6
MEMORABLE WORDS, NOTABLE ACTIONS 290

PORTENTS 290

179. The Infant Pindar on Mt. Helikon ............................... 290
180. The Infant Plato on Mt. Hymettos ............................... 291
181. Young Demosthenes in Court ................................... 291

CHARACTERIZATIONS 292

182. A Statue of Homer .................................................. 292
CONTENTS xv

183. Themistokles and the Man from Seriphos .......................... 292
184. Aristeides the Just .................................................. 292
185. Timon the Misanthrope ............................................. 293
186. The Arrest of Theramenes ........................................... 295
187. Socrates's Hardihood ............................................... 296
188. Socrates Ponders a Problem ....................................... 297
189. Demosthenes's Handicaps ........................................... 297
190. "Delivery!" ............................................................. 299
191. Only Human ........................................................... 299
192. What Alexander Sleeps Upon ....................................... 300
193. Cleopatra's Wager ..................................................... 300
194. The Lamprey Pools ................................................... 302
195. A Principled Man ..................................................... 303
196. Nero Fiddles ............................................................ 304
197. "Where Would He Be Now?" ........................................ 306
198. A Slave's Eye ........................................................... 306
199. The People of Akragas ............................................... 307

LACONIC SPARTANS 307

200. Too Many Words ....................................................... 307
201. A Spartan Mother ..................................................... 308
202. Discussion at Thermopylae .......................................... 308
203. Alexander the Great Becomes a God ............................... 309
204. On Spartan Adultery .................................................. 309

DELUSION 310

205. Menekrates, Who Calls Himself Zeus ............................... 310
206. Menekrates-Zeus Writes to King Philip ............................ 311
207. Philip Hosts Menekrates ............................................. 312
208. Hannon's Birds ........................................................ 313
209. The Woman Who Holds Up the World with Her Finger ....... 313
210. The House Called Triage ............................................ 314
<table>
<thead>
<tr>
<th>211. The Happy Shipowner</th>
<th>315</th>
</tr>
</thead>
<tbody>
<tr>
<td>212. The Happy Playgoer</td>
<td>315</td>
</tr>
</tbody>
</table>

**MEMORABLE WORDS** 316

<table>
<thead>
<tr>
<th>213. Ars Longa, Vita Brevis</th>
<th>316</th>
</tr>
</thead>
<tbody>
<tr>
<td>214. Which Came First?</td>
<td>316</td>
</tr>
<tr>
<td>215. Alter Ego</td>
<td>317</td>
</tr>
<tr>
<td>216. “Give Me a Place to Stand, and I’ll Move the World!”</td>
<td>317</td>
</tr>
<tr>
<td>217. Life Is Like the Olympic Games</td>
<td>319</td>
</tr>
<tr>
<td>218. “The Die Is Cast”</td>
<td>320</td>
</tr>
<tr>
<td>219. “Et tu, Brute?”</td>
<td>322</td>
</tr>
<tr>
<td>220. In Hoc Signo Vinces</td>
<td>323</td>
</tr>
</tbody>
</table>

**MEMORABLE EXPERIENCES** 325

<table>
<thead>
<tr>
<th>221. Toxic Honey</th>
<th>325</th>
</tr>
</thead>
<tbody>
<tr>
<td>222. A Narrow Escape</td>
<td>326</td>
</tr>
<tr>
<td>223. The Great Fish</td>
<td>327</td>
</tr>
<tr>
<td>224. The Discovery of Archimedes's Tomb</td>
<td>328</td>
</tr>
</tbody>
</table>

**SUMMING UP AND LAST WORDS** 329

| 225. Counting One’s Blessings | 329 |
| 226. Socrates                 | 330 |
| 227. Theophrastos’s Lament    | 331 |
| 228. Vespasian’s Last Words  | 332 |

**DEATHS** 333

| 229. Pythagoras              | 333 |
| 230. Aeschylus               | 334 |
| 231. Euripides               | 335 |
| 232. Philemon                | 336 |
| 233. Diogenes the Cynic      | 337 |
| 234. Zenon                   | 338 |
235. Cleopatra .......................................................... 338
236. Petronius Arbiter .............................................. 340
237. Archimedes ........................................................ 342

CHAPTER 7
SAGES AND PHILOSOPHERS 344

TRUTH AND WISDOM 344
238. The Seven Sages and the Prize of Wisdom ................. 344
239. Thales on Life and Death ........................................ 346
240. A Question of Responsibility ................................... 346
241. A Problem of Identity .............................................. 346
242. Secundus the Silent Philosopher ............................... 347

CONVERTING TO PHILOSOPHY 348
243. Plato ................................................................. 348
244. Axiothea ............................................................ 349
245. Epicurus ............................................................. 349

BENEFITS AND PERILS OF PHILOSOPHY 350
246. Aristippus on the Philosopher’s Advantage ............... 350
247. Aristippus on the Benefits of Philosophy .................. 350
248. Antisthenes on the Benefits of Philosophy ................. 350
249. Diogenes on the Benefits of Philosophy ..................... 351
250. Krates on the Benefits of Philosophy ......................... 351
251. The Most Useful Man in Ephesos ............................. 351
252. Protagoras’s Books Burned ..................................... 352
253. Sinning against Philosophy ..................................... 352

THE PHILOSOPHIC LIFE 353
254. Thales in the Well ................................................ 353
255. Thales and the Olive Presses .................................. 354
## Contents

**Wealth vs. Wisdom** 354

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>256.</td>
<td>Simonides’s View</td>
<td>354</td>
</tr>
<tr>
<td>257.</td>
<td>Aristippos’s View</td>
<td>355</td>
</tr>
</tbody>
</table>

**The Cynics** 355

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>258.</td>
<td>Diogenes on Being Laughed At</td>
<td>355</td>
</tr>
<tr>
<td>259.</td>
<td>Diogenes and the Lantern</td>
<td>356</td>
</tr>
<tr>
<td>260.</td>
<td>The Meeting of Diogenes and Alexander</td>
<td>356</td>
</tr>
<tr>
<td>261.</td>
<td>Alexander’s Offer</td>
<td>357</td>
</tr>
<tr>
<td>262.</td>
<td>Diogenes on Personal Attire</td>
<td>357</td>
</tr>
<tr>
<td>263.</td>
<td>Diogenes on Temple Theft</td>
<td>358</td>
</tr>
<tr>
<td>264.</td>
<td>Diogenes on a Public Reading</td>
<td>358</td>
</tr>
<tr>
<td>265.</td>
<td>Diogenes Visits a Brothel</td>
<td>358</td>
</tr>
<tr>
<td>266.</td>
<td>Diogenes on the City of Myndos</td>
<td>358</td>
</tr>
<tr>
<td>267.</td>
<td>“Watch Out!”</td>
<td>359</td>
</tr>
<tr>
<td>268.</td>
<td>Krates and Hipparchia</td>
<td>359</td>
</tr>
<tr>
<td>269.</td>
<td>Monimos on Wealth</td>
<td>360</td>
</tr>
</tbody>
</table>

**Philosophers Criticize One Another** 360

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>270.</td>
<td>Diogenes Criticizes Plato</td>
<td>360</td>
</tr>
<tr>
<td>271.</td>
<td>Plato Criticizes Diogenes</td>
<td>361</td>
</tr>
<tr>
<td>272.</td>
<td>Plato Characterizes Diogenes</td>
<td>361</td>
</tr>
<tr>
<td>273.</td>
<td>Diogenes on Plato’s Theory of Ideas</td>
<td>361</td>
</tr>
<tr>
<td>274.</td>
<td>Diogenes on a Definition of Plato’s</td>
<td>361</td>
</tr>
<tr>
<td>275.</td>
<td>Diogenes on the Impossibility of Motion</td>
<td>362</td>
</tr>
</tbody>
</table>

**Education and Learning** 362

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>276.</td>
<td>A Song before Dying</td>
<td>362</td>
</tr>
<tr>
<td>277.</td>
<td>The Entrance to Plato’s Classroom</td>
<td>363</td>
</tr>
<tr>
<td>278.</td>
<td>The Delian Problem</td>
<td>363</td>
</tr>
<tr>
<td>279.</td>
<td>The Worst Punishment</td>
<td>364</td>
</tr>
</tbody>
</table>

**Discoveries and Inventions** 364

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>280.</td>
<td>The Invention of Hunting</td>
<td>364</td>
</tr>
</tbody>
</table>
281. The Invention of Board Games ......................... 365
282. The Original Language. .................................... 366
283. Thales Inscribes a Triangle in a Circle. ................. 367
284. Thales Measures the Height of the Pyramids .............. 367
285. Thales Predicts an Eclipse .............................. 368
286. The Pythagorean Theorem .................................. 368
287. “Eureka!” .................................................... 369

HAPPINESS AND CONTENTMENT 371

288. The Origin of Human Miseries ............................ 371
289. The Rock of Tantalos ........................................ 373
290. The Sword of Damocles .................................... 374
291. King Midas .................................................... 375
292. Wealth and Happiness ....................................... 376
293. Water and a Loaf of Bread .................................. 378
294. Gold vs. Figs ................................................ 378
295. Untouched by Grief .......................................... 378
296. The Happy Mute .............................................. 380
297. Pyrrhos and Kineas ........................................... 380

ON DRINKING 382

298. The Third Cup of Wine .................................... 382

ON BEHAVING LIKE ANIMALS 383

299. The Different Stages of Life ....................... 383
300. The Different Kinds of People ...................... 384
301. The Different Kinds of Women ..................... 384

AESOPIC FABLES 385

302. The Fox and the Crane .................................... 385
303. The Dog with a Piece of Meat ......................... 386
304. The Raven with a Piece of Meat ...................... 387
305. The King of the Apes ...................................... 387
306. The Ape with Important Ancestors .................... 388
CONTENTS xxii

OTHER NUMSKULLS 402

331. Carrying the Load ........................................ 402
332. Acquiring Sense ........................................... 403
333. Seeing the Doctor ......................................... 404
334. The Trained Donkey ....................................... 404
335. The Books ................................................ 405
336. The Slave .................................................. 405
337. A Call of Nature ......................................... 405
338. The Twins ................................................. 405
339. The Funeral ............................................... 406
340. The Ball in the Well ...................................... 406
341. The Educated Son ......................................... 406
342. The Travelers .............................................. 406
343. The Grateful Father ....................................... 407
344. A Pair of Twins ............................................ 407
345. The Fugitives ............................................. 407
346. The Pillow ................................................ 408

WITS 408

347. Too Healthy .............................................. 408
348. What Does It Taste Like? ............................... 409
349. All in the Family ......................................... 409
350. The Strongest Thing ..................................... 409
351. Caesar’s Soldiers Sing ................................... 410

MISCELLANEOUS 410

352. Not at Home ............................................... 410
353. The Portent ................................................ 411
354. The Deaf Judge .......................................... 412
355. The Scythian .............................................. 413
356. The Cold Reading ........................................ 413
357. The Covetous Man and the Envious Man .......... 413
THE DELICATE SYBARITES 414

358. Uncomfortable Sleep .......................................................... 415
359. The Suitor .................................................................. 415
360. Noise Policy ................................................................. 416
361. The Affliction of Work ................................................... 416
362. Excursions to the Country ............................................ 416
363. Chamber Pots ................................................................. 417
364. Piped Wine ................................................................. 417
365. Policy on Parties ........................................................... 417
366. Dancing Horses .............................................................. 417

TALL TALES 418

367. Topsy-Turvy Land .......................................................... 418
368. Frozen Speech ................................................................. 418
369. Thin Men .................................................................. 418

Appendix. Across the Genres: Ancient Terms, Belief, and Relative Numbers 421

Notes on the Tales 433
Glossary 479
Bibliography 483
Ancient Sources 515
List of International Stories 521
Index 527
INTRODUCTION

Give me a copper coin and you’ll hear a golden tale!
—ROMAN STORYTELLER’S STREET CRY¹

I begin with three instances of storytelling.

One hot day Socrates and a companion Phaidros sought relief from the sun by strolling alongside the cool stream of the Ilissos outside the walls of Athens. The place brought to Phaidros’s mind an event from the distant past. “Tell me, Socrates,” he said, “wasn’t it from somewhere around here that Boreas is said to have carried off Oreithyia?” He was thinking of the myth according to which the Athenian king’s daughter was playing on the banks of the stream when suddenly the god of the north wind snatched her up and carried her off to his cold kingdom. “Yes, that’s what they say.” “Was it from here, then?” “No,” Socrates replied, “the spot is actually some distance downstream. There is an altar of Boreas there.” Phaidros asked if Socrates believed the story was true. Socrates replied that although clever men might explain the story away, he did not care to waste time on such speculations and was content to accept the usual beliefs (Plato Phaedrus 229a–230b; cf. Finkelberg 2014).

On a different occasion, a group of persons was traveling and partying together aboard a ship. One of the men, Eumolpus, made a comment on the unfaithfulness of women, adding that he had in mind not women in the old tragedies and legends but a woman of their own day. When all ears turned to him, he told about a matron of Ephesos who was famous for her fidelity to her husband. When the man died, she kept company with his corpse in his tomb, fully intending to follow him in death. A soldier on guard duty nearby, noticing a light shining from the tomb, joined the widow in the underground chamber. Gradually the matron was won over by the comfort of the soldier’s company, and in the end
the two lay together in the tomb. As Eumolpus concluded his story, the sailors laughed, a woman blushed, and a man who had been cuckolded grumbled (Petronius *Satyricon* 109–113).

In an essay on the art of conversation Plutarch recommends that the questions posed by symposiasts should be simple and uncomplicated and the topics familiar, so as not to exclude the less intellectual guests. Persons who propose intricate subjects for discussion are no better fit for parties than are Aesop’s fox and crane. A fox once entertained a crane at dinner, Plutarch explains, and served a broth, pouring it out upon a flat stone. The crane looked ridiculous as it tried to eat the broth with its bill. But it now invited the fox to dinner, serving the meal in a jar with a narrow neck. While the crane easily inserted its bill, the fox could not get its mouth inside. In the same way, Plutarch concludes, whenever philosophers plunge into subtle topics at a symposium, they are irksome to most of the guests, who cannot follow, and in consequence the other diners throw themselves into singing songs, telling silly stories, or talking business, with the result that the fellowship of the party is lost (Plutarch *Table-Talk* 1.5, *Moralia* 614d–615a).

The events recounted about the wind god and the princess, the widow and the soldier, and the fox and the crane are traditional stories (or, in the case of Boreas, an allusion to such a story), while the narratives themselves, the circumstances of their telling, and the intent of their narrators are quite different.

The myth of Boreas and Oreithyia was part of inherited Athenian tradition that was probably familiar to every resident of the city, so that Socrates and Phaidros could discuss it without actually having to narrate it. The event is set in the distant past, back when Athens was ruled by kings. It is precisely localized: the exact spot where the central action occurred—the abduction of a princess by the North Wind—was known and commemorated with an altar. The characters themselves are named, and they fit into known genealogies and sequences of events in Athenian prehistory. It is clear that, for all its improbability, the story was generally regarded as being true, although the question of its historicity was
something one could discuss, as Phaidros and Socrates do as they walk along the Ilissos, much as today two Americans might explore a Civil War battlefield and talk about what is said to have happened here and there. It is significant that Socrates and Phaidros do not actually relate the story but merely discuss it, not only because both of them already know it but also because there is nothing to be accomplished by telling it. The story did not serve to make or clarify a point of some sort or to entertain or to console; that is, it had no immediate purpose or application. It came up as a matter of information because the two men happened to be strolling near the traditional location of the abduction.

The story of the widow and the soldier is much less anchored in history. Although the city of Ephesos is given as the site of the events, the characters themselves are nameless and the action is set at an unstated time in the vaguely recent past. The narrator declares that the events really happened, but his interest and that of his listeners are on the action and not on the question of its historicity. And the tone is different, for whereas the atmosphere of the myth is weighty and dignified, even solemn, with its important figures (a god, a princess) and dramatic event (abduction of a human by a supernatural being), the tone of the Ephesian tale is light and, for most of the listeners, humorous. It is essentially entertainment, a story told for its own sake.

The third narrative, the fox and the crane, is an entirely unrealistic tale. The characters are animals that behave like humans, they are generic (the fox is any fox, the crane is any crane), and the setting is as vague as can be (somewhere sometime in the past). There is no question of the narrator or his readers giving the tale a moment’s consideration as being something that actually happened. Its tone is neither serious nor entirely humorous, but rather instructive in a light sort of way. Whereas the myth tells of an important event in early Athenian history and the Ephesian tale is a bawdy novella of sexual seduction set in the recent past and told to amuse, the fable is an extended metaphor that illustrates in a somewhat absurd fashion, via humanlike animals, how guests should not behave at a dinner gathering. The narrator’s intent is to persuade.
Traditional narratives are not, then, a homogeneous kind of discourse with regard to their content, form, presumed historicity, and register. The Greeks and Romans, like other peoples, recognized that such stories are expressed in different genres, or conventionalized narrative forms (cf. Swales 1990; Bauman 1992:53), although they did not always give them distinct labels. The ancients possessed relatively specific terms for short narratives such as anecdotes, jokes, and fables, according these genres explicit recognition, but for most extended kinds of story they did not, referring to them simply by one or another general word for “story.” The lack of a label did not necessarily mean the absence of a kind of story, only the absence of conscious and explicit cultural recognition of a kind of story. Thus, although urban legends are attested in classical antiquity, a term for them did not come into use until the twentieth century.

Broadly speaking, systems of oral-narrative classification are emic or etic. Emic genres are traditional categories of narrative discourse that members of a society themselves devise and employ in their daily lives. Etic genres are categories that analysts devise in order to classify and talk comparatively about the oral narratives of different cultural groups. Whereas native taxonomies arise piecemeal and serve mostly casual purposes, analytic categories tend to be more defined and systematic, since investigators create them for the purpose of scholarly study and communication.2

The genre categories that we English speakers ordinarily employ for ancient short narratives correspond approximately to the ancient emic categories: we distinguish anecdotes, jokes, and fables and employ specific terms for them, as the Greeks and Romans did. But for more extended forms of narrative the current practice does not match the ancient one. For example, scholars writing in English recognize certain kinds of realistic tales as “novelle” and generally lump together all stories of gods and heroes as “myths,” whereas the Greeks and Romans had no emic terms for novelle or for mythological narratives, neither mythos nor anything else. So the emic system employed by the ancients and the etic system used today in Anglophone scholarship agree generally in their classification.
of simple narrative forms but disagree in their handling of complex narratives. Since neither the ancients nor the moderns make many discriminations among kinds of extended narrative, neither system is adequate for the scholarly study of ancient traditional narrative.

Our own use of the word “myth” to refer broadly to classical narratives of gods and heroes goes back only to the German philologist Christian Gottlob Heyne (1729–1812), who popularized the Greek word *mythos* and its forms as a replacement for the then more usual Latin term *fabula* and its forms. In the course of the nineteenth century the older term “fable” and the newer term “myth” competed for favor among English speakers, and “myth” eventually predominated. It was a reflection of the times, then, that in 1855 when Thomas Bulfinch published his popular compendium of mythology, he called it *The Age of Fable; or, Stories of Gods and Heroes*, but that toward the end of the same century an editor renamed the book, giving it the title by which it is commonly known today, *Bulfinch’s Mythology* (Hansen 2013:24–26). But the victory of the word “myth” in popular and scholarly usage did not mark an advance in analytic sophistication, since it amounted merely to the replacement of one more-or-less suitable term for fabulous stories for another such word.

The present-day understanding of ancient oral narratives is hindered by the fact that we have a wholly inadequate system of generic classification as well as an overall atomistic approach. By this I mean that mythologists study myths, fable scholars study fables, and others study the Greek novella, the Roman anecdote, and the like, but no investigators view the object of their study as being a part of a much larger whole, that of traditional narrative. Just as our understanding of classical art would be severely limited if it consisted only of studies of individual arts such as sculpture, architecture, painting, pottery, and jewelry, and possessed no notion of the ancient arts as an interrelated whole or an overall concept of classical art as such, so also our understanding of traditional narrative is constrained by our particularistic focus upon individual genres. For a clearer understanding of traditional narrative and its manifestations in antiquity we need a holistic vision of ancient story (Hansen 1983).
To distinguish the forms and variety of ancient popular narratives more clearly, I propose below a taxonomy of Greek and Roman oral-narrative genres. I begin with the emic categories that we find in use at different times among the ancients, and supplement them with etic categories that modern folk-narrative scholars find useful for cross-cultural study (e.g., Dégh 1972; Honko 1989). I distinguish genres mostly by internal criteria (i.e., form and content) because more is known about ancient texts themselves than about their contexts and the intentions of their narrators, who cannot now be interrogated, but sometimes I also give attention to the presumed communicative purposes of different genres (e.g., amusement, clarification, crystallization).

I use the term “credence narratives” for stories that ancient narrators shaped in such a way as to present, or imply, a claim to historicity. For example, in early Greek literature (epic poetry, lyric poetry, prose mythography) narrators handle narratives of prehistoric times respectfully as appropriate subjects for artistic treatment and retelling in dignified forms of literature. Although individual persons did not have to accept in full or even in part an implicit or explicit claim of veracity, hearers and narrators generally treated the issue of truth and historicity as something at least discussable by competent adults, as illustrated by the discussion of Socrates and Phaidros regarding the tradition of the North Wind’s abduction of an Athenian princess. In short, credence narratives were subject to listeners’ and readers’ evaluation of their truth-value (cf. Nagy 1990:59–72). “We know how to speak many false things (pseudea) that seem genuine,” declare the Muses to Hesiod, on whom they are about to confer poetic powers, “and we know how to utter true things (alethea) when we wish to” (Hesiod Theogony 27–28). Although the Muses constitute for human beings, and for bards in particular, the primary font of information concerning what happened in the remote past, they themselves announce to Hesiod that the information they choose to provide is not always reliable.

In the case of recent events, the sources are human beings alone, but human narrators are not necessarily trustworthy either. “Odysseus, as
we look upon you, we don’t regard you as one of those imposters and
cheats whom the dark earth nourishes in abundance, persons who fashion
falsehoods (pseudea) that no one can test,” exclaims King Alkinoos, at
whose court Odysseus has been recounting his extraordinary experiences
(Homer Odyssey 11.363–366). While Odysseus was telling of his adven-
tures, his listeners were silently judging the credibility of his report, for
human narrators may introduce details of their own invention, as the poet
Pindar (Olympian 1.28–29) observes when he declares that the narration
of a “true story” (ton alathe logon) can become embellished with “elabo-
rate lies” (pseudesi poikilois). Discriminating between truth and fiction was
an integral part of listening to, or reading, a narrative, and it is doubtless
a universal preoccupation of audiences.

Moreover, the system I set forth is tripartite in that it classifies individ-
ual oral narratives broadly as myths, legends, or folktales, a division that
reflects the basic classification of traditional narratives that is found in
many native systems of genre (Bascom 1965). The tripartite division of tra-
ditional narratives is usually traced back in European scholarly thought to
the early nineteenth century, when the Brothers Grimm sorted German
narratives into folktale (Märchen) and legend (Sage), and suggested that
some of the fabulous tales of the present day were transformations of an-
cient myths.⁴ These three categories are in common use by folk-narrative
scholars, who analyze them into numerous subgenres (Bødker 1965), and
the system is sometimes employed for ancient story.⁵

THE KINDS OF ANCIENT STORY

Traditional Credence Narratives

Myth

In the context of traditional Greek story, myths are traditional credence
narratives whose principal characters are gods and other supernatural be-
ings, whose events are set in the remote past during the formative era of
the cosmos, and whose central topics, taken as a whole, are the origins of
the physical world (cosmogony), of the gods (theogony), and of human beings (anthropogony), as well as the establishment of cosmic order. Other notable topics of Greek myth are important events in the lives of the gods (birth, loves and conflicts, acquisition of prerogatives, founding of cult sites), the establishment of the conditions of human life such as the advent of toil and death, and cosmic catastrophes such as the Great Deluge. The lives of the gods are only partial biographies, for once divinities are born, they quickly mature and thereafter remain indefinitely at a particular developmental stage, usually mature adulthood (e.g., the elder Olympian deities) or youthful adulthood (the younger Olympians). Many mythic narratives are etiological in that they tell of how some familiar feature of the world came into being.

Toward the end of the mythic period, the physical cosmos possesses its present structure and nature in its essentials, the Olympian gods are in firm charge, the relationship of gods and humans has been defined, and the basic qualities of human existence have been determined. In short, the big matters have been taken care of.

The mythic era as described above is a feature of Greek more than of Roman tradition, at least initially, since Roman sources preserve little native tradition of myth. Such myths as the Romans once had either ceased to be told or were historicized by being converted into episodes of early Roman history. Subsequently the Romans reacquired myth by borrowing, primarily from the Greeks.

Although it is usual in anthropological and folkloristic scholarship to characterize myth as sacred narrative, this feature is not part of the present definition because sacredness does not make a good fit in the Greek and Roman case, and classicists rarely speak of myths and sacredness in the same breath. Myths do not appear to have been regarded as sacred stories in the classical lands, unless one means by “sacred” a narrative in which deities play a role, in which case the category of sacred story is too large to be of any practical use (Hansen 2002b:20–21). The Greeks did acknowledge a genre of traditional story to which they expressly attributed the quality of sacredness, namely, “sacred story” (hieros logos), to which I return later.
Heroic Legend

Heroic legends are traditional credence narratives set in the age of heroes, which in Greek tradition is the era that follows the mythic period and precedes our own era. In his Myth of the Ages the poet Hesiod tells of a species of person called heroes, or demigods, who lived upon the earth immediately before ordinary humans. These heroes fought in the great wars at Thebes and Troy. Some survived, some died there, and others were translated by Zeus to the Isles of the Blessed at the ends of the earth. Heroes predominated on the earth for around nine generations (Cobet 2002:405–411).

In early Greek literature the term “hero” is approximately synonymous with “warrior.” Although not all members of the heroic era were warriors, heroes characterize the age and give it its name (M. L. West 1978:190). They exceeded today’s humans in mind and stature. Hesiod can describe the heroes as a “divine species” (theion genos) and as “demigods” (hemitheoi) because many of them were literally the offspring of a deity and a human being. Perseus, for example, was the son of the god Zeus and the mortal woman Danae. It was presumably the divine component in persons of the heroic age that led them to achieve the extraordinary feats that made that age so splendid and memorable. The age of heroes came about as a result of the mating of deities and human beings, and it came to an end when this activity became less frequent.

Heroic legends, like myths, focus sometimes upon the doings of individual characters such as notable fighters (e.g., Achilleus, the foremost combatant at Troy), questers (Jason, who goes in search of the Golden Fleece), monster-slayers (Perseus, who slays the sea monster Ketos), tricksters (Odysseus, who devises the stratagem of the Trojan Horse), and seers (Melampous, who understands the speech of animals). Other heroic legends tell of group efforts such as the Argonauts’ quest for the Golden Fleece, the hunting of the huge Calydonian boar, and engagement in two great wars, those at Thebes and at Troy, the Trojan War being the culminating endeavor of the age of heroes.
No sharp border separates the mythic and the heroic eras. Instead, there is a region of fuzzy overlap as the focus of narrative interest shifts from gods to demigods and other mortals, and similarly a murky period exists when early human communities are found and younger deities such as Apollon, Persephone, Hermes, and Dionysos, offspring of the elder Olympians, seek niches for themselves in the cosmos.

Taken together, these two genres of traditional story, myth and heroic legend, focusing respectively upon supernatural beings and heroic beings, the era of the gods and the era of the demigods, and providing between them a more-or-less continuous account of events from the beginning of the cosmos to the end of the heroic age, constitute what we have come to call Greek mythology, or, after its adoption and incorporation by the Romans, classical mythology. Although the Greeks themselves did not give this set of traditions the name “mythology” or any other special appellation (cf. Detienne 1986), they appear to have regarded these stories as belonging together and, as discussed below, as being in some ways distinct from stories set in later times. In a telling passage in which narratives of the distant past are distinguished from those of the recent past, the historian Herodotos (3.122) contrasts traditions about a figure of the heroic era, King Minos of Crete, with those about a ruler of more recent times, Polykrates of Samos, who lived in what Herodotos refers to as “the so-called human age.” For Herodotos, then, the present era is the age of humans, and it followed the age of heroes, just as, presumably, the age of heroes in its turn succeeded the age of gods.

As a historian of the Persian Wars, Herodotos is interested mostly in the events of the human, or historical, age, but there are other Greek authors who treat, in the form of prose compilations of Greek myths and heroic legends, the events that precede it. A work that survives mostly intact is Apollodoros’s Library, a work of Hellenistic mythography that recounts events in the form of a continuous narrative from the mythic origins of the world to the aftermath of the Trojan War, the end of the heroic age. Greek prose mythography of this sort goes back to compilations of stories and genealogies made in the late sixth and early fifth centuries
The popular genres, as it will be convenient to call them, differ from the mythological genres in their characters, settings, and register. The focus of myths and heroic legends is upon the lives and deeds of divinities and heroes, while that of the other genres is upon the doings of human beings (or, in the case of fables, upon the activities of animals and plants and the like). Temporally, the events in mythological stories take place in the distant past, whereas popular stories are set in the historic era or in an indefinite past. With regard to register, the tone of the mythological narratives is one of weight and dignity. They are, as it were, high church, as shown by the fact that the composers of the loftiest and most dignified genres of ancient literature—epic and tragedy—drew almost exclusively upon them for their plots, as well as by the fact that mythological stories were frequently the subjects of parody, for nothing invites parody so much as high seriousness and dignity. In contrast, the tone of the popular genres is less formal. They are, to continue the metaphor, low church, although not all to the same degree, ranging as they do in dignity from, say, historical legends at the heavier end to jokes and fables at the other.

Generically, popular stories can be sorted into two large groups: legends (or traditional credence narratives) and folktales (or traditional fictions). The opposition of legend and folktale is basic to folk-narrative scholarship, going back at least to the Brothers Grimm, who famously observe that “the folktale is more poetic, the legend more historic.” Their formulation is relative, since legends need not be devoid of aesthetic qualities nor folktales of historical elements (Röhrich 1991:12), but on balance the presence or absence of presumed historicity along with the corresponding implication for belief is the basic distinction by means of
which ordinary traditional narratives are sorted into two great categories, legends and folktales, or traditional credence narratives and traditional fictions (Lüthi 1975).

Legends set in the historic period, as opposed to the heroic era, can be termed simply historic legends, but because of the large number and kinds of such legends it is useful to treat several kinds individually in accordance with their natures. Those distinguished here are historic legends as such, religious legends, belief legends, contemporary (or urban) legends, and anecdotes. In addition, it is convenient to include the quasi-legendary genre of the personal-experience narrative.

**Historic Legend**

Credence narratives set in the human age are historic legends. They include stories about important persons, places, and events—rulers, states and cities, settlement, wars and pestilences, and so on—as well as about notable persons of more modest station—philosophers, artists, athletes, thieves, and the like—and of small events of regional or local interest such as etiological traditions about the names of towns and the origins of natural features. In short, such legends focus upon supposedly real persons and events of the relatively recent past, that is, Herodotos’s human era, as opposed to persons and events of the more distant heroic past. They range in magnitude from long saga-like narratives such as the traditional history of the Lydian Empire to short anecdote-like accounts such as that of the death of the poet Ibykos or how Ophiteia (“Snaketown”) got its strange name.

An interesting example is the curious legendry, discussed by both Herodotos and Thucydides, that developed around the Athenian youths Harmodios and Aristogeiton. In the late sixth century BC the city-state of Athens was ruled by tyrants, first Peisistratos and then his son Hippias. (The Greek term “tyrant” referred to a ruler who had taken control of a state by force; it did not necessarily imply that he ruled it oppressively.) In 514 BC, acting on a personal quarrel, the Athenian youths Harmodios and Aristogeiton assassinated the younger brother of the tyrant, Hipparchos,
during a festival, and were themselves executed. The killing of Hipparchos did not put an end to the tyranny, which ended several years later, but after the expulsion of the tyrants political reforms taking place under the leadership of Kleisthenes led to the momentous creation of democracy in Athens. Despite the fact that Harmodios and Aristogeiton acted for personal reasons and despite the fact that they did not actually put an end to the tyranny, the two were transformed into culture heroes, celebrated in popular tradition as the liberators of Athens and the founders of the democracy. Statues of the so-called tyrannicides were erected in Athens, public sacrifices were made to them, drinking songs were composed in their honor, and civic privileges were granted to their descendants.

Religious Legend

Religious legends are credence narratives set in the historical period that recount the epiphany of a deity who performs a wonder of some kind or otherwise affects human affairs in a significant way.

This category usefully distinguishes narratives of divine epiphanies set in the human era from those set in the mythic or heroic eras. Compare, for example, two deluge stories, one a myth set in the remote past and the other a legend set in the recent past. According to Apollodoros (Library 1.7.2), Zeus decided to destroy the humans of the Bronze Age. The god Prometheus privately advised his mortal son Deukalion to build a chest, fill it with provisions, and embark on it with his wife Pyrrha. Presently Zeus brought about an immense flood that covered most of Greece and destroyed virtually all human life. Deukalion and Pyrrha floated in their chest for nine days and nights, landing finally on Mt. Parnassos. After the rains ceased, Deukalion disembarked and sacrificed to Zeus, who thereupon dispatched Hermes and allowed Deukalion to make a wish. He wished for people. The two survivors were instructed to throw stones over their heads, and those cast by Deukalion became men, while those thrown by Pyrrha became women. For this reason, having come from stones (laas), humans were called people (laoi): “people” from “pebbles,” as it were.
In a different flood story Ovid (Metamorphoses 8.620–724) relates how the gods Jupiter and Mercury, in the guise of humans, came to a place in Phrygia where they sought shelter. A thousand homes rejected the travelers before finally an elderly couple, Philemon and Baucis, took them in and offered them the modest hospitality that their means afforded. Presently the two strangers revealed themselves to be gods and declared that the impious community would be punished. They instructed the couple to follow them on foot to the top of a nearby mountain. Philemon and Baucis did so, and when they turned around, they saw that every house in the region was covered by water, or rather every house except theirs, which had become a temple. Jupiter asked them what they might wish, and they answered that they wanted to serve as priests in the temple and, when their days reached their end, not to outlive each other. So the pious couple tended the temple until the time came for them to die, when they metamorphosed into two trees, which to this day the local peasants venerate with offerings.

These two narratives are constructed upon the same plot. (1) The principal god decides to destroy human beings, but (2) a pious couple is tipped off. When (3) the god causes a great flood, (4) the couple escapes by boat or on foot, and (5) comes safely to the top of a mountain. There (6) the gods offer the couple a boon of their choice, and (7) they state their wish, (8) which the gods fulfill. The stories conclude with a transformation and an etiology: stones metamorphose into people, or people metamorphose into trees.

What distinguishes the stories from each other is not their basic sequence of action, which is the same, but the scale and significance of the events. In the former story the world, or at least the world known to the narrator, is covered with water, and nearly all living creatures perish. The devastation is so complete that a new creation of human beings is called for. In contrast, the latter text describes a regional catastrophe. A Phrygian town is inundated; its houses disappear under water and its inhabitants perish. One story is a myth and the other a legend, not because of the plot but because of the implications of the events, which in one case are
Religious legends, set as they are in the human era, are narrated from the viewpoint of human beings, into whose world the divine makes a brief incursion. Several legends of this sort, for example, are found in the Lindian Chronicle, an inscription that was displayed in the sanctuary of Athena above the town of Lindos on the island of Rhodes (Higbie 2003). The text includes a description of an epiphany of Athena that took place around 490 BC when King Darius of Persia sent a naval expedition against the island. The Persians besieged the Rhodians at Lindos. A lack of water eventually wore down the inhabitants, who considered surrendering the city, but the goddess Athena appeared to a city official in a dream and urged him to take heart. Presently a large cloud settled over the acropolis, and a great storm followed such that the besieged now had abundant water. According to the Lindian Chronicle the astonished Persian admiral sent offerings of his own to Athena, lifted the siege, and made a treaty of friendship with the people of Lindos.

ARETALOGY

The legend of Athena’s epiphany at Lindos is an instance of what Greeks called an aretalogy (aretalogia), or narration of a miracle performed by a deity. Correspondingly, an aretalogos was an expounder of such wonders, either a professional attached to a particular cult or an independent storyteller. It is perhaps unsurprising that such persons had a reputation for being garrulous and mendacious (Scobie 1979:240). The satirist Juvenal compares Odysseus’s apologue to the Phaeacians in Homer’s Odyssey (9–12), in which Odysseus regales his hosts with an account of his amazing adventures with the witch Circe, a Cyclops, the cannibalistic Laestrygonians, the ghosts of famous persons in the death realm, and so on, to that of a “lying aretalogist.” Many aretalogical texts have come down to us, such as the inscriptions displayed at the healing shrines of the Greek god Asklepios and of the Egyptian god Sarapis that told of miraculous cures effected by these deities.
Sacred Story

Somewhat similar is what the Greeks called a sacred story (*hieros logos*). Although the term had multiple meanings, its central sense was probably that of an esoteric credence narrative associated with a sacred rite (Henrichs 2003). Knowledge of such a story was restricted largely to an inner circle. For example, Herodotos comments several times that the Pelasgians or the Egyptians tell a sacred story about a particular cultic practice, and each time he respectfully stops at that point, not revealing the content of the story. Instances in which ancient writers actually reveal the plot of a sacred story are rare. In one of them, Lucian discusses the self-castration of priests belonging to the cult of the Syrian goddess, offers a possible etiology for the origin of the custom, and then mentions an alternative etiology: “Others recount a sacred story on this subject, saying that Hera, in her love for Kombabos, put the idea of castrating themselves into the minds of many men in order that Kombabos might not be alone in mourning his manhood. This custom, once adopted, has abided to our own day.” Lucian’s sacred story clearly falls within the definition of, and can be classified as, a religious legend, and it seems likely that the sacred stories known to Herodotos are of the same sort. A sacred story, then, is like an aretalogy in being a form of religious legend, but the two are dissimilar in that an aretalogy is a virtual public advertisement that calls attention to the powers of a particular deity, whereas a sacred story is the arcane property of an ingroup. Unfortunately, so secretive a category of story has limited usefulness for the present-day classification of ancient narrative.

Belief Legend

Like religious legends, *belief legends*, or legends reflecting a particular folk belief, concern human encounters with the supernatural. Whereas religious legends may call forth pious feelings, belief legends, focusing as they do on controversial beliefs in ghosts, haunted localities, witches, werewolves (and in our day fairies, flying saucers, and extraterrestrials), tend rather to raise basic questions concerning the reality or nonreality of
particular supernatural phenomena, and so of different listeners’ stances toward them (Dégh 2001). An ancient example can be seen in Lucian’s dialogue *The Lover of Lies*, in which the author portrays a group of men exchanging reports of the supernatural and disputing among themselves the credibility of each narrative.19

Belief legends range from well-constructed narratives to virtually formless statements with a bare claim to the label of story. These extremes can be illustrated in a single ancient document, the famous letter on ghosts written by the younger Pliny (7.27) to Licinius Sura. Pliny asks Sura whether he believes in ghosts or thinks they are merely creations of our own fears. He acknowledges that he himself is inclined to believe in their existence because of what he has heard about the experience of Curtius Rufus, who once encountered a female figure of superhuman size and beauty. She foretold Rufus’s future, and events turned out just as she had said.20

Pliny goes on to relate two more stories of the supernatural. The first concerns a haunted house in Athens. In a large residence the clanking of iron was heard during the night. These sounds were followed by the specter of an old man with chains on his wrists and fetters on his legs. Because of the terror caused by the apparition the mansion stood empty. At this juncture the philosopher Athenodoros showed up in Athens and rented the haunted house. In the evening he positioned himself on a couch, and after a while the ghost approached. Entering the room, it beckoned Athenodoros to follow. The philosopher did so, and the ghost vanished suddenly at a certain place. Athenodoros marked the spot, and on the following day the magistrates dug in the ground, finding bones and chains and fetters. After the remains had been given proper burial, the spirit appeared no more. This first story, says Pliny, he recounts as it was told to him. By this statement Pliny says in effect that while he himself is a reliable narrator, he assumes no personal responsibility for so colorful a narrative.

But his second story, he declares, is one that he can vouch for himself. One of Pliny’s freedmen was sleeping in bed with his younger brother, and dreamt that he saw someone sitting on the bed and cutting the hair on the top of his head with a pair of scissors. In the morning he found that
the top of his head had been shorn and hair lay on the floor. A short time later a similar thing occurred to a slave boy who was sleeping in the slaves’ quarters. Two men in white clothing entered through the window, cut his hair as he lay there in bed, and departed. When daylight came, the slave boy too discovered that his head had been shorn and his hair scattered about. Pliny speculates that these experiences were possibly a portent. In any case he concludes his letter with a request that Sura give his opinion on the question of ghosts so as to put an end to Pliny’s doubts.21

Pliny’s letter is belief legend in a nutshell. The story of the haunted house in Athens is an aesthetically well-structured, traditional narrative that begins with mystery and fear, introduces an intelligent protagonist, and concludes with a resolution of the problems of the house (haunting) and the ghost (improper interment). In contrast, the haircutting incidents are strange, rather formless events that are possibly connected with one another and possibly not, may involve supernatural agency and may not (ghost? practical joke? unreliable reporting?), and so remain unresolved and mysterious. In any case, the events challenged members of the household to take a position regarding the reality of ghosts and ghostlike beings.

Contemporary Legend

Contemporary legends, also known as urban legends, are short credence narratives that tell of an unusual event belonging to the very recent past. Unlike the typical historic legend, in which the events are usually set a generation or more in the past and often involve notable persons, the contemporary legend is set almost in the present day, often in the narrator’s own community, and typically features ordinary people.22 The narrator may support the credibility of the story by alleging that the events happened to a friend of a friend.23 Although three degrees of separation is common in contemporary legends, it is not peculiar to them.

The contemporary legend frequently concludes with a surprise such as a reversal or irony that resembles the punch line of a joke. For example, in the modern legend known as the Solid Cement Cadillac a man driving a
cement truck noticed a new convertible parked in his own driveway and his wife inside the house with a strange man. In jealous anger he filled the car with cement. Later he learned that the stranger was a car dealer who was delivering the convertible to the truck driver’s house. His wife had ordered it as a birthday present for him.24

Although folk-narrative scholars initially supposed contemporary legends to be a new kind of legend, one expressive of a society that was no longer predominantly rural, scholars now perceive that stories of this sort have been in circulation for a long time. Indeed, there are ancient parallels to several contemporary legends that circulate in modern times, or at least to their principal motifs (Ellis 2001:46–57).25 The existence of parallels between ancient and modern narratives is not in itself remarkable, but the urban-legend parallels seem more striking because such legends give the impression of being stories about current events and because, unlike many other traditional narratives, they are the sort of story that we ourselves hear, initially believe, and perhaps transmit. Because the legends are continually adapted to changing circumstances and are set in the very recent past, they have the feel of being new reports (Klintberg 1990).

Thus a Roman legend recounts how a craftsman created a glass bowl that was unbreakable. He secured an audience with the emperor, and when he was in the emperor’s presence, he deliberately dropped the bowl onto the floor, picked it up, and repaired the dent with a hammer, expecting the emperor to be mightily impressed. The emperor asked him if anyone else knew of this technique for tempering glass, and the craftsman said no. Then the ruler had the man’s head cut off, thinking that if the process should become general knowledge, gold would be worth no more than clay (Petronius Satyrica 51). In this story the ruler suppresses the secret of making unbreakable glass in order to protect the price of gold, just as in present-day rumors and stories a particular marvelous invention—an everlasting razorblade or lightbulb, an amazing additive for gasoline, and so on—has allegedly been suppressed, usually by a corporation that would suffer financially if the technology should become widely available.
Traditional anecdotes are credence narratives consisting of a brief incident that culminates in a memorable utterance or action by a named person, most often a humorous remark in direct speech. They are told only of historical, not mythological, characters. Ideally the story captures something deemed characteristic of the figure. Although the anecdote may seem to be a trivial form of expression, its importance is shown by the fact that it is the most abundantly represented genre of traditional story in Greek and Roman literature. Many hundreds of ancient anecdotes are known, far more than any other genre of traditional narrative.

Structurally, anecdotes are simple narratives. They typically consist of a single scene with two characters, the principal character and a lesser character whose narrative function is to provide the occasion for a comment or gesture made by the character of interest. For example, a Greek anecdote tells of an encounter between the philosopher Diogenes of Sinope and King Alexander of Macedon, known later as Alexander the Great. The philosopher was sunning himself in a grove as Alexander arrived in town. When Alexander stood over Diogenes and offered him anything he wanted, Diogenes merely asked him to move out of his light (Diogenes Laertios 6.38). The utterance fits the popular image of the Cynic philosopher, in particular his disdain for worldly possessions as well as his habit of frank speech (parrhesia).

As it happens, Diogenes was a magnet for anecdotes. Hundreds of stories circulated about him in antiquity, more than are told of any other ancient figure, and they continued to be recounted long after his death. As late as the second century of our era Dion Chrysostomos (Oration 72.11) remarks on the popularity of Diogenes stories. The philosopher was a local character who became an international figure. And just as some persons such as Diogenes were the subject of many anecdotes, some anecdotes were attached to multiple persons.

Although our word “anecdote” derives from Greek anekdoton, the Greek word did not bear its present meaning in the ancient language.
and was not an early term for the genre. Rather, the adjective *anekdoton* (etymologically, “not given out”) signified something “unpublished” such as an unpublished text, or, by extension, something secret. In the sixth century the Byzantine author Prokopios employed the word in the plural as the title of a literary work, *Anekdota*, usually rendered *Secret History*, an intimate and scurrilous account of the regime of the emperor Justinian and the empress Theodora. Prokopios’s *Anekdota* appeared in print in 1623, after which the word “anecdote” gradually acquired its modern sense in English and other languages.

The Greek narrative category that was closest to the present-day notion of anecdote was the *chreia*, which ancient rhetoricians defined as a concise reminiscence of an utterance or action attributed in a fitting way to a particular person. Since the principal meaning of the noun *chreia* was “use, service,” the ancients explained the term as being a reference to the usefulness of the genre. This perhaps unexpected idea is connected with the fact that in antiquity anecdotes were closely associated with the philosophic tradition. *Chreiai*, it was thought, crystallized and preserved teachings of the philosophers (Hock and O’Neil 1986:3–10). Thus the usefulness of a *chreia* was not so much that it allowed one to learn *about* an interesting character as to learn *from* such a character, and although many kinds of persons, from emperors to courtesans, star in anecdotal narratives, the ancient repertory of anecdotes teems disproportionately with philosophers.

**Apothegm**

A common subform of the anecdote is the *apothegm* (Greek *apophthegma*), a pointed utterance or retort. Although apothegms can be transmitted as mere statements attributed to a particular person, more often they are given a setting, however minimal, and usually they have the form “A, when asked such and such by B, said C.” For example, “Aesop, when asked by Kelaites what would produce the greatest disorder among humans, replied, ‘If the dead should arise and demand their property back.’”
Apothegms are also found contextualized and expressed in a more natural manner, as in Xenophon’s account of the arrest and execution of the Athenian politician Theramenes. Upon being condemned to death, Theramenes was seized by an agent of the ruling oligarchy and dragged away through the agora. The victim cried out about the injustice he was suffering, prompting the goon to warn him to shut up or he would be sorry, to which Theramenes responded, “And if I do keep quiet, then I won’t be sorry?” Later, when he was compelled to drink hemlock, he mockingly toasted the man who had condemned him to death. Xenophon comments that while such *apophtegmata* possibly do not merit recording, he himself admires Theramenes’s self-possession and humor in the face of death (*Hellenika* 2.3.56).

Generically, the anecdote and the historical legend are close relatives, and many short belief narratives preserved in ancient literature in which authors tell about some remarkable person or event do not fit squarely into one category or the other. Depending upon the individual case, one might think of a particular narrative either as a short legend or as a diffuse anecdote, and for such stories the term “anecdotal legend” is perhaps descriptively apt.

**Catch Tale**

Several comic anecdotes told in antiquity are cast in the form of a *catch tale*, a kind of narrative in which the speaker induces the listener to ask a particular question for which the speaker has a ready answer that makes the listener appear foolish.³³ Thus a story told of the orator Demades relates how he was once declaiming to the Athenians, who paid him little attention. So he asked if he might tell them an Aesopic tale. When they assented, he said that Demeter, a swallow, and an eel were traveling together. When they came to a river, the swallow took to the air and the eel went in the water. Then Demades fell silent. The listeners asked, “And Demeter, what did she do?” Demades responded, “She is angry with you for being content to listen to an Aesopic fable and neglect the affairs of the city!”³⁴ There was of course no tale for Demades to finish, for there...
was no such fable. The whole point was to embarrass the audience. In written texts, catch tales are necessarily represented as dialogues since they involve the spoken participation of both teller and listener.

**Personal Narrative**

The *personal-experience narrative*, or simply *personal narrative*, is a first-person narration based upon, or supposedly based upon, actual experiences that the narrator has had. It is the sort of everyday, conversational story that we relate to friends and acquaintances when we tell of something that has happened to us. Personal narratives are sometimes called personal legends, but they are perhaps best regarded as a quasi-legendary form, since they are not traditional in the usual sense of the term. Special forms include the memorate and the personal fable, which I discuss below.

Homer relates how the royal couple Helen and Menelaos were relaxing in their palace with their young guests Telemachos and Peisistratos, when Helen slipped her grief-banishing drug into the wine and proposed that they pass the time telling stories: “Now sit in the hall and feast, and take pleasure in stories. I’ll tell one myself that’s apt” (*Odyssey* 4.238–239). She proceeded to tell of a personal experience (she described it as “apt” because it features Odysseus, whose son she is at that moment entertaining), after which her husband Menelaos recounted a personal experience of his own. Since the ancients had no special term for the genre of personal narrative, Helen speaks simply of exchanging “stories” (*mythoi*).

There is some generic sleight-of-hand here. Inasmuch as Helen and Menelaos are characters of the heroic age, stories that are personal-experience narratives for them may be heroic legends for us. Helen’s story has to do with an occasion at Troy when Odysseus disguised himself and daringly made his way into the city, where Helen recognized him and secretly helped him. Menelaos’s story describes the tense occasion when Menelaos, Odysseus, and other Greeks sat concealed within the Wooden Horse.

But there are many straightforward instances of the personal narrative in ancient literature. Lucian, for example, recounts experiences of his own in his essay *Alexander the False Prophet* (53–57). The essay begins as a
third-person account of the life and career of a religious charlatan, but toward the end the author himself enters the story, as Lucian charts Alexander’s growing hostility toward him, which ends with an attempt on the author’s life. Here, as in most personal narratives, the narrator’s own experience takes center stage, but sometimes another person is the focus of narrative interest.37

MEMORATE

A subset of the personal-experience narrative is the *memorate*, or first-person account of a supernatural experience.38 Whereas a belief legend is a third-person narrative of someone else’s encounter with the supernatural, a memorate is a first-person account of one’s own experience. An ancient example is the striking account that the poet Hesiod gives of his encounter with the Muses. Once, as Hesiod shepherded his sheep at the base of holy Mt. Helikon, the Muses appeared to him and addressed him, handed him a staff of laurel, “breathed into” him a divine voice with which to celebrate things future and things past, and told him to sing of the blessed gods (*Theogony* 22–34), whereupon he became a bard.39

While we possess Hesiod’s own narration of his paranormal experience, for the memorate of Curtius Rufus, mentioned earlier, we are dependent upon retellings by Pliny and by Tacitus.40 Is a retelling of Rufus’s memorate still a memorate? It seems preferable to refer to a retelling of another person’s story as a *vicarious* narration (Labov and Waletsky 1967:32, 34). Thus Rufus’s first-person account of his encounter with a supernatural being is a memorate, whereas tellings by Pliny and Tacitus, at an unknown remove from Rufus’s, are properly vicarious narratives, or vicarious memorates.

PERSONAL FABLE

The *personal-experience fable*, as we may call it, or simply *personal fable*, is a rare but interesting form that combines two narrative models, the personal narrative as a first-person account of the speaker’s own experience and the fable as a simple metaphoric narrative possibly with an
application to the immediate situation. Although the ancient instances of the personal fable are set in the heroic age, I locate it here among other personal narratives because the essential idea of the subgenre is not its content but its structure. It is at bottom a rhetorical device. Thus Homer recounts how Odysseus came in the guise of an old beggar to the hut of the swineherd Eumaios. In the evening the weather turned rainy and windy, and Odysseus, hoping to induce his host to lend him a cloak, said he was going to express a wish in the form of a story (*epos*). He then told how, as a younger man at Troy, he and other soldiers had encamped for the night, and the weather turned bitterly cold. He had neglected to bring a cloak. He mentioned his plight to his commander, who cleverly devised a way for him to have the use of another man’s cloak. When Odysseus finished his story, the swineherd commented, “That was a fine ainos you related, old fellow,” and provided him with warm clothing for the night.

The term that Eumaios uses for the beggar’s story, *ainos*, signifies a narrative that has a hidden (i.e., metaphoric) meaning. Like the Aesopic fable, the personal fable is a traditional rhetorical device in which the speaker relates a brief story that is meant to be understood metaphorically and applied in some way to the present situation. The difference between the two lies in their content. The person who employs a personal fable draws upon a personal experience, or simply invents a realistic tale, as Odysseus does in the Homeric passage, and reports it as something he or she experienced. In contrast, the person who uses a fable of the Aesopic kind ordinarily draws upon a repertory of traditional fables and recounts an obviously fictitious tale featuring talking animals or the like. In the present scene the personal fable enables the guest to express a need without rudeness and presumption.

**Traditional Fictions**

Traditional fictions can be grouped together under the umbrella-term *folktale*, or simply *tale*. Since folktales are generally presented by narrators as fictional, they do not normally raise issues of historicity or belief. The
ANCIENT FOLK-NARRATIVE GENRES

Traditional Credence Narratives
- Myth
- Heroic Legend
- Historic Legend
- Religious Legend
  - Aretalogy
  - Sacred Story
- Belief Legend
- Contemporary (or Urban) Legend
- Anecdote
  - Apothegm
  - Catch Tale
- Personal Narrative
  - Memorate
  - Personal Fable

Traditional Fictions
- Wonder (or Fairy) Tale
- Religious Tale
- Novella
- Milesian Tale
- Animal Tale
- Fable
- Short Fable
- Comic Tale
- Joke
- Tall Tale
- Chain Tale

characters are usually nameless or bear generic folktale names, and the action is usually set in a generic location in the vague or timeless past. Narrators make little attempt to lend credibility to such narratives by claiming to have been present or by attributing their story to a reliable source, unless they do so in a playful spirit.

The principal genres discussed here are the wonder (or fairy) tale, the religious tale, and the novella, which are complex tales, and the animal tale, the fable, and the joke, which usually are simple tales. Frequently the tone is comic, especially in the shorter forms. Some of the genres may be regarded as nonbelief counterparts to particular credence genres, notably, the wonder tale to the heroic legend, the religious tale to the religious legend, and the tall tale to the personal narrative.

**Wonder Tale**

The stories known to English-speakers as *fairytales* are complex (that is, poly-episodic), artistically formed traditional tales of fantasy that mix the supernatural into the natural. To folklorists they are *magic tales*
(Zaubermärchen) or wonder tales (Wundermärchen), since the element of magic along with an atmosphere of wonder are characteristic, whereas fairies rarely appear in them. I shall refer to them by the etic term “wonder tale” as well as by the familiar emic designation of “fairy tale.”

In many such tales a young hero or heroine goes out into the world, where at some point he or she encounters the supernatural, overcomes obstacles, and triumphs by means of kindness, perseverance, and/or luck, achieving wealth or elevated social status or both. The wonder tale is the genre par excellence for happy endings in an atmosphere of the marvelous. Tales teem with such elements as enchanted spouses, supernatural adversaries (monsters, ogres, witches, etc.), mysterious helpers, talking animals, and magic objects, not to mention princes and princesses and kings and queens. Unlike characters of legend, who respond to supernatural phenomena as something extraordinary, characters in the wonder tale exhibit neither astonishment nor fear at giants, speaking animals, and other marvels, but treat them as perfectly ordinary.

One such wonder tale has come down to us in classical literature, the enchanting story of Cupid and Psyche, which is recounted by the Roman novelist Lucius Apuleius in his Metamorphoses, also known as The Golden Ass. In this tale a beautiful princess, Psyche, was obliged to marry a mysterious supernatural being, who visited her nightly but forbade her ever to look upon him. When she was induced by her jealous sisters to break her husband’s strange taboo, he departed, never to return. She regained him after a long and arduous quest, and they were happily reunited (4.28–6.24).

An abstract of the plot does not capture the tale’s qualities of wonder, which are found mostly in the details. Thus Psyche, attired for her wedding, was led by her grieving parents to a cliff to be claimed by her mysterious husband-to-be, where the West Wind gently lifted the girl up and deposited her below in a flowery valley. From there she made her way through a woods to a palace of divine craftsmanship, full of treasure, and was welcomed by an invisible servant, who suggested that she rest, bathe, and proceed to the banquet table. And so on.
Although today wonder tales are generally treated as children’s literature, historically they were a form of entertainment primarily for adults. Still, some traditional wonder tales are designed to appeal to children, and although none has survived entire from antiquity, we have tantalizing allusions to ancient children’s tales and legends that attest to the existence of stories of this sort.

Religious Tale

Religious tales are traditional, noncredence narratives focusing upon some aspect of the relationship of humans and gods. An ancient Greek story, for example, relates how a man witnessed a ship sink with everyone onboard, whereupon he declared that the gods were unjust, since many innocent persons perished merely because, as he assumed, one impious man had been aboard. In the meantime some ants crawled upon him, and when one ant bit him, the man trampled on them. Thereupon the god Hermes appeared, saying, “So, then, won’t you let the gods be your judges the way you are the judge of the ants?” (Babrios 117).

Religious tales are the folktale counterpart of religious legends. In religious tales, as in wonder tales, humans respond without awe to the appearance of the supernatural. So in the foregoing narrative the focus is upon what Hermes has to say, almost as though he were a human interlocutor, and not upon his sudden epiphany. In contrast, humans in belief legends and religious legends treat the supernatural as a startling intrusion into their world.

Novella

Like wonder tales, novelistic tales, or novelle, are complex narratives of traditional fiction, but they are realistic rather than fantastic. The novella features domestic and urban themes such as love, seduction, cleverness, and thievery. Its heroes and heroines are ordinary people rather than royalty, the action takes place in realistic settings, and the protagonist faces social enemies rather than monstrous antagonists. When characters and places are named, they serve to create a realistic atmosphere rather than to lend serious credibility to the events.
An example of a novelistic tale of clever thievery is “The Treasury of Rhampsinitos.” King Rhampsinitos of Egypt had a stone treasury constructed to house his valuables, but the man who built it secretly made one of the stones removable, and on his deathbed he revealed to his two sons this vulnerability of the king’s treasury. The sons went to the building, removed the stone, and took away much of the king’s money. The next time that the king visited his treasure-house, he was surprised to find that although the locks were intact, some valuables were missing. So he set a trap inside the treasury and when the two thieves struck again, one of them got caught. The ensnared thief instructed his brother to cut off his head in order to prevent his identification. The other brother did so, replaced the stone, and departed with his brother’s head. Although the monarch tried again and again to catch the clever thief, the youth always outwitted him, until finally the king offered the thief a pardon and a reward. The youth presented himself to the king, who gave him his daughter in marriage (Herodotos 2.121).

Milesian Tale

A well-known ribald novella is exemplified by the tale “The Widow of Ephesos” mentioned earlier. A matron of Ephesos was famous for her fidelity, and when her husband died, she followed his corpse to his underground vault and remained there in constant mourning. Meanwhile, a soldier, seeing a light in the tomb, descended into the vault to investigate, and found the beautiful widow. He offered her food, which eventually she was persuaded to accept, and presently the two were passing their nights together in love. When the soldier discovered to his horror that one of the corpses he was supposed to be guarding had been stolen, the widow came to his rescue by replacing it with the dead body of her own late husband (Petronius Satyricon 110.6–113.9).

The bawdy novella of the widow is the sort of narrative that the Romans called a Milesian tale. The appellation derives ultimately from a Greek literary work, Milesiaka, composed in the second century BC by a certain Aristeides, which seems to have been a compilation of amusing and licentious short stories in prose much like Boccaccio’s Decameron,
possibly set in the city of Miletos. Its favorable reception is evidenced by the fact that it was translated into Latin, though very little survives of the original or the translation.48

Although Aristeides popularized the bawdy novella, the form predates him, for we find a ribald novella, lightly mythologized, centuries earlier in Homer’s *Odyssey*. Ares and Aphrodite carried on an affair in her own home in the absence of her husband, the blacksmith Hephaistos. When the cuckold learned of the affair, he went to his smithy and forged fetters as fine as spiderwebs, which he draped around his bed. No sooner were the two lovers in bed together than they found themselves trapped in place and unable to move. Hephaistos summoned the other gods to view the discomfited pair (*Odyssey* 8.266–369). The mythic coloration here is superficial. The narrative is essentially a realistic tale of adultery and revenge set in the vague past in a nameless Greek village: a handsome soldier begins an affair with the beautiful wife of a lame blacksmith, but the cuckold has a trick of his own, trapping the lovers and displaying them publicly to their shame and for the amusement of others.

*Animal Tale*

The traditional *animal tale* is a short folktale featuring animals as characters, or animals and humans. A story told whimsically as an etiological tale about why dogs sniff one another relates how the dogs once sent ambassadors to Jupiter in order to complain of the poor treatment they received at the hands of humans, and to petition for a better lot in life. The ambassadors sniffed around for food on the way, took a long time to reach Jupiter’s palace, and when they finally beheld the face of the mighty god, were so frightened that they shat all over the palace, whereupon they were driven away. The dogs then dispatched a second group of ambassadors, who took pains to guard against a similar mischance by stuffing their rear ends with perfume. But when they faced the father of the gods sitting on his throne and brandishing his thunderbolt, they promptly voided shit and perfume. The gods were indignant, and Jupiter decreed that dogs would evermore be tormented by hunger as well as

(continued...)
INDEX

Abaris the Hyperborean (Herodotos and Iamblichos), 128–129
Abauchas’s Choice (Lucian), 201–202
Abderites, 34, 45n60; The Foolish Abderites (Lucian and from the Philogelos), 401–402
Absentminded Emperor, The (Suetonius), 205
Abusive Son of an Abusive Father (Aristotle), 215
Accidental Killing of a Cat, The (Diodoros of Sicily), 193
Achilleus, 9, 113, 117–118, 426
“Achilleus argument,” the, 391
Acquiring Sense (from the Life of Aesop), 403–404
Acquisition of the Sibylline Oracles, The (Dionysios of Halikarnassos), 146–148
Aelius Proculinus, 140
Aemilianus, 104
Aeschylus, 268; death of (from the Life of Aeschylus and Aelian), 334–335
Aesop, 2, 21, 44n39; Aesop and the Figs (from the Life of Aesop), 219–221; Aesop and the Master’s Wife (from the Life of Aesop), 245–247
Aesopic Fables, examples of, 385–396
Aesopic tale (Aisopeios mythos), 422–423
Affair of Ares and Aphrodite, The (Homer), 229–233
Affliction of Work, The (Athenaios), 416
Agamedes and Trophonios (Pausanias), 216–217
Agamemnon, 426
Agathopous, 219–220
Age of Fable, The; or, Stories of Gods and Heroes (Bulfinch), 5
Agetos, 258, 259
Ageus the Long-Distance Runner (Eusebios), 279–280
Aigyptiaka (Egyptian Topics [Apion]), 191
Akanthos, 277
Akko (Zenobios and Suetonius), 399
Akousilaos, 11
Aktaion, 336
Alexander Balas, 179
Alexander of Abonouteichos, 135, 326–327
Alexander of Tralles, 314
Alexander the False Prophet (Lucian), 23–24
Alexander the Great, 20, 23–24, 117, 176–177, 202, 225, 289, 356, 428; Alexander Becomes a God (Aelian), 309; Alexander’s Offer (Diogenes Laertios and Plutarch),
Alexander the Great (continued) 357, 428; letter of to Aristotle, 327–328; What Alexander Sleeps Upon (Plutarch), 300
Alkibiades, 39–40, 293–294
Alkinoos, 7
All in the Family (from the Philogelos), 409
allegorism, 425–426
Aloeus, 233
Altar of the Vulture God, The (Konon), 98–99
Altar Ego (Diogenes Laertios), 317
Alcyoneus, 223–225
Amasis, 150, 151
Ameinias, 102
Amphitrite, 170
Ananios, 378
Anaximenes of Lampsakos, 225
Androkles and the Lion (Aelian and Aulus Gellius), 189–191
Andromeda, 441.4
Andromeda (Euripides), 401
Andronikos, 299
anecdotes, 428–429; catch tales (as comic anecdotes), 22–23, 42n10, 43n33; chreia as the closest Greek narrative category to, 21; as credence narratives, 20–21; historicity of, 301; narrative structure of, 20; subforms of (apothegms), 21
Anekdota (Secret History [Prokopios]), 21
Animal Offspring (Phlegon of Tralles), 175
animals. See Animal Offspring (Phlegon of Tralles); legends: animal legends (examples of); Nature Fooled (Athenaios and Pliny the Elder)
Ant and the Cicada, The (anonymous), 389–390
Antenor, 259
Antiochos, 254
Antisthenes on the Benefits of Philosophy (Diogenes Laertios), 350
Ape with Important Ancestors, The (anonymous), 388
Apelles, 261
Apemantos, 294
Aphrodite, 30, 47–49, 47n, 171, 172, 345, 371, 392; and Dexikreon’s fortune made by selling water, 99–100. See also Affair of Ares and Aphrodite, The (Homer)
Apion, 139, 191
Apolodoros, 10, 13, 229, 234, 260, 349
Apollon, 10, 50, 50n, 82, 89, 99, 129, 232, 242, 345, 414; and the invention of hunting, 364; oracle of, 50, 61, 162–163
Apollonios of Tyana, 110–112, 131, 132, 134, 180; Apollonios Cures a Plague (Philostros), 141–143
apothegms (from the Greek apophthegma [“pointed utterance”], 149, 310, 317, 422, 423; comic apothegms, 35; laconic apothegms, 308; as subforms of anecdotes, 21
Apple of Discord, 345
Apuleius, 27, 145, 359
Arbiter of Elegance. See elegantiae arbiter (Arbiter of Elegance)
Archelaos, 336
Archilochos: Lethal Iambics (Pseudo-Acron and Gaitoulikos), 264–265
Archimedes, 317–318; death of (Valerius Maximus), 342–343; The Discovery of Archimedes's Tomb (Cicero), 328–329; “Eureka!” (Vitruvius), 369–371

Arrhibusios, 335
Arrhidaios, 117
Arrhidaios, 117
Arrhidaios, 117
Arrhibaios, 335
Arrhidaios, 117
Arrival of the Train, The (1896), 40
Ars Longa, Vita Brevis (Lucian), 316
Art of Poetry (Horace), 397
Artembares, 194
Artemis, 99; festival of, 90; and the invention of hunting, 364; statue of, 197
artists/the arts. See Ars Longa, Vita Brevis (Lucian); legends: artist legends (examples of); realism, as a criterion for artistic quality
Asklepios, 15; healing of Pandaros by, 92–93; revelation of the secrets of the gods by, 93–97
Astronomer, The (anonymous), 394
Astute Physician, The (Lucian), 253–254
Astyages, 194–195
Astylos Angers His Hometown (Pausanias), 286
Athena, 48n, 93, 228, 345, 371, 372; epiphany of at Lindos, 15, 98; sanctuary of, 15; saving of the Lindians by, 97–98
Athenaios, 170, 181, 182, 185, 189, 211, 253, 260, 280, 311, 312, 315, 374, 409, 416, 417, 418
Athenodoros, 17
Athens, 128, 193, 202, 211, 275, 276, 296, 299, 338; creation of democracy in, 13; haunted house in, 17–18; rule of kings and tyrants in, 2, 12; rule of by the Thirty, 152. See also ostracism, and Athenian democracy; Peloponnesian War

Aristeas of Prokonnesos (Herodotos, Apollonios, Maximus of Tyre, and Pliny the Elder), 129–131, 153
Aristeides, 29–30, 363, 418; as Aristeides the Just (Plutarch), 292–293
Aristippos of Cyrene: Aristippos on the Benefits of Philosophy (Diogenes Laertios), 350; Aristippos on the Philosopher’s Advantage (Diogenes Laertios), 350; Aristippos’s View (Diogenes Laertios), 355
Aristogeiton, 12–13
Ariston, 291; Ariston and His Friend’s Wife (Herodotos), 257–259
Aristophanes, 202, 237, 269, 293, 354, 403
Aristotle, 141, 153, 210, 215, 268, 308, 317, 331, 352–353, 354, 417; Alexander the Great’s letter to, 327–328; on poets, 272; on the six components of tragedy, 272
Aristoxenos, 180

Arnobius, 171
Archimedes, 317–318; death of
(Valerius Maximus), 342–343; The Discovery of Archimedes’s Tomb
(Cicero), 328–329; “Eureka!”
(Vitruvius), 369–371
Ares, 30, 116, 288. See also Affair of Ares and Aphrodite, The (Homer)
Arignotos, 121–123, 143
Arimaspeia (Aristeas), 129, 130
Aristarchos, 31, 32
Aristeas of Prokonnesos (Herodotos, Apollonios, Maximus of Tyre, and Pliny the Elder), 129–131, 153
Aristeides, 29–30, 363, 418; as Aristeides the Just (Plutarch), 292–293
Aristippos of Cyrene: Aristippos on the Benefits of Philosophy (Diogenes Laertios), 350; Aristippos on the Philosopher’s Advantage (Diogenes Laertios), 350; Aristippos’s View (Diogenes Laertios), 355
Aristogeiton, 12–13
Ariston, 291; Ariston and His Friend’s Wife (Herodotos), 257–259
Aristophanes, 202, 237, 269, 293, 354, 403
Aristotle, 141, 153, 210, 215, 268, 308, 317, 331, 352–353, 354, 417; Alexander the Great’s letter to, 327–328; on poets, 272; on the six components of tragedy, 272
Aristoxenos, 180

For general queries, contact webmaster@press.princeton.edu
Index

athletes. See legends: athlete (examples of)
Attack by Star-Stroke (Porphyry), 139–140
Attentive Donkey, The (Zenobios), 397
Atys, 365
Augustine, 149, 154, 156
Aulus Gellius, 191, 274
Avianus, 219, 414
Axiothea, conversion of to philosophy (Themistios), 349

Babrios, 206, 208, 384, 390
Bacchus Forsakes Antony (Plutarch), 148–149
Ball in the Well, The (from the Philogelos), 406
Baucis, 14, 160, 427
Belly and the Feet, The (anonymous), 395–396
Betty Crocker, image of, 263
Bias, 345
Boccaccio, 29
bogies: definition of, 105; examples of, 105–108; as originally human women, 107; principal bogies of ancient Greece, 105–106
Bokchoris the Just, 212–213, 215
book burning, 303, 352
Books, The (from the Philogelos), 405
Boreas (the North Wind), 1, 2–3, 6
Boupalos, 265
brachylogia, 307
Bronze Age, 13
Brothers Grimm, 11, 196; separation of German narratives into either folktale or legend by, 7
Bulfinch, Thomas, 5
Bulfinch’s Mythology. See Age of Fable, The; or, Stories of Gods and Heroes (Bulfinch)
Bulwer-Lytton, Edward, 262
Burkert, Walter, 135
Bybon, 282

Caesar Augustus, 93, 302
Caligula, 302
Call of Nature, A (from the Philogelos), 405
Calydonian boar, the, 9
Camilla, 279
Capture of a Centaur (Phlegon of Tralles), 168–169
Capture of Miletos, The (Phrynichos), 268
Capture of a Satyr (Plutarch), 167–168
Carrying the Load (Aristophanes), 402–403
Cassius Dio, 302
Cassius Severus, 303
Castor, 100, 100n
catch tales, 22–23, 42n10, 43n33
Cato, 331; Cato Explains a Portent (Augustine), 149; Cato on Soothsayers (Cicero), 150
Catullus Messalinus, 306
Centaurs. See Capture of a Centaur (Phlegon of Tralles)
Ceres, 68, 69, 70, 70n
Chamber Pots (Athenaios), 417
| Characterizations of notable people examples of | 292–307 |
| Chariklo | 228 |
| Charito | 113–114, 116 |
| Charon | 78–79 |
| Charon of Lampsakos | 103 |
| Cheops | 153 |
| Chephren | 153 |
| Child Steals from the Goddess, A (Pollux and Aelian) | 197–198 |
| Children Play King, The (Herodotos) | 194–195 |
| Children Play Priest, The (Aelian) | 195–196 |
| Children Play War, The (Prokopios) | 197 |
| chreia | 37; as the closest Greek narrative category to anecdotes, 21 |
| Christianity | 160, 324, 325, 431 |
| Christodoros of Egyptian Thebes | 292 |
| Cicada, The (Strabo) | 265–266 |
| Cinderella | 87 |
| Circe | 15 |
| City of Forbidden Expression, The (Aelian) | 202–203 |
| Claudius | 169, 180, 205 |
| Clement of Alexandria | 213 |
| Cleopatra | 149; Cleopatra’s Wager (Pliny the Elder) | 300–302; death of (Plutarch) | 338–340, 338n |
| Cold Reading, The (from the Philogelos) | 413 |
| Combinations of the Sun | 108 |
| comic tales, 33–34; and “caricaturism,” 34; the grouch (dyskolos) | |
| as a common character in | 411; jokes, 34–35, 45n60, 45n64; miscellaneous tales, 410–414; of numskulls, 398–408; tall tales, 35–36, 418–419; witty persons or remarks, 408–410 |
| Constantine | 162, 323–325 |
| Counting One’s Blessings (Diogenes Laertios, Favorinos, and Plutarch) | 329–330 |
| Covetous Man and the Envious Man, The (Avianus) | 413–414 |
| Cranes of Ibykos, The (from the Suda and Plutarch) | 209 |
| Credence narratives, 6; anecdotes as, 20–21; and the claim to historicity, 6; criterion of credence versus noncredence, 423–424; genres of, 26; Greek myths as traditional, 7–8; heroic legends as traditional, 9–11; traditional credence stories, 424. See also legends: historic; legends: religious |
| Croesus | 202, 345 |
| Cupid and Psyche, tale (fairytale [Apuleius]) | 27, 47–83 passim |
| Curma’s Near-Death Experience (Augustine) | 155–156 |
| Curtius Rufus | 17, 24 |
| Cyclops | 15 |
| Cynics, the, examples of | 355–360 |
| Cyril of Alexandria | 165 |
| Daidalos | 260 |
| daimones | 105 |
| Damocles | 374–375 |
| Damon | 123, 124; Damon and Phintias | 198–200 |

For general queries, contact webmaster@press.princeton.edu
Index

Danae, 9
Dancing Horses (Athenaios), 417
Darius (king of Persia), 15, 97, 182, 184, 185, 284, 378–379
Datis, 97–98
Deaf Judge, The (Nikarchos), 412
deaths. See legends: of famous persons’ deaths (examples of)
Decamerone (Boccaccio), 29
Delian Problem, The (Plutarch), 363
Delphi/Delphic oracle, 89, 130, 181, 225, 266, 267, 285; The Last Delphic Oracle (Kedrenos), 162–163.
See also Pythia, the
delusion, examples of, 310–315
Demades, 22
Demaratos, 380
Demeter, 22
demigods (hemitheoi), 9–10
Demokritos, 378–379
Demosthenes, 218, 226; and delivery (Pseudo-Plutarch), 299; Demosthenes’s Handicaps (Pseudo-Plutarch and Plutarch), 297–299;
Young Demosthenes in Court (Pseudo-Plutarch), 291
Demostratos, 113, 114, 115, 116
Demylos, 286, 287
Deukalion, 13
Dexikreon, 99–100
Dickens, Charles, 262
Die Is Cast, The (Suetonius and Plutarch), 320–321
Different Stages of Life, The (Babrios), 383–384
Dillon, John, 345
Diodoros of Sicily, 106, 135–136, 193, 199, 281, 286, 289
Diogeneanos, 33, 397
Diogenes of Sinope, 20, 38, 202, 428; death of (Aelian), 337–338; Diogenes on Being Laughed At (Diogenes Laertios), 355; Diogenes on the Benefits of Philosophy (Diogenes Laertios), 351; Diogenes on the City of Myndos (Diogenes Laertios), 358; Diogenes on a Definition of Plato’s (Diogenes Laertios), 361–362; Diogenes on the Impossibility of Motion (Diogenes Laertios), 362; Diogenes and the Lantern (Diogenes Laertios), 356; Diogenes on Personal Attire (Aelian), 357; Diogenes on Plato’s Theory of Ideas (Diogenes Laertios), 361; Diogenes on a Public Reading (Diogenes Laertios), 358; Diogenes on Temple Theft (Diogenes Laertios), 358; Diogenes Visits a Brothel (Favorinos), 358; The Meeting of Diogenes and Alexander (Diogenes Laertios), 356; Plato Characterizes Diogenes (Aelian), 361; Plato Criticizes Diogenes (from Gnomonomicon Vaticanum), 361; “Watch Out!” (Diogenes Laertios), 359
Dion, 210
Dion Chrysostomos, 20
Dionysios of Halikarnassos, 147, 263, 277
Dionysios of Sicily, 266
Dionysios the Elder, 202

For general queries, contact webmaster@press.princeton.edu
Dionysios the Younger, 199–200, 202
Dionysodoros of Melos, 120–121
Dionysos, 10, 149, 242, 382, 383, 403
Diophantos, 177, 179, 419
Dioxippos, 288–289
Diphilos, 37, 409
Dis. See Orcus (Dis)
discoveries/inventions, examples of, 364–371
Discovery of the True Cross, The
(Sokrates Scholastikos), 160–162
Discussion at Thermopylae
(Plutarch), 308–309
Dishonest Banker, The (Konon), 217
Disputed Child, The (anonymous), 214–215
divination, 65, 352; and seers, examples of, 145–150
Dog With a Piece of Meat, The
(anonymous), 386
Dolphin Rider, The (Pliny the Younger), 186–189
Domitian, 306
Donkey’s Shadow, A (Pseudo-
Plutarch), 226–227
Dorotheus, 176
Dover, K. J., 40
Drakon, 283
Dream-Lovers (Athenaios), 251–253
dreams. See reciprocal dreams
dryads, 103–104
Drymos, 280
Dundes, Alan, 429–430
Echedoros, 207
Echekrates, 331
Echo, 65
Educated Son, The (from the
Philogelos), 406
education/learning, examples of, 362–364
Egypt/Egyptians, 86, 94, 86, 121, 151, 168, 169, 193, 215, 222; fate of to suffer affliction, 153
elegantiae arbiter (Arbiter of Ele-
gance), 341, 341n, 342
Elektra (Euripides), 271, 272
Eleusinian Mysteries, 70n
Ellison, Ralph, 330
Empedokles, 128; claims by to have lived earlier lives, 137
Empousa, The (Philostratos), 110–112
Ephesos, 3
Ephialtes, 234
Ephippos, 311
Epicurus, 337, 419; conversion of to philosophy (Diogenes Laertios and Sextus Empiricus), 349
Epimenides of Crete (Apollonios and Diogenes Laertios), 128, 132–133, 153
Epitheres, 104
Erasistratos, 254
Eratosthenes, 121
Erginos, 216
Erianthos, 271
Eros, 83, 101, 102, 103, 349, 401
Et Tu, Brute? (Suetonius), 322–323
Euboulos, 383
Eukles, 275
Eukrates, 121, 122, 144
Eumaios, 25
Eumastas the Strongman (anony-
mous), 281–282
Eumenides (Aeschylus), 268
Eumolpus, 1, 245
Eunomos, 265–266
Euphemos, 279
Euripides, 268; death of (from the *Suda*), 335–336; Sophocles’s Opinion of Euripides (Aristotle), 268. See also Saved by Euripides (Plutarch), 420–431; genres of, 26; Milesian (bawdy tales), 29–30, 50, 423; novelle, 28–30; number of relative to myths, 429–430; as poetic versus historical, 11; religious, 28; wonder/magic (fairytales), 26–28, 44n43–44, 431. See also anecdotes: catch tales (as comic anecdotes); comic tales; fables

Fortune, 86

Fox and the Crane, The (Plutarch), 2, 385–386

Frazer, James George, 42n5

“friend of a friend” (FOAF) connection, 18, 42n23, 105

Friends Unknown (Iamblichos), 200–201

Frozen Speech (Plutarch), 418

Fructuosa, Ennia, 140

Fufius, 269–270

Fugitives, The (from the *Philogelos*), 407

Funeral, The (from the *Philogelos*), 406

Gaitoulikos, 264

Galen, 175, 227, 228, 306, 307

Ganymedes, 77n, 82n

Gello, 105

Geradas, 309

ghosts, 17–18; and the concept of a “crisis apparition,” 120; examples of, 113–128; interactive ghosts and haunted houses, 123; two types of found in Greek and Roman traditions, 112–113

Give Me a Place to Stand, and I’ll Move the World! (Plutarch and Pappos of Alexandria), 317–318
Giza, Third Pyramid of, 87
Glaukos the Boxer (Pausanias), 286–287
Glykon, 326, 327
Gold versus Figs (Ananios), 378
Golden Ass, The. See Metamorphoses (The Golden Ass [Apuleius])
Golden Ax, The (anonymous), 206–207
Golden Fleece, quest for, 9
Goose That Lays Golden Eggs, The (anonymous), 392–393
Gorgias, 185
Gothic War, 197
Grateful Dead Man, The (Cicero and Simonides), 118–119
Grateful Dolphin, The (Athenaios), 189
Grateful Father, The (from the Philogelos), 407
Great Expectations (Dickens), 262
Great Fish, The (Pseudo-Kallisthenes), 327–328
Greek mythology, 10; Greek prose mythography, 10–11
“guest-friendship,” 151–152
Gyndanes, 201–202

Hadrian, 202, 306, 307
Hagia Sophia, 40–41
hamadryads. See dryads
Hannon’s Birds (Aelian), 313
happiness and contentment, examples of, 371–381; The Happy Playgoer (Pseudo-Aristotle), 315; The Happy Shipowner (Athenaios), 315
Happy Mute, The (Pseudo-Aristotle), 380
Harmodios, 12–13

Haunted Baths, The (Plutarch), 123–124
Haunted Battlefield, The (Pausanias), 124–125
Haunted House, The (Lucian), 121–123
Hegelochos, 269
Hegesandros, 311, 312
Hekataios, 11
Helen of Troy, 23, 91–92, 98, 118, 212, 259, 344, 422, 425–426; Helen’s Chalice (Pliny the Elder), 263–264; Models for Helen of Troy (Dionysios of Halikarnassos), 262–263
Helena, 160, 162
Helios, 163, 164, 229
Hellenika (Xenophon), 423
Hephaistos, 30, 183, 260, 371, 372. See also Affair of Ares and Aphrodite, The (Homer)
Hera, 16, 48n, 107, 127, 134, 180, 247, 248, 250–251, 345; temple of, 263, 286; Zeus and Hera Wrangle over Sexuality (Apollodoros), 228–229
Heraïs, 177–178
Herakleides of Pontos, 275
Herakleitos, 351
Herakles, 12, 124, 142, 274, 280, 281, 282, 283, 288, 311; Herakles Fooled (Apollodoros), 260
Hercules, 56, 108
“Here Is Rhodes!” (anonymous), 395
Hermippos, 211
Hermodoros, 351
Hermotimos of Klazomenai (Apollonios), 131–132, 153
Hero and Leander (First Vatican Mythographer), 254–256
Hero of Temesa, The (Pausanias), 125–127
Herodotos, 10, 12, 16, 128, 129, 130, 151, 184, 185, 195, 224, 268, 308, 366, 367, 368
heroes, 9; as “demigods” (hemitheoi), 9; as a “divine species” (theion genos), 9; the term “hero” as signifying a powerful dead person, 118, 125, 285, 480; the term “hero” as synonymous with “warrior,” 9
Hesiod, 6, 9, 24, 349, 373, 422, 426–427; appearance of the Muses to, 88–89; drawing of upon the dignified genres of myth and heroic legend, 424–425
Heyne, Christian Gottlob, 5
Hieron I, 286, 317–318, 334, 335, 354, 369
Hieron II, 371
Hipparchos, 12–13, 117
Hippias, 12
Hippokrates, 316
Hippolytos and Phaidra (Apollodorus), 234
Hipponax: More Lethal Iambics (Pseudo-Acron), 265
historicity, 2, 3–4, 6, 11, 25, 203, 421, 423, 427, 428; of anecdotes, 301; of folktales, 429; of heroic legend, 426; of mythological narratives, 426
Hoax, The (Galen), 227–228
Homer, 15, 23, 233; A Statue of Homer (Christodoros of Egyptian Thebes), 292
Horace, 107, 269, 397
House Called Trireme, The (Athenaios), 314–315
Husband’s Untimely Return, The, I (Apuleius), 235–236
Husband’s Untimely Return, The, II (Aristophanes), 236–237
Hussein, Saddam, 185
Hyginus, 375
Hypatia. See Murder of Hypatia, The (Sokrates Scholastikos)
Hyperides, 197, 211, 212
hysteria/delusion. See Periodic Ecstasy (Apollonios)
Hystaspes, 251
“I See a Weasel” (Aristophanes), 269
Iamblichos, 129, 201
Ibykos, 12
Iliad (Homer), 300
illnesses/plagues, personification of as supernatural beings, 142–143
In Hoc Signo Vinces (Eusebios), 323–325
In Love with a Statue (Clement of Alexandria, Arnobius, Pliny the Elder, and Ovid), 171–175
Intaphrenes’s Wife (Herodotos), 184
Invention of Board Games, The (Suetonius and Herodotos), 365–366
Invention of Hunting, The (Xenophon), 364
Iphiklos, 278–279
Iphimedeia Desires Poseidon (Apollodorus), 233–234
Irenaeus, 157
Isis, 221
Ismenias’s Subterfuge (Aelian), 203–204

Jason, 9, 44n44
jealousy, divine, 152
Jesus Christ, 121, 160, 324; miracles of (recorded by Mark), 157–159. See also Discovery of the True Cross, The (Sokrates Scholastikos); “You Have Won, Galilean!” (Philostorgios, Sozomenos, and Theodoretos)

Jews, Christians, and pagans, examples of, 166
Joint Depositors, The (Valerius Maximus), 218

Kallimachos, 294
Kallipateira, 278
Kallipos, 210
Kallirhoe, 241
Karion, 242
Kedalion, 183
Kedrenos, 162, 163
Kelaites, 21
Ketos, 9
Kimon, 240, 241, 242
Kineas. See Pyrrhos and Kineas (Plutarch)

Jupiter (Jove), 14, 30, 50, 50n, 72, 160, 414, 415, 427; cupbearer of, 77, 81–82
justice. See legends: of justice (examples of)
Justin, 223

Kallimachos, 294
Kallipateira, 278
Kallipos, 210
Kallirhoe, 241
Koine, 242
Kedalion, 183
Kedrenos, 162, 163
Kelaites, 21
Ketos, 9
Kimon, 240, 241, 242
Kineas. See Pyrrhos and Kineas (Plutarch)

King of the Apes, The (Phaedrus), 387–388
King of the Frogs, The (anonymous), 393–394

Klearchos, 140–141, 153
Kleisthenes, 13, 415–416
Kleodemos, 121
Kleomedes Runs Amok (Pausanias), 284–285
Kleonymos’s Near-Death Experience (Proklos), 153–154
Koiranos of Miletos, 189
Kombabos, 16, 247, 248, 249–251
Konon, 98, 99, 102, 217
Koragos, 287–288
Koroibos (Zenobios), 399

Krates: Krates on the Benefits of Philosophy (Diogenes Laertios), 351; Krates and Hipparchia (Apuleius and Diogenes Laertios), 359
Krateuas, 335
Kritias, 295, 296
Kritten, 315, 331
Kronos, 425
Kymaians, 34, 45n60; The Foolish Kymaians (Strabo and from the Philogelos), 400–401
Kypriaka (Philostephanos), 171

Koragos, 287–288
Koroibos (Zenobios), 399

Krateuas, 335
Kritias, 295, 296
Kritten, 315, 331
Kronos, 425
Kymaians, 34, 45n60; The Foolish Kymaians (Strabo and from the Philogelos), 400–401
Kypriaka (Philostephanos), 171
Kypselos, 223
Kyros, 194, 195, 376, 377

La Llorona, 112
Laconic Spartans, examples of, 307–310
Lame Man and the Blind Man, The (Leonidas of Alexandria and Plato the Younger), 183
lami, 105, 106–108, 213; characteristics of, 112
Lamprey Pools, The (Cassius Dio), 302–303
Lampsakos. See Saving Lampsakos (Valerius Maximus)
Last Days of Mykerinos, The (Hérodotos), 152–153
Last Princess at Troy, The (Philostratos), 117–118
Lasthenia of Mantinea, 349
Laughing Tirynthians, The (Athenaios), 180–181
laughter. See Laughing Tirynthians, The (Athenaios); Man Who Loses His Laugh, The (Athenaios)
Leander and Hero (First Vatican Mythographer), 254–256
lecanomancy, 95, 95n
legends, 7; animal (examples of), 186–196, 383–385; artist (examples of), 260–274; athlete (examples of), 274–289; belief, 16–18, 427; bizarre (examples of), 167–183 passim; of children/childhood (examples of), 194–198, 214–215; contemporary (urban), 18–19; of discoveries and inventions (examples of), 364–371; distribution chart of, 420–431; of drinking (examples of), 382–383; of education and learning (examples of), 362–364; of famous persons’ deaths (examples of), 333–343; focus of on individual characters, 9; of friends (examples of), 198–202; of happiness and contentment (examples of), 371–381; heroic, 9–11; historic, 12–13; as historical versus poetic, 11–12; ironic, 196; ironic (examples of), 184–186; of justice (examples of), 205–215; number of compared to folktales and myths, 420; offerings in Greek temples associated with figures of myth and legend, 264; religious, 13–15, 427; as traditional credence narratives, 9–11; of trickery and cleverness (examples of), 216–228; of truth and wisdom, 344–348; in the United States, 42n22
Lelex, 427–428
Leonidas (king of Sparta), 308, 309
Leonidas of Alexandria, 183
Leontiskos, 259
Letter from Heaven (the Sunday Letter), 121
Letter from the Middle of the Earth (Pliny the Elder), 120–121
Lex Julia, 81
Library (Apollodoros), 10
Licinius Sura, 17
lies. See falsehoods/“false things” (pseudea)
Life of Telestes (Aristoxenos), 180
Lindian Chronicle, 15, 98
Lindians, saving of by Athena, 97–98
Lion and the Mouse, The (anonymous), 391
Lion’s Share, The (Babrios), 390
Little Red Riding Hood, 107
Livy, 208
logos (tale, story), 421, 422, 423
Loukiliotis, 419
Lover of Lies, The (Lucian), 17
lovers and seducers, stories of, 228–259
lower mythology: definition of, 101; examples of, 101–108
Lucian, 16, 17, 23–24, 43n36, 123, 202, 251, 254, 275, 316, 326–327, 336, 429; hoax of concerning Herakleitos, 227–228
Lumière, Louis, 40
Lydian Empire, 12
Lykambes, 89
Lykimachos, 335–336
Machates, 116
Machon, 259
magicians and witches, examples of, 138–145
Magician’s Apprentice, The (Lucian), 143–144
Makareus, 195–196
Makarios, 161
Male Parturition (Phlegon of Tralles), 176
Man Who Loses His Laugh, The (Athenaios), 181–182
Manes, the, 140
Mania, 259
Marathon, Battle of, 124–125, 275
Marathon, origin of the race (Plutarch and Lucian), 275–276
Marcellus, 342
Marcus Atilius, 146–147
Marcus Junius Brutus, 322–323
Margites (Hesychios and Eustathios), 33, 398
Mark, record of Jesus’s miracles by, 157–158
Mars, 68n
“maternal impression,” 176
Matreas of Alexandria, 170
Mauricus, 306
Maxentius, 324, 325
Maximus of Tyre, 131
Mayor, Adrienne, 169
Meander, 272
Medea, 44n44
Melampous, 9
Meletides (Suetonius), 399
Melissa of Tarentum, 108–109
memorable experiences, examples of, 325–329
memorable words/phrases, examples of, 316–325; memorable last words (examples of), 329–333
memorates, 24, 43n38, 427
Memphis, 86–87
Menekrates: Menekrates Who Calls Himself Zeus (from the Suda and Athenaios), 310–311; Menekrates-Zeus Writes to King Philip (Athenaios), 311–312; Philip Hosts Menekrates (Athenaios), 312–313
Menelaos, 23, 212
Menenius Agrippa, 396
Menippos of Lykia, 110–112
Mercury, 14, 72, 73, 81, 160, 427
Index

Metamorphoses (The Golden Ass [Apuleius]), 27, 82, 145, 427
metempsychosis. See transmigration of souls (metempsychosis)
Michael the Archangel, 121
Midas (king of Phrygia), 375–376
Milesians Hold a Party, The (Herodotos), 223–225
Milon the Wrestler (Quintilian, Athenaios, Diodoros of Sicily, and Pausanias), 280–281
Miltiades, 124
Minerva, 48n
Minos (king of Crete), 10, 146, 234, 346, 426
Monimos on Wealth (Stobaios), 360
Mormo, 105, 106, 107
Morychos (Zenobios), 399
Most Useful Man in Ephesos, The (Strabo), 351
Mother, I Call to You (Horace and Porphyrio), 269–270
Mountain in Labor, The (Diogeneianos), 397
Murder of Hypatia, The (Sokrates Scholastikos), 165–166
Murder at the Inn (Cicero), 119–120
Murder of Mitys of Argos, The (Aristotle and Plutarch), 209–210
Muses, the, 6, 24, 82, 221, 337; appearance of to Archilochos (Mnesiepes), 89–90; appearance of to Hesiod (Hesiod), 88–89; Thamyris’s competition against (Homer and Apollodoros), 90–91
Mykerinos. See Last Days of Mykerinos, The (Herodotos)

Myth of the Ages (Hesiod), 9, 427
mythography: Hellenistic, 10–11; modern, 175; prose, 6. See also myths
mythos (tale, story), 4, 5, 421, 422, 423
myths, 4–5; classical mythology, 10; distribution chart of, 420–431; number of relative to folktales, 429–430; principal topics of Greek myths, 7–8; Roman myths, 8; as sacred narrative, 8; shift in focus from gods to demigods to mortals, 10; as traditional credence narratives, 7–8

Narcrissus: legend of, 101–103; as the son of Kephisos and Leiriope, 103
narratives: difference of popular genres from mythological genres, 11–12; emic and etic systems of oral-narrative classification, 4–5, 422–423; genres (conventionalized forms) of, 4; problems concerning the inadequate system of classification used for, 5; proposed taxonomy for Greek and Roman oral-narrative genres, 6–7; separation of German narratives into either folktale or legend by the Grimm Brothers, 7. See also credence narratives; myths; personal narratives
Narrow Escape, A (Lucian), 326–327
Nature Fooled (Athenaios and Pliny the Elder), 260–261
Naukratis, 87
Nechepso, 94
Nektanabo, 221–222
Neptune, 427
Nereids (daughters of Nereus), 49, 169, 170
Nero, 38, 341–342; Nero Fiddles (Tacitus), 304–305
Nerva, 306
Nestorios, 137, 138
Never Heard Before (from the Life of Aesop), 221–222
Niceros, 108–110
Nicomachean Ethics (Aristotle), 45n67
Nikarchos, 412
Nikomedes (king of Bithynia), 410
Nikostratos of Argos, 311
Noise Policy (Athenaios), 416
Not at Home (from the Philogelos and Cicero), 410–411
numskulls. See comic tales: of numskulls
nymphs (tree nymphs [dryads]), 103

Oak and the Reed, The (anonymous), 396
Ocean, 49, 66
Octavian, 149, 295, 339, 340
Octavius Avitus, 188
Odatis, 251–253
Odysseus, 6–7, 9, 15, 23, 36; at Temesa, 125
Odyssey (Homer), 15, 422; ribald novella in, 30
Ofonius Tigellinus, 341, 341n
Oiobazos, 185
Olympians in the Bedroom (Machon), 259
Olympic Games, 274, 276, 278, 415; Life Is Like the Olympic Games (Cicero), 319–320
Olympios of Alexandria, 139–140

On Comedy (Theophrastos), 180
On Sleep (Klearchos), 140–141
On the Life of Epicurus (Apollodoros the Epicurean), 349
On the Soul (Plato), 185
Ophiteia ("Snaketown"), 12; How Ophiteia Gets Its Name (Pausanias), 191–192
Orcus (Dis), 73, 73n, 78–79
Order of the Knights of Pythias, 200
Orestes, 165
Oribasios, 162, 163
Origin of Human Miseries, The (Hesiod), 371–373
Origin of Nude Athletes, The (Ety­mologicum, Pausanias, and Diony­sios of Halikarnassos), 276–277
Origin of Nude Trainers, The (Pausanias), 278
Origin of the Stadium, The (Aulus Gellius), 274
Original Language, The (Herodotos), 366–367
Orion, 183
Orpheus, 336
Orsippos, 276, 277
ostracism, and Athenian democracy, 111, 293
Otos, 234
Ouranos (Sky), 425
Ovid, 14, 175, 427; worst lines of according to Seneca the Elder, 273–274

Painter Fooled (Pliny the Elder), 261
Pair of Twins, A (from the Philogelos), 407
Palamedes, 365
Palinode (Stesichoros), 91–92
Pan, 65; “The Great God Pan Is Dead!” (Plutarch), 104–105
Pandaros, 207
Pandora, 372, 373, 426–427
Pankrates, 143, 144
Pappos of Alexandria, 318
Parent’s Request, A (Herodotos), 185
Paris, 48n
Parmeniskos of Metaponton, 181, 182
Paros, 90
Parrhasios, 261
Parthenios, 257
Patroklos, 113
Parturition. See Male Parturition (Phlegon of Tralles)
Pases the Magician (from the Suda), 138–139
Paul, 396; Paul and Barnabas Mistaken for Pagan Gods (Acts of the Apostles), 159–160
Pausanias, 103, 12.4, 125, 127, 148, 192, 216, 277, 278, 281, 282, 283, 284, 285, 286, 287
Peisirodos, 278
Peisistratos, 12, 23
Peloponnesian War, 152, 271, 293
Pelops, 426
Peltast, The (Ephippos), 311
Penelope, 105
Pentheus, 336
People of Akragas, The (Aelian), 307
Pergamene Boy, The (Petronius), 243–245
Periander, 223; Periander’s Wife (Herodotos), 127–128
Perikles, 39–40, 346
Characterizes Diogenes (Aelian), 361; Plato Criticizes Diogenes (from *Gnomonologium Vaticanum*), 362

philosophy: benefits and perils of (examples of), 350–352; conversion to (examples of), 348–349; The Philosophic Life (Plato), 353; Sinning against Philosophy (Aelian), 352–353. See also Cynics, the, examples of; Philosophers Criticize One Another

Philostephanos, 171

Philostorgios, 163

Philostratos, 112, 118, 142, 278

Phintias and Damon, 198–200

Phlegon of Tralles, 116, 169, 175, 176, 180

Phokylides, 384, 385

Phrygia, 14, 160, 375, 427

Phrynichos Fined (Herodotos), 267–268

Pillow, The (Suetonius and from the *Philogelos*), 408

Pindar: The Infant Pindar on Mt. Helikon (*Ambrosian Life of Pindar*), 290; Pindar’s House (*Ambrosian Life of Pindar* and Pliny the Elder), 267; Pindar’s Sacrifice (*Apothegms of Pindar*), 266–267

Piped Wine (Athenaios), 417

Pirithous, 427, 428

Plato, 92, 106, 292, 297, 300; conversion to philosophy (Aelian), 348; on the death of Socrates, 330–331; Diogenes on a Definition of Plato’s (Diogenes Laertios), 361–362; Diogenes on Plato’s Theory of Ideas (Diogenes Laertios), 361; The Entrance to Plato’s Classroom (scholiast), 363; The Infant Plato on Mt. Hymettos (Aelian), 291; The Philosophic Life (Plato), 353; Plato Characterizes Diogenes (Aelian), 361; Plato Criticizes Diogenes (from *Gnomonologium Vaticanum*), 362; Plato Teaches a Tyrant about Democracy (from *The Life of Aristophanes*), 202

Plato the Younger, 183

Plato’s Characters (Diogenes Laertios and Athenaios), 185–186

Pliny the Elder, 120, 131, 169, 170, 172, 261, 267, 301, 426

Pliny the Younger, 24, 189, 306, 428; letter of concerning ghosts, 17–18

Plotinos, 139–140

Plump Dog, The (Babrios), 391–392

Plutarch, 100, 105, 134, 149, 168, 192, 209, 210, 213, 266, 275, 293, 294, 298, 300, 308, 309, 316, 318, 321, 330, 340, 345, 346, 347, 357, 360, 363, 381, 386, 412, 418; on the art of conversation, 2; on the character of a person, 429

poetry, 272, 348; advice of Horace concerning poetic themes, 397; epic poetry, 6; lyric poetry, 6. See also Archilochos: Lethal Iambics (Pseudo-Acron and Gaitoulikos); Hipponax: More Lethal Iambics (Pseudo-Acron)

Pollux, 100, 100n

Polyidos, 146

Polykleitos. See Sculptor Polykleitos, The (Aelian)
Polykrates, 307; Polykrates’s Ring (Herodotos), 150–152
Polymestor the Sprinter (Philostratos), 278–279
Porphyrio, 270
Porphyry, 139, 145
Portent, The (Plutarch), 411–412
portents, examples of, 290–291
Portunus, 49
Poseidippos, 171
Poseidon, 170, 232, 233–234
Poulydamas the Pancratiast (Pausanias), 283–284
Praxiteles, 172
priests, self-castration of, 16
Problem of Identity, A (Plutarch), 346–347
Proklos, 117, 138, 141, 154, 155, 368, 425
Prokopios, 21, 197
Prometheus, 371, 372, 284, 424
Proserpina, 70n, 78, 79
Protagoras’s Books Burned (Diogenes Laertios), 352
Psammetichos, 366, 367
Pseudo-Acron, 264, 265
Pseudo-Aischines, 242
Pseudo-Aristotle, 315, 380
Pseudo-Kallisthenes, 328, 380
Pseudo-Plutarch, 212, 226, 291, 298, 299
Psyche. See Cupid and Psyche, tale (fairytale [Apuleius]) of
Ptolemy I Soter, 156–157
Ptolemy II Philadelphos, 157
Pygmalion. See In Love with a Statue (Clement of Alexandria, Arnobius, Pliny the Elder, and Ovid)
Pyrrha, 13
Pyrrhos and Kineas (Plutarch), 380–381
Pythagorean Theorem, The (Proklos), 368–369
Pythagoreans, 198, 200
Pythagoras, 319, 319n, 320; claims by to having lived earlier lives, 136; death of, 333–334; Pythagoras Discerns a Friend’s Soul in a Dog (Xenophanes), 136–137; Pythagoras Remembers an Earlier Life (Diodoros of Sicily), 135–136; legends of Plutarch, Aelian, and Diogenes Laertios concerning, 134–135. See also Pythagorean Theorem, The (Proklos)
Pythia, the, 125, 130, 181, 225, 285, 344
Queen for a Day (Aelian), 204–205
Queen Semiramis, 205
Question of Responsibility, A (Plutarch), 346
Quintilian, 272, 280
Race of the Tortoise and the Hare, The (anonymous), 390–391
Rapunzel, 108
Rathbone, Justus H., 200
rationalism, 425–426
realism, as a criterion for artistic quality, 261
reciprocal dreams, 253
Reluctant Dueler, The (Diodoros of Sicily), 287–289
Reminiscences (Dorotheus), 176

For general queries, contact webmaster@press.princeton.edu
Reminiscences (Xenophon), 40
Republic (Plato), 425; The First Line of Plato’s Republic (Quintilian), 272–273
Rescue of Simonides, The (Cicero), 100–101
Rhetorica ad Herennium, 425
Rhodes, isle of, 15, 98
Rhodopis, 86
Rhoikos and the Nymph (scholiast), 103–104
Rip Van Winkle (Irving), 133
Rock of Tantalos, The (Athenaios), 373–374
Rome, Great Fire of, 305

Sabines, 208
“sacred story” (hieros logos), 8; central sense of, 16; similarity of to aretalogy, 16
Salacia, 49
Salmonetes, 310
Samiades, 177, 178
Samians, 307–308
Samos, 71, 99, 100, 134, 151
Sappho, 362
Sarapis, 15
Satyros, 295–296
Satyrs. See Capture of a Satyr (Plutarch)
Saved by Euripides (Plutarch), 270–272
Saving Lampsakos (Valerius Maximus), 225
Scopas, 100, 101
Sculptor Polykleitos, The (Aelian), 262
Scythian, The (Aelian), 413
Secundus, 202; Secundus the Silent Philosopher (from the Life of Secundus), 347–348
Seeing the Doctor (from the Philogelos), 404
seers. See divination: and seers, examples of
Seleukos Nikator I, 251, 254
Seneca the Elder, 273, 303
Seneca the Younger, 415
Septuagint, Origin of (Irenaeus), 156–157
Seven Sages and the Prize of Wisdom, The (Plutarch), 344–345; specific names of the sages, 345
Seven Sleepers of Ephesos, 133
sex/sexuality: men’s sexual attraction to nude statues, 172; The Problem of Dreamt Sex (Plutarch and Clement of Alexandria), 212–214; Sudden Change of Sex (Diodoros of Sicily and Phlegon of Tralles), 176–179. See also lovers and seducers, stories of
Sextus Empiricus, 212, 349
shape-changers, examples of, 108–112
Shepherd Who Cries “Wolf!,” The (anonymous), 394–395
Sibyl (What the Sibyl Wants [Petronius]), 148
Sidon/Sidonian jokes, 45n60
Sightings of Mermen and Mermaids (Pliny the Elder), 169–170
Signal, The (anonymous), 237
Simone, Nina, 350
Simonides of Keos. See Grateful Dead Man, The (Cicero and
Simonides of Keos (continued)  
Simonides); Rescue of Simonides, The (Cicero)  
Simplicius, 318  
Singer’s Compensation, A (Plutarch), 266  
slaves: Aesop and the Figs (from the Life of Aesop), 219–221; Aesop and the Master’s Wife (from the Life of Aesop), 245–247; Carrying the Load (Aristophanes), 402–403; The Lamprey Pools (Cassius Dio), 302–303; The Slave (from the Philogelos), 405; A Slave’s Eye (Galen), 306–307; The Slaves Take Over (Justin), 222–223  
Sleeping with a God (Pseudo-Aischines), 240–243  
Smindyrides, 34, 415, 416  
Socrates, 1, 3, 6, 31, 32, 428; final words/execution of, 330–331; Socrates Ponders a Problem (Plato), 297; Socrates’s Hardihood (Plato), 296–297  
Sokal, Alan, 228; Sokal Affair, 228  
Sokrates Scholastikos, 162, 165  
Solid Cement Cadillac, 18–19  
Solomon, 214  
Solon, 202, 362  
Song before Dying, A (Aelian), 362  
Sophocles: observation on Euripides’s relationships with women, 336; Sophocles’s Opinion of Euripides (Aristotle), 268  
Soranos, 176  
“Sorcerer’s Apprentice, The” (Goethe), 144  
Soul-Drawing Wand, The (Proklos), 140–141  
Sour Grapes, The (anonymous), 388–389  
Sozomenos, 164  
Sparta, 78, 152, 258, 259, 271  
Spartan Adultery (Plutarch), 309–310  
Spartan Mother, A (Plutarch), 308  
Sresichoros, 91–92  
Stobaios, 360  
stories/storytelling: ancient terms for, 421–422; traditions and etiquette of, 1–7. See also “sacred story” (hieros logos); “true story” (ton alathe logon)  
Strabo, 87, 106, 266, 351  
Strange Tomb, A (Aelian), 182–183  
Stratonike, 247, 248, 249, 253, 254  
Strongest Thing, The (Athenaios), 409  
Styx (the River Styx), 77  
Suckling Daughter, The (Valerius Maximus), 225–226  
Suetonius, 205, 320, 321, 322, 332, 333, 365, 399, 400, 408, 410  
Suitor, The (Aelian), 415–416  
Sulla, 167–168  
Sword of Damocles, The (Cicero), 374–375  
Sybaris, 126  
Sybarites, 34, 414–415; examples of tales of, 415–417  
Sydow, Carl von, 43n38  
Tacitus, 24, 305, 342  
Taenarus, 79  
Tantalos, 373–374  
Tarpeia’s Reward (Livy), 208–209
Tarquin, 146, 147
Tartaros, 349
Tatius, 208
Teiresias, 228–229
Teleklees the Samian, 150
Telemachos, 23
Telesikles, 89
Tertullian, 418
Thales, 329, 343, 344, 345; Thales and the Olive Presses (Aristotle), 354; Thales Inscribes a Triangle in a Circle (Diogenes Laertios), 367; Thales Measures the Height of the Pyramids (Diogenes Laertios), 367–368; Thales on Life and Death (Diogenes Laertios), 346; Thales Predicts an Eclipse (Diogenes Laertios and Herodotos), 368
Thamous, 104–105
Theagenes’s Statue (Pausanias), 282–283
Theban War, 9
Thebes, 9, 94, 267, 344
Themistios, 349
Themistokles and the Man from Seriphos (Plato), 292
Theodoretos, 164
Theodoros, 150
Theophrastos, 180, 345; Theophrastos’s Lament (Cicero), 331–332
Theopompos, 132
Theramenes, 22, 152, 429; The Arrest of Theramenes (Xenophon), 295–296
Thersippos, 275
Theseus, 44n44, 234, 346, 347

Theseus (Diphilos), 409
Thessalos, 96, 97
Thin Men (Athenaios), 418–419
Third Cup of Wine, The (from the Life of Aesop and Euboulos), 382–383
Thirty, the, 152, 296
Thrasyboulos, 223–224
Thrasyllos, 315
Thucydidest, 12, 276, 426
Tiberius Caesar, 105, 169
Timaios, 265, 380
Timon the Misanthrope (Plutarch), 293–295
Timosthenes, 282
Titus Labienus, 303
Too Healthy (anonymous), 408
Too Many Words (Herodotos), 307–308
Topsy-Turvy Land (Aristeides and Tertullian), 418
Tortoise That Wishes to Fly, The (anonymous), 393
Towers of the Lamia, 108
Toxic Honey (Xenophon), 325
transmigration of souls (metempsychosis): doctrine of, 135; examples of, 135–138
Travelers, The (from the Philogelos), 406–407
Treasury of Rhampsinitos, The (Herodotos), 29, 83–86, 429
Trial of the Courtesan Phryne, The
(Athenaios, Pseudo-Plutarch, and Sextus Empiricus), 211–212
Trimalchio, 108, 110
Tripod of Wisdom, 345
Triton(s), 49, 170
Trojan Horse, 426
Trojan War, 9, 10, 41, 91, 136, 397, 425–426
Trophonios and Agamedes
(Pausanias), 216–217
Troy, 9, 23, 25, 113, 243, 425–426; fall of, 212, 222, 305. See also Trojan War
True Stories (Lucian), 36, 429
“true story” (ton alathe logon), 7
truth/“true things” (alethea), 6
Twins, The (from the Philogelos), 405
Two Thieves, The (Avianus), 218–219
Tychiades, 121
Tyndareus, 426
tyrrannicides, 13
tyrrants, 12–13; examples of, 202–205
Tyro, 234

Ugly Man, The (Galen and Soranos), 175–176
Unbreakable Glass Bowl, The
(Petronius), 186
Uncomfortable Sleep (Aelian and Seneca the Younger), 415
Untouched by Grief (Julian the Apostate and Pseudo-Kallisthenes), 378–380
Valeria Messalina, 205
Valerius Maximus, 218, 225, 226, 342
Vedius Pollio, 302
Veiento, 306
Venus, 47–49, 47n, 64, 65, 66–66, 68n, 72, 82, 171; father of, 72n; marriage of, 71n
Vespasian’s Last Words (Suetonius), 332–333
Veyne, Paul, 425
Vitruvius, 370
Vulcan, 71n
Vulture God. See Altar of the Vulture God, The (Konon)

Water and a Loaf of Bread (Aelian), 378
Wealth and Happiness (Xenophon), 376–378
Wealth versus Wisdom (Aristotle), 354
Werewolf, The (Petronius), 108–110
What Does It Taste Like? (Phaedrus), 409
Where Would He Be Now? (Pliny the Younger), 306
Which Came First? (Plutarch), 316–317
Whittington, Dick, 100
Widow of Ephesos, The (Petronius), 1, 29, 238–240
witches. See magicians and witches, examples of
“Wolf and the Kids, The,” 107
Woman Dies from Spells, A (Aelius Proculinus), 140
Woman Who Holds Up the World with Her Finger, The (Alexander of Tralles), 313–314

Woman Who Remembers Too Much, The (Proklos), 137–138

Wonder workers: examples of, 128–135; recurrent features in traditions about, 128

*Works and Days* (Hesiod), 422, 426–427

Xanthias, 403

Xanthippos, 346; Xanthippos’s Dog (Plutarch), 192–193

Xanthos, 245, 246, 382; Xanthos, Who Longs for His Wife (Parthenios), 256–257

Xenophanes, 137

Xenophon, 22, 40, 296, 325, 326, 364, 378, 429

Xerxes (king of Persia), 182–183, 185, 308, 309

“You Have Won, Galilean!” (Philostorgios, Sozomenos, and Theodoretos), 163–164

Zaleukos, 210–211

Zariadres, 251–252

Zeno of Elea, second paradox of (the “Achilleus argument”), 391

Zenobios, 105, 397, 399

Zenon, 317; death of (Diogenes Laertios), 338

Zephyr, 52, 54, 55, 56, 59, 60, 66


See also Paul: Paul and Barnabas Mistaken for Pagan Gods (Acts of the Apostles)

Zeuxis, 261, 262–263