

**CLARENDON PRESS SERIES.  
XENOPHONE. MEMORABILIA, ED.  
FOR THE USE OF SCHOOLS WITH  
INTRODUCTION, NOTES, ETC. PART  
1. - INTRODUCTION AND TEXT**

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**XENOPHON & JOHN MARSHALL**

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Clarendon Press Series

# XENOPHON

## MEMORABILIA

EDITED FOR THE USE OF SCHOOLS

*WITH INTRODUCTION, NOTES, ETC.*

BY

JOHN MARSHALL

L.L.D. EDIN., M.A. OXON.

RECTOR OF THE ROYAL HIGH SCHOOL, EDINBURGH

Part I.—Introduction and Text

SECOND EDITION

OXFORD

AT THE CLARENDON PRESS

M DCCC C I

## PREFACE.



THE text of this edition (which has been carefully expurgated) is based on the generally conservative and eminently sensible text of Gilbert (Teubner, 1889), whose notes as also those of Breitenbach I have found as a rule suggestive and helpful. The recent text of Schenkl has also been consulted, although I have seldom thought it desirable to follow him in those conjectural emendations of the text to which modern Xenophontean editors are so addicted. I adhere to the view expressed in my edition of the *Anabasis*, Book I (Clarendon Press, Preface, p. v), that 'much learning and ingenuity has been uselessly expended by scholars in an attempt to force Xenophon's language into conformity with a supposed standard of Atticism, or in other ways to improve on his occasionally inaccurate but still perfectly intelligible manner of expression.' And if it is a questionable undertaking to correct these supposed crudities or inaccuracies of language in a simple narrative such as the *Anabasis*, it is in my view perfectly hopeless in a more abstract and theoretical work such as the *Memorabilia*. It is possible that some portions of the work as we have it, especially in the later books, are not Xenophon's at all; it is equally

possible that we possess various rough drafts from Xenophon's hand of the same discussions. But in the absence of any knowledge of the circumstances of Xenophon's preparation or publication of the work<sup>1</sup>, it seems best to take the text as we find it for what it is worth.

Wherever, therefore, the text as attested by the best MS. evidence available is reasonably intelligible, I have adhered to it; in the few cases where change has been absolutely necessary, I have adopted the change that seemed the least violent; where words had to be excluded, I have generally preferred excision to bracketing. Differences of reading have occasionally been referred to in the notes, but throughout I have kept in view the utility of the work as a book for schools.

In the preparation of the Introduction I have, of course, consulted and, I hope, profited by the works of Jowett, Zeller, Grote, and others. I owe much also to the lectures and personal instruction of my honoured friend and tutor, the late Professor T. H. Green. But more particularly in the discussion of such themes as the identity of virtue and knowledge, of the light which the arts cast upon moral questions, and of 'willing and unwilling sin,' I have been led to treat the subject in some degree from an independent point of view.

J. MARSHALL.

<sup>1</sup> For a criticism of Cobet's theory (*Nov. Lect.* 662 sqq.) that the work was written in answer to a rhetorical attack on Socrates after his death by a certain Polycrates, see Hartmann, *Analecta Xenophontica*, 104 sqq.

## PREFACE TO SECOND EDITION.

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IN this new Edition I have not thought it necessary or convenient to make any serious changes. A few notes have here and there been added, or old ones modified, but the book remains substantially as originally framed.

J. M.



## CONTENTS.

### INTRODUCTION :—

	PAGE
I. Socrates and his Time . . . . .	vii
II. Personal History of Socrates. . . . .	ix
III. Socrates the Dreamer . . . . .	xi
IV. Socrates the Citizen . . . . .	xii
V. Socrates the Friend . . . . .	xiii
VI. Faith and Scepticism . . . . .	xv
VII. Virtue is Knowledge . . . . .	xv.ii
VIII. The Method of Socrates . . . . .	xxii
IX. Willing and Unwilling Sin . . . . .	xxiv
X. Socrates a 'Willing Sinner'. . . . .	xxvi
XI. Relations of Virtue to Law and Utility. . . . .	xxviii
XII. Socrates the Questioner . . . . .	xxix
XIII. Unpopularity of Socrates . . . . .	xxxii
XIV. Trial and Execution of Socrates . . . . .	xxxv
XV. Xenophon the Biographer of Socrates . . . . .	xxxvi
TEXT. . . . .	3

## INTRODUCTION.



### I. SOCRATES AND HIS TIME.

SOCRATES was a native of the imperial city of Athens. He was born when Athens was at the head of the great defensive league of Delos, formed for the future defence of Hellas, after the final repulse of the great Persian invasion. When he was born Pericles was just rising into power; his youth was contemporary with Aeschylus, and his manhood with that great dramatist's rivals and successors Sophocles and Euripides, with Aristophanes the comedian, with Phidias the sculptor, Ictinus, Callicrates and Mnesicles the architects, Polygnotus the painter, Anaxagoras the philosopher, Protagoras, Herodotus, Thucydides, and a host of other brilliant intellects. He saw Athens grow to be the 'eye of Greece,' the resort of all the intellect and enterprise of the western world, and as the fruit and symbol of its pre-eminence he beheld it rise into an architectural splendour unequalled in the world's history before or since. He saw the Erechtheum, the Propylaea, the Parthenon erected on the Acropolis, and towering high amidst them the great statue of Athena Promachos, artistically embodying Athenian wisdom and power.

The life of the citizens in Athens was, probably even more than in other Greek cities, a life in the streets and in the open air. The climate is one of the most favoured in the world, the skies are almost perpetual blue, the air clear and exhilarating. Euripides, in his famous choral ode in praise of Athens (*Medea* 824 sqq.), speaks thus poetically of the life of her citizens: 'Happy from of old were Erechtheus' sons,

children they of the blessed gods; for they plucked the far-famed fruit of wisdom from her virgin and unravaged plains, as their feet trod daintily under her bright aethereal sky. There of old, they tell us, did yellow-haired Harmonia give birth to the nine Muses who haunt Pieria, and the queen of love drinking deep draughts from fair-flowing Cephissus' streams, breathed over the land mild sweetly-blowing breezes; while ever in her hair she twines the fragrant wreath of roses, and sends the cupids to sit in the assessors' seat to Wisdom.'

Among the chief places of resort for this pleasure-loving, and yet art- and wisdom-loving people, were the *Gymnasia*, the *Market-place*, and the *Theatre*. The importance of the first of these, great in every genuine Greek city, was specially great at Athens, because there above all was physical perfection praised and glorified. To the cultivated Athenian taste a beautiful youth, practising his sports freely and nakedly in the sunshine, was the most noble thing in nature. Hence not only did the youths resort to the gymnasia for recreation, but older persons also for delight. It was in fact deemed an essential part of the gymnasium to have rows of seats round three sides of the enclosure, 'in which,' as Vitruvius puts it, 'philosophers, rhetoricians and other studious persons may be able to converse.'

The *Agora*, or market-place, was much more than a simple square for the assembling of the citizens. It was rather an extensive district, with its streets shaded by plane-trees, and adorned here and there with temples, baths, and other public buildings, with booths and shops between. Here or under colonnades of marble, the whole body of citizens and strangers was wont of a forenoon to congregate for business and for pleasure. The barbers', the perfumers', the quacks', the smiths', the saddlers' shops, as well as the painters' and sculptors' studios, were many of them recognised and familiar lounges, and everywhere tongues wagged busily, and wits were polished by keen encounter.

The *Theatre* also with its great expanse of terraced seats of marble, in which some 30,000 citizens and strangers as-