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and spiritually. What of Sharing (*Μετάδωσις*)? Cercidas was an enthusiast on the old poets, and doubtless knew the line of Hesiod, 'Giving (*Δωσις*) is a good wench, but Thieving a bad one, the bringer of Death'. *Μετάδωσις* would be a very suitable deity for a party whose programme included land-distribution, and one can understand the commendation *θεός γὰρ ἄντα. Νεμέσις κατὰ γὰν* is thus not named as a threat to the wealthy that Cleomenes and the Spartans will be upon them, but perhaps a reminder to the party of reform that they have to fulfil on earth the functions assigned to Zeus in heaven. As for the wealthy, at present the winds blow fair, but let them beware a sudden squall.

The other fragments of Cercidas can be more briefly dealt with. Powell fragment 5 amplifies the saying of Euripides—that Love has two breezes (*δισσὰ πνεύματα πνεῖς Ἔρωσι*) to enforce the Cynic maxim that the sexual instincts should be gratified with as little trouble as possible. One should avoid the *grande affaire*; 'against whomsoever Aphrodite's son loosens his left jaw, rousing the whirlwinds and hurricanes of passion, their voyage is ever beset with unending turmoils of waves'. The wise man will not embark on such a stormy voyage when a calmer passage may be had. 'Take Aphrodite that walks the market-place, she brings not repentance. She's there whenever you like, whenever you want her, nothing to fear or fret over. For an obol you may lie with her, and think yourself son-in-law to Tyndarus.' Fiske¹ deals very fully with the conception of 'Venus parabilis' in the literature of Epicureans, and with the obvious imitations of this passage of Cercidas in Lucilius, and more especially in Horace, satire II. He suggests with some probability that Cercidas' simile of the stormy and the calm voyages of love is influenced by Epicurus' contrast of the tempest of the soul (*χειμῶν τῆς ψυχῆς*), and the calm of the soul (*γαλήνη*).

Another fragment,² much mutilated, appears to be an attack on music as an enervating influence. Apollo is the god of 'races who dwell in the shade, of mortals benumbed by pleasure, avoiding toil'. The offsprings of 'the lofty-tragic-goddess (Music)' are 'the Phrygian eunuch with puffed cheeks and the Lydian harlot'. Cynic parallels are readily found. Diogenes³ would 'marvel that musicians should tune the

¹ *Lucilius and Horace*, p. 250 ff. ² Powell, fr. 6. ³ D.L., vi. 27.

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Il est de la nature de la science de se proposer pour objet la connaissance de la vérité, et de se proposer pour fin la poursuite de la vérité. C'est pourquoi elle est une science libre, et non soumise à aucune autorité humaine. Elle est aussi une science universelle, et non limitée à un seul pays ou à un seul peuple. Elle est enfin une science éternelle, et non sujette à la mode et à la mode.