

## ΠΕΡΙ ΤΕΧΝΗΣ

- Ι. Εἰσὶ τινες οἳ τέχνην πεποίηνται τὸ τὰς τέχνας αἰσχροεπεῖν, ὥς μὲν οἴονται οὐ τοῦτο διαπρησσόμενοι ὃ ἐγὼ λέγω,<sup>1</sup> ἀλλ' ἱστορίας οἰκείης ἐπιδείξιν ποιούμενοι. ἐμοὶ δὲ τὸ μὲν τι τῶν μὴ εὐρημένων ἐξευρίσκειν, ὅ τι καὶ εὐρεθὲν κρέσσον ἢ ἢ ἀνεξεύρετον, συνέσιος δοκεῖ ἐπιθύμημά τε καὶ ἔργον εἶναι, καὶ τὸ τὰ ἡμέργα ἐς τέλος ἐξεργάζεσθαι ὡσαύτως· τὸ δὲ λόγων οὐ καλῶν τέχνη τὰ τοῖς ἄλλοις εὐρημένα αἰσχύνειν
- 10 προθυμεῖσθαι, ἐπανορθοῦντα μὲν μηδέν, διαβάλλοντα δὲ τὰ τῶν εἰδύτων πρὸς τοὺς μὴ εἰδóτας ἐξευρήματα, οὐκέτι συνέσιος δοκεῖ ἐπιθύμημά τε καὶ ἔργον εἶναι, ἀλλὰ κακαγγελίη μᾶλλον φύσιος ἢ ἀτεχνίη· μούνοισι γὰρ δὴ τοῖσιν ἀτέχνοισιν ἢ ἐργασίῃ αὕτη ἀρμόζει, φιλοτιμεομένων μὲν, οὐδαμὰ δὲ δυναμένων κακίῃ ὑπουργεῖν ἐς τὸ τὰ τῶν πέλας ἔργα ἢ ὀρθὰ εὐόντα διαβάλλειν, ἢ οὐκ ὀρθὰ μωμεῖσθαι. τοὺς μὲν οὖν ἐς τὰς ἄλλας τέχνας τούτῳ τῷ τρόπῳ ἐμπίπτοντας, οἷσι μέλει
- 20 τε, καὶ ὧν μέλει, οἱ δυνάμενοι κωλύοντων· ὁ δὲ παρεὼν λόγος τοῖσιν ἐς ἱητρικὴν οὕτως ἐμπορευομένοις ἐναντιώσεται, θρασυνόμενος μὲν διὰ τούτους οὖς ψέγει, εὐπορέων δὲ διὰ τὴν τέχνην
- 24 ἢ βοηθεῖ, δυνάμενος δὲ διὰ σοφίην ἢ πεπαίδευται.

ΙΙ. Δοκεῖ δὴ μοι τὸ μὲν σύμπαν τέχνη εἶναι

<sup>1</sup> οὐ τοῦτο διαπρησσόμενοι ὃ ἐγὼ λέγω so Gomperz: οἱ τοῦτο διαπρησσόμενοι οὐχ ὃ ἐγὼ λέγω Littré with some Paris MSS.

## THE ART

I. SOME there are who have made an art of vilifying the arts, though they consider, not that they are accomplishing the object I mention, but that they are making a display of their own knowledge. In my opinion, however, to discover that was unknown before, when the discovery of it is better than a state of ignorance, is the ambition and task of intelligence, and so is to bring to completion what was already accomplished in part. On the other hand, to be eager to bring shame through the art of abuse upon the discoveries of others, improving nothing, but disparaging before those who do not know the discoveries of those who do, seems to me to be not the ambition and work of intelligence, but the sign of a nasty nature, or of want of art. Indeed it becomes only those who are without art to act in this manner, with the ambition, though not the power, to indulge their malevolence by disparaging what is right in their neighbours' works and by cavilling at what is amiss. Now as for the attacks of this kind that are made on the other arts, let them be repelled by those who care to do so and can, and with regard to those points about which they care; the present discussion will oppose those who thus invade the art of medicine, and it is emboldened by the nature of those it blames, well equipped through the art it defends, and powerful through the wisdom in which it has been educated.

II. Now it seems to me that generally speaking

οὐδεμία οὐκ ἐοῦσα· καὶ γὰρ ἄλογον τῶν ἐόντων  
 τι ἡγεῖσθαι μὴ εἶναι· ἐπεὶ τῶν γε μὴ ἐόντων τίνα  
 ἂν τις οὐσίην θεησάμενος ἀπαγγείλῃεν ὥς ἔστιν ;  
 εἰ γὰρ δὴ ἔστι γ' ἰδεῖν τὰ μὴ ἐόντα, ὥσπερ τὰ  
 ἐόντα, οὐκ οἶδ' ὅπως ἂν τις αὐτὰ νομίσειε μὴ  
 ἐόντα, ἃ γε εἶη καὶ ὀφθαλμοῖσιν ἰδεῖν καὶ γνώμῃ  
 νοῆσαι ὥς ἔστιν· ἀλλ' ὅπως μὴ οὐκ ἢ τοῦτο  
 τοιοῦτον· ἀλλὰ τὰ μὲν ἐόντα αἰεὶ ὁράται τε καὶ  
 10 γινώσκεται, τὰ δὲ μὴ ἐόντα οὔτε ὁράται οὔτε  
 γινώσκεται. γινώσκεται τοίνυν δεδειγμένων ἤδη<sup>1</sup>  
 τῶν τεχνέων, καὶ οὐδεμία ἐστὶν ἣ γε ἔκ τινος  
 εἶδεος οὐχ ὁράται. οἶμαι δ' ἔγωγε καὶ τὰ ὀνόματα  
 αὐτὰς διὰ τὰ εἶδεα λαβεῖν· ἄλογον γὰρ ὑπὸ  
 τῶν ὀνομάτων ἡγεῖσθαι τὰ εἶδεα βλαστάνειν,  
 καὶ ἀδύνατον· τὰ μὲν γὰρ ὀνόματα νομοθετήματά  
 ἐστί, τὰ δὲ εἶδεα οὐ νομοθετήματα, ἀλλὰ βλαστή-  
 18 ματα φύσιος.<sup>2</sup>

III. Περὶ μὲν οὖν τούτων εἰ γέ τις μὴ ἱκανῶς  
 ἐκ τῶν εἰρημένων συνήσιν, ἐν ἄλλοιςιν ἂν λόγοι-  
 σιν σαφέστερον διδαχθείη. περὶ δὲ ἰητρικῆς, ἐς  
 ταύτην γὰρ ὁ λόγος, ταύτης οὖν τὴν ἀπόδειξιν  
 ποιήσομαι, καὶ πρῶτόν γε διοριεῦμαι ὃ νομίζω  
 ἰητρικὴν εἶναι· τὸ δὴ πᾶμπαν ἀπαλλάσσειν τῶν  
 νοσεόντων τοὺς καμάτους καὶ τῶν νοσημάτων τὰς  
 σφοδρότητας ἀμβλύνειν, καὶ τὸ μὴ ἐγχειρεῖν τοῖσι  
 κεκρατημένοις ὑπὸ τῶν νοσημάτων, εἰδότες ὅτι  
 10 ταῦτα οὐ δύναται ἰητρικῇ. ὥς οὖν ποιεῖ τε

<sup>1</sup> After ἤδη Gomperz would add εἶδεα.

<sup>2</sup> In the MSS. φύσιος occurs after ὀνόματα; it was transposed by Gomperz. Possibly the transposition is not necessary, as φύσιος is easily understood after βλαστήματα.

there is no art which does not exist; in fact it is absurd to regard as non-existent one of the things that exist. Since what substance could there be of non-existents, and who could behold them and declare that<sup>1</sup> they exist? For if really it be possible to see the non-existent, as it is to see the existent, I do not know how a man could regard as non-existent what he can both see with his eyes and with his mind think that<sup>1</sup> it exists. Nay, it cannot be so; but the existent is always seen and known, and the non-existent is neither seen nor known. Now reality is known when the arts have been already revealed, and there is no art which is not seen as the result of<sup>2</sup> some real essence.<sup>3</sup> I for my part think that the names also of the arts have been given them because of their real essences; for it is absurd—nay impossible—to hold that real essences spring from names. For names are conventions, but real essences are not conventions but the offspring of nature.

III. As to this subject in general, if it is not sufficiently understood from what I have said, other treatises will give clearer instruction. I will now turn to medicine, the subject of the present treatise, and set forth the exposition of it. First I will define what I conceive medicine to be. In general terms, it is to do away with the sufferings of the sick, to lessen the violence of their diseases, and to refuse to treat those who are overmastered by their diseases, realizing that in such cases medicine is powerless. That medicine fulfils these conditions,

<sup>1</sup> Or, "how."

<sup>2</sup> Or "springing from."

<sup>3</sup> *εἶδος* is often used with this meaning in the present treatise.

ταῦτα, καὶ οἷη τέ ἐστὶ διὰ παντὸς ποιεῖν, περὶ  
 τούτου μοι ὁ λοιπὸς λόγος ἤδη ἔσται. ἐν δὲ τῇ  
 τῆς τέχνης ἀποδείξει ἅμα καὶ τοὺς λόγους τῶν  
 αἰσχύνειν αὐτὴν οἰομένων ἀναιρήσω, ἧ ἂν ἕκαστος  
 15 αὐτῶν πρήσσειν τι οἰόμενος τυγχάνῃ.

IV. Ἔστι μὲν οὖν μοι ἀρχὴ τοῦ λόγου ἡ καὶ  
 ὁμολογηθήσεται παρὰ πᾶσιν· ὅτι μὲν ἔνιοι ἐξ-  
 υγιαίνονται τῶν θεραπευομένων ὑπὸ ἰητρικῆς  
 ὁμολογεῖται· ὅτι δὲ οὐ πάντες, ἐν τούτῳ ἤδη  
 ψέγεται ἡ τέχνη, καὶ φασὶν οἱ τὰ χεῖρω λέγοντες  
 διὰ τοὺς ἀλίσκομένους ὑπὸ τῶν νοσημάτων τοὺς  
 ἀποφεύγοντας αὐτὰ τύχῃ ἀποφεύγειν καὶ οὐ διὰ  
 τὴν τέχνην. ἐγὼ δὲ οὐκ ἀποστερέω μὲν οὐδ'  
 αὐτὸς τὴν τύχην ἔργου οὐδενός, ἡγεῦμαι δὲ τοῖσι  
 10 μὲν κακῶς θεραπευομένοισι νοσήμασι τὰ πολλὰ  
 τὴν ἀτυχίην ἔπεσθαι, τοῖσι δὲ εὖ τὴν εὐτυχίην.  
 ἔπειτα δὲ καὶ πῶς οἷόν τ' ἐστὶ τοῖς ὑγιασθείσιν  
 ἄλλο τι αἰτιήσασθαι ἢ τὴν τέχνην, εἴπερ χρώ-  
 μενοι αὐτῇ καὶ ὑπουργέοντες ὑγιάσθησαν; τὸ μὲν  
 γὰρ τῆς τύχης εἶδος ψιλὸν οὐκ ἐβουλήθησαν  
 θεήσασθαι, ἐν ᾧ τῇ τέχνῃ ἐπέτρεψαν σφέας  
 αὐτοὺς, ὥστε τῆς μὲν ἐς τὴν τύχην ἀναφορῆς  
 ἀπηλλαγμένοι εἰσὶ, τῆς μέντοι ἐς τὴν τέχνην οὐκ  
 ἀπηλλαγμένοι· ἐν ᾧ γὰρ ἐπέτρεψαν αὐτῇ σφέας  
 20 καὶ ἐπίστευσαν, ἐν τούτῳ αὐτῆς καὶ τὸ εἶδος  
 ἐσκέψαντο καὶ τὴν δύναμιν περαιθέντος τοῦ  
 22 ἔργου ἔγνωσαν.

<sup>1</sup> Literally, "effects," "works."

<sup>2</sup> That is, they refused to see nothing but luck in the sphere of medicine and therapeutics. It is impossible to bring out in a translation all the associations of the words used in this passage. Is εἶδος "form," "face," as is sug-

and is able constantly to fulfil them, will be the subject of my treatise from this point. In the exposition of the art I shall at the same time refute the arguments of those who think to shame it, and I shall do so just in those points where severally they believe they achieve some success.

IV. The beginning of my discourse is a point which will be conceded by all. It is conceded that of those treated by medicine some are healed. But because not all are healed the art is blamed, and those who malign it, because there are some who succumb to diseases, assert that those who escape do so through luck and not through the art. Now I, too, do not rob luck of any of its prerogatives,<sup>1</sup> but I am nevertheless of opinion that when diseases are badly treated ill-luck generally follows, and good luck when they are treated well. Again, how is it possible for patients to attribute their recoveries to anything else except the art, seeing that it was by using it and serving it that they recovered? For in that they committed themselves to the art they showed their unwillingness to behold nothing but the reality of luck,<sup>2</sup> so that while freed from dependence upon luck they are not freed from dependence upon the art. For in that they committed themselves with confidence to the art, they thereby acknowledged also its reality, and when its work was accomplished they recognized its power.

gested by *θεήσασθαι*? So Gomperz, who translates "das nackte Antlitz des Zufalls wollten sie nicht erschauen." Or is it "essence," as A. E. Taylor thinks (*Varia Socratica*, p. 226, where *τὸ τῆς τύχης εἶδος* is equated with *ἡ τύχη*). Though I translate *εἶδος* by "reality" I think that the meaning "form," "face" is not excluded.

- V. Ἐρεῖ δὴ ὁ τάναντία λέγων, ὅτι πολλοὶ ἤδη καὶ οὐ χρησάμενοι ἱητρῷ νοσέοντες ὑγιάσθησαν, καὶ ἐγὼ τῷ λόγῳ οὐκ ἀπιστέω· δοκεῖ δέ μοι οἷον τε εἶναι καὶ ἱητρῷ μὴ χρωμένους ἱητρικῇ περιτυχεῖν, οὐ μὲν ὥστε εἰδέναι ὅ τι ὀρθὸν ἐν αὐτῇ ἐν ἡ<sup>1</sup> ὅ τι μὴ ὀρθόν, ἀλλ' ὥσει ἐπιτύχοιεν<sup>2</sup> τοιαῦτα θεραπεύσαντες ἑωυτούς, ὁποῖά περ ἂν ἐθεραπεύθησαν εἰ καὶ ἱητροῖσιν ἐχρῶντο. καὶ τοῦτό γε τεκμήριον μέγα τῇ οὐσίῃ τῆς τέχνης, ὅτι
- 10 ἐοῦσά τέ ἐστι καὶ μεγάλη, ὅπου γε φαίνονται καὶ οἱ μὴ νομίζοντες αὐτὴν εἶναι σωζόμενοι δι' αὐτήν· πολλὴ γὰρ ἀνάγκη καὶ τοὺς μὴ χρωμένους ἱητροῖσι νοσήσαντας δὲ καὶ ὑγιασθέντας εἰδέναι, ὅτι ἡ δρῶντές τι ἡ μὴ δρῶντες ὑγιάσθησαν· ἡ γὰρ ἀσιτίη ἡ πολυφαγίη, ἡ ποτῶ πλέονι ἡ δίψῃ, ἡ λουτροῖς, ἡ ἀλουσίῃ, ἡ πόνοισιν ἡ ἡσυχίῃ, ἡ ὕπνοισιν ἡ ἀγρυπνίῃ, ἡ τῇ<sup>3</sup> ἀπάντων τούτων ταραχῇ χρώμενοι ὑγιάσθησαν. καὶ τῷ ὠφελῆσθαι πολλὴ ἀνάγκη αὐτοῖς ἐστὶν ἐγνωκέναι ὅ
- 20 τι ἦν τὸ ὠφελήσαν, καὶ ὅτε ἐβλάβησαν τῷ βλαβῆναι ὅ τι ἦν<sup>4</sup> τὸ βλάψαν. τὰ γὰρ τῷ

<sup>1</sup> ἐν ἡ Gomperz, from the ἐνῇ ἡ of A.

<sup>2</sup> ἀλλ' ὥσει my emendation: ἀλως τε εἰ A: ἀλλως τε M: ἀλλ' ἔστ' ἐν Littré: ἀλλ' ἔστε Gomperz: perhaps ἀλλ' ὥστε ἐπιτυχεῖν (with θεραπεύσαντας).

<sup>3</sup> ἡ τῇ M: ἡ τὴ A: ἡ τινι Gomperz.

<sup>4</sup> With some misgiving I omit the τι after ἦν, which A has in the second clause and Gomperz adds in the first. Gomperz reads ὅτι not ὅ τι.

<sup>1</sup> The sense is clear but the reading is uncertain. No scholar will accept that of Gomperz or that of Littré, as both are impossible Greek. Perhaps the optative was the result

V. Now my opponent will object that in the past many, even without calling in a physician, have been cured of their sickness, and I agree that he is right. But I hold that it is possible to profit by the art of medicine even without calling in a physician, not indeed so as to know what is correct medical treatment and what is incorrect, but so as by chance<sup>1</sup> to employ in self-treatment the same means as would have been employed had a physician actually been called in. And it is surely strong proof of the existence of the art, that it both exists and is powerful, if it is obvious that even those who do not believe in it recover through it. For even those who, without calling in a physician, recovered from a sickness must perforce know that their recovery was due to doing something or to not doing something; it was caused in fact by fasting or by abundant diet, by excess of drink or by abstinence therefrom, by bathing or by refraining therefrom, by violent exercise or by rest, by sleep or by keeping awake, or by using a combination of all these things. And they must perforce have learnt, by having been benefited, what it was that benefited them, just as when they were harmed they must have learnt, by having been harmed, what it was that harmed them.<sup>2</sup>

of ἐπι- being read as ἐ (which A has), and ἐπιτυχεῖν was the original reading.

<sup>2</sup> I cannot think that Gomperz's reading, with ὅτι for ὅ τι, is correct. It would surely make the sentence a flat repetition of the preceding one. I take the sequence of thought to be this. Cures apparently spontaneous are not really so. The cure has its cause, *e. g.* a bath or a sleep, and the fact that the cure followed the bath or sleep proves that the latter was the cause. To distinguish the beneficial in this way is not guesswork, but implies the existence of an art.



ὠφελῆσθαι καὶ τὰ τῷ βεβλάφθαι ὠρισμένα οὐ  
 πᾶς ἱκανὸς γινῶναι· εἰ τοίνυν ἐπιστήσεται ἢ  
 ἐπαινεῖν ἢ ψέγειν ὁ νοσήσας τῶν διαιτημάτων  
 τι οἷσιν ὑγιάσθῃ, πάντα ταῦτα τῆς ἱητρικῆς.<sup>1</sup>  
 καὶ ἔστιν οὐδὲν ἥσσον τὰ ἀμαρτηθέντα τῶν  
 ὠφελησάντων μαρτύρια τῇ τέχνῃ ἐς τὸ εἶναι·  
 τὰ μὲν γὰρ ὠφελήσαντα τῷ ὀρθῶς προσενεχθῆναι  
 ὠφέλησαν, τὰ δὲ βλάψαντα τῷ μηκέτι ὀρθῶς  
 30 προσενεχθῆναι ἔβλαψαν. καίτοι ὅπου τό τε  
 ὀρθὸν καὶ τὸ μὴ ὀρθὸν ὅρον ἔχει ἐκάτερον, πῶς  
 τοῦτο οὐκ ἂν τέχνῃ εἴη; τοῦτο γὰρ ἔγωγέ φημι  
 ἀτεχνίην εἶναι, ὅπου μήτε ὀρθὸν ἐνὶ μηδὲν μήτε  
 οὐκ ὀρθόν· ὅπου δὲ τούτων ἕνεστιν ἐκάτερον,  
 35 οὐκέτι ἂν τοῦτο ἔργον ἀτεχνίης εἴη.

VI. Ἐτι τοίνυν εἰ μὲν ὑπὸ φαρμάκων τῶν τε  
 καθαιρόντων καὶ τῶν ιστάντων ἡ ἴησις τῇ τε  
 ἱητρικῇ καὶ τοῖσιν ἱητροῖσι μῶνον ἐγίνετο,  
 ἀσθενὴς ἦν ἂν ὁ ἐμὸς λόγος· νῦν δὲ φαίνονται  
 τῶν ἱητρῶν οἱ μάλιστα ἐπαινεόμενοι καὶ διαιτη-  
 μασιν ἰώμενοι καὶ ἄλλοισί γε εἶδесιν, ἃ οὐκ ἂν  
 τις φαίη, μὴ ὅτι ἱητρός, ἀλλ' οὐδὲ ἰδιώτης ἀνεπι-  
 στήμων ἀκούσας, μὴ οὐ τῆς τέχνης εἶναι. ὅπου  
 οὖν οὐδὲν οὔτ' ἐν τοῖς ἀγαθοῖσι τῶν ἱητρῶν οὔτ'  
 10 ἐν τῇ ἱητρικῇ αὐτῇ ἀχρεῖόν ἐστιν, ἀλλ' ἐν τοῖσι  
 πλείστοις τῶν τε φνομένων καὶ τῶν ποιευμένων  
 ἕνεστι τὰ εἶδεα τῶν θεραπειῶν καὶ τῶν φαρμάκων,  
 οὐκ ἔστιν ἔτι οὐδενὶ τῶν ἄνευ ἱητροῦ ὑγιαζομένων  
 τὸ αὐτόματον αἰτιήσασθαι ὀρθῶ λόγῳ· τὸ μὲν  
 γὰρ αὐτόματον οὐδὲν φαίνεται ἐὼν ἐλεγχόμενον·  
 πᾶν γὰρ τὸ γινόμενον διὰ τι εὐρίσκειτ' ἂν γινό-

<sup>1</sup> After ἱητρικῆς in many MSS. occur the words ὄντα  
 εὐρήσει. M has ἱητρικῆς ἔστι καὶ ἔστιν οὐδέν. A has ἱητρικῆς

For it is not everybody who is capable of discerning things distinguished by benefit and things distinguished by harm. If therefore the patient will know how to praise or to blame what composed the regimen under which he recovered, all these things belong to the art of medicine. Again, mistakes, no less than benefits, witness to the existence of the art; for what benefited did so because correctly administered, and what harmed did so because incorrectly administered. Now where correctness and incorrectness each have a defined limit, surely there must be an art. For absence of art I take to be absence of correctness and of incorrectness; but where both are present art cannot be absent.

VI. Moreover, if the medical art and medical men brought about a cure only by means of medicines, purgative or astringent, my argument would be weak. As it is, the physicians of greatest repute obviously cure by regimen and by other substances, which nobody—not only a physician but also an unlearned layman, if he heard of them—would say do not belong to the art. Seeing then that there is nothing that cannot be put to use by good physicians and by the art of medicine itself, but in most things that grow or are made are present the essential substances of cures and of drugs, no patient who recovers without a physician can logically attribute the recovery to spontaneity. Indeed, under a close examination spontaneity disappears; for everything that occurs will be found to do so through

---

ἔστιν οὐδέν. Gomperz reads *ἡτρικῆς εὐρήσει ὡς ἔστιν. καὶ ἔστιν οὐδὲν κ.τ.λ.* Littré follows the majority of the late MSS. (*ὅντα εὐρήσει*).

μενον, καὶ ἐν τῷ διὰ τι τὸ αὐτόματον οὐ φαίνεται  
 οὐσίην ἔχον οὐδεμίην ἄλλ' ἢ ὄνομα· ἡ δὲ ἰητρικὴ  
 καὶ ἐν τοῖσι διὰ τι καὶ ἐν τοῖσι προνοουμένοισι  
 20 φαίνεται τε καὶ φανεῖται αἰεὶ οὐσίην ἔχουσα.

VII. Τοῖσι μὲν οὖν τῇ τύχῃ τὴν ὑγίειν προστι-  
 θεῖσι τὴν δὲ τέχνην ἀφαιρέουσι τοιαῦτ' ἂν τις  
 λέγοι· τοὺς δ' ἐν τῇσι τῶν ἀποθνησκόντων συμφο-  
 ρῇσι τὴν τέχνην ἀφανίζοντας θαυμάζω, ὅτε  
 ἐπαιρόμενοι ἀξιοχρέω λόγῳ τὴν μὲν τῶν ἀποθνη-  
 स्कόντων ἀτυχίην ἀναιτίην<sup>1</sup> καθιστᾶσι, τὴν δὲ  
 τῶν τὴν ἰητρικὴν μελετησάντων σύνεσιν αἰτίην·  
 ὥς τοῖσι μὲν ἰητροῖς ἔνεστι τὰ μὴ δέοντα ἐπιτάξαι,  
 τοῖσι δὲ νοσέουσιν οὐκ ἔνεστι τὰ προσταχθέντα  
 10 παραβῆναι. καὶ μὴν πολὺ γε εὐλογώτερον τοῖσι  
 κάμνουσιν ἀδυνατεῖν τὰ προστασσόμενα ὑπουρ-  
 γεῖν, ἢ τοῖς ἰητροῖσι τὰ μὴ δέοντα ἐπιτάσσειν.  
 οἱ μὲν γὰρ ὑγαινούσῃ γνώμῃ μεθ' ὑγιαίνοντος  
 σώματος ἐγχειρέουσι, λογισάμενοι τὰ τε παρ-  
 εόντα, τῶν τε παροιχομένων τὰ ὁμοίως διατεθέντα  
 τοῖσι παρεούσιν, ὥστε ποτὲ θεραπευθέντα<sup>2</sup> εἰπεῖν  
 ὥς ἀπήλλαξαν· οἱ δὲ οὔτε ἂν κάμνουσιν οὔτε δι'  
 ἂν κάμνουσιν εἰδότες, οὐδ' ὅ τι ἐκ τῶν παρεόντων  
 ἔσται, οὐδ' ὅ τι ἐκ τῶν τούτοισιν ὁμοίων γίνεται,  
 20 ἐπιτάσσονται, ἀλγέοντες μὲν ἐν τῷ παρεόντι,  
 φοβεύμενοι δὲ τὸ μέλλον, καὶ πλήρεις μὲν τῆς  
 νοῦσου, κενεοὶ δὲ σιτίων, θέλοντες τὰ πρὸς τὴν  
 νοῦσον ἤδη μᾶλλον ἢ τὰ πρὸς τὴν ὑγίειν προσδέ-  
 χεσθαι, οὐκ ἀποθανεῖν ἐρῶντες ἀλλὰ καρτερεῖν  
 ἀδυνατέοντες. οὕτως δὲ διακειμένους πότερον

<sup>1</sup> ἀτυχίην ἀναιτίαν A : ἀκрасίην αἰτίην M : ἀκρoσ' τὴν ἀναιτίην  
 Gomperz : ἀκρησίην οὐκ αἰτίην Littré with several MSS

<sup>2</sup> θεραπευθέντας Gomperz.

something, and this "through something" shows that spontaneity is a mere name, and has no reality. Medicine, however, because it acts "through something," and because its results may be forecasted, has reality, as is manifest now and will be manifest for ever.

VII. Such then might be the answer to those who attribute recovery to chance and deny the existence of the art. As to those who would demolish the art by fatal cases of sickness, I wonder what adequate reason induces them to hold innocent the ill-luck<sup>1</sup> of the victims, and to put all the blame upon the intelligence of those who practised the art of medicine. It amounts to this: while physicians may give wrong instructions, patients can never disobey orders. And yet it is much more likely that the sick cannot follow out the orders than that the physicians give wrong instructions. The physician sets about his task with healthy mind and healthy body, having considered the case and past cases of like characteristics to the present, so as to say how they were treated and cured. The patient knows neither what he is suffering from, nor the cause thereof; neither what will be the outcome of his present state, nor the usual results of like conditions. In this state he receives orders, suffering in the present and fearful of the future; full of the disease, and empty of food; wishful of treatment rather to enjoy immediate alleviation of his sickness than to recover his health; not in love with death, but powerless to endure. Which is the more likely:

<sup>1</sup> With the reading of Gomperz, "weakness." I follow A here, but it is one of the few cases where the other tradition has the more vigorous reading, which may be correct.

εἰκὸς τούτους τὰ ὑπὸ τῶν ἱητρῶν ἐπιτασσόμενα  
 ποιεῖν ἢ ἄλλα ποιεῖν ἢ ἃ ἐπετάχθησαν,<sup>1</sup> ἢ τοὺς  
 ἱητροὺς τοὺς ἐκείνως διακειμένους ὥς ὁ πρόσθεν  
 λόγος ἡρμήνευσεν ἐπιτάσσειν τὰ μὴ δέοντα ; ἂρ'  
 30 οὐ πολὺ μᾶλλον, τοὺς μὲν δεόντως ἐπιτάσσειν  
 τοὺς δὲ εἰκότως ἀδυνατεῖν πείθεσθαι, μὴ πειθο-  
 μένους δὲ περιπίπτειν τοῖσι θανάτοις, ὧν οἱ μὴ  
 ὀρθῶς λογιζόμενοι τὰς αἰτίας τοῖς οὐδὲν αἰτίοις  
 34 ἀνατιθέασι, τοὺς αἰτίους ἐλευθεροῦντες ;

VIII. Εἰσὶ δέ τινες οὐ καὶ διὰ τοὺς μὴ θέλοντας  
 ἐγχειρεῖν τοῖσι κεκρατημένοις ὑπὸ τῶν νοσημάτων  
 μέμφονται τὴν ἱητρικὴν, λέγοντες ὥς ταῦτα μὲν  
 καὶ αὐτὰ ὑφ' ἐωυτῶν ἀν' ἐξυγιάζοιτο ἂ ἐγχειρέουσιν  
 ἰῆσθαι, ἂ δ' ἐπικουρίας δεῖται μεγάλης οὐχ ἄπτον-  
 ται, δεῖν δέ, εἴπερ ἦν ἡ τέχνη, πάνθ' ὁμοίως ἰῆσθαι.  
 οἱ μὲν οὖν ταῦτα λέγοντες, εἰ ἐμέμφοντο τοῖς  
 ἱητροῖς, ὅτι αὐτῶν τοιαῦτα λεγόντων οὐκ ἐπιμέ-  
 λονται ὥς παραφρονεύντων, εἰκότως ἀν' ἐμεμφοντο  
 10 μᾶλλον ἢ ἐκεῖνα μεμφόμενοι. εἰ γάρ τις ἢ τέχνην  
 ἐς ἃ μὴ τέχνη, ἢ φύσιν ἐς ἃ μὴ φύσις πέφυκεν,  
 ἀξιώσκει δύνασθαι, ἀγνοεῖ ἄγνοϊαν ἀρμόζουσιν  
 μανίῃ μᾶλλον ἢ ἀμαθίῃ. ὧν γὰρ ἔστιν ἡμῖν τοῖσι  
 τε τῶν φυσίων τοῖσι τε τῶν τεχνέων ὀργάνοις  
 ἐπικρατεῖν, τούτων ἔστιν ἡμῖν δημιουργοῖς εἶναι,  
 ἄλλων δὲ οὐκ ἔστιν. ὅταν οὖν τι πάθῃ ὠνθρωπος  
 κακὸν ὃ κρέσσον ἐστὶ τῶν ἐν ἱητρικῇ ὀργάνων,

<sup>1</sup> Littré (Ermerins, Reinhold) reads ἐπιτασσόμενα <μὴ> ποιεῖν, ἢ ἄλλὰ ποιεῖν, & οὐκ ἐπετάχθησαν. He inserts μὴ on his own authority and reads οὐκ with many MSS. A reads ἢ α, M has ἢ &.

<sup>1</sup> The word φύσις (and φυσίων below) is difficult to translate. It refers to the natural powers of the human constitu-

that men in this condition obey, instead of varying, the physician's orders, or that the physician, in the condition that my account has explained above, gives improper orders? Surely it is much more likely that the physician gives proper orders, which the patient not unnaturally is unable to follow; and not following them he meets with death, the cause of which illogical reasoners attribute to the innocent, allowing the guilty to go free.

VIII. Some too there are who blame medicine because of those who refuse to undertake desperate cases, and say that while physicians undertake cases which would cure themselves, they do not touch those where great help is necessary; whereas, if the art existed, it ought to cure all alike. Now if those who make such statements charged physicians with neglecting them, the makers of the statements, on the ground that they are delirious, they would bring a more plausible charge than the one they do bring. For if a man demand from an art a power over what does not belong to the art, or from nature<sup>1</sup> a power over what does not belong to nature, his ignorance is more allied to madness than to lack of knowledge. For in cases where we may have the mastery through the means afforded by a natural constitution or by an art, there we may be craftsmen, but nowhere else. Whenever therefore a man suffers from an ill which is too strong for the means at the disposal

tion, which may be too weak to resist the attack of a severe disease. Its *ὄργανα* are the means whereby we can influence the *φύσις*, the various bodily "organs" which can be affected by medicine and treatment generally. Gomperz translates *φύσις* by "Natur," and *τοῖσι τῶν φύσεων ὀργανοῖς* by "durch die Kräfte der Körper."

- οὐδὲ προσδοκᾶσθαι τοῦτό που δεῖ ὑπὸ ἱητρικῆς  
 κρατηθῆναι ἂν· αὐτίκα γὰρ τῶν ἐν ἱητρικῇ καίωντων  
 20 τὸ πῦρ<sup>1</sup> ἐσχάτως καίει, τούτου δὲ ἦσσον καὶ<sup>2</sup> ἄλλα  
 πολλὰ· τῶν μὲν οὖν ἡσσόνων τὰ κρέσσω οὐπω  
 δηλονότι ἀνίητα· τῶν δὲ κρατίστων τὰ κρέσσω  
 πῶς οὐ δηλονότι ἀνίητα; ἂ γὰρ πῦρ δημιουργεῖ,  
 πῶς οὐ τὰ τοῦτω<sup>3</sup> μὴ ἀλίσκόμενα δηλοῖ ὅτι ἄλλης  
 τέχνης δεῖται, καὶ οὐ ταύτης, ἐν ἧ τὸ πῦρ ὄργανον;  
 αὐτὸς δέ μοι λόγος καὶ ὑπὲρ τῶν ἄλλων ὅσα τῇ  
 ἱητρικῇ συνεργεῖ, ὧν ἀπάντων φημὶ δεῖν ἐκάστου  
 μὴ<sup>4</sup> κατατυχόντα τὸν ἱητρὸν τὴν δύναμιν αἰτιᾶ-  
 σθαι τοῦ πάθεος, μὴ τὴν τέχνην. οἱ μὲν οὖν  
 30 μεμφόμενοι τοὺς τοῖσι κεκρατημένοισι μὴ ἐγχει-  
 ρέοντας παρακελεύονται καὶ ὧν μὴ προσήκει  
 ἄπτεσθαι οὐδὲν ἦσσον ἢ ὧν προσήκει· παρακε-  
 λευόμενοι δὲ ταῦτα ὑπὸ μὲν τῶν ὀνόματι ἱητρῶν  
 θαυμάζονται, ὑπὸ δὲ τῶν καὶ τέχνη καταγελῶνται.  
 οὐ μὴν οὕτως ἀφρόνων οἱ ταύτης τῆς δημιουργίης  
 ἔμπειροι οὔτε μωμητέων οὔτ' ἐπαινετέων δέονται,  
 ἀλλὰ λελογισμένων πρὸς ὃ τι αἱ ἐργασίαι τῶν  
 δημιουργῶν τελευτῶμεναι πλήρεις εἰσὶ, καὶ ὅτεν  
 ὑπολειπόμεναι ἐνδεεῖς, ἔτι τῶν ἐνδειῶν, ἅς τε τοῖς  
 40 δημιουργεῦσιν ἀναθετέον ἅς τε τοῖς δημιουργοῦ-  
 41 μένοισιν.

ΙΧ. Τὰ μὲν οὖν κατὰ τὰς ἄλλας τέχνας ἄλλος  
 χρόνος μετ' ἄλλου λόγου δείξει· τὰ δὲ κατὰ τὴν  
 ἱητρικὴν οἷά τέ ἐστίν ὥς τε κριτέα, τὰ μὲν ὁ  
 παροιχώμενος τὰ δὲ ὁ παρεὼν διδάξει λόγος. ἔστι

<sup>1</sup> τὸ πῦρ A: πῦρ M. Either dittography in A or τὸ has fallen out after -των in M.

<sup>2</sup> Gomperz reads ἡσσόνως for ἦσσον καὶ.

<sup>3</sup> Gomperz reads τούτων τὰ τοῦτω for τὰ τοῦτω.

of medicine, he surely must not even expect that it can be overcome by medicine. For example, of the caustics employed in medicine fire is the most powerful, though there are many others less powerful than it. Now affections that are too strong for the less powerful caustics plainly are not for this reason incurable; but those which are too strong for the most powerful plainly are incurable. For when fire operates, surely affections not overcome thereby show that they need another art, and not that wherein fire is the means. I apply the same argument to the other agents employed in medicine; when any one of them plays the physician false, the blame should be laid on the power of the affection, and not on the art. Now those who blame physicians who do not undertake desperate cases, urge them to take in hand unsuitable patients just as much as suitable ones. When they urge this, while they are admired by physicians in name, they are a laughing-stock of really scientific physicians. Those experienced in this craft have no need either of such foolish blame or of such foolish praise; they need praise only from those who have considered where the operations of craftsmen reach their end and are complete, and likewise where they fall short; and have considered moreover which of the failures should be attributed to the craftsmen, and which to the objects on which they practise their craft.

IX. The scope of the other arts shall be discussed at another time and in another discourse; the scope of medicine, the nature of things medical and how they are to be judged, my discourse has or will set

---

<sup>4</sup> Neither A nor M have a negative after *ἐκάστων*: Littré reads *μη* with a few MSS.: Gomperz inserts *οὐ*.



- γὰρ τοῖσι ταύτην τὴν τέχνην ἱκανῶς εἰδόσι τὰ μὲν τῶν νοσημάτων οὐκ ἐν δυσόπτῳ κείμενα καὶ οὐ πολλά, τὰ δὲ οὐκ ἐν εὐδήλῳ καὶ πολλά. ἔστι δὲ τὰ μὲν ἐξανθεύντα ἐς τὴν χροίην ἢ χροίῃ ἢ οἰδήμασιν ἐν εὐδήλῳ· παρέχει γὰρ ἐωυτῶν τῇ τε ὄψει  
 10 τῷ τε ψαῦσαι τὴν στερεότητα καὶ τὴν ὑγρότητα αἰσθάνεσθαι, καὶ ἅ τε αὐτῶν θερμὰ ἅ τε ψυχρά, ὧν τε ἐκάστου ἢ παρουσίῃ ἢ ἀπουσίῃ τοιαυτὰ ἔστιν. τῶν μὲν οὖν τοιούτων πάντων ἐν πᾶσι τὰς ἀκέσιας ἀναμαρτήτους δεῖ εἶναι, οὐχ ὥς ῥηιδίας, ἀλλ' ὅτι ἐξεύρηνται· ἐξεύρηνταί γε μὴν οὐ τοῖσι βουληθείσιν, ἀλλὰ τούτων τοῖσι δυνηθείσιν· δύνανται δὲ οἷσι τὰ τε τῆς παιδείης μὴ ἐκποδῶν τὰ  
 18 τε τῆς φύσιος μὴ ταλαίπωρα.<sup>1</sup>

- X. Πρὸς μὲν οὖν τὰ φανερά τῶν νοσημάτων οὕτω δεῖ εὐπορεῖν τὴν τέχνην· δεῖ γε μὴν αὐτὴν μηδὲ<sup>2</sup> πρὸς τὰ ἥσσον φανερά ἀπορεῖν· ἔστι δὲ ταῦτα ἃ πρὸς τε τὰ ὀστέα τέτραπται καὶ τὴν νηδύν· ἔχει δὲ τὸ σῶμα οὐ μίαν, ἀλλὰ πλείους· δύο μὲν γὰρ αἱ τὸ σιτίον δεχόμεναί τε καὶ ἀφιεῖσαι, ἄλλαι δὲ τούτων πλείους, ἃς ἴσασιν οἷσι τούτων ἐμέλησεν· ὅσα γὰρ τῶν μελέων ἔχει σάρκα περιφέρειά, ἣν μὴν καλέουσι, πάντα νηδὺν ἔχει. πᾶν  
 10 γὰρ τὸ ἀσύμφυτον, ἣν τε δέρματι, ἣν τε σαρκὶ καλύπτεται, κοῖλόν ἐστιν· πληροῦταί τε ὑγιαίνον μὲν πνεύματος ἀσθενήσαν δὲ ἰχώρος· ἔχουσι μὲν

<sup>1</sup> ταλαίπωρα M : ἀταλαίπωρα A.

<sup>2</sup> μηδὲ many MSS. : οὐδὲ AM.

<sup>1</sup> The word νηδύς is here used in a rather strange sense, and in particular the singular is peculiar. It must be either collective, "whatever is hollow," or generic with the article.

forth. Men with an adequate knowledge of this art realize that some, but only a few, diseases have their seat where they can be seen; others, and they are many, have a seat where they cannot be perceived. Those that can be perceived produce eruptions on the skin, or manifest themselves by colour or swelling; for they allow us to perceive by sight or touch their hardness, moistness, heat or cold, and what are the conditions which, by their presence or absence in each case, cause the diseases to be of the nature they are. Of all such diseases in all cases the cures should be infallible, not because they are easy, but because they have been discovered. However, they have not been discovered for those who have desire only, but for those of them who have power; this power belongs to those whose education has been adequate, and whose natural ability is not wretched.

X. Now such being its nature the art must be a match for the open diseases; it ought however not to be helpless before diseases that are more hidden. These are those which are determined to the bones or to the cavities.<sup>1</sup> The body has of these not one but several. There are two that take in food and discharge it, with several others besides these, known to men who are interested in these things; all limbs, in fact, have cavities that are surrounded by the flesh that is called muscle. Everything in fact not a continuous growth, whether it be skin or flesh that covers it, is hollow, and in health is filled with air, in disease with juice.<sup>2</sup>

<sup>2</sup> Apparently "pus," a sense which *ἰχῶρ* has in *Wounds in the Head*.

- τοῖν οἱ βραχίονες σάρκα τοιαύτην· ἔχουσι δ' οἱ  
 μηροί· ἔχουσι δ' αἱ κνήμαι. ἔτι δὲ καὶ ἐν τοῖσιν  
 ἰσάρκοισι τοιαύτη ἔνεστιν οἷα καὶ ἐν τοῖσιν  
 εὐσάρκοισιν εἶναι δέδεικται· ὃ τε γὰρ θώρηξ  
 καλεόμενος, ἐν ᾧ τὸ ἦπαρ στεγάζεται, ὃ τε τῆς  
 κεφαλῆς κύκλος, ἐν ᾧ ὁ ἐγκέφαλος, τό τε νῶτον,  
 πρὸς ᾧ ὁ πλεύμων, τούτων οὐδὲν ὅ τι οὐ καὶ αὐτὸ  
 20 κενόν ἐστι,<sup>1</sup> πολλῶν διαφυσίων μεστόν, ἣσιν οὐδὲν  
 ἀπέχει πολλῶν ἀγγεῖα εἶναι, τῶν μὲν τι βλα-  
 πτόντων τὸν κεκτημένον, τῶν δὲ καὶ ὠφελεύντων.  
 ἔτι δὲ καὶ πρὸς τούτοις φλέβες πολλαὶ καὶ νεῦρα  
 οὐκ ἐν τῇ σαρκὶ μετέωρα, ἀλλὰ πρὸς τοῖς ὀστέοις  
 προστεταμένα, σύνδεσμος ἔς τι τῶν ἄρθρων, καὶ  
 αὐτὰ τὰ ἄρθρα, ἐν οἷσιν αἱ συμβολαὶ τῶν κινεο-  
 μένων ὀστέων ἐγκυκλῶνται· καὶ τούτων οὐδὲν  
 ὅ τι οὐχ ὑπόφορόν<sup>2</sup> ἐστι καὶ ἔχον περὶ αὐτὸ  
 θαλάμας, ἃς καταγγέλλει ἰχώρ, ὃς ἐκ διοιγομένων  
 30 αὐτέων πολὺς τε καὶ πολλὰ λυπήσας ἐξέρχεται.

- XI. Οὐ γὰρ δὴ ὀφθαλμοῖσί γε ἰδόντι τούτων τῶν  
 εἰρημένων οὐδενὶ οὐδὲν ἔστιν εἰδέναι· διὸ καὶ ἄδηλα  
 ἐμοί τε ὠνόμασται καὶ τῇ τέχνῃ κέκριται εἶναι.  
 οὐ μὲν ὅτι ἄδηλα κεκράτηκεν, ἀλλ' ἡ δυνατόν  
 κεκράτηται· δυνατόν δέ, ὅσον αἴτε<sup>3</sup> τῶν νοσεόντων  
 φύσεις ἐς<sup>4</sup> τὸ σκεφθῆναι παρέχουσιν, αἴτε τῶν  
 ἐρευνησόντων ἐς τὴν ἔρευναν πεφύκασιν. μετὰ  
 πλείονος μὲν γὰρ πόνου καὶ οὐ μετ' ἐλάσσονος  
 χρόνου ἢ εἰ τοῖσιν ὀφθαλμοῖσιν ἑώρατο γινώσκε-  
 10 ται· ὅσα γὰρ τὴν τῶν ὀμμάτων ὄψιν ἐκφεύγει,  
 ταῦτα τῇ τῆς γνώμης ὄψει κεκράτηται· καὶ ὅσα

<sup>1</sup> ὅ τι οὐ καὶ αὐτὸ κενόν ἐστι. Litré with M. Gomperz reads ὅ τι τούτων οὐ κενῶν ἐστιν.

Such flesh then the arms have, and so have the thighs and the legs. Moreover, in the fleshless parts also there are cavities like those we have shown to be in the fleshy parts. For the trunk, as it is called, in which the liver is covered, the sphere of the head, in which is the brain, the back, by which are the lungs—all these are themselves hollow, being full of interstices, which do not at all fail to be vessels to contain many things, some of which do harm to the possessor and some do good. Moreover, in addition to these there are many veins, and sinews that are not near the surface of the flesh but stretched along the bones, binding the joints to a certain point, and the joints themselves, at which the movable bones meet and turn round. Of these none is not porous; all have cells about them, which are made known by juice, which, when the cells are opened, comes out in great quantity, causing many pains.

XI. Without doubt no man who sees only with his eyes can know anything of what has been here described. It is for this reason that I have called them obscure, even as they have been judged to be by the art. Their obscurity, however, does not mean that they are our masters, but as far as is possible they have been mastered, a possibility limited only by the capacity of the sick to be examined and of researchers to conduct research. More pains, in fact, and quite as much time, are required to know them as if they were seen with the eyes; for what

---

<sup>2</sup> ὑπόφορον Littré and Gomperz after Zwinger: ὑπαφρον MSS.: ὑποφρον Erotian.

<sup>3</sup> ὅσον αἶ τε Littré: δὲ ὥσαι τε A: δὲ ὅσαι τε M': δ' ἕως αἶ τε Gomperz.

<sup>4</sup> Gomperz deletes ἐς after φύσεις.

δὲ ἐν τῷ μὴ ταχὺ ὀφθῆναι οἱ νοσέοντες πᾶσχουσιν,  
 οὐχ οἱ θεραπεύοντες αὐτοὺς αἷτιοι, ἀλλ' ἡ φύσις  
 ἢ τε τοῦ νοσέοντος ἢ τε τοῦ νοσήματος· ὁ μὲν  
 γάρ, ἐπεὶ οὐκ ἦν αὐτῷ ὄψει ἰδεῖν τὸ μοχθέον οὐδ'  
 ἀκοῇ πυθέσθαι, λογισμῷ μετῆει. καὶ γὰρ δὴ καὶ  
 ἂ πειρῶνται οἱ τὰ ἀφανέα νοσέοντες ἀπαγγέλλειν  
 περὶ τῶν νοσημάτων τοῖσι θεραπεύουσιν, δοξά-  
 ζοντες μᾶλλον ἢ εἰδότες ἀπαγγέλλουσιν· εἰ γὰρ  
 20 ἠπίσταντο, οὐκ ἂν περιέπιπτον αὐτοῖσιν· τῆς γὰρ  
 αὐτῆς συνέσιός ἐστιν ἥσπερ τὸ εἰδέναι τῶν νοσῶν  
 τὰ αἷτια καὶ τὸ θεραπεύειν αὐτὰς ἐπίστασθαι  
 πάσῃσι τῇσι θεραπείῃσιν αἱ κωλύουσι τὰ νοσή-  
 ματα μεγαλύνεσθαι. ὅτε οὖν οὐδὲ ἐκ τῶν ἀπαγ-  
 γελλομένων ἔστι τὴν ἀναμάρτητον σαφήνειαν  
 ἀκοῦσαι, προσοπτέον τι καὶ ἄλλο τῷ θεραπεύοντι·  
 ταύτης οὖν τῆς βραδυτήτος οὐχ ἡ τέχνη, ἀλλ' ἡ  
 φύσις αἰτίη τῶν σωμάτων· ἡ μὲν γὰρ αἰσθανομένη  
 ἀξιοῖ θεραπεύειν, σκοπεῦσα ὅπως μὴ τόλμη  
 30 μᾶλλον ἢ γνώμη, καὶ ῥαστώνη μᾶλλον ἢ βίη  
 θεραπεύῃ· ἡ δ' ἦν μὲν διεξαρκέσῃ ἐς τὸ ὀφθῆναι,  
 ἐξαρκέσει καὶ ἐς τὸ ὑγιανθῆναι· ἦν δ' ἐν ᾧ τοῦτο  
 ὀρᾷται κρατηθῇ διὰ τὸ βραδέως αὐτὸν ἐπὶ τὸν  
 θεραπεύσοντα ἐλθεῖν ἢ διὰ τὸ τοῦ νοσήματος  
 τάχος, οἰχήσεται. ἐξ ἴσου μὲν γὰρ ὀρμώμενον  
 τῇ θεραπείῃ οὐκ ἔστι θᾶσσον, προλαβὼν δὲ  
 θᾶσσον· προλαμβάνει δὲ διὰ τε τὴν τῶν σωμάτων  
 στεγνότητα, ἐν ᾗ οὐκ ἐν εὐόπτῳ οἰκέουσιν αἱ  
 νοῦσοι, διὰ τε τὴν τῶν καμνόντων ὀλιγορίην·

escapes the eyesight is mastered by the eye of the mind, and the sufferings of patients due to their not being quickly observed are the fault, not of the medical attendants, but of the nature of the patient and of the disease. The attendant in fact, as he could neither see the trouble with his eyes nor learn it with his ears, tried to track it by reasoning. Indeed, even the attempted reports of their illnesses made to their attendants by sufferers from obscure diseases are the result of opinion, rather than of knowledge. If indeed they understood their diseases they would never have fallen into them, for the same intelligence is required to know the causes of diseases as to understand how to treat them with all the treatment that prevents illnesses from growing worse. Now when not even the reports afford perfectly reliable information, the attendant must look out for fresh light. For the delay thus caused not the art is to blame, but the constitution of human bodies. For it is only when the art sees its way that it thinks it right to give treatment, considering how it may give it, not by daring but by judgment, not by violence but by gentleness. As to our human constitution, if it admits of being seen, it will also admit of being healed. But if, while the sight is being won, the body is mastered by slowness in calling in the attendant or by the rapidity of the disease, the patient will pass away. For if disease and treatment start together, the disease will not win the race, but it will if it start with an advantage, which advantage is due to the density of our bodies, in which diseases lurk unseen, and to the careless neglect of patients. This advantage is not to be wondered at, as it is

10 ἐπεὶ ἔοικε<sup>1</sup> οὐ λαμβανόμενοι γάρ, ἀλλ' εἰλημμένοι  
 41 ὑπὸ τῶν νοσημάτων θέλουσι θεραπεύεσθαι.

XII. Ἐπεὶ τῆς<sup>2</sup> τέχνης τὴν δύναμιν ὁπόταν  
 τινὰ τῶν τὰ ἄδηλα νοσεύντων ἀναστήσῃ, θαυ-  
 μάζειν ἀξιώτερον, ἢ ὁπόταν ἐγχειρήσῃ τοῖς ἀδυ-  
 νάτοις.<sup>3</sup> . . . οὐκ οὐν ἐν ἄλλῃ γε δημιουργίῃ τῶν  
 εὐρημένων οὐδεμιᾷ ἔνεστιν οὐδὲν τοιοῦτον, ἀλλ'  
 αὐτῶν ὅσαι πυρὶ δημιουργεῦνται, τούτου μὴ πα-  
 ρέοντος ἡεργοί εἰσι, μετὰ δὲ τοῦ ἀφθῆναι ἑνεργοί.  
 καὶ ὅσαι τοι ἐν<sup>4</sup> εὐεπανορθώτοισι σώμασι δημιουρ-  
 γεῦνται, αἱ μὲν μετὰ ξύλων, αἱ δὲ μετὰ σκυτέων,  
 10 αἱ δὲ γραφῇ χαλκῷ τε καὶ σιδήρῳ καὶ τοῖσι  
 τούτων ὁμοίοισιν αἱ πλείσται,<sup>5</sup> ἔόντα δὲ<sup>6</sup> τὰ ἐκ  
 τούτων καὶ μετὰ τούτων δημιουργεύμενα εὐεπαν-  
 ὀρθωτα, ὅμως οὐ τῷ τάχει μᾶλλον, ἢ τῷ ὥς δεῖ  
 δημιουργεῖται· οὐδ' ὑπερβατῶς, ἀλλ' ἣν ἀπῇ τι  
 τῶν ὀργάνων, ἐλινύει· καίτοι κἀκείνησι τὸ βραδὺ  
 πρὸς τὸ λυσιτελεῦν ἀσύμφορον, ἀλλ' ὅμως προτι-  
 17 μᾶται.

XIII. Ἱητρικὴ δὲ τοῦτο μὲν τῶν ἐμπύων τοῦτο

<sup>1</sup> ἐκεῖ ἔοικε Littré: ἐπεὶ τί θῶμα Gomperz: ἐπιτίθεται or ἐπιτίθενται MSS.

<sup>2</sup> ἐπεὶ τῆς γε Littré with some MSS.: ἔτι τῆς Gomperz: ἐπὶ τῆς A: ἐπὶ τῆς γε M.

<sup>3</sup> Gomperz marks an hiatus after ἀδυνάτοις.

<sup>4</sup> τοι ἐν Gomperz: καίτοι ἐν A: καὶ τοῖσιν M.

<sup>5</sup> ὁμοίοισιν αἱ πλείσται M: ὁμοίοις (?) χυμασαι πλειται first hand in A, altered in various ways by later hands.

<sup>6</sup> Gomperz brackets δὲ after ἔόντα.

---

<sup>1</sup> The whole of this chapter, except the first sentence, arouses suspicion. A new subject is introduced. We may get over this difficulty by postulating a hiatus after ἀδυνάτοις, and supposing that it contained an objection to medicine

only when diseases have established themselves, not while they are doing so, that patients are ready to submit to treatment.

XII. Now the power of the art, when it raises a patient suffering from an obscure disease, is more surprising than its failure when it attempts to treat incurables. . . . So in the case of no other craft that has been discovered are such extravagant demands made; those that depend on fire are inoperative when fire is not present, but operative when one has been lighted. And the arts that are worked in materials easy to shape aright, using in some cases wood, in others leather, in others—these form the great majority—paint, bronze, iron and similar substances—the articles wrought, I say, through these arts and with these substances are easily shaped aright, and yet are wrought not so much with a view to speed as to correctness. Nor are they wrought in a casual manner, but functioning ceases if any instrument be lacking. Yet in these arts too slowness is contrary to their interests; but in spite of this it is preferred.<sup>1</sup>

XIII. Now medicine, being prevented, in cases of based on the slowness of its cures. But there are other difficulties. The grammar is broken, while in the rest of the work it is very regular. The diction is curious; why, for instance, *μετὰ ξύλων*, *μετὰ σκυτέων*, but *γραφῇ*, *χαλκῷ* and *σιδήρῳ*? Why *ἐκ τουτέων* (sc. *τεχνέων*) but *μετὰ τούτων* (sc. *σωμάτων*)? Again, should not the active and not the middle (*δημιουργεῖνται*) be used with *τέχναι* as subject? Finally, the MSS. are more corrupt than usual, with readings that imply deep-seated corruption. The *δμοίοις σχημασίαι πλεῖσται*(?) of A (for *δμοίοισιν αἱ πλεῖσται*) seems to show that the text is mutilated. Perhaps the last pages of an early ancestor of our MSS. were lost, to be afterwards added from a corrupt and mutilated MS.



- δὲ τῶν τὸ ἡπαρ ἢ τοὺς νεφροὺς τοῦτο δὲ τῶν συμ-  
 πάντων τῶν ἐν τῇ νηδύνι νοσεύντων ἀπεστερημένη τι  
 ἰδεῖν ὄψει, ἢ τὰ πάντα πάντες ἱκανωτάτως ὁρώσι,  
 ὅμως ἄλλας εὐπορίας συνεργοὺς εὔρε. φωινῆς τε  
 γὰρ λαμπρότητι καὶ τρηχύτητι, καὶ πνεύματος  
 ταχυτῇτι καὶ βραδυτῇτι, καὶ ῥευμάτων ἃ διαρρεῖν  
 εἴωθεν ἐκάστοισι δι' ὧν ἔξοδοι δέδονται, ὧν<sup>1</sup> τὰ μὲν  
 ὁδμήσι τὰ δὲ χροίησι τὰ δὲ λεπτότητι καὶ παχύ-  
 10 τητι διασταθμωμένη τεκμαίρεται, ὧν τε σημεῖα  
 ταῦτα, ἃ τε πεπονθότων ἃ τε παθεῖν δυναμένων.  
 ὅταν δὲ ταῦτα μὴ<sup>2</sup> μηνύωνται, μηδ' αὐτὴ ἡ φύσις  
 ἐκούσα ἀφίη, ἀνάγκας εὔρηκεν, ἥσιν ἢ φύσις  
 ἀξήμιος βιασθεῖσα μεθήσιν· μεθεῖσα<sup>3</sup> δὲ δηλοῖ  
 τοῖσι τὰ τῆς τέχνης εἰδόσιν ἃ ποιητέα. βιάζεται  
 δὲ τοῦτο μὲν φλέγμα<sup>4</sup> διαχεῖν σιτίων δριμύτητι  
 καὶ πωμάτων, ὅπως τεκμήρηται τι ὀφθῆναι περὶ  
 ἐκείνων ὧν αὐτῇ ἐν ἀμηχάνῳ τὸ ὀφθῆναι ἦν·  
 τοῦτο δ' αὖ πνεῦμα ὧν κατήγορον ὁδοῖσί τε  
 20 προσάντεσι καὶ δρόμοις ἐκβιάται κατηγορεῖν·  
 ἰδρώτάς τε τούτοις τοῖσι προειρημένοις ἄγουσα,  
 ὑδάτων θερμῶν ἀποπνοίῃσι πυρὶ ὅσα τεκμαί-  
 ρονται, τεκμαίρεται. ἔστι δὲ ἃ καὶ διὰ τῆς  
 κύστιος διελθόντα ἱκανώτερα δηλῶσαι τὴν νοῦσόν

<sup>1</sup> Gomperz brackets ὧν.

<sup>2</sup> μὴ added by Littré (followed by Gomperz).

<sup>3</sup> μεθεῖσα Reinhold and Gomperz: ἀνεθῆσα or ἀνεθεῖσα MSS.

<sup>4</sup> Before φλέγμα A has πυνον (another hand ποουσιν) τὸ σύντροφον, the other MSS. πῦρ τὸ σύντροφον.

<sup>1</sup> The natural subject of βιάζεται is ἡ τέχνη, and the natural object φύσις. The various readings seem to imply that either (a) the true reading is lost, or (b) a corrupt gloss has crept

empyema, and of diseased liver, kidneys, and the cavities generally, from seeing with the sight with which all men see everything most perfectly, has nevertheless discovered other means to help it. There is clearness or roughness of the voice, rapidity or slowness of respiration, and for the customary discharges the ways through which they severally pass, sometimes smell, sometimes colour, sometimes thinness or thickness furnishing medicine with the means of inferring, what condition these symptoms indicate, what symptoms mean that a part is already affected and what that a part may hereafter be affected. When this information is not afforded, and nature herself will yield nothing of her own accord, medicine has found means of compulsion, whereby nature is constrained, without being harmed, to give up her secrets; when these are given up she makes clear, to those who know about the art, what course ought to be pursued. The art, for example, forces <nature><sup>1</sup> to disperse phlegm by acrid foods and drinks, so that it may form a conclusion by vision concerning those things which before were invisible. Again, when respiration is symptomatic, by uphill roads and by running<sup>2</sup> it compels nature to reveal symptoms. It brings on sweats by the means already stated, and forms the conclusions that are formed through fire when it makes hot water give out steam. There are also certain excretions through the bladder which indicate the disease better than those which

into the text. I adopt the second alternative because the agent dispersing the phlegm is *δριμύτης*, not *πῦρ*, whether with Littré *πῦρ τὸ σύντροφον* means "innate heat," or with Gomperz we render *τὸ σύντροφον φλέγμα* "thickened phlegm."

<sup>2</sup> Perhaps a hendiadys: "making patients run uphill."

ἐστὶν ἢ διὰ τῆς σαρκὸς ἐξιόντα. ἐξεύρηκεν οὖν καὶ τοιαῦτα πώματα καὶ βρώματα, ἃ τῶν θερμαίνοντων θερμότερα γινόμενα τήκει τε ἐκείνα καὶ διαρρεῖν ποιεῖ, ἃ οὐκ ἂν διερρήνῃ μὴ τοῦτο παθόντα. ἕτερα μὲν οὖν πρὸς ἐτέρων, καὶ ἄλλα δι'  
 30 ἄλλων ἐστὶ τὰ τε διόντα τὰ τ' ἐξαγγέλλοντα, ὥστ' οὐ θαυμάσιον αὐτῶν τὰς τε ὑπιστίας χροιωτέρας γίνεσθαι τὰς τ' ἐγχειρήσιας βραχυτέρας, οὕτω δι' ἁλλοτρίων ἐρμηνειῶν πρὸς τὴν  
 34 θεραπεύουσιν σύνεσιν ἐρμηνευομένων.

XIV. "Ὅτι μὲν οὖν καὶ λόγους ἐν ἐωυτῇ εὐπόρους ἐς τὰς ἐπικουρίας ἔχει ἡ ἱητρικὴ, καὶ οὐκ εὐδιορθώτοισι δικαίως οὐκ ἂν ἐγχειροίῃ τῇσιν νοούσοισιν, ἢ ἐγχειρευμένας ἀναμαρτήτους ἂν παρέχοι, οἳ τε νῦν λεγόμενοι λόγοι δηλοῦσιν αἷ τε τῶν εἰδότων τὴν τέχνην ἐπιδείξεις, ἃς ἐκ τῶν ἔργων<sup>1</sup> ἐπιδεικνύουσιν, οὐ τὸ λέγειν καταμελετήσαντες, ἀλλὰ τὴν πίστιν τῷ πλήθει ἐξ ὧν ἂν ἴδωσιν οἰκειοτέρην ἡγεύμενοι ἢ ἐξ ὧν ἂν  
 10 ἀκούσωσιν.

<sup>1</sup> After ἔργων the MSS. except A add ἡδίων ἢ ἐκ τῶν λόγων.

<sup>1</sup> I do not see that there is any real difference between ἕτερα πρὸς ἐτέρων and ἄλλα δι' ἄλλων. The whole phrase is a piece of "legal tautology," bringing out the variability of the relation

come out through the flesh. So medicine has also discovered drinks and foods of such a kind that, becoming warmer than the natural heat, melt the matters I spoke of, and make them flow away, which they never would have done without this treatment. Now as the relation between excretions and the information they give is variable, and depends upon a variety of conditions,<sup>1</sup> it is accordingly not surprising that disbelief in this information is prolonged, but treatment is curtailed, for extraneous factors must be used in interpreting the information before it can be utilized by medical intelligence.

XIV. Now that medicine has plentiful reasoning in itself to justify its treatment, and that it would rightly refuse to undertake obstinate cases, or undertaking them would do so without making a mistake, is shown both by the present essay and by the expositions of those versed in the art, expositions set forth in acts, not by attention to words, under the conviction that the multitude find it more natural to believe what they have seen than what they have heard.

between the phenomena of the excretions and what may be diagnosed from them. A number of "extraneous factors," *e. g.* age of the patient, character of the disease, etc., have to be taken into account before the information has any real medical value.