

# The Deipnosophists (Volume 2).djvu/221



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which to boil wheat was discovered, the ancients called it [Greek: pyanon], but the people of the present day name it [Greek: holopyron]."

Now, after this discussion had continued a long time, Democritus said—But at least allow us to have a share of these lentils, or of the saucepan itself, lest some of you get pelted with stones, like Hegemon the Thasian. And Ulpian said,—What is the meaning of this pelting ([Greek: ballêtys]) with stones? for I know that in my native city, Eleusis, there is a festival celebrated which is called [Greek: ballêtys], concerning which I will not say a word, unless I get a reward from each of you. But I, said Democritus, as I am not a person who makes speeches by the hour for hire, like the Prodeipnus of Timon, will tell you all I know about Hegemon.

72. Chamæleon of Pontus, in the sixth book of his treatise concerning ancient Comedy, says—"Hegemon of Thasos, the man who wrote the Parodies, was nicknamed The Lentil, and in one of his parodies he wrote—

CHAMÆLEON.

While I revolved these counsels in my mind,  
Pallas Minerva, with her golden sceptre,  
Stood by my head, and touched me, and thus spake—  
O thou ill-treated Lentil, wretched man,  
Go to the contest: and I then took courage.

And once he came into the theatre, exhibiting a comedy, having his robe full of stones; and he, throwing the stones into the orchestra, caused the spectators to wonder what he meant. And presently afterwards he said—

These now are stones, and let who chooses throw them;  
But Lentil's good alike at every season.

But the man has an exceedingly high reputation for his parodies, and was exceedingly celebrated for reciting his verses with great skill and dramatic power; and on this account he was greatly admired by the Athenians. And in his *Battle of the Giants*, he so greatly delighted the Athenians, that they laughed to excess on that day; and though on that very day the news of all the disasters which had befallen them in Sicily had just arrived, still no one left the theatre, although nearly every one had lost relations by that calamity; and so they hid their faces and wept, but no one rose to depart, in order to avoid being seen by the spectators from other cities to be grieved at the disaster. But they remained listening to the performance, and that too, though



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