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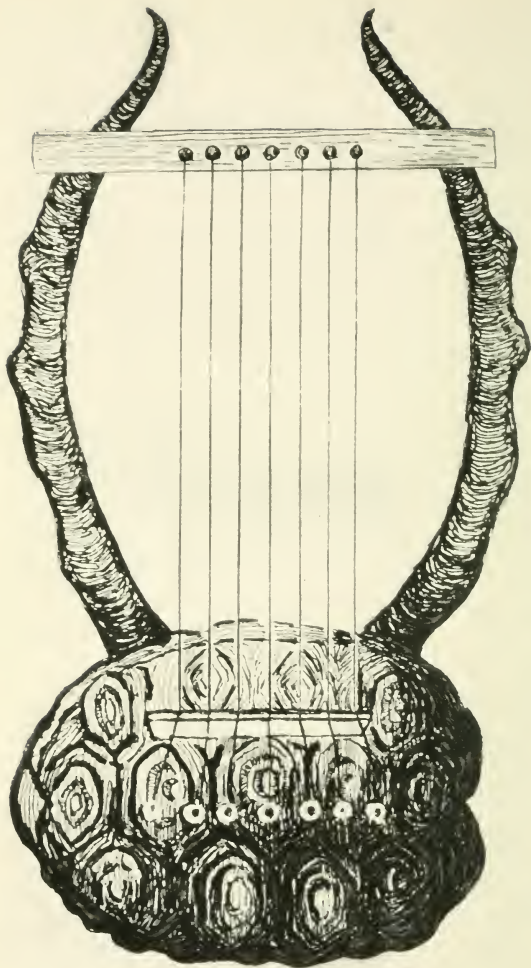
PHILOSTRATUS THE ELDER  
IMAGINES

PHILOSTRATUS THE YOUNGER  
IMAGINES

CALLISTRATUS  
DESCRIPTIONS







THE LYRE OF AMPHIION  
BOOK I DESCRIPTION IO.

NOTE ON ILLUSTRATION

*The frontispiece is an attempted reconstruction of the Lyre described in 1. 10. The drawing is made from the description of Philostratus interpreted in the light of various Greek vase paintings by Miss M. L. Fairbanks.*

REVIEWS

REVIEWS

It is not possible to say more than that the book is a most valuable contribution to the history of the world. The author's treatment of the subject is both comprehensive and original. The book is a most valuable contribution to the history of the world. The author's treatment of the subject is both comprehensive and original.

PHILOSTRATUS  
IMAGINES

CALLISTRATUS  
DESCRIPTIONS

WITH AN ENGLISH TRANSLATION BY  
ARTHUR FAIRBANKS, Litt.D.

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## MANUSCRIPTS ; EDITIONS

The important Manuscripts are as follows :

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*Laurentianus*, LXVIX (30), XIII cent., F.

*Parisiensis*, gr. 1696, XIV cent., P.

*Vindobonensis*, 331, XIV cent., V<sup>1</sup>.

*Vaticanus*, 1898, XIII cent., V<sup>2</sup>.

„ 98, XIII cent., V.

### PHILOSTRATUS THE YOUNGER

*Laurentianus*, LVIII (32), XII cent. :

### CALLISTRATUS

*Laurentianus*, LIX (15), XI cent., Nos. 1-5.

*Parisiensis*, gr. 1696, XIV cent., Nos. 1-7.

*Vaticanus*, 1898, XIII cent., Nos. 9-14.

### EDITIONS

Olearius : Leipzig, 1709.

Heyne : Göttingen, 1796.

Jacobs : Leipzig, 1797, 1825.

Kayser : Turin, 1842-1846.

Westermann : Paris, 1849 (with Latin translations),  
1878.



## MANUSCRIPTS; EDITIONS

### LITERATURE

- K. Friedrichs: *Die Philostratischen Bilder*. Erlangen, 1860; and *Jahr. Phil. Suppl. V* (1864), 134 f.
- H. Brunn: *Die Philostratischen Gemälde gegen K. Friedrichs vertheidigt*; and *Jahr. Phil. Suppl. IV* (1861), 179 f.; *XVII* (1871), 1 f., 81 f.
- Matz: *De Philostratorum in describendis imaginibus fide*. Bonn, 1867; and *Philol. XXXI* (1872), 585 f.
- C. Nemitz: *De Philostratorum imaginibus*. Vratisl. 1875.
- E. Bertrand: *Un critique d'art dans l'antiquité: Philostrate et son école*. Paris, 1887.
- A. Bougot: *Philostrate l'Ancien: une galerie antique*. Paris, 1881.



# PHILOSTRATUS THE ELDER

## IMAGINES

### INTRODUCTION

THE position of the sophists in the literary, the educational, and the social world was never more important than during the second and third centuries A.D. They wandered from one centre to another, or they occupied established chairs of rhetoric in some principal city, attracting to their lecture halls the youth who desired a higher education and men who took pleasure in rhetorical display. They were the university professors of their day, treating science and history and philosophy as well as literature and the different forms of rhetoric in their discourses. It was characteristic of the men and of their age, however, that lecturers and hearers alike laid the emphasis on the form of the discourse, and that subject-matter was completely subordinated to the mode of presentation.

A Lemnian family furnished three or four successful exponents of this art in the period under discussion, all of them bearing the name of Philostratus. Suidas mentions a Philostratus (1) son of Verus, as having written the dialogue entitled *Nero*.<sup>1</sup> Flavius Philostratus (2), probably his son or grandson, was born about A.D. 170 and educated in Athens under the most famous sophists of his day. He is the

<sup>1</sup> Included in the MS. of Lucian.

## INTRODUCTION

author of the Life of Apollonius of Tyana,<sup>1</sup> of the Lives of the Sophists, and presumably of some minor works extant under his name. He calls himself a Lemnian (*Ep.* 70), though he is generally known as "Philostratus the Athenian" in distinction from his son-in-law, the son of Nervianus, whom he refers to as "Philostratus the Lemnian" (*Vit. soph.* 617, 627-8). Philostratus son of Nervianus (3), who was born about A.D. 190 (for he was twenty-four years old in the reign of Caracalla, *Vit. soph.* 623), is generally regarded as the author of the earlier series of *Imagines*.<sup>2</sup> His grandson, of the same name, and referred to as Philostratus the Younger (4), wrote about A.D. 300 a series of *Imagines* of much the same type as his grandfather's.

Philostratus son of Nervianus (3) has been called the "father of art criticism," but the phrase is hardly appropriate, for Lucian, Polemon, Apuleius and other writers had previously made paintings and sculpture the subject of their discourse. The renewed interest in art in this period, a critical, rather than a creative interest, and the need of new themes for the rhetorical discourses of the sophist, made it natural for these lecturers to find their themes in works of art. Philostratus points out that his interest is in the paintings themselves, not in the lives of the painters nor in their historical relation to each other (*infra*, p. 5). That rhetoric should take its themes from painting is all the more natural because painting in Greece had so commonly taken its themes from literature. It will be found that

<sup>1</sup> Translated by Conybeare in L.C.L.

<sup>2</sup> Cf. allusions to Athens in the *Imagines*, *infra* Index under "Athens, Attica, which show his interest in Athens."

## INTRODUCTION

all but six or eight of the paintings described by Philostratus are based either directly on literary sources or on the myths which found expression both in literature and painting. We may even say that in this epoch literature and painting actually vied with each other in the presentation of the same themes. Certainly Philostratus seems to try to outdo the painter whose work he is describing, and often passes beyond the limits of pictorial art without stopping to note what the picture itself gives and what he adds to make his account of the theme more attractive.

The failure of our author to confine himself closely to what was depicted in the painting he is describing may be regarded as his inheritance from the descriptions of works of art in earlier Greek literature. From the Homeric poems onward the poet's skill is used in describing works of art. The cup of Nestor is quite simply described (*Iliad*, 11. 632 f.); on the other hand Homer's account of the Shield of Achilles is very elaborate (*Iliad*, 18. 483 f.), including the description in detail of one scene after another, scenes which may have been suggested by some simple means, but which can hardly have been wrought with all the detail given by the poet. Such description becomes a definite type of literary ornament, and the poet who uses it feels no need to limit himself very closely to some actual object which he had seen or might have seen. So Euripides describes statues which were used to adorn the sterns of ships (*Iph. Aul.* 230 f.), and puts in the mouth of Ion an account of the treasures in the temple of Apollo (*Ion*, 192 f., 1133 f.). Apollonius of Rhodes tells of the mantle

## INTRODUCTION

wrought by Pallas for Jason, and gives a detailed account of scenes mainly mythological with which it was decorated (*Argon.* 1. 730 f.). Later Greek writers, as well as the Latin poets, adopt the same literary device and pass with the same freedom from the actual description of a work of art to elements of the story which presumably could not be or were not included in the painting or statue or embroidered scene they were describing. It is by no means unnatural that Philostratus, for whom description is not a side issue but the main purpose, should retain the same freedom. If we recall that he claims to be speaking in the presence of the paintings themselves, we can hardly blame his procedure as lacking in clearness.

Foreign as the procedure is to our point of view, it is the tendency of Philostratus to discuss paintings almost as if they were works of literary art. The scene or scenes are described for the story they tell, and for the sentiment they express in this story. The excellence of the picture for him lies in its effective delineation of character, in the pathos of the situation, or in the play of emotion it represents. Its technical excellence is rarely mentioned, and then only as a means for successful representation. Of colour we read only that it is brilliant; of drawing only that it is able to give perspective. Composition and design are not mentioned. The painter's insight, which enables him to see a new reality in his subject and to depict it in such wise as to make the world larger and richer for one who sees his work, is unknown to Philostratus. In a word, the whole discussion centres on literary problems rather than on problems of painting.

## INTRODUCTION

This point of view explains itself, however, if we turn to extant paintings of the Graeco-Roman period. Most of these have been found in Campania, at Pompeii and elsewhere. While the Campanian wall-paintings carry on in a measure the tradition of Greek painting, the spirit of Greek art has practically disappeared, and these late paintings show much the same literary tendency as that which appears in the paintings described by Philostratus. Helbig<sup>1</sup> finds it possible to classify Campanian wall-paintings under rubrics familiar to literature, as epic in their style, or tragic, or idyllic. For example, the painter like the poet may treat stories of gods and heroes in a grand manner, emphasizing the greatness of the beings he depicts and the superior importance of their actions as compared with the activities of ordinary men. Representations of the deeds of Heracles and of Theseus in painting were commonly of this character. The appeal of such paintings is like the appeal of epic poetry, in that they directed attention away from man's ordinary activities, as relatively insignificant, to a world in which everything was on a higher, nobler plane. Among the descriptions of Philostratus the Amphiaraus (I, 27)<sup>2</sup> and the Gyrae (II, 13) illustrate the epic style in painting. Campanian paintings, decorative as was their aim, include many that were based on tragic myths and emphasized the great conflicts in life which were the basis of the tragic drama. The conflict of emotion when Medea plans to slay her children, the conflicts in the stories of Oedipus and of Hippolytus, furnished themes for

<sup>1</sup> *Untersuchungen zur campanischen Wandmalerei.*

<sup>2</sup> Book I, Description 27.

## INTRODUCTION

the painter as well as for the poet. The Menoeceus of Philostratus (I, 4) and the Cassandra (II, 19) describe paintings in the manner of tragedy. Philostratus describes no paintings which are related to comedy; we do, however, find several paintings which depict light, humorous themes based on mythology, like the thefts of Hermes (I, 26), the Theiodamas (II, 24) and the Pygmies (II, 22). Perhaps in greater number are paintings in the idyllic manner, depicting a landscape in which is some scene that expresses tender human sentiment; as, for example, Perseus freeing Andromeda or Pelops winning Hippodameia as his bride. The Cyclops of Philostratus (II, 18) and the Olympus (I, 20-21) are the examples of the idyllic manner in his paintings. Such genre scenes as the Female Centaurs (II, 3) and the Singers (II, 1) may be classed here; and the sentiment for nature in pure landscape, *e.g.* the Marsh (I, 9) and the Islands (II, 17), is not unrelated to idyllic poetry. It is characteristic of Hellenistic sculpture, if not of later painting, to present idealized portraits of historical characters, portraits which express to the eye the characters which the historian portrayed in language. The Themistocles of Philostratus (II, 31) is such a portrait, and the Pantheia (II, 9) is described as a historical portrait based on the description of Xenophon. It should be noted, however, that in general the historical paintings of Philostratus merely draw the material from history instead of mythology, and emphasize now the tragedy, now the simple beauty of the scene in the same way as paintings with a mythological content.

Granted that painting in this epoch was intimately



## INTRODUCTION

allied with literature, the question arises whether paintings described by Philostratus were actually based on some literary work. In a few cases, but only in a few cases, is such a connection clear. The Scamander (I, 1), the Memnon (I, 7), the Antilochus (II, 7) may be regarded as illustrations for the *Iliad*; the Hippolytus (II, 4), the Pentheus (I, 18), and the Madness of Heracles (II, 23) follow the version of Euripides very closely, though not with literal exactness; and the Antigone hardly varies from the treatment by Sophocles. While it is reasonable to assume that these paintings were actually based on the extant literary treatment of the same themes, it would not be strange if Philostratus overstressed the dependence on literature, for, as we have seen, it is his method to discuss the story of the painting as it may have appeared in literature instead of limiting himself to what he saw in the painting.

No reader can forget that Philostratus is a sophist, that his first preoccupation is the literary form in which he writes his descriptions. Whatever the paintings themselves may have been, it is his aim to emphasize and develop the sentiment, be it epic or tragic or idyllic, which he found in the paintings. The very subjects of the paintings show that the sentiment existed, and all the powers of his literary art were used in exploiting it. For the moment he is attempting to write tragedy or again to develop a sentiment for the beauties of nature. However tedious he may become, however foreign to our ideas his method may be, the reader must remember that he is simply trying to outdo the paintings he describes in this appeal to the emotions. In this

## INTRODUCTION

connection it is not uninteresting to read Goethe's version of these pictures (*Philostrats Gemaelde*, 1818),<sup>1</sup> in which he goes beyond Philostratus himself in the word painting of sentiment.

In the Introduction Philostratus clearly states the aim of the *Imagines*. They were written as lectures or rhetorical exercises to display the powers of the sophist. In so far as he was a teacher, they were models to be followed by his pupils; at the same time, because they dealt with works of art, they served to stimulate the imagination and to train æsthetic taste according to the standards then in vogue. We have no right to expect literal and complete descriptions by which the paintings could be reconstructed in detail; some of them can be reconstructed in a measure, while others baffle the attempt; but this type of description is not the sophist's aim. Further, he explicitly states that he leaves to others the history of painters and painting. One reference to a painter with whom he once studied (p. 5) is the single case in which the name of a painter appears. Nor are we to expect technical data about paintings. Rarely he speaks about draughtsmanship and only as something to be assumed, or of perspective only as a curious device of the painter's, or of correct proportion as an essential element in the truth of painting, or of the successful use of shadow to bring out form in three dimensions. Rhetorically he lays stress on brilliant colours, but colour plays a relatively small part in his descriptions. Following the tradition of literary allusions to painting, he lays much stress on the illusion of reality, but one may suspect that his in-

<sup>1</sup> See Note at the end of this Introduction.

## INTRODUCTION

terest in it is largely because it is a useful rhetorical device. The reader is never allowed to forget the boy who represents the audience of Philostratus and the writer's effort to develop imagination in his hearers.

Philostratus as a rhetorician must be judged by his aim and by the standards of his age. While we miss the "very pure Attic Greek" and the "extreme beauty and force" of his description which his grandson praises (*infra*, p. 283), we cannot fail to be impressed by his effort to reproduce the language of the golden age of Greek literature. He evidently seeks the simplicity which is suitable to the audience he presupposes; none the less a simplicity more studied or more often interrupted by grandiloquent and complicated passages would be difficult to imagine. The loose nominatives, the choppy phrases, the frequent parentheses are apparently intended to give the illusion of a casual conversation about the paintings. A relative simplicity is attained in certain short descriptions (Pan, II, 11; Thessaly, II, 14; Pygmies, II, 22); but such complicated ones as the Arrichion (II, 6) or the Cupids (I, 6), and the grandiloquent treatment of the Gyrae (II, 13) or the Evadne (II, 30) pass quite beyond the sphere of simple conversations. Moreover, the figures of speech,<sup>1</sup> the paradoxical expressions and the tricks of phrase-making,<sup>2</sup> often become quite laboured. Even the

<sup>1</sup> p. 183: "As if using the flames as a sail."

p. 123: "Pelops glows with the radiance of his shoulder, as does the night with the evening star."

<sup>2</sup> p. 75: "From those locks he derived vigour, and he imparted vigour to them; but this was itself his madness, that he would not join Dionysus in madness."

## INTRODUCTION

effort to write "pure Attic Greek" is almost buried under the mass of literary allusion and quotation, till it becomes itself a device of rhetoric. Words or phrases are quoted from Homer more than a hundred times, from Euripides more than forty times, from Pindar twenty-five times; and in all some twenty authors furnish recognized quotations. Such is the acquaintance with the classics which was demanded both of the sophist and of his hearers.

The frequent introduction into the descriptions of bits of curious knowledge is to be regarded as a rhetorical device which is appropriate to the discourses of a sophist "professor," and which lends another interest to the paintings as well as to the description of them. This curious knowledge has a wide range. It has to do with geography: the fertility of Egypt (I, 5), the detailed explanation of Tempe and the draining of the Thessalian plains (II, 14; II, 17, 4), the account of volcanic springs and streams (II, 17, 5), the nature of the river Alpheius (II, 6, 1). It deals with material things: the painter's pigments (I, 28), the origin of amber (I, 11), the origin of limestone (I, 12, 2), the nature of bitumen and sulphur (II, 17, 5), the fiery element in the universe (I, 11, 1). It includes both fact and fancy as to plants and animals: the relation of trees to soil (I, 9, 1), the sexual instinct in date palms (I, 9), the characteristics

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p. 147: "She prays to conquer men even as now she has conquered them; for I do not think she loves to be loved."

p. 157: "His bright hair is his pride," *κομῆ* . . . *κόμη*; cf. 300, 13 K.

p. 144: A mouth "most sweet to kiss, most difficult to describe."

p. 167: "A beautiful burial offering are these arms."

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of tunny-fish (I, 13, 7), the habits of the wild boar (I, 28, 1), of ants (II, 22, 1), of gulls (II, 17, 11) and of spiders (II, 28), the details of the tortoise-shell (I, 19, 2), the different breeds of dogs (I, 28, 5), the fertility of the hare (I, 6, 6). It does not omit the field of medicine: the disease of Heracles (II, 23), the effect of eating owl's eggs (II, 17, 8), the use of gulls' stomachs as a remedy (II, 17, 11). And naturally it covers the various forms of human activity: occupations like agriculture (I, 6, 2) and hunting (I, 28) and fishing (I, 13) and carpentry (I, 16, 2), religious rites (II, 24, 4; II, 33), athletic games (II, 6, 4-5; II, 25, 2), war and the use of the chariot in war (I, 1, 2; I, 4, 2; I, 17, 1). All these curious facts may be supposed to have educational significance, but they are introduced primarily as a rhetorical device to stimulate the interest of the hearer or reader.

The method of presentation of course varies with the theme. Frequently Philostratus begins with references to the story as given by Homer or by some other writer. More commonly he states rather abruptly the striking points of the picture (*e.g.* II, 5), then develops the mythological or historical theme before he describes the picture itself, and concludes with an effort after striking sentiment or phrase. His actual descriptions of paintings are rather meagre; his praise of the beauty of men and women and landscape is the main end of his rhetoric; as he says (p. 5), his effort is to praise the skill of the painter and to cultivate the taste of the observer.

The estimate placed on this work of Philostratus depends largely on the spirit in which it is

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approached. Goethe, filled with indiscriminating enthusiasm for all the products of Greece and Rome which had been developed by Winckelmann and his associates, found the *Imagines* as thrilling in form as the paintings they described were admirable. Friedrichs, applying to these paintings the standards of the great periods of Greek art, questioned whether they could be called Greek, and even whether they existed outside the sophist's imagination. It remained for Brunn with his wider and more critical knowledge to show that the paintings described by Philostratus were not in any way foreign to later Greek art. Whether they were all actual paintings, whether some were real paintings and others created by the imagination of the sophist, whether there ever was such a gallery as is described, we have no means of knowing. Two points, however, are clear. First, Philostratus was primarily a sophist, who developed the description of paintings as a form of literary art; he would be quite consistent in describing paintings that were figments of his imagination, provided only he succeeded in preserving the illusion that he dealt with existing paintings. Secondly, there is little or nothing to indicate any inconsistency between the paintings existing in his day and the paintings he describes. The student of late Greek paintings is fully justified in treating these examples as data for his study, whether or not they were actual paintings.

## INTRODUCTION

### NOTE ON GOETHE, "PHILOSTRATS GEMAELENDE"

(Ed. Cotta, 1868, Vol. XXVI, 276 f.)

In 1818 Goethe published an essay on the paintings of Philostratus in which he refers to the enthusiasm of the "Weimarsche Kunstfreunde" for this work, and to the extended study which they had given it. His essay was intended, he says, to preserve some of the results of this study, as the times were not favourable for the publication of the elaborate edition, with illustrations, which they had hoped to make. To his translation of a series of the Descriptions reference has already been made (p. xix).

Goethe finds the greatest difficulty for the appreciation of Philostratus' work in what he calls the confused arrangement of the Descriptions. He arranges them under nine headings as follows: I. Heroic, tragic subjects; II. Love and Wooing; III. Birth and Education; IV. Deeds of Heracles; V. Athletic Contests; VI. Hunters and Hunting; VII. Poetry, Song, and Dance; VIII. Landscapes, including pictures of the sea; IX. Still Life. This arrangement serves to emphasize the variety of the paintings described by Philostratus, even if it is not very logical. In the following list are included Goethe's references to ancient and modern paintings.

#### *I. Heroic, tragic subjects.*

1. The death of Antiochus. Book II, Description 7.

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2. The death and burial of Memnon. I, 7.
3. The Scamander overcome by Hephaestus. I, 1.
4. The death of Menoeceus. I, 4.
5. The death of Hippolytus. II, 4.  
Hippolytus and Phaedra. *Hercul. Alterth.*<sup>1</sup>  
iii. pl. 15.
6. Antigone's burial of her brother. II, 29.
7. Evadne's death on her husband's pyre. II, 30.
8. Pantheia's death on her husband's pyre. II, 9.
9. The death of Ajax. II, 13.
10. The sufferings of Philoctetes. Phil. Jun. 17.
11. The death of Phaethon. I, 11.  
Icarus mourned by his father. *Hercul.*  
*Alterth.* iv. pl. 63.  
Phrixus and Helle. *Ibid.* iii. 4.
12. Hyacinthus, beloved of Apollo. Phil. Jun. 14.
13. The death of Hyacinthus. I, 24.  
"Cephalus and Procris," by Giulio Romano.
14. Amphiarus and his oracle. I, 27.
15. Cassandra.
16. Rhodogoune victorious. II, 5.  
Victor and goddess of victory. *Hercul.*  
*Alterth.* iii. pl. 39.
17. Themistocles. II, 32.

### II. Love and Wooing.

18. Cupids at play. I, 6.  
Birth of Venus. *Hercul. Alterth.* iv. pl. 3.

<sup>1</sup> Gori, *Le antichite di Ercolano*, 1757 ; German translation, C. G. v. Muir, 1777-1802.



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19. Poseidon and Amynone. I, 7.  
Theseus and the rescued children. *Hercul. Alterth.* i. pl. 5.  
Ariadne deserted. *Ibid.* ii. pls. 14–15.
20. Ariadne asleep. I, 15.  
Ariadne asleep. *Ibid.* ii. pl. 16.  
Leda with the swan. *Ibid.* iii. pl. 8.  
Leda on the Eurotas; birth of twins from the egg. Giulio Romano.
21. Pelops as suitor. I, 30.
22. Pelops as suitor. *Phil. Jun.* 9.
23. Pelops winning Hippodameia, I, 17.
24. The coming of the Argonauts. *Phil. Jun.* 8.
25. Glaucus prophesying to the Argonauts. II, 15.
26. Jason and Medea. *Phil. Jun.* 7.
27. The return of the Argonauts. *Phil. Jun.* 11.
28. Perseus and Andromeda. I, 29.
29. Cyclops and Galatea. II, 18.  
Cyclops in love. *Hercul. Alterth.* i. p. 10.
30. Pasiphaë's love for the bull. I, 16.
31. Meles and Critheis. II, 8.

### III. *Birth and Education.*

32. Birth of Athena. II, 27.
33. Semele and the birth of Bacchus. I, 14.  
Fauns and Nymphs. *Hercul. Alterth.* ii. pl. 12.
34. Birth of Hermes. I, 26.
35. Achilles brought up by Cheiron. II, 2.  
Achilles and Cheiron. *Hercul. Alterth.* i. pl. 8.
36. Achilles on Scyros. *Phil. Jun.* 1.
37. Centaur families. II, 4.

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### IV. *Heracles.*

38. The deeds of Heracles as a babe. Phil. Jun. 5.  
Heracles as a babe. *Hercul. Alterth.* i. pl. 7.
39. Achelous and Deianeira. Phil. Jun. 4.
40. Deianeira rescued from Nessus. Phil. Jun. 16.
41. Antaeus overcome. II, 21.
42. Hesione freed by Heracles. Phil. Jun. 12.  
Heracles and Hesione. *Hercul. Alterth.* iv.  
pl. 64.
43. Atlas and Heracles. II, 20.  
Hylas and Nymphs. *Hercul. Alterth.* iv. pl. 6,  
and Giulio Romano.
44. Death of Abderus. II, 25.  
Heracles as a father. *Hercul. Alterth.* i. pl. 6.
45. Heracles insane. II, 23.  
Heracles and Admetus. Weimarsche Kunst-  
freunde.
46. Theiodamas. II, 24.
47. Heracles and the pygmies. II, 22.  
Heracles and the pygmies. Giulio Romano.

### V. *Athletic Contests.*

48. Palaestra. II, 33.
49. Arrichion. II, 6.
50. Phorbas killed by Apollo. II, 19.

### VI. *Hunters and Hunting.*

51. Meleager and Atalante. Phil. Jun. 15.  
"Meleager and Atalante." Giulio Romano.
52. Boar-hunt. I, 28.
53. Hunters feasting. Phil. Jun. 3.
54. Narcissus as a hunter. I, 23.

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### VII. *Poetry, Song, and Dance.*

55. Pan and Nymphs. II, 11.
56. Midas and Satyrs. I, 22.
57. Olympus blowing the flute. I, 21.  
Olympus taught by Pan. *Hercul. Alterth.*  
i. pl. 9.
58. Olympus and Satyrs. I, 20.  
"Olympus playing the flute." Hannibal  
Carracci.
59. The defeat of Marsyas. Phil. Jun. 2.
60. Amphion and the walls of Thebes. I, 10.
61. Aesop and the Fables. I, 3.
62. Orpheus charming animals, plants and stones.  
Phil. Jun. 6.  
Orpheus charming animals. Antique gem.
63. The birth of Pindar. II, 12.
64. Sophocles and Melpomene. Phil. Jun. 13.
65. Aphrodite hymned by maidens. II, 1.

### VIII. *Landscapes, including Pictures of the Sea.*

66. Dionysus and the Tyrrhenian pirates. I, 19.
67. Andros, island favoured by Dionysus. I, 25.
68. Palaemon. II, 16.
69. Bosphorus. I, 12.
70. The Nile. I, 5.  
The Nile. Mosaic by Palestrina.
71. The Islands. II, 17.
72. Thessaly freed from water when Poseidon opens  
Tempe. II, 14.
73. Marsh. I, 9.

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74. Fishermen catching tunny-fish. I, 13.  
    "Catching dolphins," by Giulio Romano.  
    Cf. *Hercul. Alterth.* ii. pl. 50.
75. Dodona. II, 34.
76. Comus, a feast at night. I, 2.

### IX. *Still Life.*

77. Xenia. I, 31.
78. Xenia. II, 26. Cf. *Hercul. Alterth.* ii. pl. 56 f.
79. Spider webs. II, 29.

PHILOSTRATUS

IMAGINES

BOOK I

# ΦΙΛΟΣΤΡΑΤΟΥ

## ΕΙΚΟΝΕΣ

### I

294 K. (1) "Ὅστις μὴ ἀσπάζεται τὴν ζωγραφίαν, ἀδικεῖ τὴν ἀλήθειαν, ἀδικεῖ καὶ σοφίαν, ὁπόση ἐς ποιητὰς ἤκει—φορὰ γὰρ ἴση ἀμφοῖν ἐς τὰ τῶν ἡρώων ἔργα καὶ εἶδη—ξυμμετρίαν τε οὐκ ἐπαινεῖ, 5 δι' ἣν καὶ λόγου ἢ τέχνη ἄπτεται. καὶ βουλομένῳ μὲν σοφίζεσθαι θεῶν τὸ εὔρημα διὰ τε τὰ ἐν γῆ εἶδη, ὁπόσα τοὺς λειμῶνας αἱ Ὠραι γράφουσι, διὰ τε τὰ ἐν οὐρανῷ φαινόμενα, βασανίζοντι δὲ τὴν γένεσιν τῆς τέχνης μίμησις μὲν 10 εὔρημα πρεσβύτατον καὶ ξυγγενέστατον τῇ φύσει· εὔρον δὲ αὐτὴν σοφοὶ ἄνδρες τὸ μὲν ζωγραφίαν, τὸ δὲ πλαστικὴν φήσαντες.

(2) πλαστικῆς μὲν οὖν πολλὰ εἶδη—καὶ γὰρ αὐτὸ τὸ πλάττειν καὶ ἡ ἐν τῷ χαλκῷ μίμησις 15 καὶ οἱ ξέοντες τὴν λυγδίνην ἢ τὴν Παρίαν λίθον καὶ ὁ ἐλέφας καὶ νῆ Δία ἢ γλυφικὴ πλαστικὴ—ζωγραφία δὲ ξυμβέβληται μὲν ἐκ χρωμάτων, πρᾶττει δὲ οὐ τοῦτο μόνον, ἀλλὰ καὶ πλείω σοφίζεται ἀπὸ τούτου ἑνὸς ὄντος ἢ ἀπὸ τῶν

<sup>1</sup> "Lygdian stone": an unusually fine white marble used both for sculpture and for gems. Pliny, *N.H.* 36. 13; Diod. Sic. II. p. 135.

# PHILOSTRATUS

## IMAGINES

### BOOK I

WHOSOEVER scorns painting is unjust to truth; and he is also unjust to all the wisdom that has been bestowed upon poets—for poets and painters make equal contribution to our knowledge of the deeds and the looks of heroes—and he withholds his praise from symmetry of proportion, whereby art partakes of reason. For one who wishes a clever theory, the invention of painting belongs to the gods—witness on earth all the designs with which the Seasons paint the meadows, and the manifestations we see in the heavens—but for one who is merely seeking the origin of the art, imitation is an invention most ancient and most akin to nature; and wise men invented it, calling it now painting, now plastic art.

There are many forms of plastic art—plastic art proper, or modelling, and imitation in bronze, and the work of those who carve Lygdian<sup>1</sup> or Parian marble, and ivory carving, and, by Zeus, the art of gem-cutting is also plastic art—while painting is imitation by the use of colours; and not only does it employ colour, but this second form of art cleverly accomplishes more with this one means than the

- 20 πολλῶν ἢ<sup>1</sup> ἑτέρα τέχνη. σκιάν τε γὰρ ἀπο-  
 φαίνει καὶ βλέμμα γινώσκει ἄλλο μὲν τοῦ με-  
 μνηνός, ἄλλο δὲ τοῦ ἀλγοῦντος ἢ χαίροντος.  
 καὶ αὐγὰς ὀμμάτων ὁποῖαί εἰσιν ὁ πλαστικὸς  
 μὲν τις ἤκιστα ἐργάζεται, χαροπὸν δὲ ὄμμα καὶ  
 25 γλαυκὸν καὶ μέλαν γραφικὴ οἶδε, καὶ ξανθὴν  
 295 K. κόμην οἶδε καὶ πυρσὴν καὶ ἠλιῶσαν καὶ ἐσθῆτος  
 χρῶμα καὶ ὄπλων θαλάμους τε καὶ οἰκίας καὶ  
 ἄλση καὶ ὄρη καὶ πηγὰς καὶ τὸν αἰθέρα, ἐν  
 ᾧ ταῦτα.
- 5 (3) ὅσοι μὲν οὖν κράτος ἤραυτο τῆς ἐπιστή-  
 μης καὶ ὅσαι πόλεις καὶ ὅσοι βασιλεῖς ἔρωτι ἐς  
 αὐτὴν ἐχρήσαντο, ἄλλοις τε εἴρηται καὶ Ἀριστο-  
 δῆμῳ τῷ ἐκ Καρίας, ὃν ἐγὼ ἐπὶ ζωγραφία ξένον  
 ἐποιησάμην ἐτῶν τεσσάρων—ἔγραφε δὲ κατὰ  
 10 τὴν Εὐμήλου σοφίαν πολὺ τὸ ἐπίχαρι ἐς αὐτὴν  
 φέρων—ὁ λόγος δὲ οὐ περὶ ζωγράφων οὐδ'  
 ἱστορίας αὐτῶν νῦν, ἀλλ' εἶδη ζωγραφίας  
 ἀπαγγέλλομεν ὁμιλίας αὐτὰ τοῖς νέοις ξυντι-  
 θέντες, ἀφ' ὧν ἐρμηνεύσουσί τε καὶ τοῦ δοκίμου  
 ἐπιμελήσονται.
- 15 (4) ἀφορμαὶ δέ μοι τουτωνὶ τῶν λόγων αἶδε  
 ἐγένοντο· ἦν μὲν ὁ παρὰ τοῖς Νεαπολίταις ἀγών  
 —ἡ δὲ πόλις ἐν Ἰταλία ᾧκισται γένος Ἑλληνες  
 καὶ ἄστικοί, ὅθεν καὶ τὰς σπουδὰς τῶν λόγων  
 Ἑλληνικοὶ εἰσι—βουλομένῳ δέ μοι τὰς μελέτας  
 20 μὴ ἐν τῷ φανερῷ ποιεῖσθαι παρεῖχεν ὄχλον τὰ  
 μειράκια φοιτῶντα ἐπὶ τὴν οἰκίαν τοῦ ξένου.  
 κατέλυον δὲ ἔξω τοῦ τείχους ἐν προαστείῳ  
 τετραμμένῳ ἐς θάλασσαν, ἐν ᾧ στοῖα τις ἐξωκο-

<sup>1</sup> ἢ added by Jacobs.



## BOOK I

other form with its many means. For it both reproduces light and shade and also permits the observer to recognize the look, now of the man who is mad, now of the man who is sorrowing or rejoicing. The varying nature of bright eyes the plastic artist does not bring out at all in his work; but the "grey eye," the "blue eye," the "black eye" are known to painting; and it knows chestnut and red and yellow hair, and the colour of garments and of armour, chambers too and houses and groves and mountains and springs and the air that envelops them all.

Now the story of the men who have won mastery in the science of painting, and of the states and kings that have been passionately devoted to it, has been told by other writers, notably by Aristodemus of Caria, whom I visited for four years in order to study painting; and he painted in the technique of Eumelus, but with much more charm. The present discussion, however, is not to deal with painters nor yet with their lives; rather we propose to describe examples of paintings in the form of addresses which we have composed for the young, that by this means they may learn to interpret paintings and to appreciate what is esteemed in them.

The occasion of these discourses of mine was as follows: It was the time of the public games at Naples, a city in Italy settled by men of the Greek race and people of culture, and therefore Greek in their enthusiasm for discussion. And as I did not wish to deliver my addresses in public, the young men kept coming to the house of my host and importuning me. I was lodging outside the walls in a suburb facing the sea, where there was a portico

δόμητο κατὰ ζέφυρον ἄνεμον ἐπὶ τεττάρων οἶμαι  
 25 ἢ καὶ πέντε ὀροφῶν ἀφορῶσα ἐς τὸ Τυρρηρικὸν  
 πέλαγος. ἤστραπτε μὲν οὖν καὶ λίθοις, ὁπόσους  
 ἐπαινεῖ τρυφή, μάλιστα δὲ ἦνθει γραφαῖς ἐνηρ-  
 μοσμένων αὐτῇ πινάκων, οὓς ἐμοὶ δοκεῖν οὐκ  
 ἀμαθῶς<sup>1</sup> τις συνελέξατο· σοφία γὰρ ἐν αὐτοῖς  
 30 ἐδηλοῦτο πλειόνων ζωγράφων. (5) ἐγὼ μὲν ἀπ'  
 ἑμαυτοῦ ὦμην δεῖν ἐπαινεῖν τὰς γραφάς, ἦν δὲ  
 ἄρα υἱὸς τῷ ξένῳ κομιδῇ νέος, εἰς ἔτος δέκατον,  
 ἦδη φιλήκοος καὶ χαίρων τῷ μανθάνειν, ὃς  
 ἐπεφύλαττέ με ἐπιόντα αὐτὰς καὶ ἐδεῖτό μου  
 35 ἐρμηνεύειν τὰς γραφάς. ἴν' οὖν μὴ σκαιὸν με  
 ἠγοῖτο, “ἔσται ταῦτα,” ἔφην “καὶ ἐπίδειξιν  
 296 K. αὐτὰ ποιησόμεθα, ἐπειδὴν ἦκη τὰ μειράκια.”  
 ἀφικομένων οὖν “ὁ μὲν παῖς,” ἔφην, “προβε-  
 βλήσθω καὶ ἀνακείσθω τούτῳ ἢ σπουδῇ τοῦ  
 λόγου, ὑμεῖς δὲ ἔπεισθε μὴ ξυντιθέμενοι μόνον,  
 ἀλλὰ καὶ ἐρωτῶντες, εἴ τι μὴ σαφῶς φράζοιμι.”

### α' ΣΚΑΜΑΝΔΡΟΣ

5 (1) Ἔγνωσ, ὦ παῖ, ταῦτα Ὀμήρου ὄντα ἢ οὐ  
 πώποτε ἔγνωκας δηλαδὴ θαῦμα ἠγούμενος, ὅπως  
 δήποτε ἔζη<sup>2</sup> τὸ πῦρ ἐν τῷ ὕδατι; συμβάλωμεν  
 οὖν ὃ τι νοεῖ, σὺ δὲ ἀπόβλεψον αὐτῶν, ὅσον  
 ἐκεῖνα ἰδεῖν, ἀφ' ὧν ἡ γραφή. οἰσθά που τῆς  
 10 Ἰλιάδος τὴν γνώμην, ἐν οἷς Ὀμηρος ἀνίστησι  
 μὲν τὸν Ἀχιλλεῖα ἐπὶ τῷ Πατρόκλῳ, κινοῦνται  
 δὲ οἱ θεοὶ πολεμεῖν ἀλλήλοις. τούτων οὖν τῶν  
 περὶ τοὺς θεοὺς ἡ γραφή τὰ μὲν ἄλλα οὐκ οἶδε,

<sup>1</sup> ἀμαθῶς Reiske and Thiersch : ἀπαθῶς.

<sup>2</sup> ἔζει F and M 1 P; ζῆ Reiske.

## BOOK I. 1

built on four, I think, or possibly five terraces, open to the west wind and looking out on the Tyrrhenian sea. It was resplendent with all the marbles favoured by luxury, but it was particularly splendid by reason of the panel-paintings set in the walls, paintings which I thought had been collected with real judgment, for they exhibited the skill of very many painters. The idea had already occurred to me that I ought to speak in praise of the paintings, when the son of my host, quite a young boy, only ten years old but already an ardent listener and eager to learn, kept watching me as I went from one to another and asking me to interpret them. So in order that he might not think me ill-bred, "Very well," I said, "we will make them the subject of a discourse as soon as the young men come." And when they came, I said, "Let me put the boy in front and address to him my effort at interpretation; but do you follow, not only listening but also asking questions if anything I say is not clear."

### 1. SCAMANDER

Have you noticed, my boy, that the painting here is based on Homer, or have you failed to do so because you are lost in wonder as to how in the world the fire could live in the midst of the water? Well then, let us try to get at the meaning of it. Turn your eyes away from the painting itself so as to look only at the events on which it is based. Surely you are familiar with the passage in the *Iliad* where Homer makes Achilles rise up to avenge Patroclus, and the gods are moved to make battle with each other. Now of this battle of the gods the painting

## PHILOSTRATUS: IMAGINES

τὸν δὲ Ἡφαιστον ἐμπεισεῖν φησι τῷ Σκαμάνδρῳ  
 15 πολὺν καὶ ἄκρατον. (2) ὄρα δὴ πάλιν· πάντα  
 ἐκεῖθεν. ὑψηλὴ μὲν αὕτη ἡ πόλις καὶ ταυτὶ τὰ  
 κρήδεμνα τοῦ Ἰλίου, πεδῖον δὲ τουτὶ μέγα καὶ  
 ἀποχρῶν τὴν Ἀσίαν πρὸς τὴν Εὐρώπην ἀντι-  
 τάξαι, πῦρ δὲ τοῦτο πολὺ μὲν πλημμυρεῖ κατὰ  
 20 τοῦ πεδίου, πολὺ δὲ περὶ τὰς ὄχθας ἔρπει τοῦ  
 ποταμοῦ, ὡς μηκέτι αὐτῷ δένδρα εἶναι. τὸ δὲ  
 ἀμφὶ τὸν Ἡφαιστον πῦρ ἐπιρρεῖ τῷ ὕδατι, καὶ  
 ὁ ποταμὸς ἀλγεῖ καὶ ἰκετεύει τὸν Ἡφαιστον  
 αὐτός. ἀλλ' οὔτε ὁ ποταμὸς γέγραπται κομῶν  
 25 ὑπὸ τοῦ περικεκαῦσθαι οὔτε χωλεύων ὁ Ἡφαισ-  
 τος ὑπὸ τοῦ τρέχειν· καὶ τὸ ἄνθος τοῦ πυρὸς  
 οὐ ξανθὸν οὐδὲ τῇ εἰθισμένῃ ὄψει, ἀλλὰ  
 χρυσοειδὲς καὶ ἠλιῶδες. ταῦτα οὐκέτι Ὀμήρου.

297 K.

### Β' ΚΩΜΟΣ

(1) Ὁ δαίμων ὁ Κῶμος, παρ' οὗ τοῖς ἀνθρώ-  
 πους τὸ κωμάζειν, ἐφέστηκεν ἐν θαλάμου θύραις  
 χρυσαῖς οἶμαι, βραδεῖα δὲ ἡ κατάληψις αὐτῶν  
 ὑπὸ τοῦ ὧς ἐν νυκτὶ εἶναι. γέγραπται δὲ ἡ νύξ  
 5 οὐκ ἀπὸ τοῦ σώματος, ἀλλ' ἀπὸ καιροῦ, δηλοῖ  
 δὲ τὰ προπύλαια νυμφίους μάλα ὀλβίους ἐν  
 εὐνῇ κείσθαι. (2) καὶ ὁ Κῶμος ἦκει νέος παρὰ  
 νέους. ἀπαλὸς καὶ οὔπω ἔφηβος, ἐρυθρὸς ὑπὸ  
 οἴνου καὶ καθεύδων ὀρθὸς ὑπὸ τοῦ μεθύειν.

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<sup>1</sup> Not only is the story from the *Iliad*, but words and bits of description are taken from Homer; cf. *Τροίης ἱερὰ κρήδεμνα*, *Iliad* 16. 100; *φλόγα πολλήν*, 21. 333; ἐν

## BOOK I. 2

ignores all the rest, but it tells how Hephaestus fell upon Scamander with might and main. Now look again at the painting; it is all from Homer.<sup>1</sup> Here is the lofty citadel, and here the battlements of Ilium; here is a great plain, large enough for marshalling the forces of Asia against the forces of Europe; here fire rolls mightily like a flood over the plain, and mightily it creeps along the banks of the river so that no trees are left there. The fire which envelops Hephaestus flows out on the surface of the water and the river is suffering and in person begs Hephaestus for mercy. But the river is not painted with long hair, for the hair has been burnt off; nor is Hephaestus painted as lame, for he is running; and the flames of the fire are not ruddy nor yet of the usual appearance, but they shine like gold and sunbeams. In this Homer is no longer followed.

### 2. COMUS

The spirit Comus<sup>2</sup> (Revelry), to whom men owe their revelling, is stationed at the doors of a chamber—golden doors, I think they are; but to make them out is a slow matter, for the time is supposed to be at night. Yet night is not represented as a person, but rather it is suggested by what is going on; and the splendid entrance indicates that it is a very wealthy pair just married who are lying on a couch. And Comus has come, a youth to join the youths, delicate and not yet full grown, flushed with wine and, though erect, he is asleep under the influence of drink. As he

πεδίφ πῦρ δαίετο, 21. 343; σὺ δὲ Ξάνθοιο παρ' ὄχθας δένδρεα καί', 21. 337 f.

<sup>2</sup> Cf. Milton's *Comus*, 46 f, where Comus is described as the son of Bacchus and Circe.

10 καθεύδει δὲ τὸ μὲν πρόσωπον ἐπὶ τὰ στέρνα  
 ῥίψας καὶ τῆς δειρῆς ἐκφαίνων οὐδέν, τὴν δὲ  
 ἀριστερὰν προλοβίω<sup>1</sup> ἐπέχων· εἰλήφθαι δὲ ἡ  
 χεὶρ δοκοῦσα λύεται καὶ ἀμελεῖ, τὸ εἰωθὸς ἐν  
 ἀρχῇ τοῦ καθεύδειν, ὅταν σαίνοντος ἡμᾶς ὕπνου  
 15 μετέρχεται ὁ λογισμὸς εἰς λήθην ὧν συνέχει,  
 ὅθεν καὶ τὸ ἐν τῇ δεξιᾷ λαμπάδιον ἔοικε δια-  
 φεύγειν τὴν χεῖρα καταρραθυμοῦντος αὐτὴν τοῦ  
 ὕπνου. δεδιῶς δὲ ὁ Κῶμος προσβάλλον τὸ  
 πῦρ τῷ σκέλει παραφέρει τὴν μὲν κνήμην τὴν  
 20 ἀριστερὰν ἐπὶ τὰ δεξιὰ, τὸ δὲ λαμπάδιον ἐν  
 ἀριστερᾷ, ἵν' ἐκκλίνοι τὸν ἀτμὸν τοῦ πυρὸς  
 ἐκκειμένῳ τῷ γόνατι ἀφιστὰς τὴν χεῖρα.

(3) πρόσωπα δὲ ὀφείλεται μὲν παρὰ τῶν  
 ζωγράφων τοῖς ἐν ὥρα καὶ τυφλώττουςί γε  
 25 ἄνευ τούτων αἱ γραφαί, τῷ δὲ Κῶμῳ σμικρὰ  
 δεῖ τοῦ προσώπου νενευκότι καὶ ἔλκοντι τὴν ἀπὸ  
 τῆς κεφαλῆς σκιάν· κελεύει δὲ οἶμαι μὴ ἀπαρα-  
 καλύπτους κωμάζειν τοὺς ἐν ἡλικίᾳ τούτου. τὰ  
 δὲ λοιπὰ τοῦ σώματος διηκρίβωται πάντα περι-  
 30 λάμποντος αὐτὰ τοῦ λαμπαδίου καὶ εἰς φῶς  
 ἄγοντος. (4) ὁ στέφανος δὲ τῶν ῥόδων ἐπαι-  
 νείσθω μὲν, ἀλλὰ μὴ ἀπὸ τοῦ εἶδους—ξανθοῖς  
 γὰρ καὶ κυανοῖς, εἰ τύχοι, χρώμασιν ἀπομι-  
 μείσθαι τὰς τῶν ἀνθέων εἰκονας οὐ μέγας ὁ  
 298 K. ἄθλος—ἀλλ' ἐπαινεῖν χρὴ τὸ χαῦνον τοῦ στε-  
 φάνου καὶ ἀπαλόν· ἐπαινώ· καὶ τὸ ἔνδροσον  
 τῶν ῥόδων καὶ φημὶ γεγράφθαι αὐτὰ μετὰ τῆς  
 ὁσμῆς.

(5) τί λοιπὸν τοῦ κώμου; τί δ' ἄλλο γε ἢ  
 5 οἱ κωμάζοντες; ἢ οὐ προσβάλλει σε κρόταλα

<sup>1</sup> προλοβίφ Benndorf, Furtwängler: προβολίφ.

sleeps the face falls forward on the breast so that the throat is not visible, and he holds his left hand up to his ear.<sup>1</sup> The hand itself, which has apparently grasped the ear, is relaxed and limp, as is usual at the beginning of slumber, when sleep gently invites us and the mind passes over into forgetfulness of its thoughts; and for the same reason the torch seems to be falling from his right hand as sleep relaxes it. And for fear lest the flames of the torch come too near his leg, Comus bends his lower left leg over towards the right and holds the torch out on his left side, keeping his right hand at a distance by means of the projecting knee in order that he may avoid the breath of the torch.

While painters ought usually to represent the faces of those who are in the bloom of youth, and without these the paintings are dull and meaningless, this Comus has little need of a face at all, since his head is bent forward and the face is in shadow. The moral, I think, is that persons of his age should not go revelling, except with heads veiled. The rest of the body is sharply defined, for the torch shines on every part of it and brings it into the light. The crown of roses should be praised, not so much for its truth of representation—since it is no difficult achievement, for instance with yellow and dark blue pigments, to imitate the semblance of flowers—but one must praise the tender and delicate quality of the crown. I praise, too, the dewy look of the roses, and assert that they are painted fragrance and all.

And what else is there of the revel? Well, what but the revellers? Do you not hear the

<sup>1</sup> *i.e.* resting his head upon his hand.

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καὶ θρούς ἔναυλος καὶ ῥῶδὴ ἄτακτος ; λαμπάδιά  
 τε ὑπεκφαίνεται, παρ' ὧν ἔστι τοῖς κωμάζουσι  
 καὶ τὰ ἐν ποσὶν ὀράν καὶ ἡμῖν μὴ ὀράσθαι. συνεξ-  
 αίρεται δὲ καὶ πολὺς γέλως καὶ γύναια μετ'  
 10 ἀνδρῶν ἴεται καὶ ὑπόδημα\* \*<sup>1</sup> καὶ ζώννυται  
 παρὰ τὸ οἰκεῖον· συγχωρεῖ δὲ ὁ κῶμος καὶ  
 γυναικὶ ἀνδρίζεσθαι καὶ ἀνδρὶ θῆλυν ἐνδύνα  
 στολήν καὶ θῆλυ βαίνειν. καὶ οἱ στέφανοι οὐκ  
 ἀνθηροὶ ἔτι, ἀλλ' ἀφήρηται αὐτοῖς τὸ ἰλαρὸν  
 15 ὑπὸ τοῦ ταῖς κεφαλαῖς ἐφαρμόττεσθαι διὰ τὸ  
 ἀτακτεῖν ἐν τῷ δρόμῳ· ἡ γὰρ τῶν ἀνθέων ἔλευ-  
 θερία παραιτεῖται τὴν χεῖρα ὡς μαραίνουσας  
 αὐτὰ πρὸ τοῦ χρόνου. μιμεῖται τινα ἢ γραφὴν  
 καὶ κρότον, οὗ μάλιστα δεῖται ὁ κῶμος, καὶ ἡ  
 20 δεξιὰ τοῖς δακτύλοις ὑπεσταλμένοις ὑποκειμένην  
 τὴν ἀριστερὰν πλήττει ἐς τὸ κοῖλον, ἵν' ὧσιν  
 αἱ χεῖρες ξύμφωνοι πληττόμεναι τρόπῳ κυμ-  
 βάλων.

γ' ΜΥΘΟΙ

(1) Φοιτῶσιν οἱ Μῦθοι παρὰ τὸν Αἴσωπον  
 25 ἀγαπῶντες αὐτόν, ὅτι αὐτῶν ἐπιμελεῖται. ἐμέλησε  
 μὲν γὰρ καὶ Ὀμήρῳ μύθου καὶ Ἡσιόδῳ, ἔτι δὲ  
 καὶ Ἀρχιλόχῳ πρὸς Λυκάμβην, ἀλλ' Αἰσώπῳ  
 πάντα τὰ τῶν ἀνθρώπων ἐκμεμύθωται, καὶ λόγου  
 τοῖς θηρίοις μεταδέδωκε λόγου ἕνεκεν. πλεονε-  
 30 ξίαν τε γὰρ ἐπικόπτει καὶ ὕβριν ἐλαύνει καὶ  
 ἀπάτην καὶ ταῦτα λέων τις αὐτῷ ὑποκρίνεται

<sup>1</sup> ἀνδρεῖον ὑποδεῖται suppl. Schenkl., ὑπόδημα κοινὸν ἔχουσι  
 Bruxell. 11182, ὑποδοῦνται V<sup>2</sup>, ὑποδεῖται Kayser.

<sup>1</sup> Eur. Bacch. 836, 852, θῆλυν ἐιδύναι στολήν.



## BOOK I. 3

castanets and the flute's shrill note and the disorderly singing? The torches give a faint light, enough for the revellers to see what is close in front of them, but not enough for us to see them. Peals of laughter rise, and women rush along with men, [wearing men's] sandals and garments girt in strange fashion; for the revel permits women to masquerade as men, and men to "put on women's garb"<sup>1</sup> and to ape the walk of women. Their crowns are no longer fresh but, crushed down on the head on account of the wild running of the dancers, they have lost their joyous look; for the free spirit of the flowers deprecates the touch of the hand as causing them to wither before their time. The painting also represents in a way the din which the revel most requires; the right hand with bent fingers strikes the hollowed palm of the left hand, in order that the hands beaten like cymbals may resound in unison.

### 3. FABLES

The Fables are gathering about Aesop, being fond of him because he devotes himself to them. For while Homer also cared for fable, and Hesiod, and Archilochus too in his verses to Lycambes, Aesop has treated all sides of human life in his fables, and has made his animals speak in order to point a moral.<sup>2</sup> For he checks greed and rebukes insolence and deceit, and in all this some animal is his mouthpiece—

<sup>2</sup> λόγους, literally "for the sake of thought or reason," plays on the λόγους used just before in the primary sense of "speech"; it might be translated "so as to express thought."

καὶ ἀλώπηξ καὶ ἵππος<sup>1</sup> νῆ Δία, καὶ οὐδὲ ἡ  
 299 K. χελώνη ἄφωτος, ὑφ' ὧν τὰ παιδία μαθηταὶ  
 γίνονται τῶν τοῦ βίου πραγμάτων. (2) εὐδοκι-  
 μούντες οὖν οἱ Μῦθοι διὰ τὸν Αἰσωπον φοιτῶσιν  
 ἐπὶ τὰς θύρας τοῦ σοφοῦ ταινίαις αὐτὸν ἀναδή-  
 5 σοντες καὶ στεφανώσοντες αὐτὸν θαλλοῦ  
 στεφάνῳ. ὁ δὲ οἶμαί τινα ὑφαίνει μῦθον· τὸ  
 γὰρ μειδίαμα τοῦ Αἰσώπου καὶ οἱ ὀφθαλμοὶ  
 κατὰ γῆς ἐστῶτες τοῦτο δηλοῦσιν. οἶδεν ὁ  
 ζωγράφος, ὅτι αἱ τῶν μύθων φροντίδες ἀνειμένης  
 10 τῆς ψυχῆς δέονται. φιλοσοφεῖ δὲ ἡ γραφὴ καὶ  
 τὰ τῶν Μύθων σώματα. θηρία γὰρ συμβάλ-  
 λουσα ἀνθρώποις περίσθησι χορὸν τῷ Αἰσώπῳ  
 ἀπὸ τῆς ἐκείνου σκηνῆς συμπλάσασα, κορυφαία  
 δὲ τοῦ χοροῦ ἡ ἀλώπηξ γέγραπται· χρήται γὰρ  
 15 αὐτῇ ὁ Αἰσωπος διακόνῳ τῶν πλείστων ὑποθέ-  
 σεων, ὥσπερ ἡ κωμῳδία τῷ Δάῳ.

### 8' MENOIKEΤΣ

(1) Θηβῶν μὲν ἡ πολιορκία, τὸ γὰρ τείχος  
 ἐπτάπυλον, ἡ στρατιὰ δὲ Πολυνεΐκης<sup>2</sup> ὁ τοῦ  
 Οἰδίοδος· οἱ γὰρ λόχοι ἐπτά. πελάζει αὐτοῖς  
 20 Ἀμφιάρως ἀθύμῳ εἶδει καὶ ξυνιέντι ἅ πείσονται,  
 καὶ οἱ μὲν ἄλλοι λοχαγοὶ δεδίασι—ταῦτα καὶ  
 τὰς χεῖρας ἐς τὸν Δία αἴρουσι—Καπανεὺς δὲ τὰ  
 τείχη βλέπει περιφρονῶν τὰς ἐπάλξεις ὡς

<sup>1</sup> Ἴππος, καὶ νῆ Δία οὐδέ conj. Benndorf.

<sup>2</sup> Πολυνεΐκους τοῦ conj. Reiske.

## BOOK I. 4

a lion or a fox or a horse, and, by Zeus, even the tortoise is not dumb—that through them children may learn the business of life. So the Fables, honoured because of Aesop, gather at the doors of the wise man to bind fillets about his head and to crown him with a victor's crown of wild olive. And Aesop, methinks, is weaving some fable; at any rate his smile and his eyes fixed on the ground indicate this. The painter knows that for the composition of fables relaxation of the spirit is needed. And the painting is clever in representing the persons of the Fables. For it combines animals with men to make a chorus about Aesop, composed of the actors in his fables; and the fox is painted as leader of the chorus, since Aesop uses him as a slave in developing most of his themes, as comedy uses Davus.

### 4. MENOECEUS

This is the siege of Thebes, for the wall has seven gates; and the army is the army of Polyneices, the son of Oedipus, for the companies are seven in number. Amphiaraüs approaches them with face despondent and fully aware of the fate in store for them; and while the other captains are afraid—that is why they are lifting their hands to Zeus in prayer—Capaneus<sup>1</sup> gazes on the walls, revolving in his mind how the battlements may be taken

<sup>1</sup> Cf. Eur. *Phoen.* 180–182.

“And where is Capaneus—he who hurls at Thebes  
Insult of threats? ¶

There; he counts up and down  
The wall-stones, gauging our towers' scaling height.”  
Trans. Way, L.C.L.

κλίμακι ἄλωτάς. οὐ μὴν βάλλεταιί πω ἀπὸ  
 25 τῶν ἐπάλξεων ὀκνοῦντές που οἱ Θηβαῖοι ἄρξαι  
 μάχης.

(2) ἡδὺ τὸ σόφισμα τοῦ ζωγράφου. περι-  
 βάλλων τοῖς τείχεσιν ἄνδρας ὀπλισμένους τοὺς  
 μὲν ἀρτίους παρέχει ὄραν, τοὺς δὲ ἀσαφεῖς τὰ  
 30 σκέλη, τοὺς δὲ ἡμίσεας καὶ στέρνα ἐνίων καὶ  
 κεφαλὰς μόνας καὶ κόρυθας μόνας, εἶτα αἰχμᾶς.  
 ἀναλογία ταῦτα, ὦ παῖ· δεῖ γὰρ κλέπτεσθαι  
 300 K. τοὺς ὀφθαλμοὺς τοῖς ἐπιτηδείοις κύκλοις συν-  
 απιόντας.

(3) οὐδὲ αἱ Θῆβαι ἀμάντευτοι· λόγιον γάρ τι  
 ὁ Τειρεσίας λέγει τεῖνον ἐς Μεινοικέα τὸν τοῦ  
 Κρέοντος, ὡς ἀποθανών, ἔνθα ἡ χεὶρ τοῦ  
 5 δράκοντος, ἐλευθέρα ἢ πόλις ἐκ τούτου εἶη.  
 ὁ δὲ ἀποθνήσκει λαθὼν τὸν πατέρα ἐλεεινὸς μὲν  
 τῆς ἡλικίας, εὐδαίμων δὲ τοῦ θάρσους. ὄρα γὰρ  
 τὰ τοῦ ζωγράφου. γράφει μενράκιον οὐ λευκὸν  
 10 οὐδ' ἐκ τρυφῆς, ἀλλ' εὐψυχον καὶ παλαίστρας  
 πνέον, οἶον τὸ τῶν μελιχρῶν ἄνθος, οὓς ἐπαινεῖ  
 ὁ τοῦ Ἀρίστωνος, διαφράττει δὲ αὐτὸ στέρνοις  
 εὐβαφέσι καὶ πλευραῖς καὶ γλουτῶ συμμέτρῳ  
 καὶ μηρῶ. ἔρρωται καὶ ὤμων ἐπαγγελία καὶ  
 15 οὐκ ἀτρέπτῳ τένοντι, μετέχει δὲ καὶ κόμης, ὅσον

<sup>1</sup> Literally "the principle of proportion."

with scaling ladders. As yet, however, there is no shooting from the battlements, since the Thebans apparently hesitate to begin the combat.

The clever artifice of the painter is delightful. Encompassing the walls with armed men, he depicts them so that some are seen in full figure, others with the legs hidden, others from the waist up, then only the busts of some, heads only, helmets only, and finally just spear-points. This, my boy, is perspective;<sup>1</sup> since the problem is to deceive the eyes as they travel back along with the proper receding planes of the picture.

Nor are the Thebans without their prophet, for Teiresias is uttering an oracle pertaining to Menoeceus the son of Creon, how that by his death at the dragon's hole<sup>2</sup> the city should thenceforth be free. And he is dying, his father being all unaware of his fate, an object of pity indeed because of his youth, but really fortunate because of his bravery. For look at the painter's work! He paints a youth not pale, nor the child of luxury, but courageous and breathing of the palaestra, as it were the choicest of the "honey-coloured" youth whom the son of Ariston<sup>3</sup> praises; and he equips him with a chest deeply tanned, strong sides and a well-proportioned hip and thigh; there is strength both in the promise of his shoulders and in his supple neck; he has long hair also, but not the

<sup>2</sup> Cf. *Il.* 22. 93, ὡς δὲ δράκων ἐπὶ χειρῆ, and Eur. *Phoen.* 931 f.:

"In that den where the earth-born dragon lay  
Watching the streams of Dirce, must he yield,  
Slaughtered, a blood-oblation to the earth."

Trans., Way, L.C.L.

<sup>3</sup> Plato, cf. *Rep.* 474, μελιχλάρους, but in Plutarch's quotation of the passage, *Mor.* 56 D, we find μελίχρουν.

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μὴ κομᾶν. (4) ἐφέστηκε δὲ τῇ χειρῇ τοῦ δρά-  
 κοντος ἔλκον τὸ ξίφος ἐνδεδυκὸς ἤδη τῇ πλευρᾷ.  
 καὶ δεξώμεθα, ὦ παῖ, τὸ αἷμα κόλπον<sup>1</sup> αὐτῷ  
 ὑποσχόντες· ἐκχεῖται γάρ, καὶ ἡ ψυχὴ ἤδη  
 20 ἄπεισι, μικρὸν δὲ ὕστερον καὶ τετριγυίας αὐτῆς  
 ἀκούσῃ. ἔρωτα γὰρ τῶν καλῶν σωμάτων καὶ  
 αἱ ψυχαὶ ἴσχουσιν, ὅθεν ἀκουσαι αὐτῶν ἀπαλ-  
 λάττονται. ὑπεξιόντος δὲ αὐτῷ τοῦ αἵματος  
 ὀκλάζει καὶ ἀσπάζεται τὸν θάνατον καλῶ καὶ  
 25 ἠδεῖ τῷ ὄμματι καὶ οἶον ὕπνον ἔλκοντι.

ε' ΠΗΧΕΙΣ

(1) Περὶ τὸν Νεῖλον οἱ Πήχεις ἀθύρουσι παι-  
 δία ξύμμετρα τῷ ὀνόματι, καὶ ὁ Νεῖλος αὐτοῖς  
 ὑπεργάννυται τὰ τε ἄλλα καὶ ὅτι κηρύττουσιν  
 αὐτόν, ὅσος Αἰγυπτίοις προεχύθη. προσάγεται  
 30 γοῦν καὶ οἶον ἔρχεται<sup>2</sup> αὐτῷ ἐκ τοῦ ὕδατος  
 βρέφη ἀπαλὰ καὶ μειδιῶντα, μετέχειν δὲ  
 οἶμαί τι αὐτὰ καὶ τοῦ λάλου. καὶ οἱ μὲν  
 τοῖς ὤμοις αὐτοῦ ἐφιζάνουσιν, οἱ δὲ τῶν πλοκά-  
 301 K. μων ἐκκρέμανται, οἱ δὲ τῇ ἀγκάλῃ ἐγκαθεύ-  
 δουσιν,<sup>3</sup> οἱ δὲ κωμάζουσιν ἐπὶ τοῦ στέρνου. ὁ  
 δὲ ἀναδίδωσιν αὐτοῖς ἄνθη τὰ μὲν ἀπὸ τοῦ  
 κόλπου, τὰ δὲ ἀπὸ τῆς ἀγκάλῃς, ὡς στεφάνους  
 5 τε ἀπ' αὐτῶν διαπλέκοιεν καὶ καθεύδοιεν ἐπὶ  
 τῶν ἀνθέων ἱεροὶ καὶ εὐώδεις.<sup>4</sup> καὶ ἐπαναβαί-  
 νουσιν ἄλλο ἄλλω τὰ παιδιά σείστροις ἅμα·

<sup>1</sup> κάλπιν ("pitcher") conj. Valckenaer, Hercher; but cf. κόλπον ὑπέχει, 311 K 26.

<sup>2</sup> ἔλκεται conj. Jacobs, but cf. 389. 17.

<sup>3</sup> ἐγκαθεύδουσιν Reiske, Jacobs: καθεύδουσιν.

<sup>4</sup> θειώδεις ("divine") conj. Brunn, cf. 332. 18.



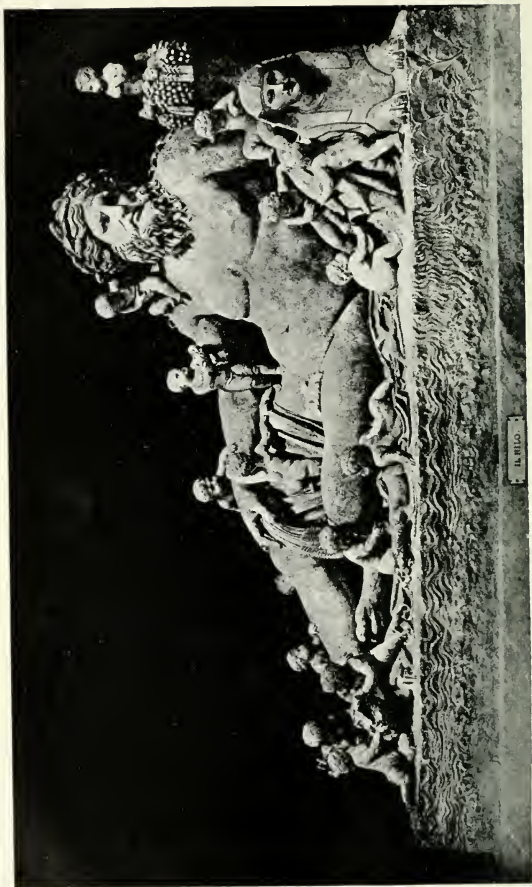


FIG. 1.—*The Nile with Dwarfs.*

[To face p. 19.]



## BOOK I. 5

long hair of luxury. There he stands at the dragon's hole, drawing out the sword which has already been thrust into his side. Let us catch the blood, my boy, holding under it a fold of our garments; for it is flowing out, and the soul is already about to take its leave, and in a moment you will hear its gibbering cry. For souls also have their love for beautiful bodies and therefore are loath to part from them. As his blood runs slowly out, he sinks to his knees and welcomes death with eye beautiful and sweet and as it were inviting sleep.

### 5. DWARFS<sup>1</sup>

About the Nile the Dwarfs are sporting, children no taller than their name<sup>2</sup> implies; and the Nile delights in them for many reasons, but particularly because they herald his coming in great floods for the Egyptians. At any rate they draw near and come to him seemingly out of the water, infants dainty and smiling, and I think they are not without the gift of speech also. Some sit on his shoulders, some cling to his curling locks, some are asleep on his arms, and some romp on his breast. And he yields them flowers, some from his lap and some from his arms, that they may weave them into crowns and, sacred and fragrant themselves, may have a bed of flowers to sleep upon. And the children climb up one on another with sistra in their hands, instruments the sound of

<sup>1</sup> Cf. the allusion to them in Lucian, *Rhetorum Preceptor*, § 6; a statue of the Nile with dwarfs sporting over it is found in the Vatican (Fig. 1).

<sup>2</sup> "Cubit-dwarfs."

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ταυτὶ γὰρ ἔναυλα ἐκείνω τῷ ὕδατι. (2) κροκό-  
 δειλοι μὲν οὖν καὶ οἱ ποτάμιοι τῶν ἵππων, οὓς  
 10 τῷ Νεῖλῳ τινὲς προσγράφουσι, ἀπόκεινται νῦν  
 ἐν βαθείᾳ τῇ δίνῃ, μὴ δέος τοῖς παιδίοις ἐμπέσοι.  
 γεωργίας δὲ καὶ ναυτιλίας σύμβολα δηλοῖ τὸν  
 Νεῖλον ἐκ τοιοῦδε, ὡ παῖ, λόγον· Νεῖλος Αἴγυπτον  
 πλωτὴν ἐργασάμενος εὐκάρπῳ τῇ γῆι χρῆσθαι  
 15 δίδωσιν ὑπὸ τῶν πεδίων ἐκποθεῖς, ἐν Αἰθιοπία  
 δέ, ὅθεν ἄρχεται, ταμίας αὐτῷ δαίμων ἐφέστηκεν,  
 ὑφ' οὗ πέμπεται ταῖς ὥραις σύμμετρος. γέ-  
 γραπται δὲ οὐρανομήκης ἐπινοῆσαι καὶ τὸν  
 πόδα ἐπέχει<sup>1</sup> ταῖς πηγαῖς οἶον Ποσειδῶν προσ-  
 20 νεύων. εἰς τοῦτον ὁ ποταμὸς βλέπει καὶ αἰτεῖ  
 τὰ βρέφη αὐτῷ πολλὰ εἶναι.

### ς' ΕΡΩΤΕΣ

(1) Μῆλα Ἐρωτες ἰδοὺ τρυγῶσιν· εἰ δὲ  
 πλῆθος αὐτῶν, μὴ θαυμάσης. Νυμφῶν γὰρ δὴ  
 παῖδες οὗτοι γίνονται, τὸ θνητὸν ἅπαν διακυ-  
 25 βερνῶντες, πολλοὶ διὰ πολλὰ, ὧν ἐρῶσιν ἄνθρω-  
 ποι, τὸν δὲ οὐράνιον φασιν ἐν τῷ οὐρανῷ πράτ-  
 τειν τὰ θεῖα. μῶν ἐπήσθου τι τῆς ἀνὰ τὸν  
 κῆπον εὐωδίας ἢ βραδύνει σοι τοῦτο; ἀλλὰ  
 προθύμως ἄκουε· προσβαλεῖ γὰρ σε μετὰ τοῦ  
 30 λόγου καὶ τὰ μῆλα.

(2) ὄρχοι μὲν οὗτοι φυτῶν ὀρθοὶ πορεύονται,

<sup>1</sup> ἐπέχει Jacobs, cf. Phil. iun. 405. 6: ἔχει FP, ἔχει πρὸς X.

<sup>1</sup> Cf. Philostratus, *Vita Apollon.* 6. 26, where the allusion is based on Pindar (Bergk, *Frag.* 282).

## BOOK I. 6

which is familiar to that river. Crocodiles, however, and hippopotami, which some artists associate with the Nile in their paintings, are now lying aloof in its deep eddies so as not to frighten the children. But that the river is the Nile is indicated, my boy, by symbols of agriculture and navigation, and for the following reason: At its flood the Nile makes Egypt open to boats; then, when it has been drunk up by the fields, it gives the people a fertile land to till; and in Ethiopia, where it takes its rise, a divinity is set over it as its steward,<sup>1</sup> and he it is who sends forth its waters at the right seasons. This divinity has been painted so as to seem heaven-high, and he plants his foot on the sources, his head bent forward like Poseidon.<sup>2</sup> Toward him the river is looking, and it prays that its infants may be many.

### 6. CUPIDS

See, Cupids are gathering apples; and if there are many of them, do not be surprised. For they are children of the Nymphs and govern all mortal kind, and they are many because of the many things men love; and they say that it is heavenly love which manages the affairs of the gods in heaven. Do you catch aught of the fragrance hovering over the garden, or are your senses dull? But listen carefully; for along with my description of the garden the fragrance of the apples also will come to you.

Here run straight rows of trees with space

<sup>2</sup> Cf. the gem published by Overbeck, *Kunstmythologie*, *Poseidon*, Gemmentafel III. 3: Poseidon bending forward and Nymph.

- τοῦ μέσου δὲ αὐτῶν ἐλευθερία βαδίζειν, πόα δὲ  
 302 Κ. ἀπαλὴ κατέχει τοὺς δρόμους οἷα καὶ κατακλι-  
 θέντι στρωμνὴ εἶναι. ἀπ' ἄκρων δὲ τῶν ὄζων  
 μῆλα χρυσᾶ καὶ πυρσὰ καὶ ἠλιώδη προσάγονται  
 τὸν ἑσμὸν ὅλον τῶν Ἑρώτων γεωργεῖν αὐτά.  
 5 φαρέτραι μὲν οὖν χρυσόπαστοι καὶ χρυσᾶ<sup>1</sup> καὶ  
 τὰ ἐν αὐταῖς βέλη, γυμνὴ τούτων ἢ ἀγέλη πᾶσα  
 καὶ κοῦφοι διαπέτονται περιαρτήσαντες αὐτὰς<sup>2</sup>  
 ταῖς μηλείαις, αἱ δὲ ἐφεστρίδες αἱ ποικίλαι κεῖνται  
 μὲν ἐν τῇ πόα, μυρία δὲ αὐτῶν τὰ ἄνθη. οὐδὲ  
 10 ἐστεφάνωνται τὰς κεφαλὰς ὡς ἀποχρώσεως αὐτοῖς  
 τῆς κόμης. πτερὰ δὲ κυάνεα καὶ φοινικᾶ καὶ  
 χρυσᾶ ἐνίοις μόνον οὐ καὐτὸν πλήττει τὸν ἀέρα  
 ξὺν ἀρμονίᾳ μουσικῇ. φεῦ τῶν ταλάρων, εἰς  
 οὓς ἀποτίθενται τὰ μῆλα, ὡς πολλὴ μὲν περὶ  
 15 αὐτοὺς ἢ σαρδῶ, πολλὴ δὲ ἢ σμάραγδος, ἀληθῆς  
 δ' ἢ μάργηλις, ἢ συνθήκη δὲ αὐτῶν Ἰφαιίστου  
 νοεῖσθω. οὐ δὲ κλιμάκων δέονται πρὸς τὰ  
 δένδρα παρ' αὐτοῦ· ὑψοῦ γὰρ καὶ ἐς αὐτὰ  
 πέτονται τὰ μῆλα.  
 20 (3) καὶ ἵνα μὴ τοὺς χορεύοντας λέγωμεν ἢ  
 τοὺς διαθέοντας ἢ τοὺς καθεύδοντας ἢ ὡς γίνυν-  
 ται τῶν μῆλων ἐμφαγόντες, ἴδωμεν ὅ τι ποτὲ  
 οὔτοι νοοῦσιν. οἱ γὰρ κάλλιστοι τῶν Ἑρώτων  
 ἰδοὺ τέτταρες ὑπεξελθόντες τῶν ἄλλων δύο μὲν  
 25 αὐτῶν ἀντιπέμπουσι μῆλον ἀλλήλοις, ἢ δὲ ἑτέρα  
 δυὰς ὁ μὲν τοξεύει τὸν ἕτερον, ὁ δὲ ἀντιτοξεύει  
 καὶ οὐδὲ ἀπειλὴ τοῖς προσώποις ἔπεστιν, ἀλλὰ  
 καὶ στέρνα παρέχουσιν ἀλλήλοις, ἵν' ἐκεῖ που τὰ

<sup>1</sup> χρυσᾶ Olearius : χρυσᾶι.

<sup>2</sup> αὐτάς Rohde : αὐτά.

## BOOK I. 6

left free between them to walk in, and tender grass borders the paths, fit to be a couch for one to lie upon. On the ends of the branches apples golden and red and yellow invite the whole swarm of Cupids to harvest them. The Cupids' quivers are studded with gold, and golden also are the darts in them; but bare of these and untrammelled the whole band flits about, for they have hung their quivers on the apple trees; and in the grass lie their brodered mantles, and countless are the colours thereof. Neither do the Cupids wear crowns on their heads, for their hair suffices. Their wings, dark blue and purple and in some cases golden, all but beat the very air and make harmonious music. Ah, the baskets<sup>1</sup> into which they gather the apples! What abundance of sardonyx, of emeralds, adorns them, and the pearls are true pearls; but the workmanship must be attributed to Hephaestus! But the Cupids need no ladders wrought by him to reach the trees, for aloft they fly even to where the apples hang.

Not to speak of the Cupids that are dancing or running about or sleeping, or how they enjoy eating the apples, let us see what is the meaning of these others. For here are four of them, the most beautiful of all, withdrawn from the rest; two of them are throwing an apple back and forth, and the second pair are engaged in archery, one shooting at his companion and the latter shooting back. Nor is there any trace of hostility in their faces; rather they offer their breasts to each other, in order that the missiles may pierce them there, no

<sup>1</sup> Cf. the wool basket of Helen which was the work of Hephaestus, *Od.* 4, 125 ἀργύριον τέλαον

βέλη περάση.<sup>1</sup> καλὸν τὸ αἶνιγμα· σκόπει γίρ, εἴ  
 30 που<sup>2</sup> ξυνίημι τοῦ ζωγράφου. φιλία ταῦτα, ὦ  
 παῖ, καὶ ἀλλήλων ἕμερος. οἱ μὲν γὰρ διὰ τοῦ  
 μήλου παίζοντες πόθου ἄρχονται, ὅθεν ὁ μὲν  
 ἀφίησι φιλήσας τὸ μήλον, ὁ δὲ ὑπταίαις αὐτὸ  
 ὑποδέχεται ταῖς χερσὶ δῆλον ὡς ἀντιφιλήσων, εἴ  
 35 λάβοι, καὶ ἀντιπέμφων αὐτό· τὸ δὲ τῶν τοξοτῶν  
 303 K. ζεῦγος ἐμπεδοῦσιν ἔρωτα ἤδη φθάνοντα. καί  
 φημι τοὺς μὲν παίζειν ἐπὶ τῷ ἄρξασθαι τοῦ ἐρᾶν,  
 τοὺς δὲ τοξεύειν ἐπὶ τῷ μὴ λῆξαι τοῦ πόθου.

(4) ἐκεῖνοι μὲν οὖν, περὶ οὓς οἱ πολλοὶ θεαταί,  
 5 θυμῷ συμπεπτώκασι καὶ ἔχει τις αὐτοὺς πάλη.  
 λέξω καὶ τὴν πάλην· καὶ γὰρ τοῦτο ἐκλιπαρεῖς.  
 ὁ μὲν ἤρηκε τὸν ἀντίπαλον περιπτὰς αὐτῷ κατὰ  
 τῶν νώτων καὶ εἰς πνίγμα ἀπολαμβάνει καὶ  
 καταδεῖ τοῖς σκέλεσιν, ὁ δὲ οὔτε ἀπαγορεύει καὶ  
 10 ὀρθὸς ὑπανίσταται καὶ διαλύει τὴν χεῖρα, ὑφ' ἧς  
 ἄγχεται, στρεβλώσας ἓνα τῶν δακτύλων, μεθ'  
 ὃν οὐκέτι οἱ λοιποὶ ἔχουσιν οὐδέ εἰσιν ἐν τῷ  
 ἀπρίξ, ἀλγεί δὲ ὁ<sup>3</sup> στρεβλούμενος καὶ κατεσθίει  
 τοῦ συμπαλαιστοῦ<sup>4</sup> τὸ οὖς. ὅθεν δυσχεραίνου-

<sup>1</sup> περάση Hercher: πετάση F, πελάση cet.

<sup>2</sup> εἴ που Schenkl: ὅπου F, εἴ τι P.

<sup>3</sup> ὁ added by Reiske and Jacobs.

<sup>4</sup> συμπαλαιστοῦ Schenkl: παλαιστοῦ.

<sup>1</sup> For Cupids engaged in athletic sports, see the sarcophagus relief in Florence, Baumeister, *Denkmäler* I, p. 502, fig. 544 (Fig. 2).

doubt. It is a beautiful riddle ; come, let us see if perchance I can guess the painter's meaning. This is friendship, my boy, and yearning of one for the other. For the Cupids who play ball with the apple are beginning to fall in love, and so the one kisses the apple before he throws it, and the other holds out his hands to catch it, evidently intending to kiss it in his turn if he catches it and then to throw it back ; but the pair of archers are confirming a love that is already present. In a word, the first pair in their play are intent on falling in love, while the second pair are shooting arrows that they may not cease from desire.

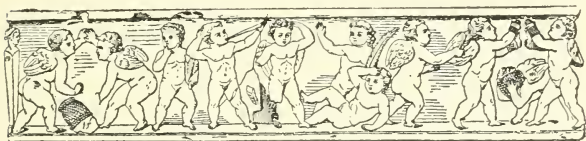


FIG. 2.—*Erotes boxing and wrestling.*

As for the Cupids further away, surrounded by many spectators, they have come at each other with spirit and are engaged in a sort of wrestling-match.<sup>1</sup> I will describe the wrestling also, since you earnestly desire it. One has caught his opponent by lighting on his back, and seizes his throat to choke him, and grips him with his legs ; the other does not yield, but struggles upright and tries to loosen the hand that chokes him by bending back one of the fingers till the others no longer hold or keep their grip. In pain the Cupid whose finger is being bent back bites the ear of his opponent. The Cupids who are spectators are angry with him for

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15 σιν οί θεώμενοι τῶν Ἐρώτων ὡς ἀδικοῦντι καὶ ἐκπαλαίοντι καὶ μῆλοις αὐτὸν καταλιθοῦσι.

(5) μηδὲ ὁ λαγὼς ἡμᾶς ἐκείνος διαφυγέτω, συνθηράσωμεν δὲ αὐτὸν τοῖς Ἐρωσι. τοῦτο τὸ θηρίον ὑποκαθήμενον ταῖς μηλείαις καὶ σιτούμε-  
 20 νον τὰ πίπτοντα εἰς γῆν μῆλα, πολλὰ δὲ καὶ ἡμίβρωτα καταλείπον διαθηρῶσιν οὔτοι καὶ καταράσσουσιν ὁ μὲν κρότῳ χειρῶν, ὁ δὲ κεκραγῶς, ὁ δὲ ἀνασείων τὴν χλαμύδα, καὶ οἱ μὲν ὑπερπέτονται τοῦ θηρίου καταβοῶντες, οἱ δὲ μεθέπουσιν  
 25 αὐτὸ πεζοὶ κατ' ἴχνος, ὁ δ' ὡς ἐπιρρίψων ἑαυτὸν ὄρμησε. καὶ τὸ θηρίον ἄλλην ἐτράπετο, ὁ δὲ ἐπιβουλεύει τῷ σκέλει τοῦ λαγῶ, τὸν δὲ καὶ διωλίσθησεν ἡρηκότα. γελῶσιν οὖν καὶ καταπεπτώκασιν ὁ μὲν ἐς πλευράν, ὁ δὲ πρηνῆς, οἱ δὲ  
 30 ὕπτιοι, πάντες δὲ ἐν τοῖς τῆς διαμαρτίας σχήμασι. τοξεύει δὲ οὐδεὶς, ἀλλὰ πειρῶνται αὐτὸν ἐλεῖν ζῶντα ἱερεῖον τῇ Ἀφροδίτῃ ἡδιστον. (6) οἶσθα γάρ που τὸ περὶ τοῦ λαγῶ λεγόμενον, ὡς πολὺ τῆς Ἀφροδίτης μέτεστιν αὐτῷ. λέγεται  
 35 οὖν περὶ μὲν τοῦ θήλεος θηλάζειν τε αὐτὸ ἅ  
 304 K. ἔτεκε καὶ ἀποτίκτειν πάλιν ἐπὶ ταύτῳ γάλακτι καὶ ἐπικυῖσκει<sup>1</sup> δὲ καὶ οὐδὲ εἰς χρόνος αὐτῷ τοῦ τοκετοῦ κενός. τὸ δὲ ἄρρεν σπεῖρει τε, ὡς φύσις ἀρρένων, καὶ ἀποκυῖσκει παρ' ὃ πέφυκεν. οἱ δὲ

<sup>1</sup> Herod. III. 108 ἐπικυῖσκεται μόνον πάντων θηρίων; quoted by Athenaeus 400 E with the reading ἐπικυῖσκει.



## BOOK I. 6

this as unfair and contrary to the rules of wrestling, and pelt him with apples.

And let not the hare yonder escape us, but let us join the Cupids in hunting it down. The creature was sitting under the trees and feeding on the apples that fell to the ground but leaving many half-eaten; but the Cupids hunt it from place to place and make it dash headlong, one by clapping his hands, another by screaming, another by waving his cloak; some fly above it with shouts, others on foot press hard after it, and one of these makes a rush in order to hurl himself upon it. The creature changes its course and another Cupid schemes to catch it by the leg, but it slips away from him just as it is caught. So the Cupids, laughing, have thrown themselves on the ground, one on his side, one on his face, others on their backs, all in attitudes of disappointment. But there is no shooting of arrows at the hare, since they are trying to catch it alive as an offering most pleasing to Aphrodite. For you know, I imagine, what is said of the hare, that it possesses the gift of Aphrodite to an unusual degree.<sup>1</sup> At any rate it is said of the female that while she suckles the young she has borne, she bears another litter to share the same milk; forthwith she conceives again, nor is there any time at all when she is not carrying young. As for the male, he not only begets offspring in the way natural to males, but also himself bears young, contrary to nature. And perverted lovers have found in the

<sup>1</sup> This tradition of the fertility of the hare is frequently mentioned by ancient writers; cf. Herod. III, 108; Arist. *de gen. anim.* 777 a 32, *Hist. anim.* 542 b 31, 574 b 30, 585 a 5; Plut. *Mor.* 829E; Aelian. *Hist. anim.* 13. 12.

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5 ἄτοποι τῶν ἐραστῶν καὶ πειθῶ τινα ἐρωτικὴν ἐν  
αὐτῷ κατέγνωσαν βιαίῳ τέχνῃ τὰ παιδικὰ  
θηρώμενοι.

(7) ταῦτα μὲν οὖν καταλίπωμεν ἀνθρώποις  
ἀδίκους καὶ ἀναξίους τοῦ ἀντερᾶσθαι, σὺ δέ μοι  
10 τὴν Ἀφροδίτην βλέπε. ποῦ δὴ καὶ κατὰ τί τῶν  
μήλων ἐκείνη; <sup>1</sup> ὄρας τὴν ὑπαντρον πέτραν, ἣς  
νᾶμα κυανώτατον ὑπεκτρέχει χλωρόν τε καὶ  
πότιμον, ὃ δὴ καὶ διοχετεύεται ποτὸν εἶναι ταῖς  
μηλέαις; ἐνταῦθά μοι τὴν Ἀφροδίτην νόει, Νυμ-  
15 φῶν οἶμαι αὐτὴν ἰδρυμένων, ὅτι αὐτὰς ἐποίησεν  
Ἐρώτων μητέρας καὶ διὰ τοῦτο εὐπαιδας. καὶ  
κάτοπτρον δὲ τὸ ἀργυροῦν καὶ τὸ ὑπόχρυσον  
ἐκεῖνο σανδάλιον καὶ αἱ περόναι αἱ χρυσαῖ,  
ταῦτα πάντα οὐκ ἀργῶς ἀνήπται. λέγει δὲ  
20 Ἀφροδίτης εἶναι, καὶ γέγραπται τοῦτο, καὶ  
Νυμφῶν δῶρα εἶναι λέγεται. καὶ οἱ Ἐρωτες δὲ  
ἀπάρχονται τῶν μήλων καὶ περιστώτες εὐχον-  
ται καλὸν αὐτοῖς εἶναι τὸν κῆπον.

ζ' MEMNΩΝ

(1) Ἡ μὲν στρατιὰ Μέμνονος, τὰ ὄπλα δὲ  
25 αὐτοῖς ἀπόκειται καὶ προτίθενται τὸν μέγιστον  
αὐτῶν ἐπὶ θρήνῳ, βέβληται δὲ κατὰ τὸ στέρνον  
ἐμοὶ δοκεῖν ὑπὸ τῆς μελίας. εὐρῶν <sup>2</sup> γὰρ πεδίου  
εὐρὺ καὶ σκηνας καὶ τείχος ἐν στρατοπέδῳ καὶ  
πόλιν συμπεφραγμένην τείχεσιν οὐκ οἶδ' ὅπως  
30 οὐκ Λιθίοπες οὔτοι καὶ Τροία ταῦτα, θρηνεῖται

<sup>1</sup> ἐκείνη Olearius : ἐκείνη.

<sup>2</sup> Rohde conj. ὄρων





FIG. 3.—*The Death of Memnon.*

[To face p. 29.]

## BOOK I. 7

hare a certain power to produce love, attempting to secure the objects of their affection by a compelling magic art.<sup>1</sup>

But let us leave these matters to men who are wicked and do not deserve to have their love returned, and do you look, please, at Aphrodite. But where is she and in what part of the orchard yonder? Do you see the overarching rock from beneath which springs water of the deepest blue, fresh and good to drink, which is distributed in channels to irrigate the apple trees? Be sure that Aphrodite is there, where the Nymphs, I doubt not, have established a shrine to her, because she has made them mothers of Cupids and therefore blest in their children. The silver mirror, that gilded sandal, the golden brooches, all these objects have been hung there not without a purpose. They proclaim that they belong to Aphrodite, and her name is inscribed on them, and they are said to be gifts of the Nymphs. And the Cupids bring first-fruits of the apples, and gathering around they pray to her that their orchard may prosper.

### 7. MEMNON

This is the army of Memnon; their arms have been laid aside, and they are laying out the body of their chief for mourning; he has been struck in the breast, I think, by the ashen spear. For when I find a broad plain and tents and an entrenched camp and a city fenced in with walls, I feel sure that these are Ethiopians and that this city is Troy

<sup>1</sup> *i.e.* by making a present of a hare they exercise a sort of constraint upon the beloved.

δὲ Μέμνων ὁ τῆς Ἡοῦς. τοῦτον ἀφικόμενον  
 305 K. ἀμῦναι τῇ Τροίᾳ κτείνει, φασίν, ὁ τοῦ Πηλέως  
 μέγαν ἤκοντα καὶ οὐδὲν ἂν αὐτοῦ μείω. (2) σκό-  
 πει γάρ, ὅσος μὲν κεῖται κατὰ τῆς γῆς, ὅσος δὲ  
 ὁ τῶν βοστρύχων ἄσταχυς, οὗς οἶμαι Νείλω  
 5 ἔτρεφε· Νείλου γὰρ Αἰγύπτιοι μὲν ἔχουσι τὰς  
 ἐκβολάς, Αἰθίοπες δὲ τὰς πηγάς. ὄρα τὸ εἶδος,  
 ὡς ἔρρωται καὶ τῶν ὀφθαλμῶν ἀπολωλότων,  
 ὄρα τὸν ἰουλον ὡς καθ' ἡλικίαν τῷ κτείναντι.  
 οὐδ' ἂν μέλανα φαίης τὸν Μέμνονα· τὸ γὰρ  
 10 ἀκράτως ἐν αὐτῷ μέλαν ὑποφαίνει τι ἄνθος.

(3) αἱ δὲ μετέωροι δαίμονες Ἡὼς ἐπὶ τῷ  
 παιδί πενθοῦσα κατηφῆ ποιεῖ τὸν Ἥλιον καὶ  
 δεῖται τῆς Νυκτὸς ἀφικέσθαι πρὸ καιροῦ καὶ τὸ  
 στρατόπεδον ἐπισχεῖν, ἵνα ἐγγένηται οἱ κλέψαι  
 15 τὸν υἱόν, Διὸς που ταῦτα νεύσαντος. καὶ ἰδὸν  
 ἐκκέκλεπται καὶ ἔστιν ἐπὶ τέρμασι τῆς γραφῆς.<sup>1</sup>  
 ποῦ δὲ<sup>2</sup> καὶ κατὰ τί τῆς γῆς; τάφος οὐδαμοῦ  
 Μέμνονος, ὁ δὲ Μέμνων ἐν Αἰθιοπία μεταβε-  
 βληκῶς εἰς λίθον μέλανα. καὶ τὸ σχῆμα καθη-  
 20 μένου, τὸ δὲ εἶδος ἐκείνου,<sup>3</sup> οἶμαι, καὶ προσ-  
 βάλλει τῷ ἀγάλματι ἢ ἀκτὶς τοῦ Ἥλιου. δοκεῖ  
 γὰρ ὁ Ἥλιος οἶονεὶ πλήκτρον κατὰ στόμα

<sup>1</sup> τάφος add. Brunn, *Symb.* 443; "his tomb is at the edge of the painting."

<sup>2</sup> ποῦ δὲ Jacobs: σπουδῆ.

<sup>3</sup> ἐκείνου Fairbanks: ἐκεῖνο.

<sup>1</sup> According to Pliny (*N.H.* 6. 182) Memnon was king of the Ethiopians in Africa (not of the Ethiopians in the Far East) at the time of the Trojan war. The western section of Thebes in Egypt was known as Memnoneia, and here on the left bank of the Nile still remain the two colossal seated figures of Memnon erected by Amenhotep III. They are made of a

and that it is Memnon, the son of Eos, who is being mourned. When he came to the defence of Troy, the son of Peleus, they say, slew him, mighty though he was and likely to be no whit inferior to his opponent. Notice to what huge length he lies on the ground, and how long is the crop of curls, which he grew, no doubt, that he might dedicate them to the Nile; for while the mouth of the Nile belongs to Egypt, the sources of it belong to Ethiopia. See his form, how strong it is, even though the light has gone from his eyes; see his downy beard, how it matches his age with that of his youthful slayer. You would not say that Memnon's skin is really black, for the pure black of it shows a trace of ruddiness.

As for the deities in the sky, Eos mourning over her son causes the Sun to be downcast and begs Night to come prematurely and check the hostile army, that she may be able to steal away her son, no doubt with the consent of Zeus. And look! Memnon has been stolen away and is at the edge of the painting. Where is he? In what part of the earth? No tomb of Memnon is anywhere to be seen but in Ethiopia he himself has been transformed into a statue of black marble.<sup>1</sup> The attitude is that of a seated person, but the figure is that of Memnon yonder, if I mistake not, and the ray of the sun falls on the statue. For the sun, striking the lips of

conglomerate limestone and are 20 metres in height above the pedestal. The northern one of the two, which has been broken in several pieces and set up again, is the figure here referred to. The marvellous tone or "voice" presumably was produced (before the figure was broken) by the sudden expansion of the stone from heat, when the rays of the rising sun fell on it.

ἐμπίπτων τῷ Μέμνονι ἐκκαλεῖσθαι φωνὴν  
ἐκείθεν καὶ λαλοῦντι σοφίσματι παραμυθεῖσθαι  
25 τὴν Ἡμέραν.

### ἡ' ΑΜΥΜΩΝΗ

(1) Πεζεύοντι τὴν θάλασσαν τῷ Ποσειδῶνι  
ἐντετύχηκας οἶμαι παρ' Ὀμήρῳ, ὅτε κατὰ τοὺς  
Ἀχαιοὺς ἀπὸ Αἰγῶν στέλλεται, καὶ ἡ θάλασσα  
γαλήνην ἄγει παραπέμπουσα αὐτὸν αὐτοῖς  
30 ἵπποις καὶ αὐτοῖς κήτεσι· κάκεϊ<sup>1</sup> γὰρ ἐκείνα  
ἔπεται καὶ σαίνει τὸν Ποσειδῶνα ὡς ἐνταῦ-  
θα. ἐκεῖ μὲν οὖν ἠπειρωτῶν οἶμαι τῶν ἵππων  
αἰσθάνη—χαλκόποδάς τε γὰρ αὐτοὺς ἀξιοῖ  
εἶναι καὶ ὠκυπέτας καὶ μύστιγι πλήττεσ-  
306 K. θαι—ἐνταῦθα δὲ ἵππόκαμποι τὸ ἄρμα, ἔφυδροι  
τὰς ὀπλὰς καὶ νευστικοὶ καὶ γλαυκοὶ καὶ νῆ  
Δία ὅσα δελφίνες. κάκεϊ μὲν δυσχεραίνειν ὁ  
Ποσειδῶν ἔοικε καὶ νεμεσᾶν τῷ Διὶ κλίνοντι τὸ  
5 Ἑλληνικὸν καὶ βραβεύοντι αὐτοῖς ἀπὸ τοῦ  
χείρονος, ἐνταῦθα δὲ φαιδρὸς γέγραπται καὶ  
ἴλαρὸν βλέπει καὶ σεσόβηται μάλα ἐρωτικῶς.  
(2) Ἀμυμώνη γὰρ ἡ Δαναοῦ θαμίζουσα ἐπὶ τὸ  
τοῦ Ἰνάχου ὕδωρ κεκράτηκε τοῦ θεοῦ καὶ  
10 στέλλεται θηρεύσων αὐτὴν οὐπω ξυμείσαν,  
ὅτι ἐρᾶται. τὸ γοῦν περίφοβον τῆς κόρης  
καὶ τὸ πάλλεσθαι καὶ ἡ κάλπις ἡ χρυσῆ  
διαφεύγουσα τὰς χεῖρας δηλοῖ τὴν Ἀμυμώνην  
ἐκπεπλήχθαι καὶ ἀπορεῖν, τί βουλόμενος ὁ  
15 Ποσειδῶν ἐκλείπει πανσυδὶ τὴν θάλασσαν,

<sup>1</sup> κάκεϊ Jacobs: καί.



## BOOK I. 8

Memnon as a plectrum strikes the lyre, seems to summon a voice from them, and by this speech-producing artifice consoles the Goddess of the Day.

### 8. AMYMONÉ

Poseidon's journey over the sea I think you have come upon in Homer, when he sets forth from Aegae<sup>1</sup> to join the Achaeans, and the sea is calm, escorting him with its sea-horses and its sea-monsters; for in Homer they follow Poseidon and fawn upon him as they do here in the painting. There, I imagine, your thought is of dry-land horses—for Homer<sup>2</sup> maintains that they are "bronze-hoofed," "swiftly flying," and "smitten by the lash"—but here it is hippocamps that draw the chariot, creatures with web-footed hoofs, good swimmers, blue-eyed, and, by Zeus, in all respects like dolphins. There in Homer<sup>3</sup> Poseidon seems to be angry, and vexed with Zeus for turning back the Greek forces and for directing the contest to their disadvantage; while here he is painted as radiant, of joyous look, and deeply stirred by love. For the sight of Amymone, the daughter of Danaus, as she visits the waters of Inachus, has overmastered the god and he sets out to pursue the girl, who does not yet know that she is loved.<sup>4</sup> At any rate the fright of the maiden, her trembling, and the golden pitcher falling from her hands make it evident that Amymone is astounded and at a loss to know with what purpose Poseidon so precipitately

<sup>1</sup> *Il.* 13. 27 ff.

<sup>2</sup> *Il.* 13. 23 f.

<sup>3</sup> Cf. *Il.* 5. 37 and 15. 510.

<sup>4</sup> The pursuit of Amymone by Poseidon was frequently depicted on vase paintings, cf. Overbeck, *Kunstmythologie*, *Poseidon*, p. 370 f. (Fig. 4).

λευκάν τε ὑπὸ φύσεως οὔσαν ὁ χρυσὸς περι-  
 στίλβει κεράσας τὴν αὐγὴν τῷ ὕδατι. ὑπεκ-  
 στῶμεν, ὦ παῖ, τῇ νύμφῃ· καὶ γὰρ κῦμα ἤδη  
 20 κυρτοῦται ἐς τὸν γάμον, γλαυκὸν ἔτι καὶ τοῦ  
 χαροποῦ τρόπου, πορφυροῦν δὲ αὐτὸ ὁ Ποσειδῶν  
 γράψει.

## θ' ΕΛΟΣ

(1) "Υπομβρος μὲν ἢ γῆ, φέρει δὲ κάλαμον  
 καὶ φλοιόν, ἃ δὴ ἄσπαρτα καὶ ἀνήροτα δίδωσιν  
 ἢ τῶν ἐλῶν εὐφύια, καὶ μυρική γέγραπται καὶ  
 25 κύπειρον· καὶ γὰρ ταῦτά ἐστι τῶν ἐλῶν. ὄρη  
 δὲ οὐρανομήκη περιβέβληται φύσεως οὐ μιᾶς·  
 τὰ μὲν γὰρ τὴν πίτυν παρεχόμενα λεπτόγεων  
 τιθεῖ, τὰ δὲ κυπαρίττω κομῶντα τῆς ἀργιλώδους

<sup>1</sup> Cf. *Od.* 11. 243: πορφύρεον δ' ἄρα κῦμα . . . κυρτωθέν.

<sup>2</sup> Thus enriching the marriage chamber, and concealing the pair.

<sup>3</sup> *Od.* 9. 109: τὰ γ' ἄσπαρτα καὶ ἀνήροτα πάντα φέρονται, of the island of the Cyclopes.

## BOOK I. 9

leaves the sea; and her natural pallor is illumined by the gold of the pitcher, as its brightness is reflected in the water. Let us withdraw, my boy, and



FIG. 4.—*Poseidon pursuing Amynone.*

leave the maiden; for already a wave is arching<sup>1</sup> over for the nuptials, and, though the water is still bright and pellucid in appearance, Poseidon will presently paint it a purple hue.<sup>2</sup>

### 9. A MARSH

The earth is wet and bears reeds and rushes, which the fertile marsh causes to grow “unsown and untilled,”<sup>3</sup> and tamarisk and sedge<sup>4</sup> are depicted; for these are marsh-plants. The place is encompassed by mountains heaven high, not all of one type; for some that are covered with pine trees suggest a light soil, others luxuriant with cypress trees proclaim that their soil is of clay, and yonder

<sup>4</sup> Suggested by *Il.* 21. 350 f. : *μυρῖκαι . . . ἡδὲ κύπειρον.*

- λέγει, ἐλάται δὲ ἐκείναι τί ἄλλο γε ἢ δυσχεί-  
 30 μερον καὶ τραχὺ τὸ ὄρος; οὐ γὰρ ἀσπάζονται  
 βῶλον οὐδὲ ἀγαπῶσι θάλπεσθαι ταυτά τοι καὶ  
 ἀποικοῦσι τῶν πεδίων ὡς ἐν τοῖς ὄρεσι ῥᾶον  
 αὐξόμεναι τῷ ἀνέμῳ.<sup>1</sup> πηγαὶ δὲ ἀποβλύζουσι  
 307 K. τῶν ὄρων, αἱ δὲ ῥέουσαι κάτω καὶ κοινοῦμεναι  
 τὸ ὕδωρ ἕλος ὑπ' αὐτῶν τὸ πεδίον, οὐ μὴν  
 ἄτακτόν γε οὐδὲ οἶον πεφύρθαι· διῆκται δὲ  
 αὐτοῦ τὸ νᾶμα ὑπὸ τῆς γραφῆς, ὡς ἂν καὶ ἡ  
 5 φύσις αὐτὸ διήγαγεν ἢ σοφῆ πάντων, μαιάνδρους  
 δὲ πολλοὺς ἐλίπτει σελίνου βρύοντας ἀγαθοὺς  
 ναυτίλλεσθαι τοῖς ὄρνεσι τοῖς ὑγροῖς. (2) ὄρας  
 γάρ που τὰς νήπτας, ὡς ἔφυδροι διολισθάνουσιν  
 ἀναφυσῶσαί τινες οἶον αὐλοῦς τοῦ ὕδατος. τί  
 10 δὴ τὸ τῶν χηνῶν ἔθνος; καὶ γὰρ δὴ κἀκεῖνοι  
 γεγράφαται κατὰ τὴν ἑαυτῶν φύσιν ἐπιπόλαιοί  
 τε καὶ πλωτῆρες. τοὺς δὲ ἐπὶ μακροῖν τοῖν σκελοῖν,  
 τοὺς περιπτοὺς τὸ ῥάμφος ξένους οἶμαι αἰσθάνη  
 καὶ ἀβροὺς ἄλλον ἄλλον πτεροῦ. καὶ τὰ  
 15 σχήματα δὲ αὐτῶν ποικίλα· ὁ μὲν γὰρ ἐπὶ  
 πέτρας ἀναπαύει τὸ πόδε κατὰ ἓνα, ὁ δὲ ψύχει  
 τὸ πτερόν, ὁ δὲ ἐκκαθαίρει, ὁ δὲ ἥρηκέ τι ἐκ τοῦ  
 ὕδατος, ὁ δὲ εἰς τὴν γῆν ἀπονένευκεν ἐπισιτίσασ-  
 θαί τι ἐκεῖθεν.
- 20 (3) ἡνιοχεῖσθαι δὲ τοὺς κύκνους ὑπὸ τῶν  
 Ἑρώτων θαῦμα οὐδέν· ἀγέρωχοι γὰρ οἱ θεοὶ  
 καὶ δεινοὶ παίξειν ἐς τοὺς ὄρνιθας, ὅθην μηδὲ τὴν  
 ἡνιόχησιν ἀργῶς παρέλθωμεν μηδὲ αὐτὸ τὸ

<sup>1</sup> Jacobs: τοῦ ἄνω.

<sup>1</sup> Cf. II. II. 256: ἀνεμωτρεφὲς ἔγχος, "a wind-nurtured spear."

## BOOK I. 9

fir trees—what else do they mean than that the mountain is storm-swept and rugged? For firs do not like rich soil nor do they care for warmth; accordingly their place is at a distance from the plains, since they grow more readily in the mountains because of the wind.<sup>1</sup> And springs are breaking forth from the mountain sides; as they flow down and mingle their waters below, the plain becomes a marsh; not, however, a disordered marsh or the kind that is befouled with mud; but the course of its waters is directed in the painting just as if nature, wise in all things, directed it, and the stream winds in many a tortuous meander, abounding in parsley and suited for the voyaging of the water-fowl. For you see the ducks, I am sure, how they glide along the water-course blowing jets of water from their bills.<sup>2</sup> And what of the tribe of geese? Indeed, they too are painted in accordance with their nature, as resting on the water and sailing on it. And those long-legged birds with huge beaks, you doubtless recognize as foreign, the birds delicately coloured each with different plumage. Their attitudes also are various; one stands on a rock resting first one foot and then the other, one dries its feathers, one preens them, another has snatched some prey from the water, and yet another has bent its head to the land so as to feed on something there.

No wonder that the swans are ridden by Cupids; for these gods are mischievous and prone to sport with birds, so let us not pass by without noticing either their riding or the waters in which this

<sup>2</sup> For *αὔλους* cf. *Od.* 22. 18: *αὐλὸς ἀνὰ ῥίνας παχὺς ἤλθεν αἵματος.*

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ὔδωρ, ἐν ᾧ ταῦτα. τὸ μὲν γὰρ δὴ ὔδωρ τοῦτο  
 25 κάλλιστον τοῦ ἔλους πηγῆς αὐτὸ διδούσης αὐτό-  
 θεν, συνίσταται δὲ εἰς κολυμβήθραν παγκάλην.  
 διὰ μέσου γὰρ τοῦ ὕδατος ἀμάραντα νεύει τὰ  
 μὲν ἔνθεν, τὰ δὲ ἐκείθεν, ἡδεῖς ἀστάχυνες καὶ  
 βάλλοντες ἄνθει τὸ ὔδωρ. περὶ τούτους ἡμιο-  
 30 χοῦσιν Ἐρωτες ἱεροὺς καὶ χρυσοχαλίους ὄρνις  
 ὁ μὲν πᾶσαν ἡνίαν ἐνδιδούς, ὁ δὲ ἀνακόπτων, ὁ  
 δὲ ἐπιστρέφων, ὁ δὲ περὶ τὴν νύσσαν ἐλαύνων—  
 καὶ παρακελευομένων τοῖς κύκνοις ἀκούειν δόκει  
 καὶ ἀπειλούντων ἀλλήλοις καὶ τωθαζόντων·  
 35 ταῦτα γὰρ τοῖς προσώποις ἔπεστιν—ὁ δὲ κατα-  
 βάλλει τὸν πέλας, ὁ δὲ καταβέβληκεν, ὁ δὲ  
 308 K. ἠγάπησεν ἐκπεσεῖν τοῦ ὄρνιθος, ὡς λούσαιτο  
 ἐν τῷ ἵπποδρόμῳ. (4) κύκλῳ δὲ ταῖς ὄχθαις  
 ἐφεστᾶσιν οἱ μουσικώτεροι τῶν κύκνων ἐπά-  
 δοντες οἶμαι τὸν ὄρθιον ὡς πρὸς τρόπον τοῖς  
 5 ἀμιλλωμένοις. σημεῖον τῆς ἀδῆς ὄρας τὸ πτηνὸν  
 μεράκιον· ἄνεμος τοῦτο Ζέφυρος τὴν ὠδὴν τοῖς  
 κύκνοις ἐνδιδούς. γέγραπται δὲ ἀπαλὸν καὶ  
 χαρίεν εἰς αἴνιγμα τοῦ πνεύματος, καὶ αἱ  
 πτέρυγες ἠπλῶνται τοῖς κύκνοις πρὸς τὸ πλήτ-  
 10 τεσθαι ὑπὸ τοῦ ἀνέμου.

(5) ἰδοῦ καὶ ποταμὸς ὑπεξέρχεται τοῦ ἔλους  
 εὐρὺς καὶ ὑποκυμαίνων, διαβαίνουσι δ' αὐτὸν  
 αἰπόλοι καὶ νομεῖς ἐπὶ ζεύγματος. εἰ δὲ τῶν  
 αἰγῶν ἐπαινοίης τὸν ζωγράφον, ὅτι αὐτὰς ὑπο-  
 15 σκιρτώσας καὶ ἀγερώχους γέγραφεν, ἢ τῶν προ-  
 βάτων, ὅτι σχολαῖον αὐτοῖς τὸ βάδισμα καὶ

scene lies. Here indeed is the most beautiful water of the marsh, issuing direct from a spring, and it forms a swimming-pool of exceeding beauty. In the midst of the pool amaranth flowers are nodding this way and that, sweet clusters that pelt the water with their blossoms. It is among these clusters that Cupids are riding sacred birds with golden bridles, one giving free rein, another drawing in, another turning, another driving around the goal-post. Just imagine that you hear them urging on their swans, and threatening and jeering at one another—for this is all to be seen in their faces. One is trying to give his neighbour a fall, another has done it, still another is glad enough to have fallen from his bird that he may take a bath in the race-course. On the banks round about stand the more musical swans, singing the orthian strain,<sup>1</sup> I think, as befits the contestants. The winged youth you see is an indication that a song is being sung, for he is the wind Zephyrus and he gives the swans the keynote of their song. He is painted as a tender and graceful boy in token of the nature of the south-west wind, and the wings of the swans are unfolded that the breezes may strike them.

Behold, a river also issues from the marsh, a broad rippling stream, and goatherds and shepherds are crossing it on a bridge. If you were to praise the painter for his goats, because he has painted them skipping about and prone to mischief, or for his sheep because their gait is leisurely as if their fleeces were a burden,<sup>2</sup> or if we were to dwell

<sup>1</sup> "Orthian strain," a familiar high-pitched melody.

<sup>2</sup> Cf. Hesiod, *Op.* 234, "Their woolly sheep are burdened with fleeces."

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οἶον ἄχθος οἱ μαλλοί,<sup>1</sup> τὰς τε σύριγγας εἰ  
 διεξίοιμεν ἢ τοὺς χρωμένους αὐταῖς, ὡς ὑπεσταλ-  
 μένω τῷ στόματι αὐλοῦσι, σμικρὸν ἐπαινεσό-  
 20 μεθα τῆς γραφῆς καὶ ὅσον εἰς μίμησιν ἤκει,  
 σοφίαν δὲ οὐκ ἐπαινεσόμεθα οὐδὲ καιρόν, ἃ δὴ  
 κράτιστα δοκεῖ τῆς τέχνης. (6) τίς οὖν ἢ  
 σοφία; ζεῦγμα φοινίκων ἐπιβέβληκε τῷ ποταμῷ  
 καὶ μάλα ἠδὺν ἐπ' αὐτῷ λόγον· εἰδὼς γὰρ τὸ  
 25 περὶ τῶν φοινίκων λεγόμενον, ὅτι αὐτῶν ὁ μὲν  
 ἄρσην τις, ἢ δὲ θήλεια, καὶ περὶ τοῦ γάμου σφῶν  
 διακηκοῶς, ὅτι ἄγονται τὰς θηλείας περιβάλλον-  
 τες αὐτὰς τοῖς κλάδοις καὶ ἐπιτείνοντες αὐτοὺς ἐπ'  
 αὐτάς, ἀφ' ἑκατέρου τοῦ γένους ἓνα κατὰ μίαν  
 30 ὄχθην γέγραφεν. εἶτα ὁ μὲν ἐρᾷ καὶ ἐπικλίνεται  
 καὶ ὑπεράλλεται τοῦ ποταμοῦ, τῆς δὲ θηλείας ἔτι  
 ἰφεστώσης οὐκ ἔχων ἐπιλαβέσθαι κεῖται καὶ  
 δουλεύει ζεύξας τὸ ὕδωρ, καὶ ἔστι τοῖς διαβαί-  
 νουσιν ἀσφαλῆς ὑπὸ τῆς τοῦ φλγιοῦ τραχύ-  
 35 τητος.

309 K.

Ι' ΑΜΦΙΩΝ

(1) Τῆς λύρας τὸ σόφισμα πρῶτος Ἑρμῆς πῆ-  
 ξασθαι λέγεται κεράτιον δυοῖν καὶ ζυγοῦ καὶ  
 χέλυσος καὶ δοῦναι μετὰ τὸν Ἀπόλλω καὶ τὰς  
 Μούσας Ἀμφίονι τῷ Θηβαίῳ τὸ δῶρον, ὁ δὲ  
 5 οἰκῶν τὰς Θήβας οὐπω τετειχισμένας ἀφῆκε  
 κατὰ τῶν λίθων μέλη καὶ ἀκούοντες οἱ λίθοι  
 συνθέουσι· ταῦτα γὰρ τὰ ἐν τῇ γραφῇ.

<sup>1</sup> οἱ μαλλοί Jacobs: ἢ μᾶλλον.



on the pipes or on those who play them—the way they blow with puckered lips—we should praise an insignificant feature of the painting and one that has to do solely with imitation; but we should not be praising its cleverness or the sense of fitness it shows, though these, I believe, are the most important elements of art. Wherein, then, lies its cleverness? The painter has thrown a bridge of date palms across the river, and there is a very pretty reason for this; for knowing that palms are said to be male and female, and having heard about their marriage, that the male trees take their brides by bending over toward the female trees and embracing them with their branches, he has painted a palm of one sex on one bank and one of the other sex on the other bank. Thereupon the male tree falls in love and bends over and stretches out over the river; and since it is unable to reach the female tree, which is still at a distance, it lies prone and renders menial service by bridging the water, and it is a safe bridge for men to cross on because of the roughness of its bark.

#### 10. AMPHION

The clever device of the lyre, it is said, was invented by Hermes, who constructed it of two horns and a crossbar and a tortoise-shell; and he presented it first to Apollo and the Muses, then to Amphion of Thebes.<sup>1</sup> And Amphion, inasmuch as the Thebes of his day was not yet a walled city, has directed his music to the stones, and the stones run together when they hear him. This is the subject of the painting.

<sup>1</sup> Cf. Paus. 9. 5. 8.

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- (2) πρώτην οὖν διαθεῶ τὴν λύραν, εἰ καθ' αὐτὴν γέγραπται. τὸ μὲν γὰρ κέρας "αἰγὸς ἰξάλου"  
 10 ποιηταὶ φασιν, χρῆται δὲ αὐτῷ ὁ μὲν μουσικὸς ἐς τὴν λύραν, ὁ δὲ τοξότης ἐς τὰ οἰκεία. μέλανα καὶ πριονωτὰ ὄρας τὰ κέρατα καὶ δεινὰ ἐναράξαι, ξύλα δέ, ὅσα δεῖ τῇ λύρα, πύξου πάντα στρυφνοῦ καὶ λείου τὸν ὄξον—ἐλέφας οὐδαμοῦ τῆς λύρας,  
 15 οὐπω οἱ ἄνθρωποι εἰδότες οὔτε αὐτὸ τὸ θηρίον οὔτε ὅ τι τοῖς κέρασιν αὐτοῦ χρήσονται—καὶ ἡ χέλυσ μέλαινα μὲν, διηκρίβωται δὲ κατὰ τὴν φύσιν καὶ λαγαροὺς περιβέβληται κύκλους ἄλλον ξυνάπτουτας ἄλλω ξανθοῖς τοῖς ὀφθαλμοῖς,  
 20 νευραὶ δὲ τὰ μὲν ὑπὸ τῇ μαγάδι πρόσκεινται καὶ τοῖς ὀμφολοῖς ἀπαντῶσι, τὰ δὲ ὑπὸ τῷ ζυγῷ κοῖλαι<sup>1</sup> δοκοῦσι· σχῆμά που τοῦτο αὐτῶν ἀναλογώτατον ἀνακεκλίσθαι σφᾶς ὀρθῶς<sup>2</sup> ἐν τῇ λύρα.  
 25 (3) ὁ δὲ Ἀμφίων τί φησί; τί ἄλλο γε ἢ<sup>3</sup> τείνει τὸν νοῦν ἐς τὴν πηκτίδα καὶ παραφαίνει τῶν ὀδόντων ὅσον ἀπόχρη τῷ ἄδοντι; ἄδει δὲ οἶμαι τὴν γῆν, ὅτι πάντων γενέτειρα καὶ μήτηρ οὔσα καὶ αὐτόματα ἤδη τὰ τεῖχη δίδωσιν. ἡ κόμη δὲ  
 30 ἠδεῖα μὲν καὶ καθ' ἑαυτὴν ἐναλύουσα μὲν τῷ μετώπῳ, συγκατιοῦσα δὲ τῷ ἰούλῳ παρὰ τὸ οὐς καὶ χρυσοῦ τι ἐπιφαίνουσα, ἠδίων δὲ μετὰ τῆς μίτρας, ἣν φασιν οἱ τῶν ἀποθέτων ποιηταὶ

<sup>1</sup> κοῖλαι Jacobs: κοῖλα.

<sup>2</sup> ὀρθῶς Benndorf: ὀρθοὺς or ὀρθάς.

<sup>3</sup> After ἢ the MSS. give ψάλλει καὶ ἡ ἑτέρα χεὶρ; Jacobs deletes ἢ ἑτέρα χεὶρ; Benndorf deletes the whole phrase, comparing 310 K 7.

<sup>1</sup> Cf. *Il.* 4. 105: τόξον . . . ἐξάλου αἰγός.

Look carefully at the lyre first, to see if it is painted faithfully. The horn is the horn "of a leaping goat,"<sup>1</sup> as the poets say, and it is used by the musician for his lyre and by the bowman for his bow. The horns, you observe, are black and jagged and formidable for attack<sup>2</sup> All the wood required for the lyre is of boxwood, firm and free from knots—there is no ivory anywhere about the lyre, for men did not yet know either the elephant or the use they were to make of its tusks. The tortoise-shell is black, but its portrayal is accurate and true to nature in that the surface is covered with irregular circles which touch each other and have yellow eyes; and the lower ends of the strings below the bridge lie close to the shell and are attached to knobs, while between the bridge and the crossbar the strings seem to be without support, this arrangement of the strings being apparently best adapted for keeping them stretched taut on the lyre.

And what is Amfion saying?<sup>3</sup> Certainly he keeps his mind intent on the harp, and shows his teeth a little, just enough for a singer. No doubt he is singing a hymn to Earth because she, creator and mother of all things, is giving him his walls, which already are rising of their own accord. His hair is lovely and truthfully depicted, falling as it does in disorder on his forehead and mingling with the downy beard beside the ear, and showing a glint of gold; but it is lovelier still where it is held by the headband—the headband "wrought by the Graces, a

<sup>2</sup> Cf. the frontispiece for a reconstruction of this lyre.

<sup>3</sup> The text is faulty. Probably the sense is "What do you say Amfion is doing? What else than keeping his mind intent . . .?"

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Χάριτας καμείν, ἄγαλμα ἠδιστον καὶ προσ-  
 310 K. εχέστατον τῆ λύρα. δοκῶ μοι τὸν Ἑρμῆν ἔρωτι  
 κατειλημμένον δοῦναι τῷ Ἀμφίονι ἄμφω τὰ  
 δῶρα. καὶ ἡ χλαμύς, ἣν φορεῖ, κἀκείνη παρὰ  
 τοῦ Ἑρμοῦ τάχα· οὐ γὰρ ἐφ' ἐνὸς μένει χρώ-  
 5 ματος, ἀλλὰ τρέπεται καὶ κατὰ τὴν Ἴριν μεταν-  
 θεῖ. (4) κάθηται δὲ ἐπὶ κολωνοῦ τῷ μὲν ποδὶ  
 κρούων συμμελές, τῇ δεξιᾷ δὲ παραπλήττων τὰς  
 νευράς· ψάλλει καὶ ἡ ἑτέρα χεὶρ ὀρθαῖς ταῖς  
 τῶν δακτύλων προβολαῖς, ὅπερ ὄμην πλασ-  
 10 τικὴν ἀπαυθαδιεῖσθαι μόνην. εἶεν. (5) τὰ δὲ  
 τῶν λίθων πῶς ἔχει; πάντες ἐπὶ τὴν ὠδὴν  
 συνθέουσι καὶ ἀκούουσι καὶ γίνεται τεῖχος. καὶ  
 τὸ μὲν ἐξωκοδόμηται, τὸ δὲ ἀναβαίνει, τὸ δὲ  
 ἄρτι κατεβάλλοντο.<sup>1</sup> φιλότιμοι καὶ ἠδεῖς οἱ λίθοι  
 15 καὶ θητεύοντες μουσικῇ, τὸ δὲ τεῖχος ἐπτάπυλον,  
 ὅσοι τῆς λύρας οἱ τόνοι.

ια' ΦΑΕΘΩΝ

(1) Χρυσᾶ τῶν Ἠλιάδων τὰ δάκρυα. Φαέθοντι  
 λόγος αὐτὰ ρεῖν· τοῦτον γὰρ παῖδα Ἠλίου γενό-  
 μενον ἐπιτολμῆσαι τῷ πατρῷω δίφρῳ κατὰ  
 20 ἔρωτα ἠνιοχίσεως καὶ μὴ κατασχόντα τὴν ἠγίαν  
 σφαλῆναι καὶ ἐν τῷ Ἡριδανῷ πεσεῖν—ταῦτα

<sup>1</sup> κατεβάλλοντο Schenkl *et al.*: κατελάβοντο or κατέλαβεν.

<sup>1</sup> Plato, *Phaedrus* 252A quotes a passage on Love from the Secret Verses (Jowett, "apocryphal writings") of Homer. The subject is discussed by Lobeck, *Aglaophamus*, 861 f.

## BOOK I. II

most lovely ornament," as the poets of the Secret Verses<sup>1</sup> say—and quite in keeping with the lyre. My own opinion is that Hermes gave Amphion both these gifts, both the lyre and headband, because he was overcome by love for him. And the chlamys he wears, perhaps that also came from Hermes; for its colour does not remain the same but changes and takes on all the hues of the rainbow.<sup>2</sup> Amphion is seated on a low mound, beating time with his foot and smiting the strings with his right hand. His left hand is playing, too, with fingers extended straight,<sup>3</sup> a conception which I should have thought only plastic art would venture. Well, how about the stones? They all run together toward the singing, they listen, and they become a wall. At one point the wall is finished, at another it is rising, at still another the foundation is just laid. The stones are eager in rivalry, and happy, and devoted slaves of music; and the wall has seven gates, as the strings of the lyre are seven.

### 11. PHAËTHON

Golden are the tears of the daughters of Helius. The story is that they are shed for Phaëthon; for in his passion for driving this son of Helius ventured to mount his father's chariot, but because he did not keep a firm rein he came to grief and fell into the Eridanus—wise men interpret the story as

<sup>2</sup> Does this mean that Hermes descends by the rainbow? Certainly the rainbow (*i.e.*, Iris) is like Hermes, a messenger from the gods to men.

<sup>3</sup> *i.e.* the left hand is raised, after the stroke, and the fingers, pointing toward the spectators, are foreshortened.

τοῖς μὲν σοφοῖς πλεονεξία τις εἶναι δοκεῖ τοῦ  
 πυρώδους, ποιηταῖς δὲ καὶ ζωγράφοις ἵπποι καὶ  
 ἄρμα—καὶ συγχεῖται τὰ οὐράνια. (2) σκόπει  
 25 γάρ· νύξ μὲν ἐκ μεσημβρίας ἐλαύνει τὴν ἡμέραν,  
 ὁ δὲ ἡλίου κύκλος εἰς γῆν ῥέων ἔλκει τοὺς ἀστέ-  
 ρας. αἱ δὲ Ὀρραι τὰς πύλας ἐκλιποῦσαι φεύγου-  
 σιν εἰς τὴν ἀπαντῶσαν αὐταῖς ἀχλύν, καὶ οἱ  
 ἵπποι τῆς ζεύγλης ἐκπεσόντες οἴστρω φέρονται.  
 30 ἀπαγορεύει δὲ ἡ Γῆ καὶ τὰς χεῖρας αἶρει ἄνω  
 ῥαγδαίου τοῦ πυρὸς ἐς αὐτὴν ἰόντος. ἐκπίπτει  
 δὲ τὸ μειράκιον καὶ καταφέρεται—τὴν τε γὰρ  
 311 K. κόμην ἐμπέπρησται καὶ τὰ στέρνα ὑποτύφεται  
 —ποταμῶ τε Ἡριδανῶ ἐμπεσεῖται καὶ παρέξει  
 μῦθόν τινα τῷ ὕδατι. (3) κύκνοι γὰρ δὴ ἀνα-  
 φυσῶντες ἠδύ τι ἔνθεν καὶ ἔνθεν<sup>1</sup> καὶ ποιή-  
 5 σονται ὠδὴν τὸ μειράκιον, ἀγέλαι τε αὐτῶν  
 ἀρθεῖσαι Καῦστρω ταῦτα καὶ Ἰστρω ἄσονται,  
 καὶ οὐδὲν ἀνήκοον ἔσται τοῦ τοιούτου λόγου,  
 Ζεφύρω τε χρήσονται πρὸς τὴν ὠδὴν ἐλαφρῶ  
 καὶ ἐνόδιῳ λέγεται γὰρ συναυλίαν τοῦ θρήνου  
 10 τοῖς κύκνοις ὁμολογήσαι. ταῦτά τοι καὶ πάρ-  
 εστι τοῖς ὄρνεσιν, ὥστε ὄρα<sup>2</sup> καὶ ψάλλειν  
 αὐτοὺς οἷον ὄργανα.

(4) τὰ δὲ ἐπὶ τῇ ὄχθῃ γύναια, αἱ οὐπω δένδρα,  
 φασὶ τὰς Ἡλιάδας ἐπὶ τῷ ἀδελφῷ μεταφῦναι

<sup>1</sup> τι ἔνθεν καὶ ἔνθεν Jacobs: τὸ ἔνθεν or τὸ ἐντεῦθεν.

<sup>2</sup> ὄρα Welcker: ὦρα.

<sup>1</sup> Cf. Lucretius 5. 392 ff.

<sup>2</sup> Cf. *Il.* 8. 485 f.: ἐν δ' ἔπεσ' Ὀκεανῶ λαμπρὸν φάος ἠελίοιο,  
 ἔλκοντα νύκτα μέλαιναν ἐπὶ ζείδωρον ἄρουραν.

<sup>3</sup> Cf. *infra* Phil. II, 34.





FIG. 5.—*The Fall of Phaëthon.*

[To face p. 47.]



indicating a superabundance of the fiery element in nature,<sup>1</sup> but for poets and painters it is simply a chariot and horses—and at his fall the heavens are confounded. Look! Night is driving Day from the noonday sky, and the sun's orb as it plunges toward the earth draws in its train the stars.<sup>2</sup> The Horae<sup>3</sup> abandon their posts at the gates and flee toward the gloom that rises to meet them, while the horses have thrown off their yoke and rush madly on. Despairing, the Earth raises her hands in supplication, as the furious fire draws near her. Now the youth is thrown from the chariot and is falling headlong<sup>4</sup>—for his hair is on fire and his breast smouldering with the heat; his fall will end in the river Eridanus and will furnish this stream with a mythical tale. For swans scattered about, breathing sweet notes, will hymn the youth; and flocks of swans rising aloft will sing the story to Caÿster and Ister;<sup>5</sup> nor will any place fail to hear the strange story. And they will have Zephyrus, nimble god of wayside shrines, to accompany their song, for it is said that Zephyrus has made a compact with the swans to join them in the music of the dirge. This agreement is even now being carried out, for look! the wind is playing on the swans as on musical instruments.

As for the women on the bank, not yet completely transformed into trees, men say that the daughters of Helius on account of their brother's

<sup>4</sup> The fall of Phaëthon is depicted, *e.g.* on an Arretine bowl (Fig. 5) and a Roman sarcophagus, both figured in Roscher, *Lexikon d. griech. u. röm. Myth.* III. 2, p. 2195 f.

<sup>5</sup> The swans were said to spend the summer on the Caÿster river in Lydia and the winter on the Danube (Ister) among the Hyperboreans. Cf. Himerius 79, 17*d.*

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- 15 καὶ εἰς δένδρα λήξαι δάκρυνά τε ὑφιέναι. καὶ ἡ  
 γραφὴ ταῦτα οἶδε· ρίζας γὰρ βαλλομένη ταῖς  
 κορυφαῖς τὰ μὲν εἰς ὀμφαλὸν δένδρα αὐται, τὰς  
 δὲ χεῖρας ὄζοι φθάνουσι. φεῦ τῆς κόμης, ὡς  
 αἰγείρου πάντα. φεῦ τῶν δακρύων, ὡς χρυσᾶ.  
 20 καὶ τὸ μὲν πλημμῦρον ἐν τῇ τῶν ὀφθαλμῶν  
 ἔδρα χαροπαῖς ἐπαυγάζει ταῖς κόραις καὶ οἶον  
 ἀκτῖνα ἔλκει, τὸ δὲ ταῖς παρειαῖς ἐντύγχανον  
 μαρμαίρει περὶ τὸ ἐκείνη ἔρευθος, τὰ δὲ στάζοντα  
 κατὰ τοῦ στέρνου χρυσὸς ἦδη. (5) θρηνεῖ καὶ  
 25 ὁ ποταμὸς ἀνέχων τῆς δίνης καὶ τῶ μὲν Φαέθοντι  
 κόλπον ὑπέχει—τὸ γὰρ σχῆμα δεξομένου—τὰς  
 δὲ Ἡλιάδας γεωργήσει αὐτίκα· αὔραις γὰρ καὶ  
 κρυμοῖς, οὓς ἀναδίδωσι, λιθουργήσει καὶ πε-  
 σόντα ὑποδέξεται καὶ διὰ φαιδρῶ τοῦ ὕδατος  
 30 ἀπάξει τοῖς ἐν Ὀκεανῶ βαρβάροις τὰ τῶν  
 αἰγείρων ψήγματα.

ιβ' ΒΟΣΠΟΡΟΣ

- (1) —Τὰ δὲ ἐπὶ τῇ ὄχθῃ γυναῖα<sup>1</sup> παραβοῶσι,  
 παρακαλεῖν δὲ καὶ τοὺς ἵππους εἰοικασί μὴ  
 ρίψαι τὰ παιδιά μηδὲ ἀποπτύσαι τὸν χαλινόν,  
 312 K. ἐλεῖν δὲ καὶ συμπατῆσαι τὰ θηρία, οἱ δὲ ἀκούου-  
 σιν οἶμαι καὶ ποιοῦσι ταῦτα. θηρῶσαντας δὲ  
 αὐτοὺς καὶ δαῖτα ἡρηκότας διαπορθμεύει ναῦς

<sup>1</sup> τὰ . . . γυναῖα deleted by Kayser, as repeated from 311.10 K. The beginning of this sketch is lost.

<sup>1</sup> Amber was explained by the ancients as the "tears of the daughters of Helius." The river Eridanus is a mythical

mishap changed their nature and became trees, and that they shed tears. The painting recognizes the story, for it puts roots at the extremities of their toes, while some, over here, are trees to the waist, and branches have supplanted the arms of others. Behold the hair, it is nothing but poplar leaves! Behold the tears, they are golden! While the welling tide of tears in their eyes gleams in the bright pupils and seems to attract rays of light, and the tears on the cheeks glisten amid the cheek's ruddy glow, yet the drops trickling down their breasts have already turned into gold. The river also laments, emerging from its eddying stream, and offers its bosom to receive Phaëthon—for the attitude is of one ready to receive—and soon it will harvest the tears of the daughters of Helius;<sup>1</sup> for the breezes and the chills which it exhales will turn into stone the droppings of the poplar trees, and it will catch them as they fall and conduct them through its bright waters to the barbarians by Oceanus.

## 12. BOSPHOROS

[The women on the bank] are shouting, and they seem to urge the horses not to throw their young riders nor yet to spurn the bit, but to catch the game and trample it underfoot; and these, I think, hear and do as they are bidden. And when the youths have finished the hunt and have eaten

stream in the far west near the end of the world, where lived the daughters of Helius. Geographers later connected it with the Po or the Rhone, which lay on the routes by which amber came to the Greeks from the North Sea and the Baltic, where lived "the barbarians by Oceanus."

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ἀπὸ τῆς Εὐρώπης ἐς τὴν Ἀσίαν σταδίου  
5 μάλιστα πού τέτταρας—τουτὶ γὰρ τὸ ἐν μέσῳ  
τοῖν ἔθνοῖν—καὶ αὐτερέται πλέουσιν.

(2) ἰδοὺ καὶ πείσμα βάλλονται, δέχεται δὲ  
αὐτοὺς οἰκία μάλα ἠδεῖα θαλάμους ὑποφαίνουσα  
καὶ ἀνδρώνας καὶ θυρίδων ἴχνη, καὶ τεῖχος δὲ  
10 περιβέβληται καὶ ἐπάλξεις ἔχει. τὸ δὲ κάλ-  
λιστον αὐτῆς, ἡμίκυκλος περιέστηκε στοὰ τῇ  
θαλάσση κερροειδῆς ὑπὸ τοῦ ἐν αὐτῇ λίθου.  
γένεσις ἐκ πηγῶν τῷ λίθῳ· θερμὸν γὰρ νᾶμα  
ὑπεκρέον τὰ τῆς κάτω Φρυγίας ὄρη καὶ τὸ ῥεῦμα  
15 εἰς τὰς λιθοτομίας ἐσάγον ὑπόμβρους ἐργάζεται  
τῶν πετρῶν ἐνίας καὶ ὕδατώδη ποιεῖ τὴν ἔκφυσιν  
τῶν λίθων, ὅθεν αὐτῶν καὶ πολλὰ τὰ χρώματα.  
θολερὸν μὲν γὰρ ἔνθα λιμνάζει κερροειδῆς δίδωσι,  
καθαρὸν δὲ ὅπου κρυσταλλοειδῆς ἐκείθεν, καὶ  
20 ποικίλλει τὰς πέτρας ἐν πολλαῖς διαπινόμενον  
ταῖς τροπαῖς.

(3) ἡ ἀκτὴ δὲ ὑψηλὴ καὶ τοιοῦδε μύθου φέρει  
σύμβολα. κόρη καὶ παῖς ἄμφω καλῶ καὶ  
φοιτῶντε ταυτῷ διδασκάλῳ προσεκαύθησαν ἀλ-  
25 λήλοισι καὶ περιβάλλειν οὐκ οὔσης ἀδείας  
ὥρμησαν ἀποθανεῖν ἀπὸ ταυτησὶ τῆς πέτρας  
κάντεῦθεν ἤρθησαν εἰς τὴν θάλασσαν ἐν ὑστά-  
ταις καὶ πρώταις περιβολαῖς. καὶ ὁ Ἔρωσ ἐπὶ  
τῇ πέτρᾳ τείνει τὴν χεῖρα ἐς τὴν θάλατταν,  
30 ὑποσημαίνων τὸν μῦθον ὁ ζωγράφος.

(4) ἡ δὲ ἐφεξῆς οἰκία, χηρεύει τι γύναιον

<sup>1</sup> The marble of Hierapolis is here described ; cf. Strabo, p. 629, Vitruvius 8. 3. 10.

<sup>2</sup> Cf. Xenophon, *Conviv.* 4. 23 συμφοιτῶν εἰς ταυτὰ διδασκα-

their meal, a boat carries them across from Europe to Asia, about four stades—for this space intervenes between the countries—and they row themselves across.

See, they throw out a rope, and a house is receiving them, a charming house just showing chambers and halls for men and indications of windows, and it is surrounded by a wall with parapets for defence. The most beautiful feature of it is a semi-circular stoa following the curve of the sea, of yellowish colour by reason of the stone of which it is built. The stone is formed in springs; for a warm stream flowing out below the mountains of Lower Phrygia and entering the quarries submerges some of the rocks and makes the outcroppings of the stone full of water so that it assumes various colours.<sup>1</sup> For the stream is foul where it is sluggish and produces a yellowish colour; but where the water is pure a stone of crystal clearness is formed, and it gives to the rock various colours as it is absorbed in the many seams.

The lofty promontory gives a suggestion of the following tale: A boy and girl, both beautiful and under the tutelage of the same teacher, burned with love<sup>2</sup> for each other; and since they were not free to embrace each other, they determined to die at this very rock, and leaped from it into the sea in their first and last embrace. Eros on the rock stretches out his hand toward the sea, the painter's symbolic suggestion of the tale.

In the house close by a woman lives alone;

λεῖα ἐκείνω . . . προσεκαύθη. "This hot flame of his was kindled when they used to go to school together." Trans. Todd, L.C.L.

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- ἔξεληλυθὸς τοῦ ἄστεος δι' ὄχλον νέων ἀρπά-  
 σεσθαι γὰρ αὐτὸ ἔφασαν καὶ ἀφειδῶς ἐκώμαζον  
 καὶ δώροις ἐπείρων. ἢ δ' οἶμαι κομψόν τι ἐς  
 35 αὐτοὺς ἔχουσα κνίξει τὰ μειράκια καὶ δεῦρο  
 ὑπεξελθοῦσα οἰκεί τὴν ἐχυρὰν ταύτην οἰκίαν.
- 313 K. σκέψαι γὰρ ὡς ὠχύρωται κρημνὸς τῇ θαλάττῃ  
 ἐφέστηκε τὰ μὲν κλυζόμενα ὑπωλισθηκῶς, τὰ δὲ  
 ἄνω ὑπερκείμενος ἔφαλόν τινα ταύτην ἀνέχων  
 οἰκίαν, ὑφ' ἧς καὶ ἡ θάλαττα κυανωτέρα φαίνε-  
 5 ται καθιεμένων ἐς αὐτὴν τῶν ὀφθαλμῶν, καὶ ἡ  
 γῆ παρέχεται τὰ νεὸς πάντα πλὴν τοῦ κινεῖσθαι.  
 ἐς τοῦτο ἤκουσαν τὸ φρούριον οὐδὲ ὡς ἀπολελοί-  
 πασιν αὐτὴν οἱ ἐρῶντες, ἀλλ' ὁ μὲν κυανόπρωρον,  
 ὁ δὲ χρυσόπρωρον, ὁ δὲ ἄλλος ἄλλο τι τῶν  
 10 ποικίλων ἀκατίων ἐμβεβηκῶς πλεῖ, κῶμος αὐτῇ,  
 καλοὶ τε καὶ ἐστεφανωμένοι. καὶ ὁ μὲν αὐλεῖ,  
 ὁ δὲ κροτεῖν<sup>1</sup> φησὶν, ὁ δὲ ἄδει οἶμαι, στεφάνους  
 δὲ ἀναρριπτοῦσι καὶ φιλήματα. καὶ οὐδὲ ἐρέτ-  
 τουσιν, ἀλλ' ἐπέχουσι τὴν εἰρεσίαν καὶ ἐφορμί-  
 15 ζονται τῷ κρημνῷ. τὸ δὲ γύναιον ἀπὸ τῆς  
 οἰκίας οἶον ἐκ περιωπῆς ὄρα ταῦτα καὶ γελᾷ  
 κατὰ τοῦ κώμου, χλιδῶσα εἰς τοὺς ἐρῶντας ὡς  
 οὐ πλεῖν μόνον, ἀλλὰ καὶ νεῖν ἀναγκάζουσα.
- (5) καὶ ποιμναις ἐντεύξῃ προχωρῶν καὶ  
 20 μυκωμένων ἀκούσῃ βοῶν καὶ συρίγγων βοῇ  
 περιηχήσει σε καὶ κυνηγέταις ἐντεύξῃ καὶ  
 γεωργοῖς καὶ ποταμοῖς καὶ λίμναις καὶ πηγαῖς  
 —ἐκμέμακται γὰρ ἡ γραφή καὶ τὰ ὄντα καὶ τὰ  
 γινόμενα καὶ ὡς ἂν γένοιτο ἕνια, οὐ διὰ πλήθος

<sup>1</sup> κροτεῖν Olearius : κροτεῖ.

she has been driven out of the city by the importunity of her suitors; for they meant to carry her off, and pursued her unsparingly with their attentions and tempted her with gifts. But she, I think, by her haughty bearing spurred them on, and coming hither in secret she inhabits this secure house. For see how secure it is: a cliff juts out into the sea, its base bathed by the waves, and, projecting overhead, it bears this house out in the sea, a house beneath which the sea seems darker blue as the eyes are turned down toward it, and the land has all the characteristics of a ship except that it is motionless. Even though she has reached this fortified spot her lovers do not give her up, but they come sailing, one in a dark-prowed boat, one in a golden-prowed, others in all sorts of variegated craft, a revel band pursuing her, all beautiful and crowned with garlands. And one plays the flute, another evidently applauds, another seems to be singing; and they throw her crowns and kisses. And they are not rowing any longer, but they check their motion and come to rest at the promontory. The woman gazes at the scene from her house as from a look-out tower and laughs down at the revelling crowd, vaunting herself that she is compelling her lovers not merely to sail but also to swim to her.

As you go on to other parts of the painting, you will meet with flocks, and hear herds of cattle lowing, and the music of the shepherds' pipes will echo in your ears; and you will meet with hunters and farmers and rivers and pools and springs—for the painting gives the very image of things that are, of things that are taking place, and in some cases of the manner of their taking place, not slighting

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25 αὐτῶν ῥαδιουργοῦσα τὴν ἀλήθειαν, ἀλλ' ἐπι-  
 τελοῦσα τὸ ἐκάστου οἰκείου, ὡς κὰν εἰ<sup>1</sup> ἔν  
 τι ἔγραφεν—ἔστ' ἂν ἐφ' ἱερὸν ἀφικώμεθα. καὶ  
 τὸν ἐκεῖ νεῶν οἶμαι ὄραϊς καὶ στήλας, αἱ περι-  
 ἰδρυνται αὐτῷ, καὶ τὸν ἐπὶ τῷ στόματι πυρσόν,  
 30 ὃς ἤρτηται ἐς φρυκτωρίαν τῶν νεῶν, αἱ πλέουσιν  
 ἐκ τοῦ Πόντου.

Ἰγ' <sup>2</sup> (6) “τί οὖν οὐκ ἐπ' ἄλλο ἄγεις; ἱκανῶς  
 γάρ μοι τὰ τοῦ Βοσπόρου διανενοῦνται.” τί  
 φήσεις; λέλοιπέ με τὸ τῶν ἀλιέων, ὃ κατ' ἀρχὰς  
 35 ἐπηγγελιάμην. ἴν' οὖν μὴ περὶ σμικρῶν διεξιόι-  
 314 K. μεν, ἀλλὰ περὶ ὧν λέγειν ἄξιον, τοὺς μὲν κα-  
 λάμῳ θηρῶντας ἢ κύρτῳ τεχνάζοντας ἢ εἴ τις  
 ἀνιμᾶ δίκτυον ἢ ἐναράττει τρίαιναν, ἀφέλωμεν  
 τοῦ λόγου—σμικρὸν γὰρ ἀκούσει περὶ αὐτῶν  
 5 καὶ φανεῖταί σοι μᾶλλον ἠδύσματα τῆς γραφῆς  
 —τοὺς δὲ ἐπιχειροῦντας τοῖς θύννοις ἴδωμεν·  
 ἄξιοι γὰρ οὗτοι λόγου διὰ μέγεθος τῆς θήρας.  
 (7) φοιτῶσιν οἱ θύννοι τῇ ἕξῳ θαλάττῃ παρὰ  
 τοῦ Πόντου γένεσιν ἐν αὐτῷ σχόντες καὶ νομὰς  
 10 τὰς μὲν ἰχθύων, τὰς δὲ ἰλύων καὶ χυμῶν ἐτέρων,  
 οὓς Ἴστρος ἐς αὐτὸν φέρει καὶ Μαιῶτις, ὑφ' ὧν  
 γλυκύτερος καὶ ποτιμώτερος ἄλλης θαλάττης  
 ὁ Πόντος. νέουσι δὲ οἶον στρατιωτῶν φάλαγξ  
 ἐπὶ ὀκτῶ καὶ ἐφ' ἑκκαίδεκα καὶ δις τόσοι καὶ  
 15 ὑποκυματίζουσιν ἀλλήλοισ, ἄλλος ἄλλῳ ἐπι-  
 νέοντες, τοσοῦτον βᾶθος ὅσον αὐτῶν τὸ εὖρος.

<sup>1</sup> ὡς κὰν εἰ Jacobs: ὡσανεὶ κὰν εἰ.

<sup>2</sup> In the early editions the following part of the Twelfth Picture was treated as an independent sketch, numbered 13, and entitled 'Αλιεῖς, "Fishermen."



the truth by reason of the number of objects shown, but defining the real nature of each thing just as if the painter were representing some one thing alone—till we come to a shrine. You see the temple yonder, I am sure, the columns that surround it, and the beacon light at the entrance which is hung up to warn from danger the ships that sail out from the Euxine Sea.

## (13)

“Why do you not go on to another painting? This one of the Bosphorus has been studied enough for me.” What do you mean? I have yet to speak of the fishermen, as I promised when I began. Not to dilate on small matters, but only on points worth discussing, let us omit any account of those who fish with a rod or use a basket cunningly or perchance draw up a net or thrust a trident—for you will hear little about such, and they will seem to you mere embellishments of the painting—but let us look at the men who are trying to capture tunny-fish, for these are worth discussing because the hunt is on so large a scale. For tunny-fish come to the outer sea<sup>1</sup> from the Euxine, where they are born and where they feed on fish and sediment and vegetable matter which the Ister and Maeotis bring to it, rivers which make the water of the Euxine sweeter and more drinkable than that of any other sea. And they swim like a phalanx of soldiers, eight rows deep and sixteen and twice sixteen, and they drop down in the water, one swimming over another so that the depth of the school equals

<sup>1</sup> *i.e.* the Mediterranean.

(8) ἰδέαι μὲν οὖν, καθ' ἧς ἀλίσκονται, μυρίαί·  
καὶ γὰρ σίδηρον ἔστιν ἐπ' αὐτοὺς θήξασθαι καὶ  
φάρμακα ἐπιπάσαι καὶ μικρὸν ἤρκεσε δίκτυον,  
20 ὅτῳ ἀπόχρη καὶ σμικρὸν τι τῆς ἀγέλης.  
ἀρίστη δὲ ἦδε ἡ θήρα· σκοπιωρεῖται γὰρ τις ἀφ'  
ὑψηλοῦ ξύλου ταχὺς μὲν ἀριθμῆσαι, τὴν δὲ  
ὄψιν ἰκανός. δεῖ γὰρ αὐτῷ πεπηγέναι μὲν τοὺς  
ὀφθαλμοὺς ἐς τὴν θάλατταν ἐξικνεῖσθαι τε  
25 πορρωτάτῳ, κὰν ἐμβάλλοντας τοὺς ἰχθύς ἴδη,  
βοῆς τε ὡς μεγίστης δεῖ αὐτῷ πρὸς τοὺς ἐν τοῖς  
ἀκατίοις, καὶ τὸν ἀριθμὸν λέγει καὶ τὰς μυριάδας  
αὐτῶν, οἱ δὲ ἀποφράξαντες αὐτοὺς βαθεῖ καὶ  
κλειστῷ δικτύῳ δέχονται λαμπρὰν ἄγραν, ὑφ'  
30 ἧς καὶ πλουτεῖν ἔτοιμον τῷ τῆς θήρας ἡγεμόνι.

(9) βλέπε πρὸς τὴν γραφὴν ἤδη· κατόψει  
γὰρ αὐτὰ καὶ δρώμενα. ὁ μὲν σκοπιωρὸς ἐς  
τὴν θάλατταν βλέπει διαπέμπων τοὺς ὀφθαλμοὺς  
ἐς τὴν τοῦ ἀριθμοῦ σύλληψιν, ἐν γλαυκῷ δὲ  
35 τῷ τῆς θαλάττης ἄνθει τὰ τῶν ἰχθύων χρώματα·  
μέλανες μὲν οἱ ἄνω δοκοῦσιν, ἦττον δ' οἱ ἐφεξῆς,  
315 K. οἱ δὲ μετ' ἐκείνους ἤδη παραψεύδονται τὴν ὄψιν,  
εἶτα σκιώδεις, εἶτα ὕδαροὶ ὑπονοῆσαι· κατα-  
βαίνουσα γὰρ ἐς τὸ ὕδωρ ἢ ὄψις ἀμβλύνεται  
διακριβοῦν τὰ ἐν αὐτῷ. (10) ὁ δὲ τῶν ἀλιέων  
5 δῆμος ἠδεῖς καὶ ξανθοὶ τὴν χροῖαν ὑπὸ τοῦ  
θέρεσθαι. καὶ ὁ μὲν τὴν κώπην ζεύγνυσιν, ὁ δὲ  
ἐρέπτει μάλα διεξωδηκότι τῷ βραχίονι, ὁ δὲ  
ἐπικελεύεται τῷ πέλας, ὁ δὲ παίει τὸν μὴ  
ἐρέπτοντα. βοῆ δὲ ἦρται τῶν ἀλιέων ἐμπεπτω-  
10 κότων ἤδη τῶν ἰχθύων εἰς τὸ δίκτυον. καὶ τοὺς  
μὲν ἠρήκισι, τοὺς δὲ αἰροῦσιν. ἀμηχανοῦντες  
δὲ ὅ τι χρήσονται τῷ πλήθει καὶ παρανοίγουσι  
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the width. Now the ways of catching them are countless; sharp iron spears may be used on them or drugs may be sprinkled over them, or a small net is enough for a fisherman who is satisfied with some small portion of the school. But the best means of taking them is this: a look-out is stationed on a high tree, a man quick at counting and keen of vision. For it is his task to fix his eyes on the sea and to look as far as he can; and if perchance he sees the fish approaching, then he must shout as loud as he can to those in the boats and must tell the number of the fish, how many thousands there are; and the boatmen compassing them about with a deep-laid net that can be drawn together make a splendid catch, enough to enrich the captain of the hunt.

Now look at the painting and you will see just this going on. The look-out gazes at the sea and turns his eyes in one direction and another to get the number; and in the bright gleam of the sea the colours of the fish vary, those near the surface seem to be black, those just below are not so black, those lower still begin to elude the sense of sight, then they seem shadowy, and finally they look just like the water; for as the vision penetrates deeper and deeper its power of discerning objects in the water is blunted. The group of fishermen is charming, and they are brown of complexion from exposure to the sun. One binds his oar in its place, another rows with swelling muscle, another cheers his neighbour on, another strikes a man who is not rowing. A shout rises from the fishermen now that the fish are already in the net. Some they have caught, some they are catching. And at a loss what to do

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τοῦ δικτύου καὶ συγχωροῦσιν ἐνίους διαφυγεῖν  
καὶ διεκπεσεῖν· τοσοῦτον ἐς τὴν θήραν τρυ-  
15 φῶσιν.

ιδ' ΣΕΜΕΛΗ

(1) Βροντὴ ἐν εἶδει σκληρῶ καὶ Ἀστραπὴ  
σέλας ἐκ τῶν ὀφθαλμῶν ἰεῖσα πῦρ τε ῥαγδαῖον  
ἐξ οὐρανοῦ τυραννικῆς οἰκίας ἐπειλημμένον λόγου  
τοιοῦδε, εἰ μὴ ἀγνοεῖς, ἄπτεται. (2) πυρὸς  
20 νεφέλη περισχοῦσα τὰς Θήβας εἰς τὴν τοῦ  
Κάδμου στέγην ῥήγνυται κωμάσαντος ἐπὶ τὴν  
Σεμέλην τοῦ Διός, καὶ ἀπόλλυται μὲν, ὡς δοκοῦ-  
μεν, ἡ Σεμέλη, τίκτεται δὲ Διόνυσος οἶμαι νῆ  
Δία πρὸς τὸ πῦρ. καὶ τὸ μὲν τῆς Σεμέλης εἶδος  
25 ἀμυδρὸν διαφαίνεται ἰούσης ἐς οὐρανόν, καὶ αἱ  
Μοῦσαι αὐτὴν ἐκεῖ ἄσονται, ὁ δὲ Διόνυσος τῆς  
μὲν μητρὸς ἐκθρῶσκει ῥαγείσης τὴν γαστέρα,  
τὸ δὲ πῦρ ἀχλυῶδες ἐργάζεται φαιδρὸς αὐτὸς  
οἶον ἀστήρ τις ἀπαστρέπτων. (3) διασχοῦσα  
30 δὲ ἡ φλόξ ἄντρον τι τῷ Διονύσῳ σκιαγραφεῖ  
παντὸς ἡδίων Ἀσσυρίου τε καὶ Λυδίου· ἑλικές τε  
γὰρ περὶ αὐτὸ τεθήλασι καὶ κιττοῦ κόρυμβοι καὶ  
ἡδὴ ἄμπελοι καὶ θύρσου δένδρα οὕτω τι ἐκούσης  
316 K. ἀνασχόντα τῆς γῆς, ὡς κὰν<sup>1</sup> τῷ πυρὶ εἶναι ἔνια.  
καὶ οὐ χρὴ θαυμάζειν, εἰ στεφανοῖ τὸ πῦρ ἐπὶ  
τῷ Διονύσῳ ἢ γῆ, ἢ γε καὶ συμβακχεύσει αὐτῷ  
καὶ οἶνον ἀφύσσειν ἐκ πηγῶν δώσει γάλα τε οἶον

<sup>1</sup> κὰν Jacobs: καί.

<sup>1</sup> Thunder (Brontè) and Lightning (Astrapè). Cf. Pliny, *N.H.*, 25. 96: pinxit (Apelles) et quae pingi non possunt,

with so many they even open the net and let some of the fish swim away and escape: so proud are they of their catch.

## 14. SEMELE

Brontè stern of face, and Astrapè<sup>1</sup> flashing light from her eyes, and raging fire from heaven that has laid hold of a king's house, suggest the following tale, if it is one you know. A cloud of fire encompassing Thebes breaks into the dwelling of Cadmus as Zeus comes wooing Semele; and Semele apparently is destroyed, but Dionysus is born, by Zeus, so I believe, in the presence of the fire. And the form of Semele is dimly seen as she goes to the heavens, where the Muses will hymn her praises: but Dionysus leaps forth as his mother's womb is rent apart and he makes the flame look dim, so brilliantly does he shine like a radiant star.<sup>2</sup> The flame, dividing, dimly outlines a cave for Dionysus more charming than any in Assyria and Lydia; for sprays of ivy grow luxuriantly about it and clusters of ivy berries and now grape-vines and stalks of thyrsus<sup>3</sup> which spring up from the willing earth, so that some grow in the very fire. We must not be surprised if in honour of Dionysus the Fire is crowned by the Earth, for the Earth will take part with the Fire in the Bacchic revel and will make it possible for the revel-

tonitrua, fulgura, quae Bronten, Astrapen, Ceraunobolian appellat.

<sup>2</sup> On the birth of Dionysus, see Overbeck, *Kunstmythologie, Zeus*, p. 416 f.

<sup>3</sup> The wand carried by followers of Dionysus, properly a wand wreathed with ivy and with a pine-cone at the top.

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5 ἀπὸ μαζῶν ἔλκειν τὸ μὲν ἐκ βώλου, τὸ δὲ ἐκ  
 πέτρας. (4) ἄκουε τοῦ Πανός, ὡς τὸν Διόνυσον  
 ἄδειν ἔοικεν ἐν κορυφαῖς τοῦ Κιθαιρῶνος ὑποσκι-  
 τῶν τι εὔιον. ὁ Κιθαιρῶν δὲ ὀλοφύρεται ἐν εἴδει  
 ἀνθρώπου τὰ μικρὸν ὕστερον ἐν αὐτῷ ἄχη καὶ  
 10 κιττοῦ φέρει στέφανον ἀποκλίνοντα τῆς κεφαλῆς  
 —στεφανοῦται γὰρ δὴ αὐτῷ σφόδρα ἄκων—  
 ἐλάτην τε αὐτῷ παραφυτεύει Μέγαιρα καὶ  
 πηγὴν ἀναφαίνει ὕδατος ἐπὶ τῷ Ἀκταίωνος οἴματι  
 καὶ Πενθέως αἵματι.

ιε' ΑΡΙΑΔΝΗ

15 (1) "Ὅτι τὴν Ἀριάδνην ὁ Θησεὺς ἄδικα δρῶν—  
 οἱ δ' οὐκ ἄδικά φασιν, ἀλλ' ἐκ Διονύσου—κατέ-  
 λιπεν ἐν Δία τῇ νήσῳ καθεύδουσαι, τάχα που  
 καὶ τίτθης διακήκοας· σοφαὶ γὰρ ἐκεῖναι τὰ  
 τοιαῦτα καὶ δακρύουσιν ἐπ' αὐτοῖς, ὅταν ἐθέλωσιν.  
 20 οὐ μὴν δέομαι λέγειν Θησεά μὲν εἶναι τὸν ἐν τῇ  
 νηί, Διόνυσον δὲ τὸν ἐν τῇ γῆ, οὐδ' ὡς ἀγνοοῦν-  
 τα<sup>1</sup> ἐπιστρέφοιμ' ἂν ἐς τὴν ἐπὶ τῶν πετρῶν,  
 ὡς ἐν μαλακῷ κεῖται τῷ ὕπνῳ.

<sup>1</sup> Benndorf would read ἀγνοοῦντα σ'.

<sup>1</sup> Cf. Eur. *Bacch.* 726:

"The hills, the wild things all, were thrilled  
 With ecstasy: naught but shook as on they rushed";  
 and 707 f.:

"One grasped her thyrsus staff, and smote the rock,  
 And forth up leapt a fountain's showery spray,  
 One in earth's bosom planted her reed-wand,  
 And up therethrough the God a wine-fount sent,  
 And whoso fain would drink white foaming draughts

lers to take wine from springs and to draw milk from clods of earth or from a rock as from living breasts.<sup>1</sup> Listen to Pan, how he seems to be hymning Dionysus on the crests of Cithaeron, as he dances an Evian<sup>2</sup> fling. And Cithaeron in the form of a man laments the woes<sup>3</sup> soon to occur on his slopes, and he wears an ivy crown aslant on his head—for he accepts the crown most unwillingly—and Megaera causes a fir to shoot up beside him and brings to light a spring of water, in token, I fancy, of the blood of Actaeon and of Pentheus.<sup>4</sup>

## 15. ARIADNE

That Theseus treated Ariadne unjustly—though some say not with unjust intent, but under the compulsion of Dionysus—when he abandoned her while asleep on the island of Dia,<sup>5</sup> you must have heard from your nurse; for those women are skilled in telling such tales and they weep over them whenever they will. I do not need to say that it is Theseus you see there on the ship and Dionysus yonder on the land, nor will I assume you to be ignorant and call your attention to the woman on the rocks, lying there in gentle slumber.

Scarred with their finger-tips the breast of earth,  
And milk gushed forth unstinted.”

Trans. Way, L.C.L.

<sup>2</sup> Evios is an epithet of Dionysus, derived from the cry *Εὐοῖ* (*Evoë*) uttered by his worshippers.

<sup>3</sup> The rending of Pentheus asunder by his mother Agave and the Bacchantes.

<sup>4</sup> According to Eur. *Bacch.* 1291 f. Pentheus was killed on the same spot as Actaeon.

<sup>5</sup> The ancient name of Naxos, where Theseus stopped with Ariadne on his way back from Crete, where with her aid he had killed the Minotaur.

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- (2) οὐδ' ἀπόχρη τὸν ζωγράφον ἐπαινεῖν, ἀφ'  
 25 ὧν κὰν ἄλλος ἐπαινοῖτο· ῥάδιον γὰρ ἅπαντι  
 καλὴν μὲν τὴν Ἀριάδνην γράφειν, καλὸν δὲ τὸν  
 Θεσέα, Διονύσου τε μυρία φάσματα τοῖς γράφειν  
 ἢ πλάττειν βουλομένοις, ὧν κὰν μικροῦ τύχη τις,  
 ἤρηκε τὸν θεόν. καὶ γὰρ οἱ κόρυμβοι στέφανος  
 30 ὄντες Διονύσου γνώρισμα, κὰν τὸ δημιούργημα  
 φαύλως ἔχη, καὶ κέρας ὑπεκφυόμενον τῶν κρο-  
 τάφων Διόνυσον δηλοῖ, καὶ πάρδαλις ὑπεκφαινο-  
 μένη αὖ τοῦ θεοῦ σύμβολον· ἀλλ' οὗτός γε ὁ  
 317 K. Διόνυσος ἐκ μόνου τοῦ ἐρᾶν γέγραπται. σκευὴ  
 μὲν γὰρ ἠνθισμένη καὶ θύρσοι καὶ νεβρίδες,  
 ἔρριπται ταῦτα ὡς ἔξω τοῦ καιροῦ, καὶ οὐδὲ  
 κυμβάλοις αἱ Βάκχαι χρῶνται νῦν οὐδὲ οἱ  
 5 Σάτυροι αὐλοῦσιν, ἀλλὰ καὶ ὁ Πᾶν κατέχει τὸ  
 σκίρτημα, ὡς μὴ διαλύσειε τὸν ὕπνον τῆς κόρης,  
 ἀλουργίδι τε στείλας ἑαυτὸν καὶ τὴν κεφαλὴν  
 ῥόδοις ἀνθίσας ἔρχεται παρὰ τὴν Ἀριάδνην ὁ  
 Διόνυσος, μεθύων ἔρωτι φησὶ περὶ τῶν ἀκρατῶς  
 10 ἐρώντων ὁ Τῆσιος. (3) ὁ Θεσεὺς δὲ ἐρᾶ μὲν,  
 ἀλλὰ τοῦ τῶν Ἀθηνῶν καπνοῦ, Ἀριάδνην δὲ  
 οὔτε οἶδεν ἔτι οὔτε ἔγνω ποτέ, φημὶ δ' αὐτὸν  
 ἐκλελῆσθαι καὶ τοῦ λαβυρίνθου καὶ μηδὲ εἰπεῖν  
 ἔχειν, ἐφ' ὅτῳ ποτὲ ἐς τὴν Κρήτην ἔπλευσεν  
 15 οὕτω μόνον τὰ ἐκ πρῶρας βλέπει. ὄρα καὶ τὴν  
 Ἀριάδνην, μᾶλλον δὲ τὸν ὕπνον· γυμνὰ μὲν εἰς  
 ὀμφαλὸν στέρνα ταῦτα, δέρη δὲ ὑπτία καὶ ἀπαλὴ

<sup>1</sup> Anacreon, *Frag.* 21, Edmonds, *Lyra Graeca* II, L.C.L.

<sup>2</sup> Cf. *Od.* 1. 58: "But Odysseus, in his longing to see were it but the smoke leaping up from his own land, yearns to die." Trans. Murray, L.C.L.

<sup>3</sup> Cf. Theocritus, 2. 45 f.: "O be that mate forgotten even







FIG. 6.—*The sleeping Ariadne deserted by Theseus.*

[To face p. 63.]

Nor yet is it enough to praise the painter for things for which someone else too might be praised; for it is easy for anyone to paint Ariadne as beautiful and Theseus as beautiful; and there are countless characteristics of Dionysus for those who wish to represent him in painting or sculpture, by depicting which even approximately the artist has captured the god. For instance, the ivy clusters forming a crown are the clear mark of Dionysus, even if the workmanship is poor; and a horn just springing from the temples reveals Dionysus, and a leopard, though but just visible, is a symbol of the god; but this Dionysus the painter has characterized by love alone. Flowered garments and thyrsi and fawn-skins have been cast aside as out of place for the moment, and the Bacchantes are not clashing their cymbals now, nor are the Satyrs playing the flute, nay, even Pan checks his wild dance that he may not disturb the maiden's sleep. Having arrayed himself in fine purple and wreathed his head with roses, Dionysus comes to the side of Ariadne, "drunk with love" as the Teian poet<sup>1</sup> says of those who are overmastered by love. As for Theseus, he is indeed in love, but with the smoke rising from Athens,<sup>2</sup> and he no longer knows Ariadne, and never knew her,<sup>3</sup> and I am sure that he has even forgotten the labyrinth and could not tell on what possible errand he sailed to Crete, so singly is his gaze fixed on what lies ahead of his prow. And look at Ariadne, or rather at her sleep<sup>4</sup>; for her bosom is bare to the waist, and her neck is bent back and her delicate throat, and all her right side

as old Theseus once forgot the fair-tressed damsel in Dia." Trans. Edmonds, L.C.L.

<sup>4</sup> Cf. The Sleeping Ariadne, Fig. 6.

φάρυγξ, μασχάλη δὲ ἢ δεξιὰ φανερὰ πᾶσα, ἢ δὲ  
 ἑτέρα χεὶρ ἐπίκειται τῇ χλαίνῃ, μὴ αἰσχύνῃ τι ὁ  
 20 ἄνεμος. οἶον, ὦ Διόνυσε, καὶ ὡς ἡδὺ τὸ ἄσθμα.  
 εἰ δὲ μῆλων ἢ βοτρύων ἀπόζει, φιλήσας ἐρεῖς.

### 15' ΠΑΣΙΦΑΗ

(1) Ἡ Πασιφάη τοῦ ταύρου ἐρᾷ καὶ ἰκετεύει  
 τὸν Δαίδαλον σοφίσασθαί τινα πειθῶ τοῦ θηρίου,  
 ὁ δὲ ἐργάζεται βουν κοίλην παραπλησίαν ἀγελαία  
 25 βοῦ τοῦ ταύρου ἐθάδι. καὶ ἦτις μὲν ἢ εὐνὴ σφῶν  
 ἐγένετο, δηλοῖ τὸ τοῦ Μινωταύρου εἶδος ἀτόπως  
 συντεθὲν τῇ φύσει· γέγραπται δὲ οὐχ ἢ εὐνὴ νῦν,  
 ἀλλ' ἐργαστήριον μὲν τοῦτο πεποιήται τοῦ Δαι-  
 δάλου, περιέστηκε δὲ αὐτῷ ἀγάλματα τὰ μὲν ἐν  
 30 μορφαῖς, τὰ δὲ ἐν τῷ διορθοῦσθαι, βεβηκότα ἤδη  
 καὶ ἐν ἐπαγγελίᾳ τοῦ βαδίζειν. τοῦτο δὲ ἄρα ἢ  
 318 K. πρὸ Δαιδάλου ἀγαλματοποιία οὐπω ἐς νῦν  
 ἐβέβλητο. αὐτὸς δὲ ὁ Δαίδαλος ἀπτικίζει μὲν  
 καὶ τὸ εἶδος ὑπέρσοφόν τι καὶ ἔννοον βλέπων,  
 ἀπτικίζει δὲ καὶ αὐτὸ τὸ σχῆμα· φαιὸν γὰρ  
 5 τρίβωνα τοῦτον ἀμπέχεται προσγεγραμμένης  
 αὐτῷ καὶ ἀνυποδησίας, ἣ μάλιστα δὴ οἱ Ἄττικοὶ  
 κοσμοῦνται. (2) κáθηται δὲ ἐφ' ἁρμονίᾳ τῆς  
 βοῦς καὶ τοὺς Ἐρωτας ξυνεργοὺς ποιεῖται τοῦ  
 μηχανήματος, ὡς Ἀφροδίτης τι αὐτῷ ἐπιδεῖν.

<sup>1</sup> Cf. Robert, *Der Pasiphaë-Sarkophag*, XIV Hall. Winkelmannsprog., where Cupids are present but not assisting in the work. Mau, *Röm. Mitth.* XI (1896), p. 50, published a

is visible, but the left hand rests on her mantle that a gust of wind may not expose her. How fair a sight, Dionysus, and how sweet her breath! Whether its fragrance is of apples or of grapes, you can tell after you have kissed her!

## 16. PASIPHAË

Pasiphaë is in love with the bull and begs Daedalus to devise some lure for the creature; and he is fashioning a hollow cow like a cow of the herd to which the bull is accustomed.<sup>4</sup> What their union brought forth is shown by the form of the Minotaur, strangely composite in its nature. Their union is not depicted here, but this is the workshop of Daedalus; and about it are statues, some with forms blocked out, others in a quite complete state in that they are already stepping forward and give promise of walking about.<sup>5</sup> Before the time of Daedalus, you know, the art of making statues had not yet conceived such a thing. Daedalus himself is of the Attic type in that his face suggests great wisdom and that the look of the eye is so intelligent; and his very dress also follows the Attic style; for he wears this dull coarse mantle and also he is painted without sandals, in a manner peculiarly affected by the Athenians. He sits before the framework of the cow and he uses the Cupids as his assistants in the device so as to connect with it something of Aphrodite. Of the

Pompeian wall-painting which depicts Pasiphaë, Daedalus with a young assistant, and the wooden cow, Fig. 7, p. 67.

<sup>5</sup> Greek legend emphasized the skill of Daedalus as a sculptor by saying that he made statues which could walk about and even could speak. Cf. Eur. *Hecuba*, 838.

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- 10 ἐναργεῖς μὲν τῶν Ἐρώτων καὶ οἱ τὸ τρύπανον, ᾧ  
 παῖ, στρέφοντες καὶ νῆ Δί' οἱ τῷ σκεπάρνῳ λεαί-  
 νοντες τὰ μήπω ἠκριβωμένα τῆς βοῦς καὶ οἱ  
 σταθμώμενοι τὴν ξυμμετρίαν, ἐφ' ἧς ἡ δημιουργία  
 βαίνει. οἱ δὲ ἐπὶ τοῦ πρίονος ἐννοιάν τε ὑπερβε-  
 15 βλήκασι πᾶσαν καὶ σοφίαν, ὁπόση χειρός τε καὶ  
 χρωμάτων. (3) Σκόπει γάρ· πρίων ἐμβέβληται  
 τῷ ξύλῳ καὶ διήκει αὐτοῦ ἤδη, διάγουσι δὲ  
 αὐτὸν οὔτοι οἱ Ἐρωτες ὁ μὲν ἐκ τῆς γῆς, ὁ δ' ἀπὸ  
 μηχανῆς ὀρθουμένῳ τε καὶ προνεύοντε. τουτὶ  
 20 δ' ἐναλλάξ ἠγώμεθα· ὁ μὲν γὰρ νένευκεν ὡς  
 ἀναστησόμενος, ὁ δὲ ἀνέστηκεν ὡς νεύσων, καὶ  
 ὁ μὲν ἀπὸ τῆς γῆς ἐπὶ τὸ στέρνον ἀνα-  
 πέμπει τὸ ἄσθμα, ὁ δ' ἀπὸ τοῦ μετεώρου κατὰ<sup>1</sup>  
 τὴν γαστέρα πίμπλαται κάτω συνερείδων τὸ  
 χεῖρε.  
 25 (4) Ἡ Πασιφάη δὲ ἔξω περὶ τὰ βουκόλια περι-  
 θρεῖ τὸν ταῦρον, οἰομένη προσάξεσθαι αὐτὸν τῷ  
 εἶδει καὶ τῇ στολῇ θεῖόν τε ἀπολαμπούση καὶ  
 ὑπὲρ πᾶσαν ἴριν βλέπει τε ἀμήχανον—καὶ γὰρ  
 γινώσκει, ὁποῖων ἐρᾷ—καὶ περιβάλλειν τὸ θηρίον  
 30 ὥρμηκεν, ὁ δὲ τῆς μὲν οὐδὲν ξυνίησι, βλέπει δὲ  
 τὴν ἑαυτοῦ βοῦν. γέγραπται δὲ ὁ μὲν ταῦρος  
 ἀγέρωχός τε καὶ ἠγεμὼν τῆς ἀγέλης, εὐκερώς τε καὶ  
 λευκός καὶ βεβηκώς ἤδη καὶ βαθὺς τὴν φάρυγγα  
 καὶ πίων τὸν αὐχένα καὶ ἰλαρὸν βλέπων ἐς τὴν  
 35 βοῦν, ἡ δὲ ἀγελαία τε καὶ ἄνετος καὶ λευκὴ πᾶσα

<sup>1</sup> κατὰ Benndorf: καί.

<sup>1</sup> *Lit.* "all skill of hand and colours."

Cupids, my boy, those are visible who turn the drill, and those by Zeus that smooth with the adze portions of the cow which are not yet accurately finished, and those that measure off the symmetrical proportions on which craftsmanship depends. But the Cupids that work with the saw surpass all conception and all skill in drawing<sup>1</sup> and colour. For look! The saw has attacked the wood and is already passing through it, and these Cupids keep it going, one on the ground, another on the staging, both straightening up and bending forward in turn. Let us consider this movement to be alternate; one has bent low as if about to rise up, his companion has risen erect as if about to bend over; the one on the ground draws his breath into his chest, and the one who is aloft fills his lungs down to his belly as he presses both hands down on the saw.



FIG. 7.

Pasiphaë outside the workshop in the cattle-fold gazes on the bull, thinking to draw him to her by her beauty and by her robe, which is divinely resplendent and more beautiful than any rainbow. She has a helpless look—for she knows what the creature is that she loves—and she is eager to embrace it, but it takes no notice of her and gazes at its own cow. The bull is depicted with proud mien, the leader of the herd, with splendid horns, white, already experienced in love, its dewlap low and its neck massive, and it gazes fondly at the cow; but the cow in the herd, ranging free and

319 Κ. ἐπὶ μελαίνῃ τῇ κεφαλῇ, ἀπαξιοὶ δὲ τὸν ταῦρον σκίρτημα γὰρ ὑποφαίνει κόρης δὴ τινος ὑποφουγούσης ἐραστοῦ ὕβριν.

### ιζ' ΙΠΠΟΔΑΜΕΙΑ

(1) Ἡ μὲν ἔκπληξις ἐπ' Οἰνομάω τῷ Ἀρκάδι, 5 οἱ δὲ ἐπ' αὐτῷ βοῶντες—ἀκούεις γάρ που—ἢ τε Ἀρκαδία ἐστὶ καὶ ὅπόσον ἐκ τῆς Πελοποννήσου. πέπτωκε δὲ συντριβὲν τὸ ἄρμα τέχνη Μυρτίλου, τὸ δὲ ἵππων σύγκειται τεττάρων· τουτὶ γὰρ ἐς μὲν τὰ πολεμικὰ οὐπω ἐθαρσείτο, οἱ 10 δὲ ἀγῶνες ἐγίνωσκόν τε αὐτὸ καὶ ἐτίμων· καὶ οἱ Λυδοὶ δὲ φιλιππότατοι ὄντες ἐπὶ μὲν Πέλοπος τέθριπποί τε ἦσαν καὶ ἤδη ἀρματῖται, μετὰ ταῦτα δὲ τετραρρύμου τε ἤψαντο καὶ λέγονται πρῶτοι τοὺς ὀκτῶ σχεῖν.

15 (2) Ὅρα, παῖ, τοὺς μὲν τοῦ Οἰνομάου, ὡς δεινοὶ τέ εἰσι καὶ σφοδροὶ ὀρμηῆσαι λύττης τε καὶ ἀφροῦ μεστοί—τουτὶ δὲ περὶ τοὺς Ἀρκάδας εὔροις μάλιστα—καὶ ὡς μέλανεσ, ἐπειδὴ ἐπ' αἰτόποισ καὶ οὐκ εὐφήμοισ ἐζεύγνυντο, τοὺς δὲ τοῦ 20 Πέλοπος, ὡς λευκοὶ τέ εἰσι καὶ τῇ ἡνία πρόσφοροι Πειθοῦς τε ἐταῖροι καὶ χρεμετίζοντες ἡμεροντι καὶ εὐξύνετον τῆς ρίκης, τὸν τε Οἰνόμαον, ὡς ἴσα καὶ Διομήδης ὁ Θραῆξ Βάρβαρός τε κεῖται

<sup>1</sup> The story is that Oenomaüs promised his daughter Hippodameia to the suitor who should beat him in a chariot race, but with the understanding that he should slay the unsuccessful suitors. Thirteen suitors had thus met their death, when Myrtilus, the charioteer of Oenomaüs, gave the race to Pelops by removing the pin that held a wheel in his master's chariot. The chariot race of Pelops and Oenomaüs







FIG. 8.—Race of Oenomaüs and Pelops, with Eros.

[To face p. 69.]

all white but for a black head, disdains the bull. For its pose suggests a leap, as of a girl who avoids the importunity of a lover.

## 17. HIPPODAMEIA

Here is consternation over Oenomaüs the Arcadian;<sup>1</sup> these are men who shout a warning for him—for perhaps you can hear them—and the scene is Arcadia and a portion of the Peloponnesus. The chariot lies shattered through a trick of Myrtilus. It is a four-horse chariot; for though men were not yet bold enough to use the quadriga in war, yet in the games it was known and prized, and the Lydians also, a people most devoted to horses, drove four abreast in the time of Pelops and already used chariots, and at a later time devised the chariot with four poles and, it is said, were the first to drive eight horses abreast.<sup>2</sup>

Look, my boy, at the horses of Oenomaüs, how fierce they are and keen to run, full of rage and covered with foam—you will find such horses especially among the Arcadians—and how black they are, harnessed as they were for a monstrous and accursed deed. But look at the horses of Pelops, how white they are, obedient to the rein, comrades as they are of Persuasion, neighing gently and as if aware of the coming victory. And look at Oenomaüs, how like he is to the Thracian Diomedes as he lies

is not infrequently depicted on vase-paintings, cf. *Arch. Zeit.* 1853, Pl. 55; *Mon. Inst.* II. 32.

<sup>2</sup> Cf. Xen. *Cyrop.* 6. 4. 2: τετράρρυμον ἄρμα καὶ ἵππων ὀκτώ, "And Abradatas's chariot with its four poles and eight horses."

καὶ ὤμους τὸ εἶδος. οἶμαι δὲ οὐδὲ τῷ Πέλοπι  
 25 ἀπιστήσεις, ὡς Ποσειδῶν ποτὲ αὐτὸν ἠγάσθη τῆς  
 ὥρας οἰνοχοοῦντα ἐν Σιπύλῳ τοῖς θεοῖς καὶ  
 ἀγασθεὶς ἀνέθηκεν ἐς τουτὶ τὸ ἄρμα μειράκιόν γε  
 ἤδη ὄντα. τὸ δὲ ἄρμα ἴσα τῇ γῆ τὴν θάλατταν  
 διαστείχει, καὶ οὐδὲ ῥανὶς ἀπ' αὐτῆς πηδᾶ εἰς τὸν  
 30 ἄξονα, βεβαία δέ, τῇ γῆ εἰκυῖα, ὑπόκειται τοῖς  
 ἵπποις. (3) Τὸν μὲν οὖν δρόμον ὁ Πέλοψ τε καὶ  
 ἡ Ἴπποδάμεια νικῶσιν ἐφεστηκότε ἄμφω τῷ  
 320 K. ἄρματι κάκει συζυγέντε, ἀλλήλων δὲ οὕτως  
 ἤττησθον, ὡς ἐν ὄρμῃ τοῦ περιβάλλειν εἶναι.  
 ἔσταλται δὲ ὁ μὲν τὸν Λύδιόν τε καὶ ἀβρὸν  
 τρόπον ἠλικίαν τε καὶ ὥραν ἄγων, ἣν καὶ μικρῷ  
 5 πρόσθεν εἶδες, ὅτε τοὺς ἵππους τὸν Ποσειδῶνα  
 ἐξήτει,<sup>1</sup> ἢ δ' ἔσταλται τὸν γαμικὸν τρόπον ἄρτι  
 τὴν παρειὰν ἀνακαλύπτουσα, ὅτε ἐς ἀνδρὸς  
 ἦκειν νενίκηκε. πηδᾶ καὶ Ἀλφειὸς ἐκ τῆς δίνης  
 κοτίνου τινὰ ἐξαίρων στέφανον τῷ Πέλοπι προσ-  
 10 ελαύνοντι τῇ ὄχθῃ.

(4) Τὰ δὲ ἐν τῷ ἵπποδρόμῳ σήματα οἱ μνη-  
 στῆρες ἐκεῖ ἐθάπτοντο, οὓς ἀποκτείνων ὁ Οἰνόμαος  
 ἀνεβάλλετο τὸν τῆς θυγατρὸς γάμον ἐπὶ τρισ-  
 καίδεκα ἤδη νέοις. ἀλλὰ ἡ γῆ νῦν ἄνθη φύει  
 15 περὶ τοῖς σήμασιν, ὡς μετέχοιέν τι κάκεινοι τοῦ  
 στεφανοῦσθαι δοκεῖν ἐπὶ τῇ τοῦ Οἰνομάου δίκη.

<sup>1</sup> ἐξήτει Reiske and Jacobs : ἐζήτει.

there, a barbarian and savage of aspect. But as to Pelops, on the other land, you will not, I think, be inclined to doubt that Poseidon once on a time fell in love with him for his beauty when he was wine-pourer for the gods on Mount Sipylus,<sup>1</sup> and because of his love set him, though still a youth, upon this chariot.<sup>2</sup> The chariot runs over the sea as easily as on land, and not even a drop of water ever splashes on its axle, but the sea, firm as the earth itself, supports the horses. As for the race, Pelops and Hippodameia are the victors, both standing on the chariot and there joining hands; but they are so conquered by each other that they are on the point of embracing one another. He is dressed in the delicate Lydian manner, and is of such youth and beauty as you noticed a moment ago when he was begging Poseidon for his horses; and she is dressed in a wedding garment and has just unveiled her cheek, now that she has won the right to a husband's embrace. Even the Alpheius leaps from his eddy to pluck a crown of wild olive for Pelops as he drives along the bank of the river.

The mounds along the race-course mark the graves of the suitors by whose death Oenomaüs postponed his daughter's marriage, thirteen youths in all.<sup>3</sup> But the earth now causes flowers to spring up on their graves, that they too may share the semblance of being crowned on the occasion of Oenomaüs' punishment.

<sup>1</sup> Cf. Pind. *Ol.* 1. 61 f.

<sup>2</sup> Cf. Pind. *Ol.* 1. 139 f.

<sup>3</sup> Cf. Pind. *Ol.* 1. 127 f. : ἐπεὶ τρεῖς γε καὶ δέκ' ἄνδρα ὀλέσαις ἐρῶντας ἀναβάλλεται γάμον θυγατρὸς.

## ιη' ΒΑΚΧΑΙ

- (1) Γέγραπται μὲν, ὦ παῖ, καὶ τὰ ἐν τῷ Κιθαιρῶνι, Βακχῶν χοροὶ καὶ ὑποιοὶ πέτραι καὶ νέκταρ ἐκ βοτρύων καὶ ὡς γάλακτι τὴν  
 20 βῶλον ἢ γῆ λιπαίνει. καὶ ἰδοὺ κιττὸς ἔρπει καὶ ὄφεις ὀρθοὶ καὶ θύρσου<sup>1</sup> δένδρα οἶμαι μέλι στάζοντα. καὶ ἦδε σοὶ ἡ ἐλάτη χαμαὶ γυναικῶν ἔργον ἐκ Διονύσου μέγα, πέπτωκε δὲ τὸν Πενθέα ἀποσεισαμένη ταῖς Βάκχαις ἐν εἴδει λέοντος. αἱ  
 25 δὲ καταξαινουσι<sup>2</sup> τὸ θήραμα μήτηρ ἐκείνη καὶ ἀδελφαὶ μητρὸς αἱ μὲν ἀπορρηγνῦσαι τὰς χεῖρας, ἡ δὲ ἐπισπῶσα τὸν υἱὸν τῆς χαίτης. εἶποις δ' ἂν καὶ ὡς ἀλαλάζουσιν, οὕτως εὖιον αὐταῖς τὸ ἄσθμα. Διόνυσος δὲ αὐτὸς μὲν ἐν περιωπῇ τού-  
 30 των ἔστηκεν ἐμπλήσας τὴν παρεῖαν χόλου, τὸν δὲ οἶστρον προσβακχεύσας ταῖς γυναιξίν. οὔτε ὀρώσι γοῦν τὰ δρώμενα καὶ ὑπόσα ἱκετεύει ὁ Πενθεὺς λέοντος ἀκούειν φασὶ βρυχωμένου.
- 321 K. (2) Ταυτὶ μὲν τὰ ἐν τῷ ὄρει, τὰ δὲ ἐγγὺς ταῦτα Θῆβαι ἤδη καὶ Κύδμου στέγη καὶ θρηῖνος ἐπὶ τῇ ἄγρα καὶ συναρμόττουσιν οἱ προσήκοντες τὸν νεκρόν, εἴ πη σωθείη τῷ τάφῳ. πρόσκειται καὶ  
 5 ἡ κεφαλὴ τοῦ Πενθέως οὐκέτι ἀμφίβολος, ἀλλ' οἷα καὶ τῷ Διονύσῳ ἐλεεῖν, νεωτάτη καὶ ἀπαλὴ τὴν γένυν καὶ πυρσὴ τὰς κόμας, ἅς οὔτε κιττὸς

<sup>1</sup> θύρσου Pierson : θύρσοι.<sup>2</sup> καταξαινουσι Reiske : καὶ ξαινουσι.<sup>1</sup> Cf. Hartwig, "Der Tod des Pentheus," *Jahr. Inst.* VII (1892), p. 153 f., Pl. V.<sup>2</sup> Cf. Eur. *Bacch.* 142 f., 707 f., cf. *supra*, p. 60.<sup>3</sup> Cf. *ibid.* 1109, 1141 for the felling of the fir, and Pentheus imagined to be a lion.





FIG. 9.—*The Death of Pentheus.*

[To face p. 73.



18. BACCHANTES<sup>1</sup>

Here are also painted, my boy, scenes from Mount Cithaeron—choruses of Bacchantes, and rocks flowing with wine, and nectar dripping from clusters of grapes, and the earth enriching the broken soil with milk.<sup>2</sup> Lo! ivy creeps over the ground, serpents stand erect, and thyrsus trees are dripping, I think, with honey. This fir you see lying on the ground is a great deed of women inspired by Dionysus; it fell as it shook off Pentheus in the form of a lion<sup>3</sup> into the hands of the Bacchantes. They rend in pieces their prey—that mother of his and his mother's sisters, they tearing off his arms while she is dragging her son by the hair.<sup>4</sup> You would even say they were raising the shout of victory, so like the Bacchic cry<sup>5</sup> is their panting. Dionysus himself stands where he can watch them, puffing out his cheek with passion and applying the Bacchic goad to the women. At any rate they do not see what they are doing, and in the supplication of Pentheus they say they hear a lion's roaring.

That is what is taking place on the mountain; but here in the foreground we now see Thebes and the palace of Cadmus and lamentation over the prey, while the relatives try to fit the corpse together that it may perhaps be rescued for burial. There lies the head of Pentheus, no longer a dubious thing, but such as to excite the pity even of Dionysus—very youthful, with delicate chin and locks of reddish hue, not wreathed with ivy or bryony or sprays of vine,

<sup>4</sup> Cf. *ibid.* 1127 f., which describes the tearing off of Pentheus's arms.

<sup>5</sup> *i.e.* their lips seem to form the cry "Evoë."

ἤρεψεν οὔτε σμίλακος ἢ ἀμπέλου κλήμα οὔτε  
 αὐλὸς ἔσεισέ τις οὔτ' οἴστρος. ἐρρώννυτο μὲν  
 10 ὑπ' αὐτῶν καὶ ἐρρώννυνεν αὐτάς, ἐμαίνετο δὲ αὐτὸ  
 τὸ μὴ μετὰ Διονύσου μαίνεσθαι.

(3) Ἐλεεινὰ καὶ τὰ τῶν γυναικῶν ἠγώμεθα.  
 οἶα μὲν γὰρ ἐν τῷ Κιθαιρῶνι ἠγνόησαν, οἶα δὲ  
 ἐνταῦθα γινώσκουσιν. ἀπολέλοιπε δὲ αὐτάς οὐχ  
 15 ἢ μανία μόνον, ἀλλὰ καὶ ἡ ῥώμη, καθ' ἣν  
 ἐβάκχευσαν. κατὰ μὲν γὰρ τὸν Κιθαιρῶνα  
 ὁρᾶς, ὡς μεσταὶ τοῦ ἄθλου φέρονται συνεξαί-  
 ρουσαι τὴν ἠχὴν τοῦ ὄρους, ἐνταῦθα δὲ παρί-  
 στανται καὶ εἰς νοῦν τῶν βεβακχευμένων ἤκουσιν,  
 20 ἰζάνουσαί τε κατὰ τῆς γῆς τῆς μὲν εἰς γόνατα ἢ  
 κεφαλὴν βρίθει, τῆς δὲ εἰς ὤμον, ἢ δ' Ἀγαυή  
 περιβάλλειν μὲν τὸν υἱὸν ὤρμηκε, θιγεῖν δὲ  
 ὀκνεῖ. προσμέμικται δ' αὐτῇ τὸ τοῦ παιδὸς  
 αἷμα τὸ μὲν ἐς χεῖρας, τὸ δὲ ἐς παρεϊάν, τὸ δὲ  
 25 ἐς τὰ γυμνὰ τοῦ μαζοῦ.

(4) Ἡ δὲ Ἀρμονία καὶ ὁ Κάδμος εἰσὶ μὲν, ἀλλ'  
 οὐχ οἰοίπερ ἦσαν· δράκοντες γὰρ ἤδη ἐκ μηρῶν  
 γίνονται, καὶ φολίς ἤδη αὐτοὺς ἔχει. φροῦδοι  
 πόδες, φροῦδοι γλουτοί, καὶ ἡ μεταβολὴ τοῦ  
 30 εἶδους ἔρπει ἄνω. οἱ δὲ ἐκπλήττονται καὶ περι-  
 βάλλουσιν ἀλλήλους, οἷον ξυνέχοντες τὰ λοιπὰ  
 τοῦ σώματος, ὡς ἐκεῖνα γοῦν αὐτοὺς μὴ φύγη.

### ιθ' ΤΥΡΡΗΝΟΙ

(1) Ναῦς θεωρὶς καὶ ναῦς ληστρική. τὴν μὲν  
 Διόνυσος εὐθύνει, τὴν δ' ἐμβεβήκασι Τυρρηνοὶ  
 322 Κ. λησταὶ τῆς περὶ αὐτοὺς θαλάττης. ἢ μὲν δὴ

<sup>1</sup> The ship used for conveying a sacred mission.

nor are they tossed in wild disorder by flute or Bacchic frenzy. From those locks he derived his vigour, and he imparted vigour to them; but this itself was his madness, that he would not join Dionysus in madness.

Pitiful also we must consider the state of the women. For of what things were they unaware on Cithaeron, and of what things do they here have knowledge! Not only has their madness left them, but also the strength they possessed in the Bacchic revel. On Cithaeron you see how, inspired by the conflict, they rush headlong, rousing the echoes on the mountain side, but here they are still and have come to a realization of what they did in their revels; sinking to the ground one rests her head on her knees, another on her shoulder, while Agave is eager to embrace her son but shrinks from touching him. Her son's blood is smeared on her hands and on her cheek and on her naked breast.

Harmonia and Cadmus are there, but not as they were before; for already they have become serpents from the thighs down and already scales are forming on them. Their feet are gone, their hips are gone, and the change of form is creeping upward. In astonishment they embrace each other as though holding on to what is left of the body, that this at least may not escape them.

## 19. THE TYRRHENIAN PIRATES

A mission ship<sup>1</sup> and a pirates' ship. Dionysus steers the former, on board the latter are Tyrrhenians, pirates who ravage their own sea.<sup>2</sup> The one

<sup>2</sup> *i.e.* the Tyrrhenian sea.

ἱερὰ ναῦς, βακχεύει ἐν αὐτῇ Διόνυσος καὶ ἐπιρ-  
 ροθοῦσιν αἱ Βάκχαι, ἄρμονία δέ, ὀπόση ὀργιάζει,  
 κατηχεῖ τῆς θαλάττης, ἢ δὲ ὑπέχει τῷ Διονύσῳ  
 5 τὰ ἑαυτῆς νῶτα, καθάπερ ἢ Λυδῶν γῆ, ἢ δὲ  
 ἑτέρα ναῦς μαίνονται καὶ τῆς εἰρεσίας ἐκλανθάν-  
 ονται, πολλοῖς δὲ αὐτῶν ἀπολώλασιν ἤδη αἱ  
 χεῖρες. (2) Τίς ἢ γραφή; τὸν Διόνυσον, ὦ παῖ,  
 λοχῶσι Τυρρηνοὶ λόγου ἐς αὐτοὺς ἤκουτος, ὡς  
 10 θήλυσ τε εἶη καὶ ἀγύρτης καὶ χρυσοῦς τὴν ναῦν  
 ὑπὸ τοῦ ἐν αὐτῇ πλούτου γύναιά τε αὐτῷ  
 ὀμαρτοίῃ Λύδια καὶ Σάτυροι καὶ<sup>1</sup> αὐληταὶ καὶ  
 ναρθηκοφόρος γέρων καὶ οἶνος Μαρώνειος καὶ  
 αὐτὸς ὁ Μάρων. καὶ Πᾶνας αὐτῷ ξυμπλεῖν  
 15 ἀκούοντες ἐν εἴδει τράγων αὐτοὶ μὲν ἄξεσθαι  
 ἔμελλον<sup>2</sup> τὰς Βάκχας, αἶγας δὲ ἀνήσειν ἐκείνοις,  
 ἅς ἢ Τυρρηνῶν γῆ βόσκει. (3) Ἡ μὲν οὖν  
 ληστρικὴ ναῦς τὸν μάχιμον πλεῖ τρόπον· ἐπω-  
 τίσι τε γὰρ κατεσκευάσται καὶ ἐμβόλω καὶ  
 20 σιδηραῖ αὐτῇ χεῖρες καὶ αἰχμαὶ καὶ δρέπανα  
 ἐπὶ δοράτων. ὡς δ'<sup>3</sup> ἐκπλήττοι τοὺς ἐντυγχά-  
 νοντας καὶ θηρίον τι αὐτοῖς ἐκφαίνοιτο, γλαυκοῖς  
 μὲν γέγραπται χρώμασι, βλοσυροῖς δὲ κατὰ  
 πρῶραν ὀφθαλμοῖς οἶον βλέπει, λεπτὴ δὲ ἢ  
 25 πρύμνα καὶ μνηοειδὴς καθάπερ τὰ τελευτῶντα  
 τῶν ἰχθύων. (4) Ἡ δὲ τοῦ Διονύσου ναῦς τὰ

<sup>1</sup> καὶ Benndorf deletes, cf. 322, 26 ff. κ.

<sup>2</sup> ἄξεσθαι ἔμελλον Hercher: ἔξεσθαι.

<sup>3</sup> δ' added by Reiske and Kayser.

<sup>1</sup> Narthex: a plant with hollow stalk which furnished the Bacchic wands.

<sup>2</sup> Cf. *Od.* 9. 147f. Maron was a priest of Apollo, who gave Odysseus wine in gratitude for protection. Later,

is a sacred ship; in it Dionysus revels and the Bacchantes cry out in response to him, and orgiastic music resounds over the sea, which yields its broad surface to Dionysus as readily as does the land of the Lydians; on the other ship they go mad and forget to row and already the hands of many of them are gone. What does the painting mean? Tyrrenian sailors, my boy, are lying in wait for Dionysus, as word has come to them that he is effeminate and a vagabond and a mine of gold so far as his ship is concerned, because of the wealth it carries, and that he is accompanied only by Lydian women and Satyrs and fluteplayers, and an aged narthex-bearer,<sup>1</sup> and Maronian wine, and by Maron<sup>2</sup> himself. Hearing that Pans sail with him in the form of goats, they planned to carry off the Bacchantes for themselves and to turn over to the Pans she-goats,<sup>3</sup> such as are raised in the land of the Tyrrenians. Now the pirate ship sails with warlike mien; for it is equipped with prow-beams and beak, and on board are grappling-irons and spears and poles armed with scythes. And, in order that it may strike terror into those they meet and may look to them like some sort of monster, it is painted with bright colours, and it seems to see with grim eyes set into its prow,<sup>4</sup> and the stern curves up in a thin crescent like the end of a fish's tail. As for the ship of Dionysus, it has a weird appearance<sup>5</sup>

because of the fame of his wine, he was thought of as an attendant of Dionysus.

<sup>3</sup> *i.e.* in place of Bacchantes.

<sup>4</sup> It was customary to paint eyes on the prow of Greek ships, apparently with the idea that thus the ship might see its way.

<sup>5</sup> See critical note.

- μὲν ἄλλα πέτρα μοι διείκασται,<sup>1</sup> φολιδωτῇ  
 δὲ ὀράται τὸ ἐς πρύμναν<sup>2</sup> κυμβάλων αὐτῇ  
 παραλλάξ ἐνηρμοσμένων, ἴν', εἰ καὶ Σάτυροί  
 30 ποτε ὑπὸ οἴνου καθεύδοιεν, ὁ Διόνυσος μὴ  
 ἀψοφητὶ πλέοι, τὴν δὲ πρῶραν ἐς χρυσῆν  
 πάρδαλιν εἵκασται τε καὶ ἐξήκται. φιλία δὲ  
 τῷ Διονύσῳ πρὸς τὸ ζῶον, ἐπειδὴ θερμότατον  
 τῶν ζῴων ἐστὶ καὶ πηδᾶ κοῦφα καὶ ἴσα εὐάδι.  
 35 ὀρᾶς γοῦν καὶ αὐτὸ τὸ θήριον—συμπλεύσας τῷ  
 Διονύσῳ καὶ πηδώσας ἐπὶ τοὺς Τυρρηνοὺς μήπω  
 323 K. κελεύοντος. θύρσος δὲ οὕτοσι ἐκ μέσης νεῶς  
 ἐκπέφυκε τὰ τοῦ ἱστοῦ πράσσω, καὶ ἱστία  
 μεθήπται ἀλουργῇ μεταυγάζοντα ἐν τῷ κόλπῳ,  
 χρυσαῖ δὲ ἐνύφανται Βάκχαι ἐν Τμώλῳ καὶ  
 5 Διονύσου τὰ ἐν Λυδία. κατηρεφῆ δὲ τὴν ναῦν  
 ἀμπέλῳ καὶ κιττῷ φαίνεσθαι καὶ βότρυς ὑπὲρ  
 αὐτῆς αἰωρεῖσθαι θαῦμα μὲν, θαυμασιωτέρα δὲ  
 ἢ πηγῇ τοῦ οἴνου, ὡς κοίλῃ αὐτὸν ἢ ναῦς ἐκδί-  
 δοται καὶ ἀντλεῖται.  
 10 (5) Ἄλλ' ἐπὶ τοὺς Τυρρηνοὺς ἴωμεν, ἕως εἰσίν·  
 ὁ γὰρ Διόνυσος αὐτοὺς ἐκμήνας ἐντρέχουσι τοῖς  
 Τυρρηνοῖς ἰδέαι δελφίνων οὔπω ἐθάδων οὐδὲ  
 ἐγχωρίων τῇ θαλάσῃ. καὶ τῷ μὲν τὰ πλευρὰ  
 κυάνεα, τῷ δ' ὀλισθηρὰ τὰ στέρνα, τῷ δ'  
 15 ἐκφύεται λοφία παρὰ τῷ μεταφρένῳ, ὁ δὲ  
 ἐκδίδωσι τὰ οὐραία, καὶ τῷ μὲν ἢ κεφαλῇ

<sup>1</sup> The text is corrupt in the MSS., πετραμοιδι εἵκασται. Various conjectures have been proposed. τέρατι (Capps) νῆ Δί' (Jacobs) εἵκασται.

<sup>2</sup> πρύμναν Jacobs : πρῶραν.

<sup>1</sup> Cymbals where, in a ship of war, shields would be hung.

in other respects, and it looks as if it were covered with scales at the stern, for cymbals<sup>1</sup> are attached to it in rows, so that, even if the Satyrs are overcome by wine and fall asleep, Dionysus may not be without noise on his voyage; and its prow is drawn out in the semblance of a golden leopardess. Dionysus is devoted to this animal because it is the most excitable of animals and leaps lightly like a Bacchante. At any rate you see the very creature before you;<sup>2</sup> it sails with Dionysus and leaps against the Tyrrhenians without waiting for his bidding. And the thyrsus here has grown in the midst of the ship<sup>3</sup> and serves as a mast, and sails dyed purple are attached to it, gleaming as they belly out in the wind, and woven in them are golden Bacchantes on Mount Tmolus and Dionysiac scenes from Lydia. That the ship seems to be embowered with vine and ivy and that clusters of grapes swing above it<sup>4</sup> is indeed a marvel, but more marvellous is the fountain of wine,<sup>5</sup> for the hollow ship pours forth the wine and lets it drain away.

But let us turn to the Tyrrhenians while they still remain; for under the maddening power of Dionysus the forms of dolphins<sup>6</sup> are creeping over the Tyrrhenians—not at all the dolphins we know, however, nor yet those native to the sea. One of the men has dark sides, one a slippery breast, on the back of one a fin is growing, one is growing a tail, the head of one is gone but that of another is left,

<sup>2</sup> *i.e.* the figure-head which forms the prow.

<sup>3</sup> Cf. the ship of Dionysus on a black-figured kylix, *Wien. Vorlegeblätter*, 1888, Pl. VII. 1a.

<sup>4</sup> Cf. *Hom. Hymns* 7. 38 ff. for a description of the vine.

<sup>5</sup> Cf. *ibid.* 7. 35 f. for the fountain of wine.

<sup>6</sup> Cf. *ibid.* 7. 51 f. for the transformation of the sailors into dolphins.

φρούδη, τῷ δὲ λοιπῇ, τῷ δ' ἡ χεὶρ ὑγρά, ὁ δ' ὑπὲρ τῶν ποδῶν ἀπιόντων βοᾷ.

(6) Ὁ δὲ Διόνυσος ἐκ πρῶρας γελᾷ ταῦτα καὶ  
 20 κελεύει τοῖς Τυρρηνοῖς τὰ μὲν εἶδη ἰχθύσιν ἐξ  
 ἀνθρώπων, τὰ δὲ ἦθη χρηστοῖς ἐκ φαύλων.  
 ὀχῆσεται γοῦν μικρὸν ὕστερον Παλαίμων ἐπὶ  
 δελφίνος οὐδὲ ἐργηγορῶς οὔτος, ἀλλ' ὕπτιος ἐπ'  
 αὐτοῦ καθεύδων, καὶ Ἀρίων δὲ ὁ ἐπὶ Ταινάρῳ  
 25 δηλοῖ τοὺς δελφίνας ἐταίρους τε εἶναι ἀνθρώποις  
 καὶ ᾠδῆς φίλους καὶ οἴους παρατάξασθαι πρὸς  
 ληστὰς ὑπὲρ ἀνθρώπων καὶ μουσικῆς.

### κ' ΣΑΤΥΡΟΙ

(1) Κελαιναὶ μὲν τὸ χωρίον, ὅσον αἱ πηγαὶ  
 καὶ τὸ ἄντρον, ἐκποδῶν δὲ ὁ Μαρσύας ἢ ποι-  
 30 μαίνων ἢ μετὰ τὴν ἔριν. μὴ ἐπαίνει τὸ ὕδωρ  
 καὶ γὰρ εἰ πότιμον καὶ γαληνὸν γέγραπται,  
 ποτιμωτέρῳ ἐντεύξῃ τῷ Ὀλύμπῳ. καθεύδει<sup>1</sup>  
 δὲ μετὰ τὴν αὐλησιν ἀβρὸς ἐν ἀβροῖς ἀνθεσι  
 συγκεραυνὺς τὸν ἰδρῶτα τῇ τοῦ λειμῶνος<sup>2</sup> δρόσῳ,  
 324 K. καὶ ὁ Ζέφυρος ἐκκαλεῖ αὐτὸν προσπνέων τῇ  
 κόμῃ, ὁ δὲ ἀντιπνεῖ τῷ ἀνέμῳ<sup>3</sup> ἔλκων τὸ ἀπὸ  
 τοῦ στέρνου ἄσθμα, κάλαμοί τε αὐλοῦντες ἤδη  
 παράκεινται τῷ Ὀλύμπῳ καὶ σιδήρια ἔτι, οἷς  
 5 ἐπιτρύπωνται<sup>4</sup> οἱ αὐλοί. (2) Ἐρῶντες δὲ αὐτοῦ

<sup>1</sup> καθεύδει Kayser : καὶ ᾄδαί.

<sup>2</sup> λειμῶνος Olearius : χιμῶνος.

<sup>3</sup> ἀντιπνεῖ τῷ ἀνέμῳ Jacobs : ἀναπνεῖ τοῦ ἀνέμου.

<sup>4</sup> ἐπιτρύπωνται Salmasius : ἐπιθρύπτονται.

<sup>1</sup> It is implied that henceforth the transformed pirates will have the traits which later Greek legends attribute to dolphins.



the hand of one is melting away, while another laments over his vanishing feet.

Dionysus on the prow of his ship laughs at the scene and shouts orders to the Tyrrhenians as fishes in shape instead of men, and as good in character instead of bad.<sup>1</sup> Soon, at any rate, Palaemon will ride on a dolphin's back, not awake, but lying prone upon it sound asleep; and the Arion at Taenarum<sup>2</sup> makes it clear that dolphins are the companions of men, and fond of song, and worthy to take the field against pirates in defence of men and the art of music.

## 20. SATYRS

The place is Celaenae, if one may judge by the springs and the cave; but Marsyas has gone away either to watch his sheep or because the contest is over. Do not praise the water; for, though it looks sweet and placid, you will find Olympus<sup>3</sup> sweeter. He sleeps after having played his flute, a tender youth lying on tender flowers, whilst the moisture on his forehead mingles with the dew of the meadow; and Zephyrus summons him by breathing on his hair, and he breathes in response to the wind, drawing the air from his lungs. Reeds already yielding music lie beside Olympus, and also the iron tools with which the holes are bored in the pipes. A band of Satyrs gaze lovingly

<sup>2</sup> *i.e.* the bronze statue of Arion seated on a dolphin, which Herodotus (1. 24) describes.

<sup>3</sup> *i.e.* the figure of Olympus which he is about to describe. Olympus was a pupil of Marsyas and beloved by him; cf. the red-figured vase painting, Roscher, *Lexikon. d. gr. u. röm. Myth.* III. 861.

Σατύρων τις ἀγέλη καταθεῶνται τὸ μειράκιον ἐρυθροὶ καὶ σεσηρότες, ὁ μὲν τοῦ στέρνου θιγεῖν δεόμενος, ὁ δὲ ἐμφῦναι τῇ δέρῃ, ὁ δὲ σπάσαι τι ἐπιθυμῶν φίλημα, ἄνθη τε ἐπιπᾶττουσι καὶ  
 10 προσκυνοῦσιν ὡς ἄγαλμα, ὁ σοφώτατος δὲ αὐτῶν ἔτι θερμοῦ θατέρου αὐλοῦ<sup>1</sup> τὴν γλῶτταν ἀνασπάσας ἐσθίει καὶ τὸν Ὀλυμπον οὕτω φιλεῖν οἶεται, φησὶ δὲ καὶ ἀπογεύσασθαι τοῦ πνεύματος.

## κα' ΟΛΥΜΠΟΣ

(1) Τίνι αὐλεῖς, Ὀλυμπε; τί δὲ ἔργον μου-  
 15 σικῆς ἐν ἐρημίᾳ; οὐ ποιμήν σοι πίρεστιν, οὐκ αἰπόλος οὐδὲ Νύμφαις αὐλεῖς, αἱ καλῶς ἂν ὑπωρχήσαντο τῷ αὐλῷ, μαθὼν δὲ οὐκ οἶδα ὅτι χαίρεις τῷ ἐπὶ τῇ πέτρᾳ ὕδατι καὶ βλέπεις ἐπ' αὐτό. τί μετέχων αὐτοῦ; καὶ γὰρ οὔτε  
 20 κελαρύζει σοι καὶ πρὸς τὸν αὐλὸν ὑπάσεται<sup>2</sup> οὔτε διαμετροῦμέν σοι τὴν ἡμέραν, οἷ γε βουλοίμεθ' ἂν καὶ ἐς νύκτας ἀποτεῖναι τὸ αὐλημα. εἰ δὲ τὸ κάλλος ἀνακρίνεις, τοῦ ὕδατος ἀμέλει ἡμεῖς γὰρ ἰκανώτεροι λέξαι τὰ ἐν σοὶ ἅπαντα.  
 25 (2) Τὸ μὲν ὄμμα σοι χαροπὸν, πολλὰ δὲ αὐτοῦ πρὸς τὸν αὐλὸν τὰ κέντρα, ὄφρυνς δὲ αὐτῷ περιβέβληται διασημαίνουσα τὸν νοῦν τῶν αὐλημάτων, ἡ παρεῖα δὲ πάλλεσθαι δοκεῖ καὶ οἶον ὑπορχεῖσθαι τῷ μέλει, τὸ πνεῦμα δὲ οὐδὲν  
 30 ἐπαίρει τοῦ προσώπου ὑπὸ τοῦ ἐν τῷ αὐλῷ

<sup>1</sup> Schenkl omits τοῦ before αὐλοῦ.

<sup>2</sup> ὑπάσεται Rohde and Gomperz: ὑποέσται.

upon the youth, ruddy grinning creatures, one desiring to touch his breast, another to embrace his neck, another eager to pluck a kiss; they scatter flowers over him and worship him as if he were a divine image; and the cleverest of them draws out the tongue of the second pipe which is still warm and eats it, thinking he is thus kissing Olympus, and he says he tasted the boy's breath.

## 21. OLYMPUS

For whom are you playing the flute, Olympus? And what need is there of music in a desert place? No shepherd is here with you, nor goatherd, nor yet are you playing for Nymphs, who would dance beautifully to your flute; and I do not understand just why you take delight in the pool of water by the rock and gaze into it.<sup>1</sup> What interest have you in it? It does not murmur for you like a brook and sing an accompaniment to your flute, nor do we need its water to measure off the day<sup>2</sup> for you, we who would fain prolong your music even into the night. If it is beauty you are investigating, pay no heed to the water; for we are more competent than it to tell all your charms. Your eye is bright, and many a provoking glance comes from it to the flute; your brow overarching the eye indicates the meaning of the tune you play; your cheek seems to quiver and as it were to dance to the melody; your breath does not puff out your

<sup>1</sup> Cf. Narcissus gazing at his reflection in a pool, Description 23 *infra*, p. 89.

<sup>2</sup> An allusion to the water-clock used in the courts to time the speeches.

εἶναι, ἢ κόμη τε οὐκ ἀργῆ οὔτε κεῖται καθύπερ  
 ἐν ἀστικῶ μειρακίῳ λιπῶσα, ἀλλ' ἐγήγερται μὲν  
 325 Κ. ὑπὸ τοῦ αὐχμοῦ, παρέχεται δὲ αὐχμηρὸν οὐδὲν  
 ἐν ὀξείᾳ καὶ χλωρᾷ τῇ πίτυι. καλὸς γὰρ ὁ  
 στέφανος καὶ δεινὸς ἐπιπρέψαι τοῖς ἐν ὄρα, τὰ  
 δὲ ἄνθη παρθένους ἀναφυέσθω καὶ γυναίοις ἔρευ-  
 5 θος ἑαυτοῖς ἐργαζέσθω. φημί σοι καὶ τὰ στέρνα  
 οὐ πνεύματος ἔμπλεα εἶναι μόνον, ἀλλὰ καὶ  
 ἐννοίας μουσικῆς καὶ διασκέψεως τῶν αὐλη-  
 μάτων. (3) Μέχρι τούτων σε τὸ ὕδωρ γράφει  
 κατακύπτουτα ἐς αὐτὸ ἀπὸ τῆς πέτρας. εἰ δὲ  
 10 ἔστηκότα ἔγραφεν, οὐκ ἂν εὐσχήμονα τὰ ὑπὸ  
 τῷ στέρνῳ ἔδειξεν· ἐπιπόλαιοι γὰρ αἱ μιμήσεις  
 τῶν ὑδάτων ἀπὸ τοῦ συνιζάνειν ἐν αὐτοῖς τὰ  
 μήκη. τὸ δὲ καὶ κλύζεσθαί σοι τὴν σκιὰν ἔστω  
 μὲν καὶ παρὰ τοῦ αὐλοῦ τὴν πηγὴν καταπνέοντος,  
 15 ἔστω δὲ καὶ παρὰ τοῦ Ζεφύρου ταῦτα πάντα, δι'  
 ὃν καὶ σὺ ἐν τῷ αὐλεῖν καὶ ὁ αὐλὸς ἐν τῷ πνεῖν  
 καὶ ἡ πηγὴ ἐν τῷ καταυλεῖσθαι.

## κβ' ΜΙΔΑΣ

(1) Καθεύδει ὁ Σάτυρος, καὶ ὑφειμένη τῇ  
 φωνῇ περὶ αὐτοῦ λέγωμεν, μὴ ἐξεγείρηται καὶ  
 20 διαλύσῃ τὰ ὀρώμενα. Μίδαας αὐτὸν οἴνω τεθή-  
 ρακεν ἐν Φρυγίᾳ περὶ αὐτά, ὡς ὀράς, τὰ ὄρη,

<sup>1</sup> Olympus is standing far enough back from the pool, so that he sees only the reflection of his head and breast ; these are bent forward so as to be nearly parallel to the surface of the water, and therefore the reflection is not unduly fore-

cheeks because it is all in the flute; your hair is not unkempt, nor does it lie smooth, made sleek with unguents as in a city youth, but it is so dry that it is fluffy, yet without giving the impression of squalid dryness by reason of the bright fresh sprays of pine upon it. Beautiful is such a crown and well adapted to adorn beautiful youths; but let flowers grow for maidens and let them produce their rosy colour for women. Your breast, I should say, is filled not merely with breath for the flute, but also with thoughts of music and meditation on the tunes you will play. As far as the breast the water pictures you, as you bend down over it from the rock; but if it pictured you full length, it would not have shown you as comely from the breast down; for reflections in the water are but on the surface, imperfect because stature is foreshortened in them.<sup>1</sup> The fact that your reflection is broken by ripples may be due to your flute breathing upon the water of the fountain, or all that we see may be due to Zephyrus, who inspires you in playing the flute, the flute in breathing its strain, and the spring in being moved by the flute-playing.

## 22. MIDAS

The Satyr is asleep; let us speak of him with bated breath, lest he wake and spoil the scene before us. Midas has captured him with wine in Phrygia<sup>2</sup> on the very mountain-side, as you see, by shortened; whereas, if he had been standing near enough to the water to see the rest of his body, the reflection of it would have been very much foreshortened.

<sup>2</sup> The story is told by Xen. *Anab.* 1. 2. 13, and Philostratus, *Vita Apoll.* 6. 27.

τὴν κρήνην οἰνοχοήσας, ἐν ἧ κείται παραβλύζων τοῦ οἴνου ἐν τῷ ὑπνω.

Σατύρων δὲ ἡδὺ μὲν τὸ σφοδρόν, ὅτε ὀρ-  
 25 χούνται, ἡδὺ δὲ τὸ βωμολόχον, ὅτε μειδιῶσι.  
 καὶ ἐρώσιν οἱ γενναῖοι καὶ ὑποποιοῦνται τὰς  
 Λυδὰς αἰκάλλοντες αὐτὰς τέχνη. καὶ κείνο  
 αὐτῶν ἔτι σκληροὶ γράφονται καὶ ἄκρατοι τὸ  
 αἶμα καὶ περιπτοὶ τὰ ὦτα καὶ κοῖλοι τὸ ἰσχίον,  
 30 ἀγέρωχοι πάντα καὶ τὸ ἐπὶ τὰ οὐραῖα ἵπποι.

(2) Τὸ δὲ θήραμα τοῦ Μίδου τοῦτο γέγραπται  
 μὲν ὅσα ἐκείνοι, καθεύδει δὲ ὑπὸ τοῦ οἴνου τὸ  
 ἄσθμα ἔλκων ὡς ἐκ μέθης. καὶ ἡ μὲν κρήνη  
 326 K. πέποται αὐτῷ ῥᾶον ἢ ἐτέρῳ κύλιξ, αἱ δὲ Νύμφαι  
 χορεύουσι τωθάζουσαι τὸν Σάτυρον ἐπὶ τῷ  
 καθεύδειν. ὡς ἀβρὸς ὁ Μίδας, ὡς δὲ ῥάθυμος.  
 μίτρας ἐπιμελεῖται καὶ βοστρύχου καὶ θύρσον  
 5 φέρει καὶ στολὴν ἔγχρυσον. ἰδοὺ καὶ ὦτα  
 μεγάλα, ὑφ' ὧν ἡδεῖς οἱ ὀφθαλμοὶ δοκοῦντες  
 ὑπνηλοὶ φαίνονται καὶ μεθέλκουσι τὴν ἡδονὴν  
 εἰς τὸ νωθρόν, αἰνιττομένης σπουδῆ τῆς γραφῆς  
 ἐκμεμνηῦσθαι ταῦτ' ἥδη καὶ διαδεδόσθαι τοῖς  
 10 ἀνθρώποις ἐν καλάμῳ, μὴ κατασχούσης τῆς  
 γῆς ἢ ἤκουσεν.

<sup>1</sup> The older type of representing Satyrs is here described : Benndorf.

<sup>2</sup> On a black-figured kylix by Ergotimus (*Wiener Vorlegeblätter*, 1881, Pl. IV. 2) the captured Seilenus is being led to Midas by attendants carrying a rope and a wine skin ; cf. also the red-figured amphora, Fig. 10, p. 87.

<sup>3</sup> The ears of an ass, which Apollo gave Midas because he presumed to think his own music superior to that of Apollo.

<sup>4</sup> The story runs that Midas concealed the ass's ears from everyone but his hairdresser, who was sworn to secrecy ; but the latter whispered the secret to a hole in the earth,  
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filling with wine the spring beside which he lies disgorging the wine in his sleep.

Charming is the vehemence of satyrs when they dance, and charming their ribaldry when they laugh; they are given to love, noble creatures that they are, and they subdue the Lydian women to their will by their artful flatteries.



FIG. 10.

And this too is true of them: they are represented in paintings as hardy, hot-blooded beings, with prominent ears, lean about the loins, altogether mischievous, and having the tails of horses.<sup>1</sup>

The Satyr caught by Midas<sup>2</sup> is here depicted as satyrs in general are, but he is asleep as a result of the wine, breathing heavily like a drunken man. He has drunk up the whole spring more easily than another would have taken a cupful, and the Nymphs dance, mocking the Satyr for having fallen asleep. How dainty is Midas and how he takes his ease! He is careful of his head-dress and his curling locks, and he carries a thyrsus and wears a robe woven with gold. See the long ears,<sup>3</sup> which give his seemingly attractive eyes a sleepy look and turn their charm into dullness; for the painting purposely hints that this story has already been divulged and published abroad among men by the pen, since the earth could not keep secret what it heard.<sup>4</sup>

and bushes that grew there when shaken by the wind told the story to the world.

## κγ' ΝΑΡΚΙΣΣΟΣ

(1) Ἡ μὲν πηγὴ γράφει τὸν Νάρκισσον, ἡ δὲ γραφὴ τὴν πηγὴν καὶ τὰ τοῦ Ναρκίσσου πάντα. μειράκιον ἄρτι θήρας ἀπηλλαγμένον  
 15 πηγῇ ἐφέστηκεν ἔλκον τινὰ ἐξ αὐτοῦ ἕμερον καὶ ἐρώων τῆς ἑαυτοῦ ὥρας, ἀστράπτει δέ, ὡς ὀράῃς, ἐς τὸ ὕδωρ. (2) Τὸ μὲν οὖν ἄντρον Ἀχελώου καὶ Νυμφῶν, γέγραπται δὲ τὰ εἰκότα φαύλου τε γὰρ τέχνης τὰ ἀγάλματα καὶ λίθου  
 20 τοῦ<sup>1</sup> ἐντεῦθεν, καὶ τὰ μὲν περιτέτριπται ὑπὸ τοῦ χρόνου, τὰ δὲ βουκόλων ἢ ποιμένων παῖδες περιέκοψαν ἔτι νήπιοι καὶ ἀναίσθητοι τοῦ θεοῦ. καὶ οὐδὲ ἀβάκχευτος ἡ πηγὴ τοῦ Διονύσου οἶον ἀναφήναντος αὐτὴν ταῖς Ληναῖς· ἀμπέλω γοῦν  
 25 καὶ κιττῶ ἤρεπται καὶ ἔλιξι καλάϊς καὶ βοτρύων μετέσχηκε καὶ<sup>2</sup> ὅθεν οἱ θύρσοι· κωμάζουσί τε ἐπ' αὐτὴν<sup>3</sup> σοφοὶ ὄρνιθες, ὡς ἐκάστου ἀρμονία, καὶ ἄνθη λευκὰ τῇ πηγῇ περιπέφυκεν οὐπω ὄντα, ἀλλ' ἐπὶ τῷ μειρακίῳ φυόμενα. τιμῶσα  
 30 δὲ ἡ γραφὴ τὴν ἀλήθειαν καὶ δρόσου τι λείβει ἀπὸ τῶν ἀνθέων, οἷς καὶ μέλιττα ἐφιζάνει τις, οὐκ οἶδα εἴτ' ἐξαπατηθεῖσα ὑπὸ τῆς γραφῆς,

<sup>1</sup> τοῦ added by Kayser.<sup>2</sup> καὶ added by Lindau.<sup>3</sup> αὐτὴν Reiske: αὐτῇ.

<sup>1</sup> Narcissus gazing at his reflection in a pool is the subject of a Pompeian wall-painting, Fig. 11, p. 89 (Ternite, *Wandgemaelde*, III. 4. 25).



## 23. NARCISSUS

The pool paints Narcissus, and the painting represents both the pool and the whole story of Narcissus.<sup>1</sup> A youth just returned from the hunt stands over a pool, drawing from within himself a kind of yearning and falling in love with his own beauty; and, as you see, he sheds a radiance into the water. The cave is sacred to Acheloüs and the Nymphs, and the scene is painted realistically.

For the statues are of a crude art and made from a local stone; some of them are worn away by time, others have been mutilated by children of cowherds or shepherds while still young and unaware of the presence of the god. Nor is the pool without some connection with the Bacchic rites of Dionysus, since he has made it known to the Nymphs of



FIG. 11.

the wine-press; at any rate it is roofed over with vine and ivy and beautiful creeping plants, and it abounds in clusters of grapes and the trees that furnish the thyrsi, and tuneful birds disport themselves above it, each with its own note, and white flowers grow about the pool, not yet in blossom but just springing up in honour of the youth. The painting has such regard for realism that it even shows drops of dew dripping from the flowers and a bee settling on the flowers—whether a real bee has been deceived by the painted flowers or whether we are to be deceived into

εἶτε ἡμᾶς ἐξηπατήσθαι χρὴ εἶναι αὐτήν. ἀλλ'  
 327 K. ἔστω. (3) Σὲ μέντοι,<sup>1</sup> μειράκιον, οὐ γραφή τις  
 ἐξηπάτησεν, οὐδὲ χρώμασιν ἢ κηρῶ προστέτηκας,  
 ἀλλ' ἐκτυπῶσαν σὲ τὸ ὕδωρ, οἷον εἶδες αὐτό, οὐκ  
 οἶσθα οὔτε τὸ τῆς πηγῆς ἐλέγχεις σόφισμα,  
 5 νεῦσαι δεῖν<sup>2</sup> καὶ παρατρέψαι τοῦ εἶδους καὶ  
 τὴν χεῖρα ὑποκινήσαι καὶ μὴ ἐπὶ ταύτου ἑστάναι,  
 σὺ δ' ὥσπερ ἐταίρω ἐντυχῶν τὰ κεῖθεν περιμένεις.  
 εἶτά σοι ἡ πηγὴ μύθῳ χρήσεται; οὗτος μὲν οὖν  
 οὐδ' ἐπαίει τι ἡμῶν, ἀλλ' ἐμπέπτωκεν ἐπὶ τὸ  
 10 ὕδωρ αὐτοῖς ὡσὶ καὶ αὐτοῖς ὄμμασιν, αὐτοὶ<sup>3</sup>  
 δὲ ἡμεῖς, ὥσπερ γέγραπται, λέγωμεν.

(4) Ὅρθον ἀναπαύεται τὸ μειράκιον ἐναλλάξαν  
 τὸ πόδε καὶ τὴν χεῖρα ἐπέχον πεπηγότι τῷ  
 ἀκοντίῳ ἐν ἀριστερᾷ, ἡ δεξιὰ δὲ περιῆκται εἰς τὸ  
 15 ἰσχίον ἀνασχεῖν τε αὐτὸν καὶ σχῆμα πρᾶττειν  
 ἐκκειμένων τῶν γλουτῶν διὰ τὴν τῶν ἀριστερῶν  
 ἔγκλισιν.<sup>4</sup> δεικνύει δὲ ἡ χεῖρ ἀέρα μὲν, καθ' ὃ  
 κυρτοῦται ὁ ἀγκών, ῥυτίδα δὲ καθ' ὃ στρεβλοῦ-  
 ται ὁ καρπὸς καὶ σκιὰν παρέχεται συνιζάνουσα  
 20 εἰς τὸ θέναρ, λοξαὶ δὲ αἰ<sup>5</sup> ἀκτῖνες τῆς σκιᾶς  
 διὰ τὴν εἰσω ἐπιστροφὴν τῶν δακτύλων. τὸ δὲ  
 ἐν τῷ στέρνω ἄσθμα οὐκ οἶδα εἶτε κυνηγετικὸν  
 ἔτι εἶτε ἤδη ἐρωτικόν. τό γε μὴν ὄμμα ἱκανῶς  
 ἐρῶντος, τὸ γὰρ χαροπὸν αὐτοῦ καὶ γοργὸν ἐκ  
 25 φύσεωςπραῦνει τις ἐφιζάνων ἴμερος, δοκεῖ δ'

<sup>1</sup> μέντοι Kayser: μὲν τό.

<sup>2</sup> δεῖν Schenkl, δέον Kayser: δέ οἱ τε.

<sup>3</sup> αὐτοί Kayser: αὐτό.

<sup>4</sup> ἔγκλισιν Reiske: ἐκκλισιν.

<sup>5</sup> αἰ added by Capps.

thinking that a painted bee is real, I do not know. But let that pass. As for you, however, Narcissus, it is no painting that has deceived you, nor are you engrossed in a thing of pigments or wax; but you do not realize that the water represents you exactly as you are when you gaze upon it, nor do you see through the artifice of the pool, though to do so you have only to nod your head or change your expression or slightly move your hand, instead of standing in the same attitude; but acting as though you had met a companion, you wait for some move on his part. Do you then expect the pool to enter into conversation with you? Nay, this youth does not hear anything we say, but he is immersed, eyes and ears alike, in the water and we must interpret the painting for ourselves.

The youth, standing erect, is at rest;<sup>1</sup> he has his legs crossed and supports one hand on the spear which is planted on his left, while his right hand is pressed against his hip so as to support his body and to produce the type of figure in which the buttocks are pushed out because of the inward bend of the left side. The arm shows an open space at the point where the elbow bends, a wrinkle where the wrist is twisted, and it casts a shadow as it ends in the palm of the hand, and the lines of the shadow are slanting because the fingers are bent in. Whether the panting of his breast remains from his hunting or is already the panting of love I do not know. The eye, surely, is that of a man deeply in love, for its natural brightness and intensity are softened by a longing that settles upon it, and he

<sup>1</sup> Cf. the attitude of Oenomaüs in the east pediment of the temple of Zeus at Olympia.

ἴσως καὶ ἀντερᾶσθαι βλεπούσης αὐτὸν τῆς  
σκιάς, ὡς ὑπ' αὐτοῦ ὁράται. (5) Πολλὰ καὶ  
περὶ τῆς κόμης ἐλέχθη ἄν, εἰ θηρῶντι αὐτῷ  
ἐνετύχομεν. μυρίαὶ γὰρ αὐτῆς αἱ κινήσεις ἐν  
30 τῷ δρόμῳ καὶ μᾶλλον, ἐπειδὴν ὑπὸ ἀνέμου τινὸς  
ἔμπρους γένηται, τύχοι δ' ἄν καὶ λόγου νῦν.  
ἀμφιλαφοῦς γὰρ οὔσης αὐτῆς καὶ οἶον χρυσῆς  
τὸ μὲν οἱ τένοντες ἐφέλκονται, τὸ δ' ὑπὸ τῶν  
ᾧτων κρίνεται, τὸ δὲ τῷ μετώπῳ ἐπισαλεύει, τὸ  
35 δὲ τῇ ὑπὲρ ἐπιρρεῖ. ἴσοι<sup>1</sup> τε ἄμφω οἱ Νάρ-  
328 K κισσοὶ τὸ εἶδος ἴσα ἐμφαίνοντες ἀλλήλων, πλὴν  
ὅσον ὁ μὲν ἔκκειται τοῦ ἀέρος, ὁ δὲ τὴν πηγὴν  
ὑποδέδυκεν. ἐφέστηκε γὰρ τὸ μεираκιον τῷ ἐν<sup>2</sup>  
ὔδατι ἐστῶτι, μᾶλλον δὲ ἀτενίζοντι ἐς αὐτὸ καὶ  
5 οἶον διψῶντι τοῦ κάλλους.

## κδ' ΥΑΚΙΝΘΟΣ

(1) Ἀνάγνωθι τὴν ὑάκινθον, γέγραπται γὰρ  
καὶ φησιν ἀναφῦναι τῆς γῆς ἐπὶ μεираκίῳ καλῷ  
καὶ θρηνεῖ αὐτὸ ἅμα τῷ ἦρι γένεσιν οἶμαι παρ'  
αὐτοῦ λαβοῦσα, ὅτε ἀπέθανε. καὶ μή σε λειμῶν  
10 ἀναβύλη τοῦτο, καὶ γὰρ ἐνταῦθα ἐκπέφυκεν,

<sup>1</sup> ἴσοι Jacobs : εἰσί.<sup>2</sup> τῷ ἐν added by Capps.

<sup>1</sup> Hyacinthus, a youthful favourite of Apollo, was accidentally slain by the discus thrown by the god, and the event was commemorated by the hyacinth which is said to have sprung from his blood. The accident is here explained as due to Zephyrus, the wind which diverted the discus from its true course.

perhaps thinks that he is loved in return, since the reflection gazes at him in just the way that he looks at it. There would be much to say about the hair if we found him while hunting. For there are innumerable tossings of the hair in running, especially when it is blown by a wind; but even as it is the subject should not be passed over in silence. For it is very abundant and of a golden hue; and some of it clings to the neck, some is parted by the ears, some tumbles over the forehead, and some falls in ripples to the beard. Both the Narcissi are exactly alike in form and each repeats the traits of the other, except that one stands out in the open air while the other is immersed in the pool. For the youth stands over the youth who stands in the water, or rather who gazes intently at him and seems to be athirst for his beauty.

#### 24. HYACINTHUS<sup>1</sup>

Read the hyacinth, for there is writing on it<sup>2</sup> which says it sprang from the earth in honour of a beautiful youth; and it laments him at the beginning of spring, doubtless because it was born from him when he died. Let not the meadow delay you with the flower, for it grows here<sup>3</sup> also, no different from the flower which springs from the

Furtwängler, *Ant. Gemmen*, Pl. XX. 31, publishes an Etruscan scarab representing Hyacinthus; the youth is bending forward, drops of blood fall from his head, and at his feet is the discus that caused his death (Fig. 12, p. 95).

<sup>2</sup> Referring to the letters AI AI ("woe, woe") on the petals of the flowers.

<sup>3</sup> *i.e.* in the curling hair of the youth Hyacinthus in the painting.

ὅποια τῆς γῆς ἀνέσχε. λέγει δὲ ἡ γραφή καὶ ὑακινθίνην εἶναι τῷ μειρακίῳ τὴν κόμην καὶ τὸ αἶμα ἔμβιον τῇ γῇ γινόμενον<sup>1</sup> εἰς οἰκεῖόν τι χρῶσαι τὸ ἄνθος. ῥεῖ δὲ ἀπ' αὐτῆς τῆς κεφαλῆς  
 15 ἔμπεπτωκότος αὐτῇ τοῦ δίσκου. δεινὴ μὲν ἢ διαμαρτία καὶ οὐδὲ πιστὴ λέγεται κατὰ τοῦ Ἀπόλλωνος· ἐπεὶ δὲ οὐ σοφισταὶ τῶν μύθων ἤκομεν οὐδὲ ἀπιστεῖν ἔτοιμοι, θεαταὶ δὲ μόνον τῶν γεγραμμένων, ἐξετάσωμεν τὴν γραφὴν  
 20 καὶ πρῶτόν γε τὴν βαλβίδα τοῦ δίσκου.

(2) Βαλβὶς διακεχώρισται μικρὰ καὶ ἀποχρῶσα ἐνὶ ἐστῶτι, εἰ μὴ τὸ κατόπιν καὶ τὸ δεξιὸν σκέλος ἀνέχουσα, πρηνὴ τὰ ἔμπροσθεν, καὶ κουφίζουσα θύτερον τοῖν σκελοῖν, ὃ χρῆ  
 25 συναναβάλλεσθαι καὶ συμπορεύεσθαι τῇ δεξιᾷ. τὸ δὲ σχῆμα τοῦ δίσκου ἀνέχοντος· ἐξαλλάξαντα τὴν κεφαλὴν ἐπὶ δεξιὰ χρῆ κυρτοῦσθαι τόσον, ὅσον ὑποβλέψαι τὰ πλευρά, καὶ ῥιπτεῖν οἶον ἀνιμῶντα καὶ προσεμβύλλοντα τοῖς δεξιοῖς  
 30 πᾶσι. (3) Καὶ ὁ Ἀπόλλων οὕτω πῶς ἐδίσκευσεν, οὐ γὰρ ἂν ἄλλως ἀφήκεν, ἔμπεσὼν δὲ ὁ δίσκος ἐς τὸ μειράκιον τὸ μὲν κείται καὶ ἐπ'  
 329 K. αὐτοῦ γε τοῦ δίσκου—Λακωνικὸν μειράκιον καὶ τὴν κνήμην ὀρθὸν καὶ δρόμων οὐκ ἀγύμναστον καὶ βραχίονα ὑπεγεῖρον ἤδη καὶ τὴν ὄραν τῶν

<sup>1</sup> Some MSS. give *πινόμενον* for *γινόμενον*.

<sup>1</sup> Cf. *Od.* 6. 231: *κόμας, ὑακινθίνῳ ἄνθει ὁμοίας.*

<sup>2</sup> It was a stone slab marked with incised lines which gave a firm footing to the athlete; cf. *Ausgrabungen in Olympia*,

earth. The painting tells us that the hair of the youth is "hyacinthine,"<sup>1</sup> and that his blood, taking on life in the earth, has given the flower its own crimson colour. It flows from the head itself where the discus struck it. Terrible was the failure to hit the mark and incredible is the story told of Apollo; but since we are not here to criticize the myths and are not ready to refuse them credence, but are merely spectators of the paintings, let us examine the painting and in the first place the stand set for throwing the discus.



FIG. 12.

A raised thrower's stand<sup>2</sup> has been set apart, so small as to suffice for only one person to stand on, and then only when it supports the posterior portions and the right leg of the thrower, causing the anterior portions to bend forward and the left leg to be relieved of weight; for this leg must be straightened and advanced along with the right arm. As for the attitude of the man holding the discus, he must turn his head to the right and bend himself over so far that he can look down at his side, and he must hurl the discus by drawing himself up and putting his whole right side into the throw. Such, no doubt, was the way Apollo threw the discus, for he could not have cast it in any other way; and now that the discus has struck the youth, he lies there on the discus itself—a Laconian youth, straight of leg, not unpractised in running, the muscles of his arm already developed, the fine lines of the bones indicated under the flesh; but

V. 35. The present description closely follows the well-known Discobolus of Myron.

ὄστων ὑπεκφαῖνον—ἀπέστραπται δὲ Ἀπόλλων  
 5 ἔτι ἐφεστῶς τῇ βαλβίδι καὶ κατὰ γῆς βλέπει.  
 πεπηγῆναι φήσεις αὐτόν, τοσοῦτον αὐτῷ τῆς  
 ἐκπλήξεως ἐμπέπτωκεν. (4) Ἀμαθῆς γε ὁ  
 Ζέφυρος νεμεσήσας αὐτῷ καὶ τὸν δίσκον ἐς τὸ  
 10 μειράκιον παρείς, καὶ γέλωσ δοκεῖ τῷ ἀνέμῳ  
 ταῦτα καὶ τωθάζει περιωπῆν ἔχων. ὄρας δὲ  
 οἶμαι αὐτὸν ἐν πτηνῷ τῷ κροτάφῳ καὶ ἀβρῷ τῷ  
 εἶδει, καὶ στέφανον φέρει πάντων ἀνθέων,  
 μικρὸν δὲ ὕστερον καὶ τὴν ὑάκινθον αὐτοῖς  
 ἐμπλέξει.

κέ' ΑΝΔΡΙΟΙ

15 (1) Τὸ τοῦ οἴνου ρεῦμα τὸ ἐν Ἄνδρῳ τῇ νήσῳ  
 καὶ οἱ μεθύοντες τοῦ ποταμοῦ Ἄνδριοι λόγος  
 εἰσὶ τῆς γραφῆς. Ἄνδριοι γάρ δὴ ἐκ Διούσου  
 ἢ γῆ ὕποινος ῥήγνυται καὶ ποταμὸν αὐτοῖς ἀνα-  
 δίδωσιν· εἰ μὲν ἐνθυμηθείης ὕδωρ, οὐπω μέγα, εἰ  
 20 δὲ οἶνον, μέγας ὁ ποταμὸς καὶ θεῖος· ἔστι γὰρ  
 τούτου ἀρυσάμενῳ Νείλου τε ὑπεριδεῖν καὶ  
 Ἰστρου καὶ πού φάναι περὶ αὐτῶν, ὅτι κάκεῖνοι  
 βελτίους ἂν ἐδόκουν ὀλίγοι μὲν, ἀλλὰ τοιοῦτοι  
 ῥέοντες.

25 (2) Καὶ ἄδουσιν οἶμαι ταῦτα γυναῖοις ἅμα καὶ  
 παιδίοις ἐστεφανωμένοι κιτῷ τε καὶ σμίλακι,  
 οἱ<sup>1</sup> μὲν χορεύοντες ἐφ' ἑκατέρας ὄχθης, οἱ δὲ  
 κατακείμενοι. εἰκὸς δὲ πού κάκεῖνα εἶναι τῆς  
 ὠδῆς, ὡς δόνακα μὲν Ἀχελῶος, Πηνειὸς δὲ  
 30 Ἰέμπη φέρει, Πακτωλὸς δὲ . . .<sup>2</sup> ἄνθη λοιπόν,  
 οὔτοσὶ δὲ ὁ ποταμὸς πλουσίους τ' ἀποφαίνε

<sup>1</sup> καὶ before οἱ deleted by Reiske.

<sup>2</sup> Westermann notes the lacuna.



Apollo with averted face is still on the thrower's stand and he gazes down at the ground. You will say he is fixed there, such consternation has fallen upon him. A lout is Zephyrus, who was angry with Apollo and caused the discus to strike the youth, and the scene seems a laughing matter to the wind and he taunts the god from his look-out. You can see him, I think, with his winged temples and his delicate form; and he wears a crown of all kinds of flowers, and will soon weave the hyacinth in among them.

## 25. ANDRIANS

The stream of wine which is on the island of Andros, and the Andrians who have become drunken from the river, are the subject of this painting. For by act of Dionysus the earth of the Andrians is so charged with wine that it bursts forth and sends up for them a river; if you have water in mind, the quantity is not great, but if wine, it is a great river—yes, divine! For he who draws from it may well disdain both Nile and Ister and may say of them that they also would be more highly esteemed if they were small, provided their streams were like this one.

These things, methinks, the men, crowned with ivy and bryony, are singing to their wives and children, some dancing on either bank, some reclining. And very likely this also is the theme of their song—that while the Achelôis bears reeds, and the Peneius waters Tempe, and the Pactolus . . . flowers, this river makes men rich, and powerful in the assembly, and helpful to their friends, and

καὶ δυνατοὺς τὰ ἐν ἀγορᾷ καὶ ἐπιμελεῖς τῶν φίλων καὶ καλοὺς καὶ τετραπήχεις ἐκ μικρῶν ἔστι γὰρ κορεσθέντι αὐτοῦ συλλέγεσθαι ταῦτα

35 καὶ ἐσάγεσθαι ἐς τὴν γνώμην. ἄδουσι δέ που, 330 Κ. ὅτι μόνος ποταμῶν οὗτοι μῆτε βουκολίοις ἐστὶ βατὸς μῆθ' ἵπποις, ἀλλ' οἰνοχοεῖται μὲν ἐκ Διονύσου, πίνεται δὲ ἀκήρατος, μόνοις ἀνθρώποις ῥέων. ταυτὶ μὲν ἀκούειν ἡγοῦ καὶ ἀδόντων αὐτὰ ἐνίων, κατεψελλισμένων τὴν φωνὴν ὑπὸ τοῦ 5 οἴνου.

(3) Τὰ μέντοι<sup>1</sup> ὁρώμενα τῆς γραφῆς· ὁ μὲν ποταμὸς ἐν βοτρύων εὐνῇ κεῖται τὴν πηγὴν ἐκδιδοὺς ἄκρατός τε καὶ ὀργῶν τὸ εἶδος, θύρσοι δ' αὐτῷ περιπεφύκασι καθάπερ οἱ κάλαμοι τοῖς ὕδασι, 10 παραμείψαντι δὲ τὴν γῆν καὶ τὰ ἐν αὐτῇ ταῦτα συμπόσια Τρίτωνες ἤδη περὶ τὰς ἐκβολὰς ἀπαντῶντες ἀρύονται κόχλοις τοῦ οἴνου. καὶ τὸ μὲν πίνουσιν αὐτοῦ, τὸ δ' ἀναφυσῶσιν, εἰσὶ δ' οἱ καὶ μεθύουσι τῶν Τριτώνων καὶ ὀρχοῦνται. πλεί 15 καὶ Διόνυσος ἐπὶ κῶμον τῆς Ἀνδρου καὶ καθώρμισται μὲν ἢ ναῦς ἤδη, Σατύρους δὲ ἀναμίξ καὶ Ληνὰς ἄγει καὶ Σειληνοὺς ὅσοι. τὸν Γέλωτά τε ἄγει καὶ τὸν Κῶμον, ἰλαρωτάτω καὶ ξυμποτικωτάτω δαίμονε, ὡς ἡδιστα ὁ ποταμὸς αὐτῷ 20 τρυγῶτο.

### κς' ΕΡΜΟΥ ΓΟΝΑΙ

(1) Ὁ κομιδῇ παῖς ὁ ἔτι ἐν σπαργάνοις, ὁ τὰς βούς εἰς τὸ ῥήγμα τῆς γῆς ἐλαύνων, ἔτι κάκεινος ὁ συλῶν τὰ βέλη τοῦ Ἀπόλλωνος, Ἐρμῆς

<sup>1</sup> μέντοι Schenk1: μὲν.

beautiful and, instead of short, four cubits tall; for when a man has drunk his fill of it he can assemble all these qualities and in his thought make them his own. They sing, I feel sure, that this river alone is not disturbed by the feet of cattle or of horses, but is a draught drawn from Dionysus, and is drunk unpolluted, flowing for men alone. This is what you should imagine you hear and what some of them really are singing, though their voices are thick with wine.

Consider, however, what is to be seen in the painting: The river lies on a couch of grape-clusters, pouring out its stream, a river undiluted and of agitated appearance; <sup>1</sup> thyrsi grow about it like reeds about bodies of water, and if one goes along past the land and these drinking groups on it, he comes at length on Tritons at the river's mouth, who are dipping up the wine in sea-shells. Some of it they drink, some they blow out in streams, and of the Tritons some are drunken and dancing. Dionysus also sails to the revels of Andros and, his ship now moored in the harbour, he leads a mixed throng of Satyrs and Bacchantes and all the Seileni. He leads Laughter and Revel, two spirits most gay and most fond of the drinking-bout, that with the greatest delight he may reap the river's harvest.

## 26. BIRTH OF HERMES

The mere babe still in swaddling clothes, the one who is driving the cattle into the cleft of the earth, who furthermore is stealing Apollo's

<sup>1</sup> A river of pure wine undiluted with water, and turgid, as if under the influence of wine.

- οὔτος. μάλα ἠδεΐαι αἱ κλοπαὶ τοῦ θεοῦ· φασὶ  
 25 γὰρ τὸν Ἑρμῆν, ὅτε τῇ Μαίᾳ ἐγένετο, ἐρᾶν τοῦ  
 κλέπτειν καὶ εἰδέναι τοῦτο, οὔτι πω ταῦτα  
 πενία δρῶν ὁ θεός, ἀλλ' εὐφροσύνη διδοὺς καὶ  
 παίζων. εἰ δὲ βούλει καὶ ἴχνος αὐτοῦ κατιδεῖν,  
 ὄρα τὰ ἐν τῇ γραφῇ. τίκτεται μὲν ἐν κορυφαῖς  
 30 τοῦ Ὀλύμπου, κατ' αὐτοῦ ἄνω, τὸ ἔδος τῶν  
 θεῶν. ἐκεῖ δὲ Ὅμηρος οὔτε ὄμβρων αἰσθά-  
 νεσθαί φησιν οὔτε ἀνέμων ἀκούειν, ἀλλ' οὐδὲ  
 χιόνι βληθῆναί ποτε αὐτὸ δι' ὑπερβολήν, εἶναι  
 331 K. δὲ θεῖον ἀτεχνῶς καὶ ἐλεύθερον ἀπάντων παθῶν,  
 ὧν μετέχει τὰ τῶν ἀνθρώπων ὄρη. (2) Ἐνταῦθα  
 τὸν Ἑρμῆν ἀποτεχθέντα Ὀραι κομίζονται.  
 γέγραφε κἀκεῖνας, ὡς ὦρα ἐκάστης, καὶ σπαρ-  
 5 γάνοις αὐτὸν ἀμπίσχουσιν ἐπιπάττουσαι τὰ  
 κάλλιστα τῶν ἀνθέων, ὡς μὴ ἀσήμων τύχη τῶν  
 σπαργάνων. καὶ αἱ μὲν ἐπὶ τὴν μητέρα τοῦ  
 Ἑρμοῦ τρέπονται λεχῶ κειμένην, ὁ δ' ὑπεκδὺς  
 τῶν σπαργάνων ἤδη βαδίζει καὶ τοῦ Ὀλύμπου  
 10 κάτεισι. γέγηθε δὲ αὐτῷ τὸ ὄρος—τὸ γὰρ  
 μεϊδίαμα αὐτοῦ οἶον ἀνθρώπου—νόει δὲ τὸν  
 Ὀλυμπον χαίροντα, ὅτι ὁ Ἑρμῆς ἐκεῖ ἐγένετο.  
 (3) Τίς οὖν ἡ κλοπή; βούς νεμομένης ἐν τῷ  
 τοῦ Ὀλύμπου πρόποδι, ταύτας δῆπου τὰς  
 15 χρυσόκερως καὶ ὑπὲρ χιόνα λευκάς—ἀνεῖνται

<sup>1</sup> Cf. the red-figured vase in the Museum Gregorianum, Baumeister, *Denkmäler*, fig. 741.

<sup>2</sup> Cf. Alcaeus, *Frag.* 2, Edmond's *Lyra Graeca* I; the story is told at length in the Homeric *Hymn to Hermes*.

<sup>3</sup> Homer, *Od.* 6. 42 ff. "Neither is it shaken by winds, nor ever wet with rain, nor does the snow fall upon it, but the

weapons—this is Hermes.<sup>1</sup> Very delightful are the thefts of the god; for the story is that Hermes, when Maia bore him, loved thievery and was skilled in it, though it was by no means through poverty that the god did such things, but out of pure delight and in a spirit of fun. If you wish to follow his course step by step, see how the painting depicts it. He is born on the crest of Olympus,<sup>2</sup> at the very top, the abode of the gods. There, as Homer says,<sup>3</sup> one feels no rain and hears no wind, nor is it ever beaten by snow, it is so high; but it is absolutely divine and free from all the ills that pertain to the mountains which belong to men. There the Horae care for Hermes at his birth.<sup>4</sup> The painter has depicted these also, each according to her time, and they wrap him in swaddling clothes, sprinkling over him the most beautiful flowers, that he may have swaddling clothes not without distinction. While they turn to the mother of Hermes lying on her couch of travail, he slips out of his swaddling clothes and begins to walk at once and descends from Olympus. The mountain rejoices in him—for its smile is like that of a man—and you are to assume that Olympus rejoices because Hermes was born there.

Now what was the theft?<sup>5</sup> Cattle grazing on the foothills of Olympus, yonder cattle with golden horns and whiter than snow—for they are sacred air is outspread clear and cloudless.” Translation of Murray in L.C.L.

<sup>4</sup> Cf. Alcaeus, *Frag.* 3, Edmonds, *Lyra Graeca* I.; Philostratus, *Vita Apollon.* 5. 15. For the Horae, cf. *infra*, II. 34, p. 269.

<sup>5</sup> Hermes' theft of the cattle is depicted on the vase mentioned in note 1.

PHILOSTRATUS : IMAGINES

γὰρ τῷ Ἀπόλλωνι—ἄγει στροβῶν εἰς χάσμα  
 τῆς γῆς, οὐχ ὡς ἀπόλοιτο, ἀλλ' ὡς ἀφανισθεῖεν  
 εἰς μίαν ἡμέραν, ἔστ' ἂν τὸν Ἀπόλλω δάκη  
 τοῦτο, καὶ ὡς οὐδὲν μετὸν αὐτῷ τοῦ γεγονότος  
 20 ὑποδύεται τὰ σπάργανα. ἦκει καὶ ὁ Ἀπόλλων  
 παρὰ τὴν Μαίαν ἀπαιτῶν τὰς βοῦς, ἡ δὲ  
 ἀπιστεῖ καὶ ληρεῖν οἶεται τὸν θεόν. (4) Βούλει  
 μαθεῖν ὅ τι καὶ λέγει ; δοκεῖ γάρ μοι μὴ φωνῆς  
 μόνον, ἀλλὰ καὶ λόγου τι ἐπιδηλοῦν τῷ  
 25 προσώπῳ· ἔοικεν ὡς μέλλων πρὸς τὴν Μαίαν  
 λέγειν ταῦτα. “ ἀδικεῖ με ὁ σὸς υἱός, ὃν χθὲς  
 ἔτεκες· τὰς γὰρ βοῦς, αἷς ἔχαιρον, ἐμβέβληκεν  
 ἐς τὴν γῆν, οὐκ οἶδ' ὅποι τῆς γῆς. ἀπολείται  
 δὴ καὶ ἐμβεβλήσεται κατωτέρω πρὸ τῶν βοῶν.”  
 30 ἡ δὲ θαυμάζει καὶ οὐ προσδέχεται τὸν λόγον.  
 (5) “ Ἐπ' αὐτῶν ἀντιλεγόντων ἀλλήλοις ὁ Ἑρμῆς  
 ἴσταται κατόπιν τοῦ Ἀπόλλωνος καὶ κούφως  
 ἐπιπηδήσας τοῖς μεταφρένοις ἀψοφητὶ λύει τὰ  
 τόξα καὶ συλῶν μὲν διέλαθεν, οὐ μὴν ἠγνοήθη  
 35 σεσυληκῶς. ἐνταῦθα ἡ σοφία τοῦ ζωγράφου  
 διαχεῖ γὰρ τὸν Ἀπόλλω καὶ ποιεῖ χαίροντα.  
 332 K. μεμέτρηται δὲ ὁ γέλως οἶος ἐφιζάνων τῷ  
 προσώπῳ θυμὸν ἐκνικώσης ἡδονῆς.

to Apollo—he leads over a winding course into a cleft of the earth, not that they may perish, but that they may disappear for one day, until their loss vexes Apollo; and then he, as though he had had no part in the affair, slips back into his swaddling clothes. Apollo comes to Maia to demand back the cattle, but she does not believe him and thinks the god is talking nonsense. Would you learn what he is saying? For, from his expression he seems to me to be giving utterance, not merely to sounds, but to words; he looks as though he were about to say to Maia, “Your son whom you bore yesterday wrongs me; for the cattle in which I delight he has thrust into the earth, nor do I know where in the earth. Verily he shall perish and shall be thrust down deeper than the cattle.” But she merely marvels, and does not believe what he says. While they are still disputing with one another Hermes takes his stand behind Apollo, and leaping lightly on his back, he quietly unfastens Apollo’s bow and pilfers it unnoticed,<sup>1</sup> but after he has pilfered it, he does not escape detection. Therein lies the cleverness of the painter; for he melts the wrath of Apollo and represents him as delighted. But his laughter is restrained, hovering as it were over his face, as amusement conquers wrath.

<sup>1</sup> The same scene is described at length in Horace’s Ode to Mercury, I. 10. 11. 9–12:

Te boves olim, nisi reddisses,  
Per dolum amotas, Puerum minaci  
Voce dum terret, viduos pharetra  
Risit Apollo.

## κζ' ΑΜΦΙΑΡΕΩΣ

- (1) Τὸ τοῖν δυοῖν ἄρμα ἵπποιν—τὸ γὰρ ἐπὶ τεττάρων οὐπω τοῖς ἥρωσι διὰ χειρὸς ἦν, εἰ μὴ  
 5 ἄρα Ἐκτορι τῷ θρασεῖ—φέρει τὸν Ἀμφιάρεων ἐκ Θηβῶν ἐπανιόντα, ὅποτε αὐτῷ ἡ γῆ λέγεται διασχεῖν, ὡς μαντεύοιτο ἐν τῇ Ἀττικῇ καὶ ἀληθεύοι σοφὸς ἐν πανσόφοις. ἐπτα οὗτοι οἱ<sup>1</sup> Πολυνεΐκει τῷ Θηβαίῳ τὴν ἀρχὴν κατακτώμενοι  
 10 οὐδεὶς ἐνόστησε πλὴν Ἀδράστου καὶ Ἀμφιάρεω, τοὺς δὲ λοιποὺς ἡ Καδμεία κατέσχευεν. ἀπώλοντο δὲ οἱ μὲν ἄλλοι δόρασι καὶ λίθοις καὶ πελέκεσι, Καπανεὺς δὲ λέγεται κεραυνῷ βεβληῆσθαι, πρότερος οἶμαι κόμπῳ βαλὼν τὸν Δία.
- 15 (2) Οὗτοι μὲν οὖν ἐτέρου λόγου, κελεύει δὲ ἡ γραφὴ βλέπειν ἐς μόνον τὸν Ἀμφιάρεων φεύγοντα κατὰ τῆς γῆς αὐτοῖς στέμμασι καὶ αὐτῇ δάφνῃ. καὶ οἱ ἵπποι λευκοὶ καὶ ἡ δίνη τῶν τροχῶν σπουδῆς ἔμπλεως καὶ τὸ ἄσθμα τῶν  
 20 ἵππων ἀπὸ παντὸς τοῦ μυκτῆρος, ἀφρῶ δὲ ἡ γῆ διέρρανται καὶ ἡ χαίτη μετακλίνεται, διαβρόχοις τε ὑπὸ ἰδρώτος οὔσι περίκειται λεπτὴ κόυσι ἦττον μὲν καλοὺς ἀποφαίνουσα τοὺς ἵππους, ἀληθεστέρους δέ. ὁ δὲ Ἀμφιάρεως τὰ μὲν ἄλλα  
 25 ὥπλισται, μόνου δὲ ἀμελεῖ κράνους ἀνιεὶς τὴν

<sup>1</sup> *oi* added by Schenkl.<sup>1</sup> Cf. p. 69, *supra*.<sup>2</sup> For Amphiaraiis on his chariot, cf. Benndorf-Neumann, *Das Grabmal von Gjölbashi*, p. 194 f., Pl. XXIV A, 5.<sup>3</sup> *i.e.* at the Amphiaraium at Oropus in northern Attica, a dream-oracle and health-resort.<sup>4</sup> Cf. *Il.* 3. 243.





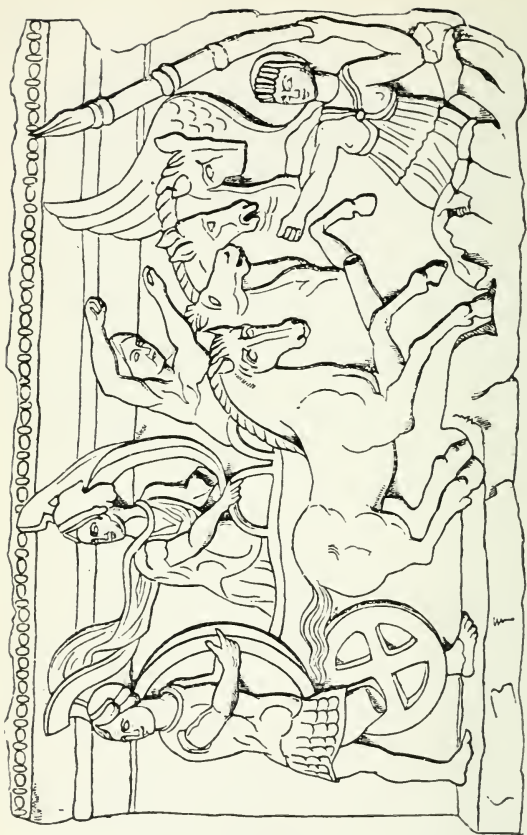


FIG. 13.—Descent of Amphiaraüs into the Earth.

[To face p. 105.]

## 27. AMPHIARAÛS

The two-horse chariot—for the four-horse chariot<sup>1</sup> was not yet in use by the heroes except by Hector the Bold—is bearing Amphiaraüs<sup>2</sup> on his way back from Thebes at the time when the earth is said to have opened to receive him, in order that he may prophesy in Attica<sup>3</sup> and utter true answers, a sage among men most sage. Of those seven who sought to gain the kingdom for the Theban Polyneices none returned save Adrastus and Amphiaraüs; the rest the Cadmeian soil received.<sup>4</sup> These were slain by spears and stones and battle-axes, all but Capaneus, who, it is said, was struck down by a thunderbolt after he had first, as I recall, struck at Zeus with a boastful taunt.<sup>5</sup>

Now those others belong to another tale, but the painting bids you look at Amphiaraüs alone as in his flight he sinks beneath the earth, fillets and laurel and all. His horses are white, the whirling of his chariot wheels shows urgent haste, the panting breath of the horses issues from every nostril, the earth is bespattered with foam, the horses' manes are all awry, and fine dust settling on their bodies wet with sweat makes them less beautiful but more true to life. Amphiaraüs otherwise is in full armour, but he has left off his helmet, thus dedicating<sup>6</sup> his

<sup>5</sup> Aeschylus gives the boast of Capaneus, *Septem*: 427 f. Trans. Smyth, L.C.L.:

“For whether Heaven wills it or wills it not, he vows he will make havoc of the city, and that even the rival fire of Zeus, though it crash upon the earth in his path, shall not stay his course. . . .”

<sup>6</sup> ἀνείς with double meaning, (a) “leaving it free to the light” and (b) “dedicating it.”

κεφαλὴν Ἀπόλλωνι, βλέπων ἱερὸν καὶ χρησ-  
μῶδες. (3) Γράφει δὲ καὶ τὸν Ὀρωπὸν νεανίαν  
ἐν γλαυκοῖς γυναίκοις—τὰ δὲ ἐστὶ Θάλατται—  
γράφει καὶ τὸ φροντιστήριον Ἀμφιάρεω, ῥήγμα  
30 ἱερὸν καὶ θειῶδες. αὐτοῦ καὶ Ἀλήθεια λευχει-  
μονοῦσα, αὐτοῦ καὶ ὀνειρών πύλη—δεῖ γὰρ τοῖς  
ἐκεῖ μαντευομένοις ὑπνοῦ—καὶ Ὀνειρος αὐτὸς  
333 K. ἐν ἀνειμένῳ τῷ εἶδει γέγραπται καὶ ἐσθῆτα ἔχει  
λευκὴν ἐπὶ μελαίνῃ, τὸ οἶμαι νύκτωρ αὐτοῦ καὶ  
μεθ' ἡμέραν. ἔχει καὶ κέρας ἐν ταῖν χεροῖν ὡς  
τὰ ἐνύπνια διὰ τῆς ἀληθοῦς ἀνάγων.

### κῆ' ΘΗΡΕΥΤΑΙ

- 5 (1) Μὴ παραθεῖτε ἡμᾶς, ὧ θηρευταί, μηδὲ  
ἐπικελεύεσθε τοῖς ἵπποις, πρὶν ὑμῶν ἐξιχνεύσω-  
μεν, ὅ τι βούλεσθε καὶ ὅ τι θηράτε. ὑμεῖς μὲν  
γὰρ ἐπὶ χλοῦνην σὺν φατὲ ἴεσθαι, καὶ ὀρῶ τὰ  
ἔργα τοῦ θηρίου—τὰς ἐλαίας ἐξορώρυχε καὶ τὰς  
10 ἀμπέλους ἐκτέμμηκε καὶ οὐδὲ συκῆν καταλέ-  
λοιπεν οὐδὲ μῆλον ἢ μηλάνθην, πάντα δὲ  
ἐξήρηκεν ἐκ τῆς γῆς τὰ μὲν ἀνορύττων, τοῖς δὲ  
ἐμπίπτων, τοῖς δὲ παρακνώμενος. ὀρῶ δὲ αὐτὸν  
καὶ τὴν χαίτην φρίττοντα καὶ πῦρ ἐμβλέποντα,  
15 καὶ οἱ ὀδόντες αὐτῷ παταγοῦσιν ἐφ' ὑμᾶς, ὧ  
γενναῖοι δεινὰ γὰρ τὰ τοιαυτὰ θηρία ὅτι ἐκ

<sup>1</sup> The personification of the town of Oropus on the sea-shore, where the oracle of Amphiaraius was situated.

<sup>2</sup> *i.e.* the Gate of Horn, through which come dreams that are true; cf. *Od.* 19. 566. Those who consulted the oracle slept in the shrine, and were cured by the god or learned

head to Apollo, for his look is holy and oracular. The painting depicts also Oropus as a youth<sup>1</sup> among bright-eyed women, nymphs of the sea, and it depicts also the place used by Amphiaraiis for meditation, a cleft holy and divine. Truth clad all in white is there and the gate of dreams<sup>2</sup>—for those who consult the oracle must sleep—and the god of dreams himself is depicted in relaxed attitude, wearing a white garment over a black one, doubtless because his work is at night after day is done. And in his hands he carries a horn, showing that he brings up his dreams through the gate of truth.

## 28. HUNTERS

Do not rush past us, ye hunters, nor urge on your steeds till we can track down what your purpose is and what the game is you are hunting. For you claim to be pursuing a "fierce wild boar,"<sup>3</sup> and I see the devastation wrought by the creature—it has burrowed under the olive trees, cut down the vines, and has left neither fig tree nor apple tree or apple branch, but has torn them all out of the earth, partly by digging them up, partly by hurling itself upon them, and partly by rubbing against them. I see the creature, its mane bristling, its eyes flashing fire, and it is gnashing its tusks at you, brave youths;<sup>4</sup> for such wild animals are quick to

the means of cure through dreams, a practice called "incubation."

<sup>3</sup> Cf. *Il.* 9. 539: *χλούνην σὺν*.

<sup>4</sup> Cf. *Il.* 13. 473 f: "He bristleth up his back and his two eyes blaze with fire, and he whetteth his tusks, eager to ward off dogs and men." Trans. Murray, L.C.L.

πλείστου κατακούειν τοῦ ὀμάδου—ἐγὼ μέντοι<sup>1</sup>  
οἶμαι τὴν ὄραν ἐκείνου τοῦ μεираκίου διαθηρῶντας  
ὑμᾶς τεθηρᾶσθαι ὑπ' αὐτοῦ καὶ προκινδυνεύειν  
20 ἐθέλειν. τί γὰρ οὔτω πλησίον; τί δὲ παρα-  
ψαύοντες; τί δὲ παρ' αὐτὸ ἐπέστραφθε; τί δὲ  
ὠστίζεσθε τοῖς ἵπποις;

(2) Οἶον ἔπαθον. ἐξήχθην ὑπὸ τῆς γραφῆς  
μὴ γεγράφθαι δοκῶν αὐτούς, εἶναι δὲ καὶ  
25 κινεῖσθαι καὶ ἐρᾶν—διατωθάζω γοῦν ὡς ἀκούον-  
τας καὶ δοκῶ τι ἀντακούεσθαι—σὺ δ' οὐδ' ὅσα  
ἐπιστρέψαι παραπαίοντα ἐφθέγξω τι παρα-  
πλησίως. ἐμοὶ νενικημένος, οὐκ ἔχων ἀνείργεσθαι  
τῆς ἀπάτης καὶ τοῦ ἐν αὐτῇ ὕπνου. σκοπῶμεν  
30 οὖν τὰ γεγραμμένα· γραφῇ γὰρ παρεστήκαμεν.

(3) Περὶ κείνται μὲν δὴ τῷ μεираκίῳ νεανία  
καλοὶ καὶ καλὰ ἐπιτηδεύοντες καὶ οἶα<sup>2</sup> εὐπα-  
τρίδαι. καὶ ὁ μὲν παλαιστρας τι ἐπιδηλοῖ  
334 K. τῷ προσώπῳ, ὃ δὲ χάριτος, ὃ δὲ ἀστεϊσμοῦ, τὸν  
δὲ ἀνακεκυφέναι φήσεις ἐκ βιβλίου. φέρουσι  
δὲ αὐτοὺς ἵπποι παραπλήσιοι οὐδεὶς ἄλλος  
ἄλλω, λευκός τις καὶ ξανθὸς καὶ μέλας καὶ  
5 φοῖνιξ, ἀργυροχάλινοι καὶ στικτοὶ καὶ χρυσοῖ  
τὰ φύλαρα—ταῦτά φασι τὰ χρώματα τοὺς ἐν  
'Ὀκεανῷ βαρβάρους ἐγχεῖν τῷ χαλκῷ διαπύρῳ,  
τὰ δὲ συνίστασθαι καὶ λιθοῦσθαι καὶ σῶζειν ἂ  
ἐγράφη—οὐδὲ τὴν ἐσθῆτα συμβαίνουσιν ἢ τὴν

<sup>1</sup> μέντοι Kayser : μέν.

<sup>2</sup> οἶα Rohde : οἶον.

<sup>1</sup> i.e. as they try to get near the youth.

<sup>2</sup> Addressed to the boy to whom he is interpreting the pictures.





FIG. 14.—Boar-hunt.

[To face p. 109.]



hear the hunter's din from a very great distance. But my own opinion is that, as you were hunting the beauty of yonder youth, you have been captured by him and are eager to run into danger for him. For why so near? Why do you touch him? Why have you turned toward him? Why do you jostle each other with your horses?<sup>1</sup>

How I have been deceived! I was deluded by the painting into thinking that the figures were not painted but were real beings, moving and loving—at any rate I shout at them as though they could hear and I imagine that I hear some response—and you<sup>2</sup> did not utter a single word to turn me back from my mistake, being as much overcome as I was and unable to free yourself from the deception and the stupefaction induced by it. So let us look at the details of the painting; for it really is a painting before which we stand.

About the lad are gathered beautiful youths, who engage in beautiful pursuits, such as are becoming to men of noble parentage. One shows in his face a touch of the palaestra, another shows grace, another urbanity, and the fourth, you will say, has just raised his head from a book. The horses they ride are no two alike, white and chestnut and black and bay, horses with silver bits, dappled horses with golden trappings—these pigments,<sup>3</sup> it is said, the barbarians living by Oceanus compound of red-hot bronze, and they combine, and grow hard, and preserve what is painted with them—nor have the youths the same clothing or equipment. One

<sup>3</sup> The pigments used by the ancients were ordinarily earth colours (not vegetable colours, or chemical preparations), and were often brought from a great distance.

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10 στολήν. ὁ μὲν γὰρ εὐζωνος ἰππάζεται καὶ κού-  
 φος, ἀκοντιστῆς οἶμαι ἀγαθὸς ὢν, ὁ δὲ πέφρακται  
 τὸ στέρνον ἀπειλῶν πάλην τινὰ τῷ θηρίῳ, ὁ δὲ  
 καὶ τὰς κνήμας, ὁ δὲ<sup>1</sup> καὶ τὰ σκέλη πέφρακται.  
 (4) Τὸ δὲ μεираκίον ὀχεῖται μὲν ἐφ' ἵππου  
 15 λευκοῦ, μέλαινα δέ, ὡς ὄρας, ἡ κεφαλὴ τῷ ἵππῳ  
 καὶ λευκὸν ἀποτετόρνενται κύκλον ἐπὶ τοῦ  
 μετώπου κατ' αὐτὸ τῆς σελήνης τὸ πλήρες, καὶ  
 φάλαρα ἔχει χρυσᾶ καὶ χαλινὸν κόκκου Μη-  
 δικοῦ· τουτὶ γὰρ τὸ χρῶμα προσαστράπτει τῷ  
 20 χρυσῷ καθάπερ οἱ πυρώδεις λίθοι. στολή τῷ  
 μεираκίῳ χλαμὺς ἔχουσά τι ἀνέμου καὶ κόλπου  
 —τὸ μὲν χρῶμα ἐκ φοινικῆς ἀλουργίας, ἣν  
 ἐπαινοῦσι Φοίνικες, ἀγαπάσθω δὲ τῶν ἀλουργῶν  
 μάλιστα· δοκοῦν γὰρ σκυθρῳπάζειν ἔλκει τινὰ  
 25 παρὰ τοῦ ἡλίου ὄραν καὶ τῷ τῆς εἴλης<sup>2</sup> ἄνθει  
 ραίνεται—αἰδοῖ δὲ τοῦ γυμνοῦσθαι πρὸς τοὺς  
 παρόντας ἔσταλται χειριδωτῷ φοινικῷ, συμ-  
 μετρέϊται δὲ ὁ χιτῶν ἐς ἡμισυ τοῦ μηροῦ καὶ ἴσα  
 τοῦ ἀγκῶνος. καὶ μειδιᾷ καὶ χαροπὸν βλέπει  
 30 καὶ κομᾷ ὅσον μὴ ἐπισκοτεῖσθαι τοὺς ὀφθαλ-  
 μούς, ὅτε ἀτακτῆσει ἡ κόμη ὑπὸ τοῦ ἀνέμου.  
 τάχα τις καὶ τὴν παρεῖαν ἐπαινέσεται καὶ τὰ  
 μέτρα τῆς ῥίνος καὶ καθ' ἐν οὕτωςι τὰ ἐν τῷ  
 προσώπῳ, ἐγὼ δὲ ἄγαμαι τοῦ φρονήματος· καὶ  
 35 γὰρ ὡς θηρατῆς ἔρρωται καὶ ὑπὸ τοῦ ἵππου  
 335 K. ἐπήρται καὶ συνίησιν, ὅτι ἐράται. (5) Σκευο-  
 φοροῦσι δὲ αὐτοῖς ὀρεῖς καὶ ὀρεωκόμος ποδο-  
 στράβας καὶ ἄρκυς καὶ προβόλια καὶ ἀκόντια

<sup>1</sup> ὁ δὲ καὶ τὸς κνήμας, ὁ δὲ supplied by Schenkl and Benndorf.

<sup>2</sup> εἴλης Reiske, cf. 387. 21κ : ἴδης.

lightly armed horseman wears his tunic girt up, a good javelin thrower I suppose, another has his breast protected with armour, threatening fight with the wild beast, another has his shins protected, another his legs. That youth<sup>1</sup> rides on a white horse which, as you see, has a black head, and a white medallion is fashioned on his forehead in imitation of the full moon; and it has golden trappings, and a bridle of Median scarlet; for this colour flashes on the gold with the effect of fiery-red jewels. The youth's garment is a chlamys bellying out in the wind; in colour it is the sea-purple<sup>2</sup> which the Phoenicians love, and it should be prized above other purple dyes; for though it seems to be dark it gains a peculiar beauty from the sun and is infused with the brilliancy of the sun's warmth. And from shame of exposing himself unclad to those about him he wears a sleeved chiton of purple which reaches half-way down his thighs and likewise half-way to his elbows. He smiles, and his eye flashes, and he wears his hair long, but not long enough to shade his eyes when the wind shall throw it into disorder. Doubtless many a one will praise his cheeks and the proportions of his nose and each several feature of his face, but I admire his spiritedness; for as a hunter he is vigorous and is proud of his horse, and he is conscious of the fact that he is beloved. Mules and a muleteer bring their luggage, snares and nets and boarspears and javelins and lances with toothed blades;<sup>3</sup>

<sup>1</sup> *i.e.* the central figure, the leader.

<sup>2</sup> This "sea-purple" was obtained from a shell-fish, *murex*.

<sup>3</sup> On the equipment of the hunter cf. Xen. *De Venat.* ix. 11 f.; x. 2 f., 16.

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καὶ λόγχας, ἐφ' ὧν οἱ κνώδοντες, καὶ κυναγωγοὶ  
 5 συστρατεύουσι καὶ σκοπιωροὶ καὶ τὰ ἔθνη τῶν  
 κυνῶν, οὐχ αἱ τὴν ῥίνα ἀγαθαὶ μόναι ἢ αἱ  
 ταχεῖαι αὐτῶν, ἀλλὰ καὶ αἱ γενναῖαι· ἔδει γὰρ  
 καὶ ἀλκῆς ἐπὶ τὸ θηρίον. γράφει δὴ Λοκρίδας  
 Λακαίνας Ἰνδικὰς Κρητικὰς, τὰς μὲν ἀγερώχους  
 10 καὶ ὑλακτούσας, . . . .<sup>1</sup> τὰς δὲ ἐννοούσας, αἱ δὲ  
 μεθέπουσι καὶ σεσήρασι κατὰ τοῦ ἵχνους. (6) Καὶ  
 τὴν Ἀγροτέραν προϊόντες ἄσονται· νεῶς γάρ  
 τις αὐτῆς ἐκεῖ καὶ ἄγαλμα λέιον ὑπὸ τοῦ χρόνου  
 καὶ συῶν κεφαλαὶ καὶ ἄρκτων, νέμεται δὲ αὐτῇ  
 15 καὶ θηρία ἄνετα, νεβροὶ καὶ λύκοι καὶ λαγωοί,  
 πάντα ἡμερα καὶ μὴ δεδιότα τοὺς ἀνθρώπους.  
 ἔχονται μετὰ τὴν εὐχὴν τῆς θήρας.

(7) Καὶ τὸ θηρίον οὐκ ἀνέχεται λανθάνειν,  
 ἀλλ' ἐκπηδᾷ τῆς λόχμης, εἶτα ἐμπίπτει τοῖς  
 20 ἵππευσι καὶ ταράττει μὲν αὐτοὺς ἐκ προσβολῆς,  
 νικᾶται δὲ ὑπὸ τῶν βαλλόντων καιρία μὲν οὐκ  
 ἐντυχῶν διὰ τε τὸ φράττειν πρὸς τὰς πληγὰς  
 διὰ τε τὸ μὴ ὑπὸ θαρρούντων βύλλεσθαι, μαλα-  
 χθεῖς δὲ πληγῇ ἐπιπολαίω κατὰ τοῦ μηροῦ  
 25 φεύγει διὰ τῆς ὕλης, ἐκδέχεται δὲ αὐτὸν ἔλος  
 βαθὺ καὶ λίμνη πρὸς τῷ ἔλει. (8) Διώκουσιν  
 οὖν βοῆ χρώμενοι οἱ μὲν ἄλλοι μέχρι τοῦ ἔλους,  
 τὸ δὲ μειράκιον συνεμβάλλει τῷ θηρίῳ ἐς τὴν  
 λίμνην καὶ τέτταρες οὗτοι κύνες, καὶ τὸ μὲν  
 30 θηρίον ἴεται τρώσαι τὸν ἵππον, ἀπονεύσαν δὲ  
 τοῦ ἵππου τὸ μειράκιον καὶ ἐς τὰ δεξιὰ μετα-  
 κλίναν ἀφίησι τῇ χειρὶ πάσῃ καὶ βύλλει τὸν

<sup>1</sup> Lacuna marked by Schenkl.

masters of hounds accompany the expedition and trackers and all breeds of dogs, not alone the keen-scented and swift of foot, but also the high-spirited dogs, for courage also was required to confront the wild beast. And so the painting shows Locrian, Laconian, Indian, and Cretan dogs,<sup>1</sup> some sportive and baying, . . . and some attentive; and they all follow the trail with grinning muzzles.<sup>2</sup> And the hunters as they advance hymn Artemis Agrotera;<sup>3</sup> for yonder is a temple to her, and a statue worn smooth with age, and heads of boars and bears; and wild animals sacred to her graze there, fawns and wolves and hares, all tame and without fear of man. After a prayer the hunters continue the hunt.

The boar cannot bring himself to keep out of sight, but leaps from the thicket and rushes at the horsemen; at first it confuses them by its sudden onset, then it is overcome by their missiles, though it is not mortally wounded, partly because it is on its guard against their thrusts and partly because it is not hit by some of the over-confident youths; but, weakened by a superficial wound in the thigh, it runs through the woods till it finds refuge in a deep marsh and a pool adjoining the marsh. So with shouting the rest follow it to the edge of the marsh, but the youth keeps on after the creature into the pool and these four dogs with him; the creature tries to wound his horse, but bending well over on his horse and leaning to the right he delivers with

<sup>1</sup> On hunting dogs cf. *ibid.* ix. 2; x. 1.

<sup>2</sup> Cf. Xen. *De Venat.* iv. 3 : ἐμμειδιώσαι μὲν πρὸς τὰ ἵχνη.

<sup>3</sup> Artemis the Huntress. Cf. Xen. *De Venat.* vi. 13; Eur. *Hipp.* 58 f. gives the huntsmen's hymn to Artemis.

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σὺν κατ' αὐτὸ μάλιστα τὸ συνάπτον τὴν πλάτην  
 τῇ δέρῃ. τὸν τευθεν οἱ μὲν κύνες κατάγουσι  
 35 τὸν σὺν ἐς τὴν γῆν, οἱ δὲ ἐρασταὶ βοῶσιν ἀπὸ  
 τῆς ὄχθης οἷον φιλοτιμούμενοι πρὸς ἀλλήλους,  
 336 K. ὅστις ὑπερκεκράξεται τὸν πέλας, καὶ πέπτωκέ  
 τις ἀπὸ τοῦ ἵππου μὴ κατασχών, ἀλλ' ἐκθορυ-  
 βήσας τὸν ἵππον· ὃς δὴ καὶ στέφανον αὐτῷ  
 πλέκει παρὰ τοῦ λειμῶνος τοῦ ἐν τῷ ἔλει. ἔτι  
 5 ἐν τῇ λίμνῃ τὸ μειράκιον, ἔτι ἐπὶ τοῦ σχήματος,  
 ὃ τὸ παλτὸν ἀφήκεν, οἱ δὲ ἐκπεπλήγασι καὶ  
 θεωροῦσιν αὐτὸ οἷον γραφέν.

κθ' ΠΕΡΣΕΥΣ

(1) Ἄλλ' οὐκ Ἐρυθρὰ γε αὕτη θάλασσα οὐδ'  
 Ἴνδοι ταῦτα, Αἰθίοπες δὲ καὶ ἀνὴρ Ἕλληνας ἐν  
 10 Αἰθιοπία. καὶ ἄθλος τοῦ ἀνδρός, ὃν ἐκὼν ἔτλη  
 κατὰ ἔρωτα, οἰμαί σε, ὦ παῖ, μὴ ἀνήκοον εἶναι  
 τοῦ Περσέως, ὃν φασιν Ἀτλαντικὸν ἀποκτείνειν  
 κῆτος ἐν Αἰθιοπία πεζεῦον ἐπὶ τὰς ἀγέλας καὶ  
 τοὺς ἐν γῆ ἀνθρώπους. (2) Ταῦτ' οὖν ἐπαινῶν ὁ  
 15 ζωγράφος καὶ οἰκτείρων τὴν Ἀνδρομέδαν, ὅτι  
 κῆτει ἐξεδόθη, τετέλεσται ἤδη ὁ ἄθλος, καὶ τὸ  
 μὲν κῆτος ἔρριπται πρὸ τῆς ἡόνος ἐμπλημμυροῦν  
 πηγαῖς αἵματος, ὑφ' ὧν ἐρυθρὰ ἢ θάλασσα, τὴν  
 δὲ Ἀνδρομέδαν ἀπαλλάττει τοῦ δεσμοῦ ὁ Ἴερος.  
 20 γέγραπται δὲ πτηνὸς μὲν τὸ εἰωθός, νεανίας δὲ

<sup>1</sup> The story is that Andromeda was bound on the seashore as prey for the sea monster, that thus the city of her father might be saved. There Perseus finds her as he goes on his





FIG. 15.—Perseus and Andromeda.

[To face p. 115.]



the full force of his arm a blow that hits the boar just where the shoulder-blade joins the neck. Thereupon the dogs drag the boar to the ground, and the lovers on the bank shout as if in rivalry to see who will outshout his neighbour; and one is thrown from his horse which he excited beyond control instead of holding it in check; and he weaves for the youth a crown of flowers from the meadow in the marsh. The lad is still in the pool, still in the attitude in which he hurled his javelin, while the youths stand in astonishment and gaze at him as though he were a picture.

## 29. PERSEUS

No, this is not the Red Sea nor are these inhabitants of India, but Ethiopians and a Greek man in Ethiopia. And of the exploit which I think the man undertook voluntarily for love, my boy, you must have heard—the exploit of Perseus<sup>1</sup> who, they say, slew in Ethiopia a monster from the sea of Atlas,<sup>2</sup> which was making its way against the herds and the people of this land. Now the painter glorifies this tale and shows his pity for Andromeda in that she was given over to the monster. The contest is already finished and the monster lies stretched out on the strand, weltering in streams of blood—the reason the sea is red—while Eros frees Andromeda from her bonds. Eros is painted with wings as usual, but

quest for the head of Medusa; he slays the monster, frees the girl, and carries her off to be his wife.

<sup>2</sup> Cf. Eur. *Andromeda*, Frag. 145 Nauck: κῆτος . . . ἐξ Ἀτλαντικῆς ἁλός. Cf. the vase-painting reproduced in Fig 15.

PHILOSTRATUS : IMAGINES

παρ' ὃ εἶωθε, καὶ ἀσθμαίνων γέγραπται καὶ οὐκ  
 ἔξω τοῦ μεμοχθηκέαι· καὶ γὰρ εὐχὴν ἀνεβάλετο  
 τῷ Ἐρωτ ὁ Περσεὺς πρὸ τοῦ ἔργου παρεῖναι  
 αὐτὸν καὶ κατὰ τοῦ θηρίου συμπέτεσθαι, ὁ δὲ  
 25 ἀφίκετο καὶ ἤκουσε τοῦ Ἑλληνοσ. (3) Ἡ κόρη  
 δὲ ἠδεῖα μὲν, ὅτι λευκὴ ἐν Λιθιοπία, ἠδὲ δὲ  
 αὐτὸ τὸ εἶδος· παρέλθοι ἂν καὶ Λυδὴν ἄβραν καὶ  
 Ἀτθίδα ὑπόσεμνον καὶ Σπαρτιᾶτιν ἐρρωμένην.  
 κεκαλλώπισται δὲ ἀπὸ τοῦ καιροῦ· καὶ γὰρ  
 30 ἀπιστεῖν ἔοικε καὶ χαίρει μετ' ἐκπλήξεωσ καὶ  
 τὸν Περσέα βλέπει μειδίαμά τι ἤδη ἐσ αὐτὸν  
 πέμπουσα. ὁ δὲ οὐ πόρρω τῆσ κόρησ ἐν ἠδεῖα  
 καὶ λιβανώδει πῶσ κεῖται στάζων ἐσ τὴν γῆν  
 337 K. ἰδρῶτα καὶ τὸ δεῖγμα τῆσ Γοργούσ ἔχων ἀπό-  
 θετον, μὴ ἐντυχόντεσ αὐτῷ λαοὶ λίθοι γένωνται.  
 πολλοὶ οἱ βουκόλοι γάλα ὀρέγοντεσ καὶ οἴνου  
 ἐπισπάσαι, ἠδεῖσ Λιθίοπεσ ἐν τῷ τοῦ χρώματοσ  
 5 ἀτόπῳ καὶ βλοσυρὸν μειδιῶντεσ καὶ οὐκ ἄδηλοι  
 χαίρειν καὶ οἱ πλεῖστοι ὅμοιοι. (4) Ὁ Περσεὺσ  
 δὲ ἀσπάζεται μὲν καὶ ταῦτα, στηρίζων δὲ ἑαυτὸν  
 ἐπὶ τοῦ ἀριστεροῦ ἀγκῶνοσ ἀνέχει τὸν θῶρακα  
 ἔμπνουν ὑπὸ ἄσθματοσ, ἐμβλέπων τῇ κόρη, καὶ  
 10 τὴν χλαμύδα τῷ ἀνέμῳ ἐκδίδωσι φοινικὴν οὔσαν  
 καὶ βεβλημένην αἵματοσ ῥανίσι καὶ ἂ<sup>1</sup> προσ-  
 ἔπνευσεν αὐτῷ τὸ θηρίον ἐν τῷ ἀγῶνι. ἐρρώσθων

<sup>1</sup> & Benndorf : ἄσ.

here, as is not usual, he is a young man,<sup>1</sup> panting and still showing the effects of his toil; for before the deed Perseus put up a prayer to Eros that he should come and with him swoop down upon the creature, and Eros came, for he heard the Greek's prayer. The maiden is charming in that she is fair of skin though in Ethiopia, and charming is the very beauty of her form; she would surpass a Lydian girl in daintiness, an Attic girl in stateliness, a Spartan in sturdiness. Her beauty is enhanced by the circumstances of the moment; for she seems to be incredulous, her joy is mingled with fear, and as she gazes at Perseus she begins to send a smile towards him. He, not far from the maiden, lies in the sweet fragrant grass, dripping sweat on the ground and keeping the terrible Gorgon's head hidden lest people see it and be turned to stone. Many cow-herds come offering him milk and wine to drink,<sup>2</sup> charming Ethiopians with their strange colouring and their grim smiles; and they show that they are pleased, and most of them look alike. Perseus welcomes their gifts and, supporting himself on his left elbow, he lifts his chest, filled with breath through panting, and keeps his gaze upon the maiden, and lets the wind blow out his chlamys, which is purple and spattered with drops of blood and with the flecks which the creature breathed upon it in the struggle. Let the children of Pelops

<sup>1</sup> Eros was often depicted as a youth in the fifth and fourth centuries B.C., while in the Hellenistic and Roman periods the Erotes (or Cupids) were winged children.

<sup>2</sup> Cf. Eur. *Andromeda*, Frag. 146 N: πᾶς δὲ ποιμένων ἔρρει λεώς, ὃ μὲν γάλακτος κίσσιον φέρων σκύφος, πόνων ἀναψυκτῆρ', ὃ δ' ἀμπέλων γάνος.

Πελοπίδαι παρὰ τὸν τοῦ Περσέως ὤμον· καλῶ  
 γὰρ ὄντι αὐτῶ καὶ ὑφαίμῳ προσήνθηκέ τι τοῦ  
 15 καμάτου καὶ ὑπωδήκασιν αἱ φλέβες, ἐπιλάμ-  
 βανον τοῦτο αὐτάς, ὅταν πλεονεκτήσῃ τὸ ἄσθμα.  
 πολλὰ καὶ παρὰ τῆς κόρης ἄρνυται.

### λ' ΠΕΛΟΥ

(1) Στολή δὲ ἀπαλή, σχῆμα ἐκ Λυδίας, καὶ  
 μειράκιον ἐν ὑπῆνῃ πρώτῃ Ποσειδῶν τε μειδιῶν  
 20 ἐς τὸ μειράκιον καὶ ἀγάλλων αὐτὸ ἵπποις δηλοῖ  
 Πέλοπα τὸν Λυδὸν ἐπὶ θάλατταν ἤκοντα, ὡς  
 εὔξαιτο τῷ Ποσειδῶνι κατὰ τοῦ Οἰνομάου, ὅτι  
 μὴ χρήται γαμβρῷ ὁ Οἰνόμαος, ἀλλὰ κτείνων  
 τοὺς τῆς Ἴπποδαμείας ἐρώντας φρονεῖ τοῖς τού-  
 των ἀκροθινίοις ἄρκτων ἢ<sup>1</sup> λεόντων κεφαλαῖς  
 25 οἶον οἶ<sup>2</sup> θήραν ἤρηκότες. καὶ εὐχομένῳ τῷ  
 Πέλοπι ἤκει χρυσοῦν ἄρμα ἐκ θαλάττης, ἠπειρώ-  
 ται δὲ οἱ ἵπποι καὶ οἶοι διαδραμεῖν τὸν Αἰγαῖον  
 ἀύχηρῶ τῷ ἄξονι καὶ ἐλαφρᾷ τῇ ὀπλῇ. ὁ μὲν  
 30 οὖν ἄθλος εὐδρομήσει τῷ Πέλοπι, τὸν δὲ τοῦ  
 ζωγράφου ἄθλον ἡμεῖς ἐξετάζωμεν.

(2) Οὐ γὰρ σμικροῦ οἶμαι ἀγῶνος ἵππους μὲν  
 338 Κ. ξυνθεῖναι τέτταρας καὶ μὴ ξυγχεῖν τῶν σκελῶν τὸ  
 κατὰ ἓνα αὐτῶν, ἐμβαλεῖν δὲ αὐτοῖς μετὰ τοῦ

<sup>1</sup> ἄρκτων ἢ Schenkl : ἀτάκτων.

<sup>2</sup> οἶ added by Kayser.

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<sup>1</sup> *Lit.* "Good-bye to"; Pelops (see next Description) was famous for his ivory white shoulder, but the shoulders of Perseus were more beautiful and withal more muscular.

perish<sup>1</sup> when it comes to a comparison with the shoulder of Perseus! for beautiful as he is and ruddy of face, his bloom has been enhanced by his toil and his veins are swollen, as is wont to happen when the breath comes quickly. Much gratitude also does he win from the maiden.

## 30. PELOPS

A delicate garment of Lydian fashion, a lad with beard just beginning to grow, Poseidon smiling at him and honouring<sup>2</sup> the lad with a gift of horses—all this shows that it is Pelops the Lydian who has come to the sea in order to invoke Poseidon's aid against Oenomaüs; since Oenomaüs accepts no son-in-law, but slaying the suitors of Hippodameia he takes pride in their severed members as hunters who have captured game take pride in the heads of bears or lions.<sup>3</sup> And in answer to Pelops' prayer a golden chariot has come out of the sea, but the horses are of mainland breed, and able to speed over the Aegean with dry axle and light hoof. The task will go off well for Pelops, but let us examine the task of the painter.

It requires no small effort, in my opinion, to compose four horses together and not to confuse their several legs one with another, to impart to

<sup>2</sup> There are reminiscences of Pindar's First Olympian Ode in the language of this description, *e.g.* ἀγάλλων, 19, and *Ol.* 1. 139, ἐρώντας, 23, and *Ol.* 1. 127. Other echoes are noted below.

<sup>3</sup> Sophocles is said to have referred to this practice in his play entitled *Oenomaüs*, cf. *Frag.* 432 N. For the chariot race of Pelops and Oenomaüs see *supra*, p. 69 f., and Philostratus the Younger, p. 331 f.

PHILOSTRATUS : IMAGINES

χαλινου φρόνημα στήσαι τε τὸν μὲν ἐν αὐτῷ τῷ μὴ  
 θέλειν ἐστάναι, τὸν δ' ἐν τῷ κροαίνειν βούλεσθαι,  
 5 τὸν δ' ἐν τῷ . . . <sup>1</sup> τίθεσθαι, ὁ δὲ γάνυται τῇ ὥρᾳ  
 τοῦ Πέλοπος καὶ εὐρείαι αὐτῷ αἱ ῥίνες, ὅσα χρε-  
 μετίζονται. (3) Ἔτι κάκεινο σοφίας· ὁ Ποσειδῶν  
 τοῦ μειρακίου ἐρᾷ καὶ ἀναφέρει αὐτὸ ἐς τὸν λέβητα  
 καὶ τὴν Κλωθῶ, ὅτε Πέλοψ ἀστράψαι ἐδόκει τῷ  
 10 ὄμῳ, καὶ τοῦ μὲν γαμεῖν οὐκ ἀπάγει αὐτόν,  
 ἐπειδὴ ὥρμηκεν, ἀγαπῶν δὲ ἀλλ' ἐφάψασθαι τῆς  
 χειρὸς ἐμπέφυκε τῇ δεξιᾷ τοῦ Πέλοπος ὑποτι-  
 θέμενος αὐτῷ τὰ ἐς τὸν δρόμον, ὁ δὲ ὑπέρφρον  
 ἤδη καὶ Ἄλφειὸν πνεῖ, καὶ ἡ ὀφρὺς μετὰ τῶν  
 15 ἵππων. βλέπει δὲ ἠδὺ καὶ μετέωρον ὑπὸ τοῦ  
 τιάρᾳ ἐπισοβεῖν, ἧς οἶα χρυσαῖ λιβάδες ἢ κόμη  
 τοῦ μειρακίου ἀποστάζουσα μετώπῳ ὁμολογεῖ  
 καὶ ἰούλω συναυθεῖ καὶ μεταπίπτουσα τῆδε  
 κάκεισε ἐν τῷ καιρίῳ μένει. (4) Γλουτὸν καὶ  
 20 στέρνα καὶ ὅσα περὶ τοῦ γυμνοῦ τοῦ Πέλοπος  
 ἐλέχθη ἄν, καλύπτει ἡ γραφή· ἐσθῆς χειρὶ, ἐσθῆς <sup>2</sup>

<sup>1</sup> Schenkl would supply in the lacuna, *e.g.* τὴν κεφαλὴν ἄνω.

<sup>2</sup> χειρὶ, ἐσθῆς added by Schenkl.

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<sup>1</sup> Benndorf observes that Philostratus is describing the four-horse team as it is so often depicted on the vases of the fifth century B.C., one of the four turning back his head toward the charioteer, and one raising his head. The same scheme appears on a coin of Syracuse, here reproduced; Fig. 16.

<sup>2</sup> Cf. Pindar, *Ol.* 1. 39 f. The story that Tantalus served his son Pelops to the gods at a banquet is denied by Pindar, who explains it as malicious gossip; but Pindar accepts the

them high spirits controlled by the bridle, and to hold them still, one at the very moment when he does not want to stand still, another when he wants to paw the ground, a third when he [wants to lift up his head], while the fourth takes delight in the beauty of Pelops and his nostrils are distended as though he were neighing.<sup>1</sup> This too is a clever touch: Poseidon loves the lad and brings him to the cauldron and to Clotho, after which Pelops' shoulder seemed to shine;<sup>2</sup> and he did not try to divert him



FIG. 16.

from the marriage, since the lad is eager for it, but being content even to touch his hand, he clasps the right hand of Pelops while he counsels him about the race; and already Pelops proudly "breathes Alpheius,"<sup>3</sup> and his look follows the steeds. Charming is his glance and elated because he is proud of the diadem, from which the hair of the lad trickling down like golden sprays of water follows the lines of his forehead, and joins the bright down on his cheeks, and though it falls this way and that, yet it lies gracefully. The hip and breast, and the other parts of the naked body of Pelops which might be mentioned, the painting conceals; a garment covers

"pure cauldron" from which Clotho, goddess of birth, took Pelops with the ivory shoulder. Pindar also tells of Poseidon's love for Pelops, and of the gift of the golden chariot with winged steeds by which Pelops won Hippodameia.

<sup>1</sup> "breathes Alpheius," as in Aristophanes, *Birds*, 1121, of a runner at full stretch like an Olympic runner. The Olympic race-course was on the banks of the Alpheius.

## PHILOSTRATUS : IMAGES

αὐτῇ καὶ κνήμη. Λυδοὶ γὰρ καὶ<sup>1</sup> οἱ ἄνω βάρβαροι  
καθεύξαντες ἐς τοιάσδε ἐσθῆτας τὸ κάλλος λαμ-  
πρύνονται τοιοῖσδε ὑφάσμασιν ἐνὸν λαμπρύνεσθαι  
25 τῇ φύσει. καὶ τὰ μὲν ἄλλα ἀφανῆ καὶ εἴσω, τὸ δὲ  
τῆς στολῆς, ἔνθα ὁ ὤμος ὁ ἀριστερός, τέχνη  
ἠμέλῃται, ὡς μὴ κρύπτοιο αὐτοῦ ἢ αὐγῆ· νύξ  
τε γὰρ ἐπέχει, καὶ λαμπρύνεται τῷ ὤμῳ τὸ  
μειράκιον, ὅσον ἢ νύξ τῷ ἐσπέρῳ.

### λα' ΞΕΝΙΑ

- 30 (1) Καλὸν καὶ συκάσαι καὶ μηδὲ ταῦτα παρελ-  
θεῖν ἀφώνους. σῦκα μέλανα ὁπῶ λειβόμενα  
σεσώρευται μὲν ἐπὶ φύλλων ἀμπέλου, γέγραπται  
δὲ μετὰ τῶν τοῦ φλοιοῦ ῥηγμάτων. καὶ τὰ μὲν  
339 K. ὑποκέχνηνε παραπτύοντα τοῦ μέλιτος, τὰ δ' ὑπὸ  
τῆς ὥρας οἶον ἔσχισται. πλησίον δὲ αὐτῶν  
ὄξος ἔρριπται μὰ Δί' οὐκ ἀργὸς ἢ κενὸς τοῦ  
καρποῦ, σκιάζει δὲ καὶ σῦκα τὰ μὲν ὠμὰ καὶ  
5 ὀλύνθους ἔτι, τὰ δὲ ῥυσὰ καὶ ἔξωρα, τὰ δὲ  
ὑποσέσηπε<sup>2</sup> παραφαίνοντα τοῦ χυμοῦ τὸ ἄνθος,  
τὸ δ' ἐπ' ἄκρῳ τοῦ ὄξου στρουθὸς διορώρυχεν,  
ἃ δὴ καὶ ἠδιστα σύκων δοκεῖ. (2) Καρύοις δὲ  
ἅπαν ἔστρωται τοῦδαφος, ὧν τὰ μὲν παρατέτριπ-  
10 ται τοῦ ἐλύτρου, τὰ δὲ ἔγκειται μεμυκότα, τὰ δὲ  
παρεμφαίνει τὴν διαφυήν. ἀλλὰ καὶ ὄγχνας ἐπ'  
ὄγχναις ὄρα καὶ μῆλα ἐπὶ μῆλοις σωρούς τε αὐτῶν  
καὶ δεκάδας, εὐώδη πάντα καὶ ὑπόχρυσα. τὸ ἐξ  
ἐν αὐτοῖς ἔρευθος οὐδὲ ἐπιβεβλήσθαι φήσεις,

<sup>1</sup> Only the inferior MSS. give *καλ*, which seems necessary.

<sup>2</sup> *ὑποσέσηπε* Lindau: *ὑποσέσηρε*.



his arms and even his lower legs. For the Lydians and the upper barbarians, encasing their beauty in such garments, pride themselves on these weavings, when they might pride themselves on their natural form.<sup>1</sup> While the rest of his figure is out of sight and covered, the garment by his left shoulder is artfully neglected in order that its gleam may not be hidden; for the night draws on, and the lad glows with the radiance of his shoulder as does the night with that of the evening star.

### 31. XENIA

It is a good thing to gather figs and also not to pass over in silence the figs in this picture. Purple figs dripping with juice are heaped on vine-leaves; and they are depicted with breaks in the skin, some just cracking open to disgorge their honey, some split apart, they are so ripe. Near them lies a branch, not bare, by Zeus, or empty of fruit, but under the shade of its leaves are figs, some still green and "untimely,"<sup>2</sup> some with wrinkled skin and over-ripe, and some about to turn, disclosing the shining juice, while on the tip of the branch a sparrow buries its bill in what seems the very sweetest of the figs. All the ground is strewn with chestnuts, some of which are rubbed free of the burr, others lie quite shut up, and others show the burr breaking at the lines of division. See, too, the pears on pears, apples on apples, both heaps of them and piles of ten, all fragrant and golden. You will say that their redness has not

<sup>1</sup> Cf. Hdt. i. 10: the Lydians consider it a disgraceful thing for even a man to be seen naked.

<sup>2</sup> The kind that are picked green and seldom ripen.

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- 15 ἄλλ' ἔνδον ὑψηθηκένοι. (3) Κεράσου δὲ ταῦτα  
 δῶρα ὀπώρα τις αὕτη βοτρυδὸν ἐν ταλίρῳ, ὁ  
 τάλαρος δὲ οὐκ ἀλλοτριῶν πέπλεκται λύγων,  
 ἀλλ' αὐτοῦ τοῦ φυτοῦ. πρὸς δὲ τὸν σύνδεσμον  
 τῶν κλημάτων εἰ βλέποις καὶ τὰς ἐκκρεμαμένας  
 20 αὐτῶν σταφυλὰς καὶ ὡς κατὰ μίαν αἰ ρᾶγες,  
 ἄσση τὸν Διόνυσον οἶδα καὶ ὦ πότνια βοτρυόδωρε  
 περὶ τῆς ἀμπέλου ἐρεῖς. φαίης δ' ἂν καὶ τοὺς  
 βότρυς τῇ γραφῇ ἐδωδίμους εἶναι καὶ ὑποίνους.  
 (4) Κάκεινο ἥδιστον· ἐπὶ φύλλων κράδης μέλι  
 25 χλωρὸν ἐνδεδυκὸς ἤδη τῷ κηρῷ καὶ ἀναπλημ-  
 μυρεῖν ὠραῖον, εἴ τις ἀποθλίβει, καὶ τροφαλὶς  
 ἐφ' ἑτέρου φύλλου νεοπαγῆς καὶ σαλεύουσα καὶ  
 ψυκτῆρες γάλακτος οὐ λευκοῦ μόνον, ἀλλὰ καὶ  
 στιλπνοῦ· καὶ γὰρ στίλβειν ἔοικεν ὑπὸ τῆς  
 30 ἐπιπολαζούσης αὐτῷ πιμελῆς.

been put on from outside, but has bloomed from within. Here are gifts of the cherry tree, here is fruit in clusters heaped in a basket, and the basket is woven, not from alien twigs, but from branches of the plant itself. And if you look at the vine-sprays woven together and at the clusters hanging from them and how the grapes stand out one by one, you will certainly hymn Dionysus and speak of the vine as "Queenly giver of grapes."<sup>1</sup> You would say that even the grapes in the painting are good to eat and full of winey juice. And the most charming point of all this is: on a leafy branch is yellow honey already within the comb and ripe to stream forth if the comb is pressed; and on another leaf is cheese new curdled and quivering; and there are bowls of milk not merely white but gleaming, for the cream floating upon it makes it seem to gleam.

<sup>1</sup> Aristophanes, *Pax* 520, where *Εἰρήνη* is addressed.



BOOK II

## ΒΙΒΛΙΟΝ ΔΕΥΤΕΡΟΝ

### α' ΤΜΝΗΤΡΙΑΙ

340 Κ. (1) Ἀφροδίτην ἑλεφαντίνην ἐν<sup>1</sup> ἀπαλοῖς  
μυρρινῶσιν ἄδουσιν ἀπαλαὶ κόραι. διδάσκαλος  
αὐτὰς ἄγει σοφὴ καὶ οὐδὲ ἕξωρος· ἐφιζάνει γάρ  
τις ὥρα καὶ ῥυτίδι πρώτῃ, γήρως μὲν τὸ ὑπό-  
5 σεμνον ἔλκουσα, τούτῳ δ' αὖ κεραυνῶσα τὸ  
σφζόμενον τῆς ἀκμῆς. καὶ τὸ μὲν σχῆμα τῆς  
Ἀφροδίτης Αἰδοῦς, γυμνὴ καὶ εὐσχήμων, ἣ δὲ  
ὔλη συνθήκη μεμυκότες ἐλέφαντος. ἀλλ' οὐ  
βούλεται γεγράφθαι δοκεῖν ἢ θεός, ἔκκειται δὲ  
10 οἷα λαβέσθαι.

(2) Βούλει λόγου τι ἐπιλείβωμεν τῷ βωμῷ ;  
λιβανωτοῦ γὰρ ἱκανῶς ἔχει καὶ κασίας καὶ  
σμύρνης, δοκεῖ δέ μοι καὶ Σαπφούς τι ἀναπνεῖν.  
ἐπαινετέα τοίνυν ἢ σοφία τῆς γραφῆς, πρώτου  
15 μὲν ὅτι<sup>2</sup> τὰς ἀγαπωμένας λίθους περιβαλοῦσα  
οὐκ ἐκ τῶν χρωμάτων αὐτὰς ἐμιμήσατο, ἀλλ'  
ἐκ τοῦ φωτός, οἷον ὀφθαλμῷ κέντρον τὴν  
διαύγειαν αὐταῖς ἐνθεῖσα, εἶτα ὅτι καὶ τοῦ  
ὕμνου παρέχει ἀκούειν. (3) Ἄδουσι γὰρ αἱ  
20 παῖδες, ἄδουσι, καὶ ἡ διδάσκαλος ὑποβλέπει  
τὴν ἀπάδουσαν κροτοῦσα τὰς χεῖρας καὶ ἐς τὸ

<sup>1</sup> ἐν added by Jacobs.

<sup>2</sup> ὅτι added by Kayser.

## BOOK II

### 1. SINGERS

An Aphrodite, made of ivory, delicate maidens are hymning in delicate myrtle groves. The chorister who leads them is skilled in her art, and not yet past her youth; for a certain beauty rests even on her first wrinkle, which, though it brings with it the gravity of age, yet tempers this with what remains of her prime. The type of the goddess is that of Aphrodite goddess of Modesty, unclothed and decorous, and the material is ivory, closely joined. However, the goddess is unwilling to seem painted, but she stands out as though one could take hold of her.

Do you wish us to pour a libation of discourse on the altar? For of frankincense and cinnamon and myrrh it has enough already, and it seems to me to give out also a fragrance as of Sappho. Accordingly the artistry of the painting must be praised, first, because the artist, in making the border<sup>1</sup> of precious stones, has used not colours but light to depict them, putting a radiance in them like the pupil in an eye, and, secondly, because he even makes us hear the hymn. For the maidens are singing, are singing, and the chorister frowns at one who is off the key, clapping

<sup>1</sup> The edge of the painting seems to be adorned by painted precious stones: Benndorf.

μέλος ἱκανῶς ἐμβιβάζουσα. . . .<sup>1</sup> τὸ μὲν γὰρ τῆς  
στολῆς ἀπέριπτον καὶ μὴ δι' ὄχλου αὐταῖς, εἰ  
ἀθύροιον, ἢ τὸ ἐν χρῶ τῆς ζώνης ἢ τὸ εἰς  
25 βραχίονα τοῦ χιτῶνος ἢ ὡς ἀνυποδησίᾳ χαίρου-  
σιν ἐφεστῶσαι ἀπαλῇ πῶα καὶ ἀναψυχὴν ἔλκουςαι  
παρὰ τῆς δρόσου· λειμῶν τε ὁ περὶ τὰς ἐσθῆτας καὶ  
τὰ ἐν αὐταῖς χρώματα, ὡς ἄλλο ἄλλῳ ἐπιπρέπει,  
30 δαιμονίως ἐκμεμίμηται· τὰ γὰρ συμβαίνοντα οἱ  
μὴ γράφοντες οὐκ ἀληθεύουσιν ἐν ταῖς γραφαῖς.  
τὰ δὲ εἶδη τῶν παρθένων εἰ τῷ Πάριδι ἢ ἄλλῳ  
τῷ κριτῇ ἐπιτρέπομεν, ἀπορηῆσαι ἂν δοκεῖ  
341 K. ψηφίσασθαι, τοσοῦτον ἀμιλλῶνται ῥοδοπήχεις  
καὶ ἐλικώπιδες καὶ καλλιπάρηοι καὶ μελίφωνοι·  
Σαπφούς τοῦτο δὴ τὸ ἡδὺ πρόσφθεγμα.

(4) Παραψύλλει δὲ αὐταῖς Ἐρως ἀνακλίνας  
5 τοῦ τόξου τὸν πῆχυν, καὶ ἡ νευρὰ παναρμόνιον  
ἄδει καὶ φησι πάντα ἔχειν ὅσα ἡ λύρα, ταχεῖς  
τε οἱ ὀφθαλμοὶ τοῦ θεοῦ ῥυθμὸν τινα οἶμαι  
διανοοῦντες. τί δῆτα ἄδουσι; γέγραπται γάρ  
τι καὶ ᾠδῆς· τὴν Ἀφροδίτην ἐκφῦναι τῆς  
10 θαλάττης λέγουσιν ἀπορροῇ τοῦ Οὐρανοῦ. καὶ  
ὅπου μὲν τῶν νήσων προσέσχευ, οὐπῶ λέγουσιν,  
ἐροῦσι δὲ οἶμαι Πάφον, τὴν γένεσιν δὲ ἱκανῶς  
ἄδουσιν· ἀναβλέπουσαι μὲν γὰρ ἐμφαίνουσιν,  
ὅτι ἀπ' οὐρανοῦ, τὰς δὲ χεῖρας ὑπτίας ὑποκι-

<sup>1</sup> Editors note a lacuna here.

<sup>1</sup> Praise of the maidens themselves seems to be missing at this point.

<sup>2</sup> Cf. Sappho, *Frag.* 30 : μελλιχοφώναις, "gentle-voiced." Trans. Edmonds, *Lyra Graeca* I. The other epithets in this passage are also familiar in the poets.



## BOOK II. I

her hands and trying earnestly to bring her into tune<sup>1</sup> . . . For as to their garments, they are simple and such as not to impede their movements if they should play—for instance, the close-fitting girdle, the chiton that leaves the arm free, and the way they enjoy treading with naked feet on the tender grass and drawing refreshment from the dew ; and the flowered decoration of their garments, and the colours used on them—the way they harmonize the one with the other—are represented with wonderful truth ; for painters who fail to make the details consistent with one another do not depict the truth in their paintings. As to the figures of the maidens, if we were to leave the decision regarding them to Paris or any other judge, I believe he would be at a loss how to vote, so close is the rivalry among them in rosy arms and flashing eyes and fair cheeks and in “honeyed voices,”<sup>2</sup> to use the charming expression of Sappho.

Eros, tilting up the centre of his bow, lightly strikes the string for them and the bow-string resounds with a full harmony and asserts that it possesses all the notes of a lyre ; and swift are the eyes of the god as they recall, I fancy, some particular measure. What, then, is the song they are singing ? For indeed something of the subject has been expressed in the painting ; they are telling how Aphrodite was born from the sea through an emanation of Uranus. Upon which one of the islands she came ashore they do not yet tell, though doubtless they will name Paphos ; but they are singing clearly enough of her birth, for by looking upward they indicate that she is from Heaven (Uranus), and by slightly moving

15 νοῦσαι δηλοῦσιν, ὅτι ἐκ θαλάττης, τὸ μειδίημα  
δὲ αὐτῶν γαλήνης ἐστὶν αἰνιγμα.

### Β' ΑΧΙΛΛΕΩΣ ΤΡΟΦΑΙ

(1) Νεβρός<sup>1</sup> καὶ λαγώς, ταῦτα θηράματα τοῦ  
νῦν Ἀχιλλέως, ὁ δὲ γε ἐν Ἰλίῳ πόλεις αἰρήσει  
καὶ ἵππους καὶ ἀνδρῶν στίχας, καὶ οἱ ποταμοὶ  
20 αὐτῷ μαχοῦνται μὴ ἐῶντι αὐτοὺς ρεῖν, κἀκείνων  
μὲν τῶν ἔργων μισθὸν ἀποίσεται Βρισηίδα καὶ  
τὰς ἐκ Λέσβου ἑπτὰ καὶ χρυσὸν καὶ τρίποδας  
καὶ τὸ τοὺς Ἀχαιοὺς ἐπ' αὐτῷ εἶναι, τὰ δὲ παρὰ  
τῷ Χείρωνι ταῦτα μήλων δοκεῖ καὶ κηρίων ἄξια,  
25 καὶ ἀγαπᾶς, ὧ Ἀχιλλεῦ, μικρὰ δῶρα πόλεις  
ἀπαξιώσων τότε καὶ τὸ κῆδος τοῦ Ἀγαμέμνονος.  
ὁ μὲν οὖν ἐπὶ τῆς τάφρου καὶ ὁ κλίνας τοὺς  
Ἰρῶας ἐκ μόνου τοῦ βοῆσαι καὶ ὁ κτείνων  
ἐπιστροφάδην καὶ ἐρυθραίνων τὸ τοῦ Σκαμάν-  
30 δρου ὕδωρ ἵπποι τε ἀθάνατοι καὶ ἔλξεις Ἐκτορος  
καὶ ὁ βρυχώμενος ἐπὶ τοῖς τοῦ Πατρόκλου  
στέρνοις Ὀμήρῳ γέγραπται, γράφει δὲ αὐτὸν  
καὶ ἄδοντα καὶ εὐχόμενον καὶ ὁμωρόφιον τῷ  
Πριάμῳ.

342 K. (2) Ἰουτονὶ δὲ οὐπω ξυνιέντα ἀρετῆς, ἀλλὰ  
παῖδα ἔτι γάλακτι ὑποθρέψας καὶ μυελῷ καὶ  
μέλιτι δέδωκεν ὁ Χείρων γράφειν ἀπαλὸν καὶ

<sup>1</sup> νεβρός Hercher : νεβροί.

<sup>1</sup> II. 11. 264, 270 mentions the seven Lesbian women, the gold and the tripods among Agamemnon's gifts to Achilles.

## BOOK II. 2

their upturned hands they show that she has come from the sea, and their smile is an intimation of the sea's calm.

### 2. THE EDUCATION OF ACHILLES

A fawn and a hare—these are the spoils of hunting of Achilles as he is now, the Achilles who at Ilium will capture cities and horses and the ranks of men, and rivers will do battle with him when he refuses to let them flow, and as reward of those exploits he will bear away Briseïs and the seven maidens from Lesbos and gold and tripods<sup>1</sup> and authority over the Achaeans; but the exploits here depicted, done at Cheiron's home, seem to deserve apples and honey as rewards, and you are content with small gifts, Achilles, you who one day will disdain whole cities and marriage with Agamemnon's daughter. Nay, the Achilles who fights at the trench, who puts the Trojans to rout merely by his shouting, and who slays men right and left,<sup>2</sup> and reddens the water of the Scamander,<sup>3</sup> and also his immortal horses, and his dragging of Hector's body around the walls, and his lamentation on the breast of Patroclus—all this has been depicted by Homer, and he depicts him also as singing and praying and receiving Priam under his roof.

This Achilles, however, a child not yet conscious of valour, whom Cheiron still nourishes upon milk and marrow and honey, he has offered to the painter

<sup>2</sup> The word of Homer, *Il.* 10. 483.

<sup>3</sup> Cf. *Iliad*, 21. 21; 16. 154; 24. 50 ff.; 18. 318 for the phraseology as well as the story.

PHILOSTRATUS : IMAGINES

ἀγέρωχον καὶ ἤδη κοῦφον· εὐθεία μὲν γὰρ ἢ  
 5 κνήμη τῷ παιδί, ἐς γόνυ δὲ αἱ χεῖρες—ἀγαθαὶ  
 γὰρ δὴ αὐταὶ πομποὶ τοῦ δρόμου—κόμη τε  
 ἠδεῖα καὶ οὐδὲ ἀκίνητος—ἔοικε γὰρ προσαθύρων  
 ὁ ζέφυρος μετατάττειν αὐτήν, ὡς μεταπιπτούσης  
 τῆδε κάκείσε ἄλλοτε, ἄλλος ὁ παῖς εἶη—ἐπι-  
 10 σκύνιον τε καὶ θυμοειδὲς φρύαγμα ἔστι μὲν ἤδη  
 τῷ παιδί, πραῦνει δὲ αὐτὸ ἀκίκω βλέμματι καὶ  
 παρειᾷ μάλα ἴλεω καὶ προσβαλλούσῃ τι ἀπαλοῦ  
 γέλωτος. ἢ χλαμὺς δέ, ἣν ἀμπέχεται, παρὰ τῆς  
 μητρὸς οἶμαι· καλὴ γὰρ καὶ ἀλιπόρφυρος καὶ  
 15 πυραυγῆς ἐξαλλάττουσα τοῦ κυανῆ εἶναι. (3)  
 Κολακεύει δὲ αὐτὸν ὁ Χείρων οἶον λέοντα  
 πτῶκας ἀρπάζειν καὶ νεβροῖς συμπέτεσθαι  
 νεβρὸν γοῦν ἄρτι ἠρηκῶς ἤκει παρὰ τὸν Χείρωνα  
 καὶ ἀπαιτεῖ τὸ ἄθλον, ὁ δὲ χαίρει ἀπαιτούμενος  
 20 καὶ τοὺς προσθίους ὀκλάσας εἰς ἴσον καθίσταται  
 τῷ παιδί, μῆλα ἀπὸ τοῦ κόλπου ὀρέγων αὐτῷ  
 καλὰ καὶ εὐώδη—καὶ γὰρ τοῦτο αὐτῶν ἔοικεν  
 ἐγγεγραφεῖν—καὶ κηρίον ὀρέγει τῇ χειρὶ σταγόνα  
 λεῖβον δι' εὐνομίαν τῶν μελιττῶν. ὅταν γὰρ  
 25 πόαις ἀγαθαῖς ἐντυχοῦσαι κυῖσκωσι, περιπληθῆ  
 τὰ κηρία γίνεται καὶ ἀποβλύζουσι τὸ μέλι οἱ  
 οἴκοι αὐτῶν. (4) ὁ δὲ Χείρων γέγραπται μὲν  
 ὅσα κένταυρος· ἀλλὰ ἵππον ἀνθρώπῳ συμβαλεῖν

as a delicate, sport-loving child and already light of foot.<sup>1</sup> For the boy's leg is straight and his arms come down to his knees (for such arms are excellent assistants in the race); his hair is charming and loose; for Zephyrus in sport seems to shift it about, so that as it falls, now here, now there, the boy's appearance may be changed. Already the boy has a frowning brow and an air of spirited haughtiness, but these are made gentle by a guileless look and by gracious cheeks that send forth a tender smile. The cloak he wears is probably his mother's gift; for it is beautiful and its colour is sea-purple with red glints shading into a dark blue. Cheiron flatters him by saying that he catches hares like a lion and vies with fawns in running; at any rate, he has just caught a

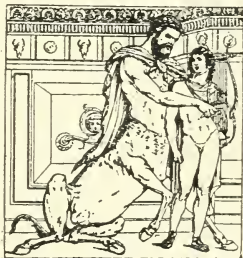


FIG. 17.

fawn and comes to Cheiron to claim his reward, and Cheiron, delighting to be asked, stands with fore-legs bent so as to be on a level with the boy and offers him apples fair and fragrant from the fold of his garment—for their very fragrance seems to be depicted—and with his hand he offers him a honeycomb dripping with honey, thanks to the diligent foraging of the bees. For when bees find good meadows and become big with honey, the combs get filled to overflowing and their cells pour it forth. Now Cheiron is painted in every respect like a centaur; yet to combine a horse and human

<sup>1</sup> Cf. Fig. 17, Cheiron teaching Achilles.

θαῦμα οὐδέν, συναλείψαι μὴν καὶ ἐνῶσαι καὶ  
 30 νῆ<sup>1</sup> Δία δοῦναι ἄμφω λήγειν καὶ ἄρχεσθαι καὶ  
 διαφεύγειν τοὺς ὀφθαλμούς, εἰ τὸ τέρμα τοῦ  
 ἀνθρώπου ἐλέγχοιεν, ἀγαθοῦ οἶμαι ζωγράφου.  
 καὶ τὸ ἡμερον δὲ φαίνεσθαι τὸ τοῦ Χείρωνος  
 ὄμμα ἐργάζεται μὲν καὶ ἡ δικαιοσύνη καὶ τὸ ὑπ'  
 343 K. αὐτῆς πεπνύσθαι, πράττει δὲ καὶ ἡ πηκτίς, ὑφ'  
 ἧς ἐκμεμούσεται· ἰνυὶ δὲ καὶ ὑποκορισμοῦ τι  
 αὐτῷ ἔπεστιν εἰδώς που ὁ Χείρων, ὅτι τοὺς  
 παῖδας τοῦτο μειλίσσεται καὶ τρέφει μᾶλλον ἢ  
 5 τὸ γάλα.

(5) Ταυτὶ μὲν περὶ θύρας τοῦ ἄντρου, ὁ δ' ἐν τῷ  
 πεδίῳ παῖς ὁ ἵππηδὸν ἐπὶ τοῦ κενταύρου ἀθύρων  
 ὁ αὐτὸς ἔτι· διδάσκει ὁ Χείρων τὸν Ἀχιλλέα  
 ἱππάζεσθαι καὶ κεχρῆσθαι αὐτῷ ὅσα ἵππῳ, καὶ  
 10 συμμετρεῖται μὲν τὸν δρόμον εἰς τὸ ἀνεκτὸν τῷ  
 παιδί, καγχάζοντι δὲ αὐτῷ ὑπὸ τοῦ ἠδεσθαι  
 προσμειδιᾷ μεταστρεφόμενος καὶ μόνον οὐχὶ  
 λέγει “ἰδοῦ σοι κροαίνω ἄπληκτος, ἰδοῦ καὶ  
 ἐπικελεύομαί σοι· ὁ ἵππος ὄξυς ἄρα καὶ ἀφαιρεῖ  
 15 γέλωτα. λαγαρῶς γάρ μοι ἵππασθεῖς, θεῖε παῖ,  
 καὶ τοιῷδ' ἵππῳ πρέπων ὀχῆσῃ ποτὲ καὶ ἐπὶ  
 Ξάνθου καὶ Βαλίου καὶ πολλὰς μὲν πόλεις  
 αἰρήσεις, πολλοὺς δὲ ἄνδρας ἀποκτενεῖς, θεῶν<sup>2</sup>  
 ὅσα, καὶ συνεκφεύγοντας.” ταῦτα ὁ Χείρων  
 20 μαντεύεται τῷ παιδί καλὰ καὶ εὐφήμα καὶ οὐχ  
 οἶα ὁ Ξάνθος.

<sup>1</sup> νῆ Δία δοῦναι Jacobs : διαδοῦναι.

<sup>2</sup> θεῶν X, θεῶν T.P. The text is corrupt.

<sup>1</sup> Cf. II. 19. 408, where the horse Xanthos prophesies the impending death of Achilles.

## BOOK II. 2

body is no wondrous deed, but to gloss over the juncture and make the two into one whole and, by Zeus, cause one to end and the other to begin in such wise as to elude the eye of the observer who should try to detect where the human body ends, this seems to me to demand an excellent painter. That the expression seen in the eye of Cheiron is gentle is the result of his justice and the wisdom that he has acquired through justice, but the lyre also does its part, through whose music he has become cultured; but now there is also something of cozening in his look, no doubt because Cheiron knows that this soothes children and nurtures them better than milk.

This is the scene at the entrance of the cave; and the boy out on the plain, the one who is sporting on the back of the centaur as if it were a horse, is still the same boy; for Cheiron is teaching Achilles to ride horseback and to use him exactly as a horse, and he measures his gait to what the boy can endure, and turning around he smiles at the boy when he laughs aloud with enjoyment, and all but says to him, "Lo, my hoofs paw the ground for you without use of spur; lo, I even urge you on; the horse is indeed a spirited animal and gives no ground for laughter. For although you have been taught by me thus gently the art of horsemanship, divine boy, and are suited to such a horse as I, some day you shall ride on Xanthos and Balios; and you shall take many cities and slay many men, you merely running and they trying to escape you." Such is Cheiron's prophecy for the boy, a prophecy fair and auspicious and quite unlike that of Xanthos.<sup>1</sup>

## γ' ΚΕΝΤΑΥΡΙΔΕΣ

- (1) Σὺ μὲν ᾧου τὴν τῶν κενταύρων ἀγέλην δρυῶν ἐκπεφυκέναι καὶ πετρῶν ἢ νῆ Δία ἵππων μόνον, αἷς τὸν τοῦ Ἰξίονος ἐπιθόρνησθαί φασιν, 25 ὑφ' οὗ οἱ κένταυροι ἐνωθέντες<sup>1</sup> ἦλθον εἰς κρᾶσιν. τοῖς δὲ ἄρα καὶ μητέρες ὁμόφυλοι ἦσαν καὶ γυναῖκες ἤδη καὶ πῶλοι ἐν εἴδει βρεφῶν καὶ οἶκος ἡδιστος· οὐ γὰρ οἶμαί σε ἄχθεσθαι τῷ Πηλίῳ καὶ τῇ ἐν αὐτῷ διαίτῃ καὶ τῷ τῆς μελίας 30 φυτῷ ἀνεμοτρεφεῖ ὄντι καὶ παρεχομένῳ τὸ ἰθὺ ὁμοῦ καὶ τὸ μὴ κλᾶσθαι ἐν τῇ αἰχμῇ. καὶ τὰ ἄντρα κάλλιστα καὶ αἱ πηγαὶ καὶ αἱ παρ' αὐτοῖς κενταυρίδες, εἰ μὲν ἐπιλαθοίμεθα τῶν 344 K. ἵππων, οἷον Ναΐδες, εἰ δὲ μετὰ τῶν ἵππων αὐτὰς λογιζοίμεθα, οἷον Ἀμαζόνες· ἢ γὰρ τοῦ γυναικείου εἴδους ἀβρότης ῥώννυται συνορωμένου αὐτῷ τοῦ ἵππου. (2) Κένταυροι δὲ ταυτὶ τὰ 5 βρέφη τὰ μὲν σπαργάνοις ἔγκειται, τὰ δὲ τῶν σπαργάνων ὑπεκδύεται, τὰ δὲ κλέειν ἔοικε, τὰ δὲ εὖ πρύττει καὶ εὐροοῦντος τοῦ μαζοῦ μειδιᾷ, τὰ δὲ ἀτάλλει ὑπὸ ταῖς μητράσι, τὰ δὲ περιβάλλει αὐτὰς ὀκλαζούσας, ὁ δὲ ἐς τὴν μητέρα 10 λίθον ἀφίησιν ὑβρίζων ἤδη. καὶ τὸ μὲν τῶν νηπίων εἶδος οὐπω σαφὲς ἐμπλημμυροῦντος αὐτῷ τοῦ γάλακτος, τὰ δὲ ἤδη σκιρτῶντα ἐκφαίνει τι καὶ τραχύτητος, ὑπάρχει δὲ αὐτοῖς χαίτη μέλλουσα καὶ ὅπλα ἰπαλαὶ ἔτι. 15 Ὡς καλαὶ αἱ κενταυρίδες καὶ ἐν τοῖς ἵπποις·

<sup>1</sup> ἐνωθέντες Morelli after a correction in L: οἰνωθέντες. Various other emendations have been proposed.







FIG. 18.—*Head of a Female Centaur.*  
[To face p. 139.]

## BOOK II. 3

### 3. FEMALE CENTAURS

You used to think that the race of centaurs sprang from trees and rocks or, by Zeus, just from mares—the mares which, men say, the son of Ixion<sup>1</sup> covered, the man by whom the centaurs though single creatures came to have their double nature. But after all they had, as we see, mothers of the same stock and wives next and colts as their offspring and a most delightful home; for I think you would not grow weary of Pelion and the life there and its wind-nurtured growth of ash which furnishes spear-shafts that are straight and at the same time do not break at the spearhead. And its caves are most beautiful and the springs and the female centaurs beside them, like Naiads if we overlook the horse part of them, or like Amazons if we consider them along with their horse bodies; for the delicacy of their female form gains in strength when the horse is seen in union with it. Of the baby centaurs here some lie wrapped in swaddling clothes, some have discarded their swaddling clothes, some seem to be crying, some are happy and smile as they suck flowing breasts, some gambol beneath their mothers while others embrace them when they kneel down, and one is throwing a stone at his mother, for already he grows wanton. The bodies of the infants have not yet taken on their definite shape, seeing that abundant milk is still their nourishment, but some that already are leaping about show a little shagginess, and have sprouting mane and hoofs, though these are still tender.

How beautiful the female centaurs are, even where

<sup>1</sup> Centaurus, who united with the Magnesian mares and begat the centaurs according to the version of the story here referred to.

αἱ μὲν γὰρ λευκαῖς ἵπποις ἐμπεφύκασιν, αἱ δὲ  
 ξανθαῖς συνάπτονται, τὰς δὲ ποικίλλει μὲν,  
 ἀποστίλβει δὲ αὐτῶν οἷον τι τῶν ἐν κομιδῇ  
 ἵππων. ἐκπέφυκε καὶ μελαίνης ἵππου λευκῇ  
 20 κενταυρὶς καὶ τὰ ἐναντιώτατα τῶν χρωμάτων  
 εἰς τὴν τοῦ κάλλους συνθήκην ὁμολογεῖ.

### δ' ΙΠΠΟΛΤΟΣ

(1) Τὸ μὲν θηρίον ἀρὰ<sup>1</sup> Θησέως, ἐμπέπτωκε  
 δὲ τοῖς Ἰππολύτου ἵπποις ἐν εἶδει ταύρου  
 λευκοῦ κατὰ τοὺς δελφίνας, ἤκει δὲ ἐκ θαλάττης  
 25 κατὰ τοῦ μειρακίου οὐδεμιᾶ δίκη. μητρὶα γὰρ  
 Φαίδρα ξυνθειῖσα λόγον ἐπ' αὐτῷ οὐκ ὄντα, ὡς  
 δὴ ἐρῶτο ὑπὸ τοῦ Ἰππολύτου—αὐτὴ δὲ ἄρα τοῦ  
 μειρακίου ἦρα—ἀπατᾶται ὁ Θησεὺς τῷ λόγῳ  
 καὶ καταρᾶται τοῦ παιδὸς τὰ ὀρώμενα.

30 (2) Οἱ μὲν δὴ ἵπποι ὀρᾶς ὡς ἀτιμάσαντες τὸν  
 ζυγὸν ἐλευθέραν αἴρουσι τὴν χαίτην, οὐ δὲ<sup>2</sup> κρο-  
 αίνοντες ὥσπερ οἱ λαμπροὶ καὶ ἔμφρονες, ἀλλ'  
 ἐξηρμένοι φόβῳ καὶ πτοίᾳ, ραίνοντες δὲ ἀφρῶ τὸ  
 345 K. πεδίον ὁ μὲν ἐς τὸ θηρίον ἐπέστραπται φεύγων,  
 ὁ δ' ἀνεσκίρτηκεν ἐς αὐτό, ὁ δὲ ὑποβλέπει, τῷ  
 δὲ εἰς τὴν θάλατταν ἢ φορὰ καθάπερ ἑαυτοῦ καὶ  
 τῆς γῆς ἐκλαθομένῳ, μυκτῆρσι δὲ ὀρθοῖς ὀξύ  
 5 χρεμετίζουσιν, εἰ μὴ παρακούεις τῆς γραφῆς.  
 τροχοὶ δ' ἄρματος ὁ μὲν ἐξήρμωσται τὰς κνήμας

<sup>1</sup> ἀρὰ Reiske and Jacobs: ἔρπ.

<sup>2</sup> οὐ δέ Schenkl: οὐδέ.



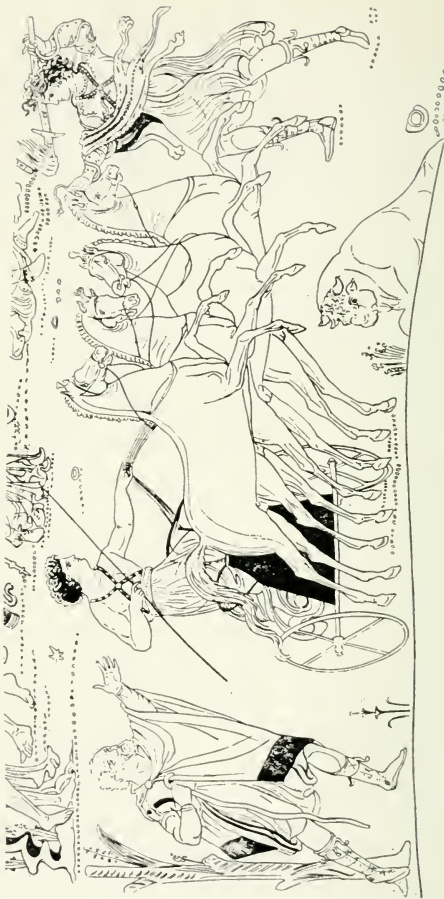


FIG. 19.—The Death of Hippolytus.

[To face p. 141.

they are horses; for some grow out of white mares, others are attached to chestnut mares, and the coats of others are dappled, but they glisten like those of horses that are well cared for. There is also a white female centaur that grows out of a black mare, and the very opposition of the colours helps to produce the united beauty of the whole.

#### 4. HIPPOLYTUS

The wild beast is the curse of Theseus;<sup>1</sup> swift as dolphins it has rushed at the horses of Hippolytus in the form of a white<sup>2</sup> bull, and it has come from the sea against the youth quite unjustly. For his step-mother Phaedra concocted a story against him that was not true, to the effect that Hippolytus loved her,—but it was really herself that was in love with the youth—and Theseus, deceived by the tale, calls down upon his son the curse which we see here depicted.

The horses, as you see, scorning the yoke toss their manes unchecked, not stamping their feet like well bred and intelligent creatures, but overcome with panic and terror, and spattering the plain with foam, one while fleeing has turned its head toward the beast, another has leaped up at it, another looks at it askance, while the onrush of the fourth carries him into the sea as though he had forgotten both himself and dry land; and with erect nostrils they neigh shrilly, unless you fail to hear the painting. Of the wheels of the chariot one has been torn from

<sup>1</sup> Cf. Eur. *Hipp.* 1166f.; The description includes many reminiscences from the play of Euripides.

<sup>2</sup> The bull painted white occurs on a vase-painting, Fig. 19, *Arch. Zeit.* 1883, Taf. vi.

PHILOSTRATUS : IMAGINES

ὑπὸ τοῦ συγκλιθῆναι τὸ ἄρμα ἐς αὐτόν, ὁ δ' ἐκλελοιπῶς τὸν ἄξονα φέρεται καθ' ἑαυτὸν στροβούσης αὐτὸν ἔτι τῆς δίνης. διεπτόνται  
 10 καὶ οἱ τῶν ὀπαδῶν ἵπποι καὶ τοὺς μὲν ἀποσειόνται, τοὺς δ' ἄγχοντας ποῖ<sup>1</sup> ἤδη φέρουσι ;

(3) Σὺ δέ, μειράκιον, σωφροσύνης ἐρῶν ἄδικα μὲν ὑπὸ τῆς μητρυιάς ἔπαθες, ἀδικώτερα δὲ ὑπὸ τοῦ πατρός, ὥστε ὠδύρατο καὶ ἡ γραφὴ θρῆνόν  
 15 τινα ποιητικὸν ἐπὶ σοὶ ξυνθείσα. σκοπιαὶ μὲν γὰρ αὐται, δι' ὧν ἐθήρας σὺν Ἀρτέμιδι, δρύπτονται τὰς παρειὰς ἐν εἴδει γυναικῶν, λειμῶνες δ' ἐν ὥρᾳ μειρακίων, οὓς ἀκηράτους ὠνόμαζες, μαραίνουσιν ἐπὶ σοὶ τὰ ἄνθη, Νύμφαι  
 20 τε αἰσαὶ τροφοὶ τουτῶν τῶν πηγῶν ἀνασχοῦσαι σπαράττουσι τὰς κόμας ἀποβλύζουσαι τῶν μαζῶν ὕδωρ. (4) Ἦμυνε δέ σοι οὐδ' ἡ ἀνδρεία οὐδὲν οὐδὲ ὁ βραχίων, ἀλλὰ σοὶ τὰ μὲν ἐσπάρακται τῶν μελῶν, τὰ δὲ συντέτριπται, πέφυρται  
 25 δ' ἡ κόμη, καὶ τὸ μὲν στέρνον ἔμπνουν ἔτι καθάπερ μὴ μεθιέμενον τῆς ψυχῆς, τὸ δὲ ὄμμα περιθρεῖ τὰ τετρωμένα. φεῦ τῆς ὥρας, ὡς ἄτρωτός τις ἐλελήθει οὔσα. οὐδὲ γὰρ νῦν ἀπολείπει τὸ μειράκιον, ἀλλ' ἐπιπρέπει τι καὶ τοῖς τραύ-  
 30 μασιν.



its spokes as the chariot has tipped over upon it, the other has left its axle and goes rolling off by itself, its momentum still turning it. The horses of the attendants also are frightened and in some cases throw off their riders, while as for those who grasp them firmly about the neck, to what goal are they now carrying them?

And thou, O youth that lovest chastity, thou hast suffered injustice at the hands of thy step-mother, and worse injustice at the hands of thy father, so that the painting itself mourns thee, having composed a sort of poetic lament in thine honour. Indeed yon mountain-peaks over which thou didst hunt with Artemis take the form of mourning women that tear their cheeks, and the meadows in the form of beautiful youths, meadows which thou didst call "undefiled,"<sup>1</sup> cause their flowers to wither for thee, and nymphs thy nurses emerging from yonder springs tear their hair and pour streams of water from their bosoms.<sup>2</sup> Neither did thy courage protect thee nor yet thy strong arm, but of thy members some have been torn off and others crushed, and thy hair has been defiled with dirt; thy breast is still breathing as though it would not let go of the soul, and thine eye gazes at all thy wounds. Ah, thy beauty! how proof it is against wounds no one would have dreamed. For not even now does it quit the body; nay, a charm lingers even on thy wounds.

<sup>1</sup> Cf. Eur. *Hipp.* 73.

<sup>2</sup> *i.e.* in lieu of tears.

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<sup>1</sup>  $\pi\omicron\iota$  Benndorf:  $\pi\omicron\iota$

## ε' ΡΟΔΟΓΟΥΤΝΗ

- (1) Καὶ τὸ αἶμα πρὸς τῷ χαλκῷ καὶ ταῖς  
 φοινικίσι προσβάλλει τι ἄνθος τῷ στρατοπέδῳ,  
 καὶ χαρίεν τῆς γραφῆς οἱ ἄλλος ἄλλως πεπτω-  
 κότες ἵπποι τε ἀτακτοῦντες μετ' ἐκπλήξεως καὶ  
 346 K. παρεφθορὸς ὕδωρ ποταμοῦ, ἐφ' ᾧ ταῦτα, οἱ δὲ  
 αἰχμάλωτοι καὶ τὸ ἐπ' αὐτοῖς τρόπαιον—'Ροδο-  
 γούνη καὶ Πέρσαι νικῶσιν Ἀρμενίους ἐν σπονδαῖς  
 ἀτακτήσαντας, ὅτε δὴ λέγεται ἡ 'Ροδογούνη  
 5 κρατῆσαι τῆς μάχης οὐδὲ ὅσον τὰ δεξιὰ τῆς  
 χαιτῆς ἀναλαβεῖν ξυγχωρήσασα ἑαυτῇ βραδύναι.  
 ἢ οὐκ ἐπήρται καὶ φρονεῖ ἐπὶ τῇ νίκῃ καὶ  
 ξυνήσιν, ὡς ἔσοιτο αἰοίδιμος ἐπὶ τῷ ἔργῳ καὶ  
 ἐν κιθάρα καὶ ἐν αὐλῷ καὶ ἔνθα "Ἕλληνες ;  
 10 (2) προσγέγραπται δὲ αὐτῇ καὶ Νησαία ἵππος  
 μέλαινα ἐπὶ λευκοῖς τοῖς σκέλεσι, καὶ τὰ στέρνα  
 λευκὰ καὶ τὸ πνεῦμα ἀπὸ λευκοῦ τοῦ μυκτῆρος  
 καὶ τὸ μέτωπον<sup>1</sup> ἐν ἀρτίῳ τῷ κύκλῳ. λίθων  
 μὲν οὖν καὶ ὄρμων καὶ παντὸς ἀπαλοῦ κόσμου  
 15 παρακεχώρηκεν ἡ 'Ροδογούνη τῷ ἵππῳ, ὡς  
 ἀγάλλοιο καὶ ἀβρῶς τὸν χαλινὸν διαπτύοι·  
 κοκκοβαφεῖ δὲ ἐσθῆτι καταλάμπει πάντα πλὴν  
 τοῦ ἑαυτῆς εἶδους.<sup>2</sup> ἐν ἡδεῖα μὲν τῇ ζώνῃ καὶ τὴν  
 ἐσθῆτα μετρούσῃ ἐς γόνυ, ἡδεῖα δὲ τῇ ἀναξυρίδι  
 20 καὶ παρεχομένη γραφᾶς ἀπὸ κερκίδος, τὸ δὲ ἀπὸ  
 ὄμου ἐς ἀγκῶνα τὸν χιτῶνα διαλείπουσαι πόρπαι  
 ξυνάπτουσιν ὑπανισχύσεως ἐναλλάξ τῆς ὠλένης,

<sup>1</sup> λευκὸν is to be supplied or understood after μέτωπον. Cf. *supra* 334, 15 K.

<sup>2</sup> The text immediately following εἶδους is apparently corrupt.

5. RHODOGOUNE<sup>1</sup>

The blood and also the bronze weapons and the purple garments lend a certain glamour to the battle-scene, and a pleasing feature of the painting is the men who have fallen in different postures, and horses running wildly in terror, and the pollution of the water of the river by which these events occur, and the captives, and the trophy commemorating the victory over them. Rhodogoune and the Persians are conquering the Armenians who broke the treaty, on the occasion when Rhodogoune is said to have won the battle, not even having allowed herself to tarry long enough to fasten up the right side of her hair. Is she not elated and proud of the victory and conscious that she will be celebrated for her exploit with lyre and flute and wherever there are Greeks? Her horse also is in the painting, a black Nisæan mare with white legs; its breast also is white, its breath comes from white nostrils and its forehead is marked with white in a perfect circle. Nay, Rhodogoune has bestowed upon the mare precious stones and necklaces and every dainty ornament, that it may delight in them and champ its bit delicately; and Rhodogoune is resplendent with scarlet raiment, all except her face; she wears a charming girdle which permits her robe to fall only to her knee, and charming trousers in which designs are woven; her chiton is fastened with brooches set at intervals from shoulder to elbow, the arm showing between

<sup>1</sup> Probably the Persian queen of whom Polyænus 27 relates that while washing her hair word was brought that a subject tribe had revolted. Hastily binding up her hair and swearing that she would not wash it until she had put down the rebellion, she leapt upon her horse and went to battle.

ἔνθα ὁ δεσμός, ὁ δὲ ὦμος ἔγκειται· τὸ σχῆμα  
 οὐπὼ Ἀμαζόνος. (3) Καὶ τῆς ἀσπίδος ἄγασθαι  
 25 χρῆ τὸ μέτριον καὶ ἀποχρῶν τῷ στέρνῳ. καὶ  
 τὴν ἰσχὺν τῆς γραφῆς ἐνταῦθα ἐξετάσαι· ὑπερ-  
 βάλλουσα γὰρ ἢ ἀριστερὰ τὸν πόρπακα ἔχεται  
 τῆς αἰχμῆς ἀφιστάσα τοῦ στέρνου τὴν ἀσπίδα,  
 ὀρθῆς δὲ ἐκκειμένης τῆς ἴτυος ὀράται μὲν καὶ τὰ  
 30 ἔξω τῆς ἀσπίδος· ἢ οὐ χρυσᾶ ταῦτα καὶ οἶον  
 ζῶα; τὰ δὲ ἔσω καὶ ἔνθα ἢ χεὶρ ἀλουργά,  
 προσανθεῖ δὲ αὐτοῖς ὁ πῆχυς.

(4) Αἰσθάνεσθαί μοι δοκεῖς, ὦ παῖ, τοῦ ἐν  
 αὐτῇ κάλλους καὶ βούλεσθαί τι καὶ περὶ τούτου  
 35 ἀκούειν· ἄκουε δὴ. σπένδει μὲν ἐπὶ τῇ τῶν  
 347 K. Ἀρμενίων τροπῇ, καὶ ἢ ἔννοια εὐχομένης·  
 εὐχεται δὲ αἰρεῖν τοὺς ἄνδρας, ὡς<sup>1</sup> νῦν ἤρηκεν·  
 οὐ γάρ μοι δοκεῖ ἐρᾶν τοῦ ἐρᾶσθαι. καὶ τὸ μὲν  
 ἀνειλημμένον τῶν τριχῶν αἰδοῖ κεκόσμηται τὸ  
 5 ἀγέρωχον κολαζούση, τὸ δὲ ἄνετον βακχεύει  
 αὐτὴν καὶ ῥώννυσι. καὶ ξανθὸν μὲν καὶ χρυσοῦ  
 πέρα τὸ ἀτακτοῦν τῆς κόμης, τὸ δὲ ἐπὶ θύτερα  
 κείμενον ἔχει τι καὶ ἐς αὐγὴν<sup>2</sup> παραλλάττον  
 ὑπὸ τοῦ τετάχθαι. τῶν δὲ ὀφρύων χαρίεν μὲν  
 10 τὸ ὑπὸ τοῦ αὐτοῦ ἄρχεσθαι καὶ ὁμόθεν ἐκπεφυ-  
 κέναι τῆς ῥίνος, χαριέστερον δὲ τὸ περιῆχθαι·  
 δεῖ γὰρ αὐτὰς μὴ προβεβληῆσθαι τῶν ὀφθαλμῶν  
 μόνον, ἀλλὰ καὶ περιβεβληῆσθαι αὐτοῖς. (5) Ἡ

<sup>1</sup> ὡς Olearius : οὐς.

<sup>2</sup> αὐγὴν Jacobs : αὐτὴν.

<sup>1</sup> The dress of the Amazons was a sleeveless chiton girdled, that did not reach quite to the knees.

<sup>2</sup> Cf. *Anacreontea*, 16. 13 f.

τὸ μεσόφρυον δὲ μὴ μοι  
 διάκοπτε μηδὲ μίσηγε,

BOOK II. 5

the fastenings, though the shoulder is covered ; the dress is not that of an Amazon.<sup>1</sup> One should also admire the shield, of moderate size but large enough to cover the breast. And at this point one should examine carefully the effectiveness of the painting ; for the left hand extends beyond the handle of the shield and grasps the spear, holding the shield away from the breast ; and though the rim is held out straight, the outside of the shield is also visible—is it not resplendent and as it were animate with life ?—while the inside, where the arm is, is of a purple hue and the forearm shines against this background.

It seems, my boy, that you have a feeling for the beauty in this figure and desire to hear something on this point also, so listen. Rhodogoune is pouring a libation for her victory over the Armenians, and the artist's conception is of a woman praying. She prays to conquer men, even as she has now conquered them ; for I do not think she loves to be loved. The part of her hair that is fastened up is arranged with a modesty that tempers her high spirit, while that which hangs loose gives her vigour and the look of a bacchant. Yellow, even yellower than gold, is her disarranged hair ; while the hair on the other side differs also somewhat in hue because of its orderly arrangement. The way her eyebrows<sup>2</sup> begin at the same point and rise together from the nose is charming ; but more charming still is the curve they make ; for the brows ought not only to be set above the eyes but should also be set in an arch around

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ἔχέτω δ', ὅπως ἐκείνη,  
τὸ λεληθότως σύνοφρυ  
βλεφάρων ἴτυς κελαινή.

Her eyebrows neither join nor sever,  
But make (as 'tis) that selvage never  
Clearly one nor surely two.

PHILOSTRATUS : IMAGINES

15 παρειὰ δὲ ὑποδέχεται μὲν τὸν ἀπὸ τῶν ὀμμίτων  
 ἴμερον, εὐφραίνει δὲ τῷ ἰλαρῷ—τὸ γὰρ φιλομειδὲς  
 ἐν παρειᾷ μάλιστα—καὶ οἱ ὀφθαλμοὶ κέκρανται  
 μὲν ἀπὸ τοῦ χαροποῦ ἐς τὸ μέλαν, παρέχονται  
 δὲ τὸ μὲν ἰλαρὸν ἀπὸ τοῦ καιροῦ, τὸ δὲ ὠραῖον  
 ἀπὸ τῆς φύσεως, τὸ δὲ γαῦρον ἀπὸ τοῦ ἄρχειν.  
 20 στόμα δὲ ἀπαλὸν καὶ ἀνάμεστον ὀπώρας ἐρωτι-  
 κῆς, φιλήσαι μὲν ἥδιστον, ἀπαγγεῖλαι δὲ οὐ  
 ῥάδιον. ἂ δὲ ἀπόχρη σοι μαθεῖν ὄρα, παιδίον·  
 χεῖλη ἀνθηρὰ καὶ ἴσα, στόμα σύμμετρον καὶ  
 25 παραφθεγγόμενον τὴν εὐχὴν τῷ τροπαίῳ· κἂν  
 παρακοῦσαι βουληθῶμεν, τάχα ἔλληγιεῖ.

ς' ΑΡΡΙΧΙΩΝ

(1) Ἐς αὐτὰ ἦκεις Ὀλύμπια καὶ τῶν ἐν  
 Ὀλυμπίᾳ τὸ κάλλιστον· τουτὶ γὰρ δὴ ἀνδρῶν  
 τὸ παγκράτιον. στεφανοῦται δὲ αὐτὸ<sup>1</sup> Ἀρριχίων  
 ἐπαποθανὼν τῇ νίκῃ καὶ στεφανοῖ αὐτὸν οὔτοσι  
 30 Ἑλλανοδίκης—ἀτρεκῆς δὲ προσειρήσθω διὰ τε  
 τὸ ἐπιμελεῖσθαι ἀληθείας διὰ τε τὸ ὡς ἐκεῖνοι  
 348 K. γεγράφθαι—στάδιόν τε ἢ γῆ δίδωσιν ἐν ἀπλῇ  
 αὐλῶνι καὶ εἰσεχούσῃ τοσοῦτον, καὶ τὸ τοῦ

<sup>1</sup> αὐτὸ Kayser : αὐτῷ

<sup>1</sup> Cf. Pind. *Isthm.* 2. 6 : Ἀφροδίτας . . . ἀδίσταν ὀπώραν.

<sup>2</sup> The pancratium, so-called because it brought into play all the powers of those who engaged in it, was a combination of boxing and wrestling. It was permissible to maim or choke one's opponent, but only at Sparta was biting allowed. The contest began with the opponents standing, while it continued if one was thrown down and only ended when one

## BOOK II. 6

them. As for the cheek, it receives the yearning that emanates from the eyes, yet it delights in merriment—for it is mostly in the cheek that mirth is shown—and the colour of the eyes varies from light blue to black; the joy they show is due to the occasion, their beauty is a gift of nature, while their haughtiness arises from her authority as ruler. The mouth is delicately formed and filled with “love’s harvest,”<sup>1</sup> most sweet to kiss, most difficult to describe. But you may observe, my boy, all you need to be told: the lips are full of colour and even the mouth is well proportioned and it utters its prayer before the trophy of victory; if we care to listen attentively, perhaps it will speak in Greek.

### 6. ARRICHION

You have come to the Olympic games themselves and to the noblest of the contests held at Olympia; for this is the *pancratium*<sup>2</sup> of men. Arrichion is being crowned<sup>3</sup> for winning this event, having died just after his victory, and the Judge of the Games yonder is crowning him—let him be called “the strict judge,”<sup>4</sup> both because he sedulously strives for the truth and because he is indeed depicted like the Olympic judges. The land furnishes a stadium in a simple glen of sufficient extent,<sup>5</sup> from which issues the

was killed or acknowledged himself defeated by raising his hand.

<sup>3</sup> Cf. Paus. 8. 40. 2 records this fact; see note 1, p. 152.

<sup>4</sup> Cf. Pind. *Ol.* 3. 21: ἀτρικῆς Ἑλλανοδίκας, referring to the judge at Olympia.

<sup>5</sup> The stadium at Olympia was not equipped with rising tiers of seats like the one at Athens.

Ἀλφειοῦ νᾶμα ἐξέρχεται κούφον — ταῦτά τοι καὶ  
 ὁ μόνος ποταμῶν ἐπὶ τῆς θαλάττης ὀχεῖται—  
 5 κότινοί τε αὐτῷ περιτεθήλασιν ἐν γλαυκῷ εἶδει  
 καλοὶ καὶ κατὰ τὴν τῶν σελίνων οὐλότητα.

(2) Ταυτὶ μὲν οὖν μετὰ τὸ στάδιον ἐπισκεψό-  
 μεθα καὶ πολλὰ ἕτερα, τὸ δὲ ἔργον τοῦ  
 Ἀρριχίωνος, πρὶν ἢ παύσασθαι αὐτό, σκοπῶμεν.  
 10 ἔοικε γὰρ μὴ τοῦ ἀντιπάλου μόνον, ἀλλὰ καὶ τοῦ  
 Ἑλληνικοῦ κεκρατηκέναι· βοῶσι γοῦν ἀναπηδή-  
 σαντες τῶν θάκων καὶ οἱ μὲν τὸ χεῖρε ἀνασείου-  
 σιν, οἱ δὲ τὴν ἐσθῆτα, οἱ δὲ αἶρονται ἀπὸ τῆς  
 γῆς, οἱ δὲ τοῖς πλησίον ἰλαρὸν προσπαλαίουσι·  
 15 τὰ γὰρ ὄντως ἐκπληκτικὰ οὐ συγχωρεῖ τοῖς  
 θεαταῖς ἐν τῷ καθεκτῷ εἶναι. ἢ τίς οὕτως  
 ἀναίσθητος, ὡς μὴ ἀνακραγεῖν ἐπὶ τῷ ἀθλητῇ;  
 μεγάλου γὰρ δὴ αὐτῷ ὑπάρχοντος τοῦ δις ἤδη  
 νικῆσαι τὰ Ὀλύμπια μείζον τοῦτο νυνί, ὅτε καὶ  
 20 τῆς ψυχῆς αὐτὰ κτησάμενος εἰς τὸν τῶν ὀλβίων  
 πέμπεται χῶρον αὐτῇ κίνει. μὴ δὲ συντυχία  
 νοείσθω τοῦτο· σοφώτατα γὰρ προυνοήθη τῆς  
 νίκης.

(3) Καὶ τὸ πάλαισμα; οἱ παγκρατιάζοντες,  
 25 ὦ παῖ, κεκινδυνευμένη προσχρῶνται τῇ πάλῃ·  
 δεῖ γὰρ αὐτοῖς ὑπωπιασμῶν τε, οἱ μὴ εἰσιν  
 ἀσφαλεῖς τῷ παλαιοῦντι, καὶ συμπλοκῶν, ἐν αἷς  
 περιγίνεσθαι χρὴ οἶον πίπτοντα, δεῖ δὲ αὐτοῖς  
 καὶ τέχνης ἐς τὸ ἄλλοτε ἄλλως ἄγχειν, οἱ δὲ  
 30 αὐτοὶ καὶ σφυρῷ προσπαλαίουσι καὶ τὴν χεῖρα  
 στρεβλοῦσι προσόντος τοῦ παίειν καὶ ἐνάλλεσθαι·  
 ταυτὶ γὰρ τοῦ παγκρατιάζειν ἔργα πλὴν τοῦ

<sup>1</sup> Alpheius, an Arcadian hunter, fell in love with Arethusa, who fled across the sea to Syracuse, where she was transformed into a fountain on the island Ortygia. Alpheius



## BOOK II. 6

stream of the Alpheius, a light stream—that, you know, is why it alone of rivers flows on top of the sea<sup>1</sup>; and about it grow wild olive trees of green-grey colour, beautiful and curly like parsley leaves.

Now after we have observed the stadium, we will turn our attention to various other points, and in particular let us take note of the deed of Arrichion before it is ended. For he seems to have conquered, not his antagonist alone, but also all the Greeks; at any rate the spectators jump up from their seats and shout, some wave their hands, some their garments, some leap from the ground, and some grapple with their neighbours for joy; for these really amazing deeds make it impossible for the spectators to contain themselves. Is anyone so without feeling as not to applaud this athlete? For after he had already achieved a great deed by winning two victories in the Olympic games, a yet greater deed is here depicted, in that, having won this victory at the cost of his life, he is being conducted to the realms of the blessed with the very dust of victory still upon him. Let not this be regarded as mere chance, since he planned most shrewdly for the victory.

And as to the wrestling? Those who engage in the pancratium, my boy, employ a wrestling that is hazardous; for they must needs meet blows on the face that are not safe for the wrestler, and must clinch in struggles that one can only win by pretending to fall, and they need skill that they may choke an adversary in different ways at different times, and the same contestants are both wrestling with the ankle and twisting the opponent's arm, to say nothing of dealing a blow and leaping upon the adversary; for these things are all permissible in the

was changed into a river and followed her across the sea. Cf. Pausanias 5. 7. 2.

PHILOSTRATUS : IMAGES

δάκνειν ἢ ὀρύττειν. Λακεδαιμόνιοι μὲν οὖν καὶ  
 ταῦτα νομίζουσιν ἀπογυμνάζοντες οἶμαι ἑαυτοὺς  
 35 ἐς τὰς μάχας, Ἡλείοι δὲ ἀγῶνες ταυτὶ μὲν  
 ἀφαιροῦσι, τὸ δὲ ἄγχειν ἐπαινῶσιν. (4) Ὅθεν  
 349 K. τὸν Ἀρριχίωνα μέσον ἤδη ἡρῆκῶς ὁ ἀντίπαλος  
 ἀποκτεῖναι ἔγνω καὶ τὸν μὲν πῆχυν τῇ δειρῇ ἤδη  
 ἐνέβαλεν ἀποφράττων αὐτῷ τὸ ἄσθμα, τὰ σκέλη  
 δὲ τοῖς κουβῶσιν ἐναρμόσας καὶ περιδιείρας ἐς  
 5 ἑκατέραν ἀγκύλην ἄκρω τῷ πόδε τῷ μὲν πνίγματι  
 ἔφθη αὐτὸν ὑπνηλοῦ τὸ ἐντεῦθεν θανάτου τοῖς  
 αἰσθητηρίοις ἐντρέχοντας, τῇ δὲ ἐπιτάσει τῶν  
 σκελῶν ἀνειμένη χρησάμενος οὐκ ἔφθη τὸν  
 λογισμὸν τοῦ Ἀρριχίωνος· ἐκλακτίσας γὰρ τὸν  
 10 ταρσὸν τοῦ ποδὸς Ἀρριχίων, ὑφ' οὗ ἐκινδύνευεν  
 αὐτῷ τὰ δεξιὰ κρεμαννυμένης ἤδη τῆς ἀγκύλης,  
 ἐκείνου μὲν συνέχει τῷ βουβῶνι ὡς οὐκέτ' ἀντίπα-  
 λον, τοῖς δὲ γε ἀριστεροῖς ἐνιζήσας καὶ τὸ  
 περιπτὸν ἄκρον τοῦ ποδὸς ἐναποκλείσας τῇ  
 15 ἀγκύλῃ οὐκ ἔα μένειν τῷ σφυρῷ τὸν ἀστράγαλον  
 ὑπὸ τῆς εἰς τὸ ἔξω βιαίου ἀποστροφῆς· ἡ γὰρ

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<sup>1</sup> Paus. 8. 40. 2 describes an archaic statue of Arrachion (whom Philostratus calls Arrichion) in the market place of Phigaleia, which was erected for his victory in the pancratium in the 55th Olympiad (B.C. 564). His adversary, Pausanias says, got the first grip, and "twining his legs around him held him fast, while he squeezed his throat with his hands. Arrachion put one of his adversary's toes out of joint and expired under the grip that his adversary had on his throat, but the latter in the act of throttling him was obliged at the same moment by the pain in his toe to give in. The Elcans crowned and proclaimed victorious the dead body of Arrachion" (Trans. Frazer).

Philostratus refers to the story again, *de arte gym.* 21 ;

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pancratium—anything except biting and gouging. The Lacedaemonians, indeed, allow even these, because, I suppose, they are training themselves for battle, but the contests of Elis exclude them, though they do permit choking. Accordingly the antagonist of Arrichion, having already clinched him around the middle, thought to kill him;<sup>1</sup> already he had wound his forearm about the other's throat to shut off the breathing, while, pressing his legs on the groins and winding his feet one inside each knee of his adversary, he forestalled Arrichion's resistance by choking him till the sleep of death thus induced began to creep over his senses. But in relaxing the tension of his legs he failed to forestall the scheme of Arrichion; for the latter kicked back with the sole of his right foot (as the result of which his right side was imperilled since now his knee was hanging unsupported), then with his groin he holds his adversary tight till he can no longer resist, and, throwing his weight down toward the left while he locks the latter's foot tightly inside his own knee, by this violent outward thrust he wrenches the ankle from its socket.<sup>2</sup> Arrichion's soul, though

and a brief account of it is given by Eusebius, *Chron.* 1. p. 202, Schöne.

<sup>2</sup> The pair wrestle standing, the opponent on the back of Arrichion with one arm clinched about his throat and the other apparently under his armpit, and with the legs on his groins and the feet twisted under the inside of his knees. But when his opponent relaxes his hold in the belief that Arrichion is conquered, the latter jerks back his right foot (giving up his firm stance) and throws himself over to the left. The very weight of his body, as his strength fails, helps the manœuvre. His opponent's foot is caught the more securely under his knee and the force of his leftward thrust twists the ankle from its socket.

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ψυχὴ ἀπιούσα τοῦ σώματος ἀδρανὲς μὲν αὐτὸ ἐργάζεται, δίδωσι δὲ αὐτῷ ἰσχύειν εἰς ὃ ἀπερείδεται.

20 (5) Γέγραπται δὲ ὁ μὲν ἀποπνίξας νεκρῷ εἰκάσαι καὶ τὸ ἀπαγορευθὲν ἐπισημαίνων τῇ χειρὶ, ὁ δὲ Ἀρριχίων ὅσα οἱ νικῶντες γέγραπται καὶ γὰρ τὸ αἶμα ἐν τῷ ἄνθει καὶ ὁ ἰδρῶς ἀκραιφνῆς ἔτι, καὶ μειδιά καθάπερ οἱ ζῶντες,  
25 ἐπειδὴν νίκης αἰσθάνονται.

### ζ' ΑΝΤΙΛΟΧΟΣ

(1) Τὸν Ἀχιλλέα ἐρᾶν τοῦ Ἀντιλόχου πεφώρακας οἶμαι παρ' Ὀμήρῳ, νεώτατον τοῦ Ἑλληνικοῦ ὄρων τὸν Ἀντίλοχον καὶ τὸ ἡμιτάλαντον τοῦ χρυσοῦ ἐννοῶν τὸ ἐπὶ τῷ ἀγῶνι. καὶ ἀπαγ-

30 γέλλει τῷ Ἀχιλλεῖ κείσθαι τὸν Πάτροκλον, σοφισαμένου τοῦ Μειέλεω παραμυθίαν ὁμοῦ τῇ ἀγγελίᾳ, μεταβλέψαντος Ἀχιλλέως εἰς παιδικά, καὶ θρηνεῖ ἐρωμένου ἐπὶ τῷ πένθει καὶ συνέχει τὸ χεῖρε, μὴ ἀποκτείνῃ ἑαυτόν, ὁ δ' οἶμαι καὶ  
350 K. ἀπτομένῳ χαίρει καὶ δακρύνοντι.

(2) Αὗται<sup>1</sup> μὲν οὖν Ὀμήρου γραφαί, τὸ δὲ τοῦ ζωγράφου δράμα· ὁ Μέμνων ἐξ Λίθιοπίας ἀφικόμενος κτείνει τὸν Ἀντίλοχον προβεβλη-  
5 μένον τοῦ πατρὸς καὶ τοὺς Ἀχαιοὺς οἶον δεῖμα ἐκπλήττει—πρὸ γὰρ τοῦ Μέμνονος μῦθος οἱ

<sup>1</sup> α἗ται Jacobs : αὐτὰ.

<sup>1</sup> Cf. *Il.* 15. 569 : "Antilochus, none other of the Achaeans is younger than thou, nor swifter of foot." Trans. Murray, L.C.L.

<sup>2</sup> Cf. *Il.* 23. 796 : Achilles says, "Nay, I will add to thy prize a half talent of gold." Trans. Murray, L.C.L.

## BOOK II. 7

it makes him feeble as it leaves his body, yet gives him strength to achieve that for which he strives.

The one who is choking Arrichion is painted to look like a corpse, and as indicating with his hand that he gives up the struggle; but Arrichion is painted as all victors are; for his blood is of rich colour, the perspiration is still fresh on his body and he smiles as do the living when they are conscious of victory.

### 7. ANTILOCHUS

That Achilles loved Antilochus you must have discovered in Homer, seeing Antilochus to be the youngest man in the Greek host<sup>1</sup> and considering the half talent of gold<sup>2</sup> that was given him after the contest. And it is he who brings word to Achilles<sup>3</sup> that Patroclus has fallen, for Menelaüs cleverly devised this as a consolation to accompany the announcement, since Achilles' eyes were thus diverted to his loved one; and Antilochus laments in grief for his friend and restrains his hands lest he take his own life, while Achilles no doubt rejoices at the touch of the youth's hand and at the tears he sheds.<sup>4</sup>

Now such is the scene in Homer, but the events depicted by the painter are as follows: Memnon coming from Ethiopia slays Antilochus who had thrown himself in front of his father,<sup>5</sup> and he seems to strike terror among the Achaeans—for before Memnon's time black men were but a subject for

<sup>3</sup> Cf. *Il.* 18. 1 f. for the description of this scene.

<sup>4</sup> Cf. *Il.* 18. 33 f.: "Antilochus wailed and shed tears, holding the hands of Achilles . . . for he feared lest he should cut his throat asunder with the knife." Trans. Murray, L.C.L.

<sup>5</sup> Antilochus was the son of Nestor.

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μέλανες—κρατοῦντες δὲ οἱ Ἀχαιοὶ τοῦ σώματος  
 ὀδύρονται τὸν Ἀντίλοχον οἱ Ἀτερεΐδαι καὶ ὁ ἐκ  
 τῆς Ἰθάκης καὶ ὁ<sup>1</sup> τοῦ Τυδέως καὶ οἱ ὁμώνυμοι.  
 10 ἐπίδηλος δὲ ὁ μὲν Ἰθακήσιος ἀπὸ τοῦ στρυφνοῦ  
 καὶ ἐγρηγορότος, ὁ δὲ Μενέλεως ἀπὸ τοῦ ἡμέρου,  
 ὁ δὲ Ἀγαμέμνων ἀπὸ τοῦ ἐνθέου, τὸν δὲ τοῦ  
 Τυδέως ἢ ἐλευθερία γράφει, γνωρίζοις δ' ἂν καὶ  
 τὸν Τελαμώνιον ἀπὸ τοῦ βλοσυροῦ καὶ τὸν  
 15 Λοκρὸν ἀπὸ τοῦ ἐτοίμου. (3) Καὶ ἡ στρατιὰ  
 πενθεῖ τὸ μεριάκιον περιεστῶτες αὐτῷ θρήνῳ  
 ἅμα, πῆξαντες δὲ τὰς αἰχμὰς εἰς τοῦδαφος  
 ἐναλλάττουσι τῷ πόδε καὶ στηρίζονται ἐπὶ  
 τῶν αἰχμῶν ἀπερείσαντες οἱ πλείστοι δυσφορ-  
 20 ούσας τὰς κεφαλὰς τῷ ἄχει. (4) Τὸν Ἀχιλλέα  
 μὴ ἀπὸ τῆς κόμης—οἴχεται γὰρ τοῦτο αὐτῷ μετὰ  
 τὸν Πάτροκλον—ἀλλὰ τὸ εἶδος αὐτὸν ἐνδεικνύτω  
 καὶ τὸ μέγεθος καὶ αὐτὸ τὸ μὴ κομᾶν. θρηνεῖ δὲ  
 προσκείμενος τοῖς στέρνοις τοῦ Ἀντιλόχου, καὶ  
 25 πυρὰν οἶμαι ἐπαγγέλλεται καὶ τὰ ἐς αὐτὴν καὶ  
 τὰ ὄπλα ἴσως καὶ τὴν κεφαλὴν τοῦ Μέμνονος·  
 ἀποτεῖσαι γὰρ καὶ τὸν Μέμνονα ὅσα τὸν Ἔκτορα,  
 ὡς μηδὲ ταῦτα ὁ Ἀντίλοχος ἔλαττον τοῦ  
 Πατρόκλου ἔχοι. ὁ δ' ἐν τῷ τῶν Αἰθιόπων  
 30 στρατῷ δεινὸς ἕστηκεν ἔχων αἰχμὴν καὶ λεοντῆν  
 ἐνημμένος καὶ σεσηρῶς ἐς τὸν Ἀχιλλέα. (5) Σκεψ-  
 ῶμεθα οὖν καὶ τὸν Ἀντίλοχον· ἠβάσκει μὲν  
 ὑπήνην πρόσω, κομᾶ δὲ ἐν ἡλιώσῃ κόμῃ. κοῦφος  
 ἢ κνήμη καὶ τὸ σῶμα σύμμετρον ἐς ῥαστώνην  
 35 τοῦ δρόμου καὶ τὸ αἶμα οἶον ἐπ' ἐλέφαντι χρῶμα

<sup>1</sup> ἐκ before τοῦ deleted by Kayser.

<sup>1</sup> i.e. the two Ajaxes, the son of Telamon and the son of Oileus.

## BOOK II. 7

story—and the Achaeans, gaining possession of the body, lament Antilochus, both the sons of Atreus and the Ithacan and the son of Tydeus and the two heroes of the same name.<sup>1</sup> The Ithacan is made known by his austere and vigilant look, Menelaus by his gentleness, Agamemnon by his god-like mien, while the son of Tydeus is marked by his nobility, and you would recognize the Telamonian Ajax by his grimness and the Locrian by his alertness. And the army mourns the youth, standing about him in lamentation; and, their spears fixed in the ground and their legs crossed, they stand, most of them in their grief bowing their sorrowing heads on their spears. You are not to recognize Achilles by his long hair, for that is gone since the death of Patroclus, but let his beauty make him known to you, and his stature, aye, and the very fact that he does not wear long hair.<sup>2</sup> He laments, throwing himself on the breast of Antilochus, and he seems to be promising him a funeral pyre and the offerings to be placed upon it and perchance the arms and head of Memnon; for he proposes that Memnon shall pay all the penalties Hector paid, that in this respect also Antilochus may have no less honour than Patroclus had. Memnon stands, terrible to look upon, in the army of the Ethiopians, holding a spear and wearing a lion's skin and sneering at Achilles. Let us next look at Antilochus. He is in the prime of youth, just beyond the period of downy beard, and his bright hair is his pride. His leg is slender and his body proportioned for running with ease,<sup>3</sup> and his blood

<sup>2</sup> Cf. *Il.* 23. 141 f. for Homer's account of Achilles' dedication of his long hair at the funeral pyre of Patroclus.

<sup>3</sup> Cf. *Il.* 23. 756; *Od.* 3. 112.

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351 Κ. ἤνθηκεν ἐμπεσοῦσης αὐτῷ κατὰ τοῦ στέρνου τῆς αἰχμῆς. κεῖται δὲ οὐ κατηφές τὸ μειράκιον οὐδὲ νεκρῷ εἰκάσαι, φαιδρὸν δ' ἔτι<sup>1</sup> καὶ μειδιῶν· τὴν γὰρ οἶμαι χαρὰν τὴν ἐπὶ τῷ τὸν πατέρα σῶσαι  
5 φέρων ἐν τῷ εἶδει ὁ Ἀντίλοχος ἀπώλετο ὑπὸ τῆς αἰχμῆς, καὶ τὸ πρόσωπον ἢ ψυχὴν κατέλιπεν οὐχ ὡς ἤλγησεν, ἀλλ' ὡς ἐπεκράτησε τὸ εὐφραῖνον.

ἡ' ΜΕΛΗΣ

(1) Τὸ μὲν τοῦ Ἐνιπέως καὶ ὡς ἦρα ἢ Τυρῶ τοῦ ὕδατος, Ὀμήρω λέλεκται—λέγει δὲ ἀπάτην  
10 ἐκ Ποσειδῶνος καὶ τὸ ἄνθος τοῦ κύματος, ὑφ' ᾧ ἢ εὐνή—ούτοσι δὲ ὁ λόγος ἕτερος, οὐκ ἐκ Θετταλίας, ἀλλ' Ἰωνικός. ἐρᾷ ἢ Κριθῆς ἐν Ἰωνίᾳ τοῦ Μέλῆτος, ὁ δ' ἐφήβῳ ἔοικε καὶ ὀρᾶται τῷ θεατῇ ὄλος, ἐκεῖ ἐκβάλλων ὅθεν  
15 ἄρχεται. πίνει δὲ οὐ διψῶσα καὶ λαμβάνεται τοῦ ὕδατος καὶ κελαρύζοντι προσδιαλέγεται καθίπερ λαλοῦντι, δάκρυα δὲ λείβει ἐρωτικὰ τῷ ὕδατι, καὶ ὁ ποταμός—ἀντερᾷ γάρ—χαίρει αὐτῶν τῇ κράσει. (2) χαρίεν μὲν οὖν τῆς  
20 γραφῆς αὐτὸς ὁ Μέλῆς ἐν κρόκῳ καὶ λωτῷ

<sup>1</sup> δ' ἔτι Benndorf : τῖ and τε libri.

<sup>1</sup> Cf. Π. 4. 141f: "As when a woman staineth ivory with scarlet. . . even in such wise, Menelaüs, were thy thighs stained with blood." Trans. Murray, L.C.L.



## BOOK II. 8

shines red, like colour on ivory,<sup>1</sup> where the spear-point penetrated his breast. The youth lies there, not sad of aspect nor yet like a corpse, but still joyous and smiling; for it was with a look of joy on his face (because, I fancy, he had saved his father's life) that Antilochus died from the spear-thrust, and the soul left his countenance, not when he was in pain, but when gladness prevailed.

### 8. MELES

The story of Enipeus and of Tyro's love for the river has been told by Homer,<sup>2</sup> and he tells of Poseidon's deception of her and of the splendid colour of the wave beneath which was their couch—but the story here told is a different one, not from Thessaly but Ionian. Critheïs loves the river Meles<sup>3</sup> in Ionia, and it takes the form of a young man and is wholly visible to the spectator, for it empties into the sea in the region where it arises. She drinks the water though she is not thirsty, and takes it in her hands, and keeps up a conversation with it as though the murmur of the water were human speech, and sheds tears of love into the water; and the river, since it loves her in return, delights to mingle her tears with its stream. Now a delightful feature of the painting is the figure of Meles lying

<sup>2</sup> Cf. *Od.* 11. 235. "She (Tyro) became enamoured of the river . . . and she was wont to resort to the fair waters of Enipeus. But the Enfolder and Shaker of the earth took his form, and lay with her at the mouth of the eddying river. And the dark wave stood about them like a mountain, vaulted over, and hid the god and the mortal woman." Trans. Murray, L.C.L.

<sup>3</sup> A small river near Smyrna.

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κείμενος καὶ ὑακίνθῳ χαίρων δι' ἡλικίαν τοῦ  
 ἄνθους καὶ παρεχόμενος εἶδος ἄβρον καὶ μεира-  
 κιῶδες καὶ οὐδὲ ἄσοφον—εἴποις ἂν τοὺς ὀφθαλ-  
 μούς τοῦ Μέλητος ἀνασκοπεῖν τι τῶν  
 25 ποιητικῶν—χαρίεν δὲ αὐτοῦ καὶ ὅτι μὴ λά-  
 βρους τὰς πηγὰς ἐκδίδωσι, καθίπερ τοὺς ἀμαθεῖς  
 τῶν ποταμῶν γράφεισθαι νόμος, ἀλλὰ τὴν γῆν  
 ἄκροις τοῖς<sup>1</sup> δακτύλοις διαμώμενος ὑπέχει τὴν  
 χεῖρα τῷ ὕδατι ἀψοφητὶ βλύζοντι. καὶ ὀράται  
 30 ἡμῖν, ὡς τῇ γε Κριθηίδι ὕδωρ οὔτος καὶ παρακά-  
 θηται ὀνειράτι, ὡς φασιν. (3) Ἄλλ' οὐκ ὄναρ  
 352 K. ταῦτα, ὦ Κριθῆς, οὐδὲ εἰς ὕδωρ τὸν ἔρωτα τοῦ-  
 τον γράφεις· ἐρᾶ γάρ σου ὁ ποταμός, εὐ οἶδα, καὶ  
 σοφίζεταιί τινα ὑμῖν θάλαμον κῦμα αἴρων, ὑφ'  
 ᾧ ἡ εὐνή ἔσται. εἰ δὲ ἀπιστεῖς, λέξω σοι καὶ  
 5 τὴν τοῦ θαλάμου τέχνην· λεπτὴ αὔρα κῦμα  
 ὑποδραμοῦσα ἐργάζεται αὐτὸ κυρτὸν καὶ περι-  
 ηχὲς καὶ ἀνθηρὸν ἔτι· ἡ γὰρ ἀνταύγεια τοῦ  
 ἡλίου χρῶμα προσβάλλει μετεώρῳ τῷ ὕδατι.  
 (4) Τί οὖν, ὦ παῖ, λαμβάνη μου ; τί δ' οὐκ ἔᾶς  
 10 καὶ τὰ λοιπὰ διεξιέναι τῆς γραφῆς ; εἰ βούλει,  
 καὶ τὴν Κριθηίδα διαγράψωμεν, ἐπειδὴ χαίρειν  
 φῆς, ὅταν ἐναλύη αὐτοῖς ὁ λόγος. λεγέσθω

<sup>1</sup> The principal MSS. vary between *ἄκροις τοῖς* and *ἄκραν τοῖς*. The former seems to be confirmed by Eur. *Bacch.* 709 *ἄκροισι δακτύλοισι διαμῶσαι χθόνα*, obviously imitated by our author. The Teubner Text reads *ἄκραν*, i.e. "the surface only of the earth."

<sup>1</sup> i.e., to those who look at the painting.

<sup>2</sup> The Teubner editors suggest this explanation: "The delicate youth Meles, reclining on a high spot among the flowers, by the striking disposition of the figure provides a double charm; with his hand he lets the water flow very gently into the stream, on the bank of which at a

on a bed of crocus and lotus blossoms and delighting in the hyacinth because of its fresh young bloom, and presenting an appearance delicate and youthful and not at all lacking in cleverness—indeed you would say that the eyes of Meles were contemplating some poetic theme. It is a delightful feature also that he does not pour forth turbulent streams at his source, as boorish rivers are usually painted; nay, he but cuts a passage through the earth with the tips of his fingers and holds his hand beneath the water as it trickles noiselessly by; and to us<sup>1</sup> it is clear that, for Critheïs, Meles is water and that it is a dream,<sup>2</sup> as we say, beside which she is sitting. Nay but, Critheïs, this is no dream, nor are you writing this love of yours in water<sup>3</sup>; for the river loves you, I know it well, and he is devising a chamber for you both by lifting up a wave beneath which shall be your couch. If you do not believe me, I will tell you the very construction of the chamber; a light breeze running under a wave causes it to curve over and makes it resonant and also of brilliant hue; for the reflection of the sun lends colour to the uplifted water.

Why do you seize hold of me, my boy? Why do you not let me go on and describe the rest of the painting? If you wish, let us next describe Critheïs, since you say you are pleased when my tale roams freely over such things. Well, let us speak of her; lower level Critheïs stays, giving herself up to her love; and, being unseen by her, rocks or bushes for example intervening between them, he makes it clear to the spectators that to Critheïs he seems to be water and that she is dallying with a dream."

The proverb seems to suggest that the reclining river was dreaming of her, the beloved, while she sits at his side as a Greek wife was wont to sit beside her sleeping husband.

<sup>3</sup> Another proverbial expression; cf. Sophocles, frag. 742 n., ὄρκους ἐγὼ γυναικὶς εἰς ὕδωρ γράφω, "A woman's oaths I write in water."

τοίνυν· ἄβρὸν μὲν αὐτῇ τὸ εἶδος καὶ μάλα  
 Ἴωνικόν, αἰδῶς δὲ τῷ εἶδει ἐπιπρέπει καὶ ἀπό-  
 15 χρη τοῦτο τῇ παρειᾷ τὸ ἄνθος, ἢ χαίτη δὲ  
 ἀνείληπται μὲν ὑπὸ τὸ οὖς, ἐπικοσμεῖται δὲ  
 καὶ κρηδέμνω ἄλουργεῖ. δῶρον Νηρηίδος ἢ  
 Ναΐδος οἶμαι εἶναι τὸ κρήδεμνον· εἰκὸς γὰρ  
 συγχορεύειν τὰς θεὰς ἐπὶ τῷ Μέλῃτι παρε-  
 20 χομένῳ τὰς πηγὰς οὐ πόρρω τῶν ἐκβολῶν.  
 (5) Βλέπει δὲ οὕτω τι ἡδὺν καὶ ἀφελές, ὡς μηδὲ  
 ὑπὸ τῶν δακρύων ἐξαλλάττειν τὸ ἴλεων. καὶ  
 ἢ δέρη ἔτι ἡδίῳν ὑπὸ τοῦ μὴ κεκοσμηθῆναι·  
 ὄρμοι γὰρ καὶ ἀνγαὶ λίθων καὶ περιδέραια ταῖς  
 25 μὲν ἐν μετρίῳ τῷ κάλλει γυναιξίν οὐκ ἀηδῶς  
 προσανθοῦσι καὶ νῆ Δί' ὥρας τι ἐς αὐτὰς  
 φέρουσιν, αἰσχροῖς δὲ καὶ ἄγαν ὠραίαις ἀντι-  
 πρᾶττουσι· τὰς μὲν γὰρ ἐλέγχουσι, τῶν δὲ  
 ἀπάγουσι. τὸ χεῖρε ἀνασκοπῶμεν· ἰπαλοὶ οἱ  
 30 δάκτυλοι καὶ εὐμήκεις καὶ λευκοὶ κατὰ τὴν  
 ὠλένην. ὄρας δὲ καὶ τὴν ὠλένην ὡς διὰ λευκῆς  
 τῆς ἐσθῆτος λευκότερα ὑποφαίνεται καὶ οἱ  
 μᾶζοι ὀρθοὶ ὑπανγάζουσι.

(6) Τί οὖν αἱ Μοῦσαι δεῦρο ; τί δὲ ἐπὶ ταῖς  
 353 K. πηγαῖς τοῦ Μέλῃτος ; Ἀθηναῖοι τὴν Ἴωνίαν  
 ὅτε ἀπώκιζον, Μοῦσαι ἠγοῦντο τοῦ ναυτικοῦ  
 ἐν εἶδει μελιττῶν· ἔχαιρον γὰρ τῇ Ἴωνίᾳ διὰ  
 τὸν Μέλῃτα ὡς Κηφισοῦ καὶ Ὀλμειοῦ ποτι-  
 5 μώτερον. ἐντεύξῃ μὲν οὖν αὐταῖς καὶ χορευού-  
 σαις ποτὲ ἐνταῦθα, νυνὶ δὲ γένεσιν τῷ Ὀμήρῳ  
 αἱ Μοῦσαι κλώθουσι Μοίραις δοκοῦν, καὶ δώσει

<sup>1</sup> Hair covering the ears was a mark of modesty in a girl (Benndorf).

<sup>2</sup> Rivers of Boeotia.

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her figure is delicate and truly Ionian, and modesty is manifest upon it, and the colour we see in her cheeks suffices for them; and her hair is caught up under the ear<sup>1</sup> and adorned with a veil of sea-purple. I think the veil is the gift of some Nereid or Naiad, for it is reasonable to assume that these goddesses dance together in honour of the river Meles, since it offers them fountains not far from its mouth. Her glance has something so charming and simple about it, that even tears do not cause it to lose its graciousness. Her neck is all the more lovely for not being adorned, since chains and flashing stones and necklaces lend a not unpleasing brilliancy to women of moderate beauty and by Zeus they contribute something of beauty to them, but they are not becoming to ugly women or to very beautiful women; for they show up the ugliness of the former and detract from the beauty of the latter. Let us examine the hands; the fingers are delicate, of graceful length, and as white as the fore-arm. And you see the forearm, how it appears yet whiter through the white garment; and the firm breasts gleam under the garment.

Why do the Muses come hither? Why are they present at the source of the Meles? When the Athenians set out to colonize Ionia, the Muses in the form of bees guided the fleet; for they rejoiced in Ionia, because the waters of Meles are sweeter than the waters of Cephisus and Olmeius.<sup>2</sup> Some day, indeed, you will find them dancing there; but now, by decree of the fates, the Muses are spinning the birth of Homer; and Meles through his son<sup>3</sup>

<sup>3</sup> *i.e.* Homer; those who make Smyrna the birthplace of Homer regard Meles as his father.

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διὰ τοῦ παιδὸς ὁ Μέλῃς Πηνειῶ μὲν ἀργυροδίμη  
 εἶναι, Τιταρησίῳ δὲ κούφῳ καὶ εὐφόρῳ, Ἐνιπεῖ  
 10 δὲ θείῳ καὶ Ἀξιῶ παγκάλῳ, δώσει καὶ Ξάνθῳ  
 τὸ ἐκ Διὸς καὶ Ὠκεανῶ τὸ ἐξ αὐτοῦ πάντας.

### θ' ΠΑΝΘΕΙΑ

(1) Πάνθεια ἡ καλὴ Ξενοφῶντι μὲν ἀπὸ τοῦ  
 ἠθους γέγραπται, ὅτι τε Ἀράσπαν ἀπηξίου καὶ  
 Κύρου οὐχ ἠττάτο καὶ Ἀβραδάτη ἐβούλετο κοι-  
 15 νὴν γῆν ἐπιέσασθαι· ὁποία δὲ ἡ κόμη καὶ ἡ ὄφρυς  
 ὄση καὶ οἶον ἔβλεπε καὶ ὡς εἶχε τοῦ στόματος,  
 οὐπω ὁ Ξενοφῶν εἶρηκε καίτοι δεινὸς ὢν περι-  
 λαλήσαι ταῦτα, ἀλλ' ἀνὴρ ξυγγράφειν μὲν οὐχ  
 ἰκανός, γράφειν δὲ ἰκανώτατος, αὐτῇ μὲν Παν-  
 20 θεία οὐκ ἐντυχών, Ξενοφῶντι δὲ ὀμιλήσας  
 γράφει τὴν Πάνθειαν, ὁποίαν τῇ ψυχῇ ἔτεκ-  
 μήρατο.

(2) Τὰ τείχη, ὦ παῖ, καὶ τὰς ἐμπιπραμένας  
 οἰκίας καὶ αἱ Λυδαὶ αἱ καλάι, Πέρσαις ταῦτα  
 25 ἀφῶμεν ἄγειν τε καὶ αἰρεῖν ὅ τι αὐτῶν ἄλω-

<sup>1</sup> The chief river of Thessaly; for the epithet cf. *Il.* 2. 753.

<sup>2</sup> A river of Thessaly; cf. *Il.* 2. 751, where, however, the epithet is *ἰμερτός*, "lovely."

<sup>3</sup> Also in Thessaly; cf. *Od.* 11. 238.

<sup>4</sup> The chief river of Macedonia; cf. *Il.* 2. 850, where the epithet is *κάλλιστος*.

<sup>5</sup> The chief river of Lycia; cf. *Il.* 14. 434.

<sup>6</sup> Cf. *Il.* 21. 195 f. Ὠκεανοῖο ἐξ οὐπερ πάντες ποταμοὶ . . . νάουσιν.

<sup>7</sup> Cf. Xen. *Cyr.* 6. 1. 31 f; 5. 1. 6; 6. 4. 6. According to Xenophon (*Cyr.* 5. 1. 1 f.) Pantheia, wife of Abradates,

## BOOK II. 9

will grant to the Peneius<sup>1</sup> to be "silver-eddied," to the Titaresius<sup>2</sup> to be "nimble" and "swift," and to the Enipeus<sup>3</sup> to be "divine," and to the Axius<sup>4</sup> to be "all-beautiful," and he will also grant to the Xanthus<sup>5</sup> to be born from Zeus, and to Oceanus<sup>6</sup> that all rivers spring from him.

### 9. PANTHEIA

The character of Pantheia the beautiful has been described by Xenophon,<sup>7</sup> how she disdained Araspas and would not yield to Cyrus and wished the same earth to cover her and Abradates in the grave; but what her hair was like, what the breadth of her brow, what her glance and the expression of her mouth Xenophon did not describe, though he was particularly clever at telling of such things; but a man not good at writing though very clever at painting, who, though he had never seen Pantheia herself, was nevertheless well acquainted with Xenophon, here paints Pantheia as from her soul he divined her to be.

The walls, my boy, and the burned houses and the fair Lydian women—these let us leave to Persians to ravage and to capture what of them can be

was assigned to Cyrus as his share of the booty, and was entrusted by him to his boyhood friend Araspas, who fell violently in love with her. She repulsed his advances (6. 1. 31) and finally appealed to Cyrus; in gratitude to him for his protection she persuaded her husband Abradates to desert the enemy and make common cause with Cyrus. Then Pantheia arrayed her husband for battle in purple raiment and armour of gold, which she had had made for him, and exhorted him to bravery. When he was killed in battle, his wife brought back his body for burial, and plunged a dagger in her own breast to die on the bosom of her dead husband.

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τόν. καὶ ὁ Κροῖσος, ἐφ' ὃν ἡ πυρά, οὐχὶ αὐτῷ  
 Ξενοφῶντι—οὐκ οὐκ οἶδεν αὐτὸν ἢ ξυγχωρεῖ τῷ  
 Κύρῳ—τὸν δὲ Ἀβραδάτην καὶ τὴν ἀποθανοῦσαν  
 ἐπ' αὐτῷ Πάνθειαν, ἐπειδὴ ταῦτα ἡ γραφή  
 30 βούλεται, διασκεψώμεθα, οἷον τὸ δράμα· ἤρων  
 οὔτοι ἀλλήλων καὶ τὸν κόσμον ἡ γυνὴ τὸν  
 ἑαυτῆς ὄπλα αὐτῷ ἐποιεῖτο ἐμάχετο δὲ ἄρα  
 ὑπὲρ Κύρου πρὸς Κροῖσον ἐπὶ τετραρρῦμου  
 ἄρματος καὶ ἵππων ὀκτὼ . . . νέος ἔτι ἐν  
 35 ἀπαλῇ τῇ ὑπῆνυ, ὅποτε καὶ οἱ ποιηταὶ τὰ  
 δένδρα τὰ νέα ἐλεεινὰ ἠγοῦνται τῆς γῆς ἐκ-  
 354 K. πεσόντα. (3) τὰ μὲν δὲ τραύματα, ὧ παῖ, οἷα  
 ἐκ μαχαιροφόρων—τὸ γὰρ κατακόπτειν πρὸς  
 τρόπου τῇ τοιαύτῃ μάχῃ—τοῦ δὲ αἵματος  
 ἀκραιφνοῦς ὄντος τὸ μὲν τὰ ὄπλα χραίνει, τὸ  
 5 δ' αὐτόν, ἔστι δ' ὃ καὶ διέρρανται κατὰ τοῦ  
 λόφου, ὁ δὲ ἄρα χρυσοῦ κράνους ἀνέστηκεν ὑακίν-  
 θινός αὐτῷ τῷ χρυσῷ ἐπαστράπτων. (4) Καλὰ  
 μὲν οὖν ἐντάφια καὶ ταυτὶ τὰ ὄπλα τῷ γε  
 μὴ καταισχύναντι αὐτὰ μηδὲ ἀποβαλόντι ἐν  
 10 τῇ μάχῃ, πολλὰ δὲ Ἀσσύριά τε καὶ Λύδια  
 Κύρος ἀνδρὶ ἀγαθῷ δῶρα ἀπάγει τά τε ἄλλα  
 καὶ ψάμμον χρυσὴν ἐπὶ ἄρμαμάξης ἐκ θησαυρῶν  
 Κροῖσου τῶν ἀργῶν, Πάνθεια δὲ οὐπὼ τὰ  
 πρόσφορα ἔχειν ἠγεῖται τὸν τάφον, εἰ μὴ ἐν-  
 15 τάφιον τῷ Ἀβραδάτῃ αὐτὴ γένοιτο. τὸν μὲν  
 δὲ ἀκινάκην διελέηλακεν ἤδη τοῦ στέρνου, ἀλλ'

<sup>1</sup> Cf. Hdt. 1. 84, where the supposed impregnability of the walls of Sardis is described.

<sup>2</sup> Herodotus (1. 86) describes the pyre erected for Croesus; but Xenophon (*Cyr.* 7. 2. 9 f.) says nothing about the pyre, and in his story Croesus is not made prisoner.



captured.<sup>1</sup> And so with Croesus, for whom the pyre was destined,<sup>2</sup> though Xenophon himself does not mention this—hence our painter does not know of him and does not make him a prisoner of Cyrus. But as for Abradates and Pantheia, who died upon his dead body, since this is what the painting aims to depict, let us consider them, the great tragedy they enacted. These two loved each other and the woman had made her own ornaments into armour for him;<sup>3</sup> he was fighting for Cyrus against Croesus on a chariot with four poles and eight horses,<sup>4</sup> . . . [and he was slain while] still a youth of downy beard, of an age when the poets consider even young trees which have been torn out of the ground to be objects of pity.<sup>5</sup> The wounds, my boy, are such as swordsmen make—for it accords with this style of fighting so to cut down the foe—some of his pure blood stains his armour, some the man himself, and some is sprinkled on the crest which rises hyacinthine red from the golden helmet<sup>6</sup> and sheds splendour on the gold itself. A beautiful burial offering are these arms, for one who had not brought shame upon them nor cast them away in battle; and Cyrus brings many Assyrian and Lydian gifts to a brave man, among other things a chariot load of golden sand from the over-abundant treasures of Croesus; but Pantheia believes that the tomb still lacks the offerings due it unless she gives herself as a funeral sacrifice to Abradates. She has already driven the dagger through her breast, but with such fortitude

<sup>3</sup> Quoted from Xen. *Cyr.* 6. 4. 3.

<sup>4</sup> Quoted from *ibid.* 6. 4. 2.

<sup>5</sup> *e.g.* *Il.* 17. 53 f.

<sup>6</sup> Quoted from Xen. *Cyr.* 6. 4. 2.

οὕτω τι ἔρρωμένως, ὡς μηδὲ οἰμωγὴν ἐπ' αὐτῷ  
 ῥῆξαι. (5) κείται γοῦν, τὸ στόμα ξυμμετρίαν  
 τὴν ἑαυτοῦ φυλάττον καὶ νῆ Δί' ὄραν, ἧς τὸ  
 20 ἄνθος οὕτω τι ἐπὶ χείλεσιν, ὡς καὶ σιωπῶσης  
 ἐκφαίνεσθαι. ἀπήρηται<sup>1</sup> δὲ οὐπω τὸν ἀκι-  
 νάκην, ἀλλ' ἐνερείδει ἔτι ξυνέχουσα τῆς κώπης  
 αὐτόν—ἡ δὲ κώπη ῥοπάλω χρυσῷ εἴκασται  
 σμαραγδίνῳ τοὺς ὄζους—ἀλλ' ἠδίους οἱ δάκτυλοι  
 25 —μεταβέβληκέ τε οὐδὲν τοῦ εἶδους ὑπὸ τοῦ  
 ἀλγεῖν, ἧ γε μηδὲ ἀλγεῖν ἔοικεν, ἀλλ' ἀπιέναι  
 χαίρουσα, ὅτι αὐτὴν πέμπει. ἄπεισι δὲ οὐχ  
 ὥσπερ ἡ τοῦ Πρωτεσίλεω καταστεφθεῖσα οἷς  
 ἐβάκχευσεν, οὐδ' ὥσπερ ἡ τοῦ Καπανέως οἶον  
 30 θυσίας σταλεῖσα<sup>2</sup> ἀλλ' ἀσκεύαστον τὸ κάλλος  
 καὶ οἶον ἐπὶ τοῦ Ἀβραδάτου ἦν φυλάττει αὐτὸ  
 καὶ ἀπάγει, χαίτην μὲν οὕτω μέλαινάν τε καὶ  
 ἀμφιλαφῆ περιχέασα τοῖς ὤμοις καὶ τῷ ἀυχένι,  
 δέρην δὲ λευκὴν ὑπεκφαίνουσα, ἦν ἐδρύψατο  
 35 μὲν, οὐ μὴν ὡς αἰσχῦναι· τὰ γὰρ σημεῖα τῶν  
 ὀνύχων ἠδίω γραφῆς. (6) Τὸ δὲ ἐν τῇ παρειᾷ  
 355 K. ἔρευθος οὐδὲ ἀποθνήσκουσιν διαφεύγει, χορηγοὶ  
 δὲ αὐτοῦ ἧ τε ὄρα καὶ ἡ αἰδώς. ἰδοὺ καὶ

<sup>1</sup> ἀπήρηται Reiske and Jacobs: ἀνήρηται.

<sup>2</sup> σταλεῖσα Rohde, cf. *infra* 385. 11: ἀρθεῖσα. The restoration is very uncertain.

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<sup>1</sup> Protesilaüs was the first of the Greeks to die before Troy (*Il.* 2. 700 f.). The story of his wife's death for love of him as described in the tragedy of Euripides (cf. Mayer, *Hermes* XX. 114 f.) is illustrated on a sarcophagus in Naples (Baumeister, *Denkmäler*, fig. 1574). Laodameia, who was celebrating Bacchic rites, sinks down in astonishment when her husband, his prayer for a brief return to his wife being

that she has not uttered even a groan at the thrust. At any rate she lies there, her mouth retaining its natural shapeliness and by Zeus a beauty the bloom of which so rests upon her lips that it shines forth clear, silent though she is. She has not yet drawn out the dagger but still presses on it, holding it by the hilt—a hilt that resembles a golden stalk with emeralds for its branches—but the fingers are more charming still; she has lost none of her beauty through pain, and indeed she does not seem to suffer pain at all but rather to depart in joy because she sends herself away. And she departs, not like the wife of Protesilaüs,<sup>1</sup> wreathed with the garlands of the Bacchic rites she had been celebrating, nor yet like the wife of Capaneus,<sup>2</sup> decked out as for sacrifice; but she keeps her beauty unadorned and just as it was while Abradates was alive, and takes it thus away with her, letting her thick black hair fall unrestrained over her shoulders and neck, yet just showing her white throat, which she had torn in her grief, though not in a way to disfigure it; indeed the marks made by her finger-nails are more charming than a painting.<sup>3</sup> The flush on her cheeks has not left her even in death; her beauty and modesty have supplied it. Look at the moderately up-

granted, appears to her. When his day with her is ended, she plunges a dagger in her breast to join him in Hades.

<sup>2</sup> Eur. *Suppl.* 1054 f. Evadne, decked in festal attire, appears on the rocks above the funeral pyre of her husband Capaneus, and throws herself into the flames.

<sup>3</sup> "As in a picture" is a Greek phrase for something beautiful; cf. Aesch. *Agam.* 242, *πρέπουσά θ' ὡς ἐν γραφαῖς* of Iphigeneia. Benndorf compares the scars of wounds on the well-known bronze statue of a boxer in the Museo Nazionale, Rome, *Ant. Denkm.* I. 4. p. 2.

μυκτῆρες ἀνεσταλμένοι τὸ μέτριον καὶ βάσιν τῇ  
 ῥινὶ πρᾶττοντες, ἧς ὡσπερ πτόρθοι μηνοειδεῖς αἱ  
 5 ὀφρύες ὑπὸ λευκῷ τῷ μετώπῳ μέλαιναί. τοὺς  
 δὲ ὀφθαλμούς, ὧ παῖ, μὴ ἀπὸ τοῦ μεγέθους  
 μηδ' εἰ μέλαινες, ἀλλὰ τὸν τε νοῦν θεωρῶμεν,  
 ὅσος ἐν αὐτοῖς ἐστὶ καὶ νῆ Δία ὅποσα τῶν  
 τῆς ψυχῆς ἀγαθῶν ἔσπασαν ἐλεεινῶς μὲν δια-  
 10 κείμενοι, τοῦ δὲ φαιδρῶς ἔχειν οὐκ ἀπηλλαγμένοι,  
 καὶ θαρσαλέοι μὲν, λογισμοῦ δὲ εἴσω μᾶλλον  
 ἢ τόλμης, καὶ τοῦ μὲν θανάτου ξυσιέντες, οὐπω  
 δὲ ἀπιόντες. ὀπαδὸς δὲ ἔρωτος ἴμερος οὕτω τι  
 ἐπικέχυται τοῖς ὀφθαλμοῖς, ὡς ἐπιδηλότατα δὴ  
 15 ἀπ' αὐτῶν ἀποστάζειν. (6) γέγραπται καὶ ὁ  
 Ἔρωτος ἐν ἱστορίᾳ τοῦ ἔργου, γέγραπται καὶ ἡ  
 Λυδία τὸ αἷμα ὑποδεχομένη καὶ χρυσῷ γε, ὡς  
 ὀρᾶς, τῷ κόλπῳ.

### Ἰ ΚΑΣΑΝΔΡΑ

(1) Οἱ κείμενοι κατ' ἄλλος ἄλλο τοῦ ἀνδρῶνος  
 καὶ τὸ ἀναμίξ τῷ οἴνω αἷμα καὶ οἱ ἐκπνέοντες ἐπὶ  
 20 τραπέζων κρατήρ τε οὕτοσι λελακτισμένος ὑπὸ  
 ἀνδρός, ὃς πρὸς αὐτῷ σπαίρει, κόρη τε χρησμο-  
 δὸς τὴν στολὴν εἰς πέλεκυν ἐμπεσούμενον ἑαυτῇ

<sup>1</sup> Cf. the nose of the Farnese Hera with nostrils slightly curling up, or the head on a vase by Euphronius (Fig. 20), Pfuhl, *Malerei und Zeichnung der Griechen*, Taf. 415 C.

<sup>2</sup> Cf. Eur. *Hipp.* 525 f. Ἔρωτος, Ἔρωτος, ὃ κατ' ὀμμάτων στάζεισιν πύθον.

<sup>3</sup> The text is rendered as it stands, but it is probably corrupt.





FIG. 20.—Nose with “up-curved nostrils.”

[To face p. 171.]

curved nostrils<sup>1</sup> that form a base for the nose from which the crescent eyebrows spring like branches, black beneath the white forehead. As for the eyes, my boy, let us not consider them for their size, nor ask if they are black, but let us consider the great intelligence there is in them, and by Zeus all the virtues of the soul which they have absorbed; for though their state excites pity, yet they have not lost their look of gladness, and though they are courageous, yet they show the courage of reason rather than of rashness, and though they are aware of death, they have not yet departed from life. Desire, the companion of love, so suffuses the eyes that it seems clearly to drip from them.<sup>2</sup> Love also is represented in the picture, as a part of the narrative of the deed;<sup>3</sup> so also is the Lydian woman,<sup>4</sup> catching the blood, as you see, in a fold of her golden robe.

## 10. CASSANDRA

The men who lie here and there in the men's great hall, the blood commingled with the wine, the men who sprawling on the tables breathe out their life, and yonder mixing-bowl that has been kicked aside by the man who lies gasping beside it,<sup>5</sup> a maiden in the garb of a prophetess who gazes at the axe which is about to descend upon her—

<sup>4</sup> A Lydian woman representing the land of Lydia, which was the scene of the incident depicted.

<sup>5</sup> Cf. the words of the shade of Agamemnon to Odysseus, *Od.* 11. 419 f. "Thou wouldst have felt most pity hadst thou seen that sight, how about the mixing-bowl and the laden tables we lay in the hall, and the floor all swam with blood." Trans. Murray, L.C.L.

βλέπουσα—τὸν Ἀγαμέμνονα ἤκουτα ἐκ Τροίας  
 ἢ Κλυταιμνήστρα δέχεται τούτῳ τρόπῳ.<sup>1</sup> καὶ  
 25 τοὺς μὲν ἄλλους ἄλλοι κτείνουσιν οὕτω μεθύ-  
 οντας, ὡς καὶ τὸν Αἴγισθον θαρσῆσαι τὸ ἔργον,  
 ἢ Κλυταιμνήστρα δὲ πέπλου τέχνη τινὸς  
 ἀπείρου τὸν Ἀγαμέμνονα περισχοῦσα πέλεκυν  
 ἐς αὐτὸν ἤκεν ἀμφήκη τοῦτον, ὃς καὶ τὰ δένδρα  
 30 αἰρεῖ τὰ μεγάλα, τὴν τε τοῦ Πριάμου κόρην  
 καλλίστην νομισθεῖσαν τῷ Ἀγαμέμνονι χρυσ-  
 356 Κ. μούς τε ἀπιστουμένους ἄδουσαν ἀποκτείνει  
 θερμῷ<sup>2</sup> τῷ πελέκει. καὶ εἰ μὲν ὡς δρᾶμα  
 ἐξετάζομεν, ὦ παῖ, ταῦτα, τετραγώδηται μεγάλα  
 ἐν σμικρῷ, εἰ δ' ὡς γραφήν, πλείω ἐν αὐτοῖς ὄψει.  
 5 (2) Σκόπει γάρ· λαμπτήρες οὗτοι χορηγοὶ φωτός  
 —ἐν νυκτὶ γὰρ ταῦτά που—κρατῆρες δ' ἐκεῖνοι  
 χορηγοὶ ποτοῦ φανότεροι τοῦ πυρὸς οἱ χρυσοῖ,  
 πλήρεις δὲ ὄψων τράπεζαι, βασιλεῖς ὧν ἐσι-  
 τούντο ἥρωες, ἐν κόσμῳ δὲ<sup>3</sup> οὐδὲν τούτων· ἀπο-

<sup>1</sup> The text follows L, except that οὕτω μὴ before καὶ τοὺς μὲν ἄλλους, which is marked as wrong in L, is omitted (following Kayser). The Teubner text (Benndorf-Schenk1) reads τρόπῳ οὕτω μεθύοντα, ὡς καὶ, omitting all reference to the companions of Agamemnon.

<sup>2</sup> θερμῷ ἔτι conj. Benndorf, cf. 366. 16, ἔτι θερμῷ Dilthey, cf. Theocr. xvii. 21, Plut. Fabius 26.

<sup>3</sup> δὲ Jacobs : τε.

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<sup>1</sup> There is no tradition that Agamemnon was drunk, as the Teubner text is amended to say; rather, it is the drunkenness and powerlessness of his followers which



thus Clytemnestra welcomes Agamemnon on his return from Troy. And while others are slaying Agamemnon's followers,<sup>1</sup> who are so drunken as to embolden even Aegisthus for the deed, Clytemnestra, enveloping Agamemnon in a device of a mantle from which there is no escape,<sup>2</sup> brings down upon him this two-edged axe by which even great trees are laid low,<sup>3</sup> and the daughter of Priam, esteemed by Agamemnon as of surpassing beauty, who chanted prophecies that were not believed, she slays with the still warm axe.<sup>4</sup> If we examine this scene as a drama, my boy, a great tragedy has been enacted in a brief space of time, but if as a painting, you will see more in it than a drama. For look, here are torches to provide light—evidently these events take place at night—and yonder are mixing-bowls to provide drink, bowls of gold brighter than the torches' flame, and there are tables laden with food, the food on which hero kings were feasting; but all these things are in disorder, for the banqueters

embolden Aegisthus to carry out his plan. Apparently the plan referred to is the ambush of warriors (*Od.* 11. 529 f.) who can successfully overcome the veterans from Troy only because the latter are drunken.

<sup>2</sup> Aeschylus (*Agam.* 1382) speaks of a net, Euripides (*Orest.* 25) of a mantle, "from which there is no escape."

<sup>3</sup> Soph. *El.* 92 f.

"All night I muse upon my father dead,  
Not in a foreign land at Ares' call,  
But, here at home, by my own mother slain,  
Her and Aegisthus, these adulterers twain;  
Felled by their axe's bloody stroke,  
E'en as a woodman fells an oak."

Trans. Storr, L.C.L. Cf. *Il.* 13. 390 f.

<sup>4</sup> Cf. Aesch. *Agam.* 1278. "Butchered by the hot stroke of bloody sacrifice." Trans. Smyth, L.C.L.

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10 θνήσκοντες γὰρ οἱ δαιτυμόνες τὰ μὲν λελάκτισ-  
 ται, τὰ δὲ συντέτριπται, τὰ δὲ ὑπ' αὐτῶν κεῖται.  
 καὶ κύλικες δὲ ἐκ χειρῶν πίπτουσι πλήρεις αἱ  
 πολλαὶ λύθρου, καὶ ἀλκὴ τῶν ἀποθνησκόντων  
 οὐδεμία· μεθύουσι γάρ. (3) Τὰ δὲ τῶν κειμένων  
 15 σχήματα ὁ μὲν ἐκτέτμηται τὴν φάρυγγα σίτου τι  
 ἢ ποτοῦ ἔλκουσαν, ὁ δ' ἀποκέκοπται τὴν κεφαλὴν  
 εἰς τὸν κρατῆρα κύπτων, ὁ δὲ ἀπήρακται τὴν  
 χεῖρα φέρουσαν ἔκπωμα, ὁ δὲ ἐφέλκεται τὴν  
 τράπεζαν ἐκπεσὼν τῆς κλίνης, ὁ δ' εἰς ὤμους καὶ  
 20 κεφαλὴν κεῖται, ποιητῆς ἂν φαίη κύμβαχος,  
 ὁ δ' ἀπιστεῖ τῷ θανάτῳ, ὁ δὲ οὐκ ἔρρωται  
 φυγεῖν οἶον πέδης ἐμβεβλημένης αὐτῷ τῆς  
 μέθης· ὠχρὸς δὲ οὐδεὶς τῶν κειμένων, ἐπειδὴ  
 τοὺς ἐν οἴνῳ ἀποθνήσκοντας οὐκ εὐθύς ἀπολείπει  
 25 τὸ ἄνθος

(4) Τὸ δὲ κυριώτατον τῆς σκηνῆς Ἀγαμέμνων  
 ἔχει κείμενος οὐκ ἐν πεδίοις Τρωικοῖς οὐδὲ ἐπὶ  
 Σκαμάνδρου τινός<sup>1</sup> ἠϊόσιν, ἀλλ' ἐν μειρακίοις  
 καὶ γυναιίοις, βοῦς ἐπὶ φάτνῃ—τουτὶ γὰρ τὸ μετὰ  
 30 τοὺς πόνους τε καὶ τὸ ἐν δείπνῳ—κυριώτερα δὲ  
 ἐν οἴκτῳ τὰ τῆς Κασάνδρας, ὡς ἐφέστηκε μὲν  
 αὐτῇ μετὰ τοῦ πελέκεως ἢ Κλυταιμνήστρα

<sup>1</sup> Foerster suggests *διήεντος*, the Homeric epithet, for *τινός*.

<sup>1</sup> Cf. *Od.* 22. 19 f. "And quickly he [Antinoüs] thrust the table from him with a kick of his foot, and spilled all the food on the floor, and the bread and roast flesh were defiled." Trans. Murray, L.C.L. Benndorf points out that

in their death throes have kicked some over,<sup>1</sup> others have been shattered, others lie at a distance from the banqueters. And cups, most of them defiled with gore, fall from their hands; nor have the dying men any power to defend themselves, for they are drunken. As for the attitudes of those that have fallen, one has had his throat cut as he is partaking of food or of drink, another as he bent over the mixing-bowl has had his head cut off, another has had his hand lopped off as it carried a beaker, another as he tumbled from his couch drags the table after him, another has fallen "head foremost," as a poet would say,<sup>2</sup> upon his shoulders and head; one has no suspicion of death, and another lacks the strength to flee since drunkenness like a fetter has enchained him. Nor is any one of the fallen pallid of hue, since when men die in their cups the flush does not immediately leave their faces.

The most prominent place in the scene is occupied by Agamemnon, who lies, not on the plains of Troy<sup>3</sup> nor on the banks of some Scamander, but among boys and women-folk, like "an ox at the crib"<sup>4</sup>—for this means rest after toil and partaking of food—but even more striking in its pathos is the figure of Cassandra—the way Clytemnestra, her eyes

the description follows the scene on reliefs depicting the death of the suitors of Penelope, particularly on the reliefs from Trysa, Benndorf-Neumann, *Das Heroon von Gjölbaschi*.

<sup>2</sup> Cf. *Il.* 5. 585 f. *ἔκπεσε δίφρου κύμβαχος ἐν κοίῃσιν.*

<sup>3</sup> Cf. Aesch. *Choeph.* 363 f. Electra points the same contrast between death on the battlefield and by treachery at home.

<sup>4</sup> Cf. *Od.* 11. 411. *ὡς τίς τε κατέκτανε βοῦν ἐπὶ φάτνῃ.* In the proverb the ox is at rest and eating, *i. e.* it means rest after toil and enjoying food.

PHILOSTRATUS : IMAGINES

μανικὸν βλέπουσα καὶ σεσοβημένη τὰς χαιτας  
καὶ τραχεῖα τὴν ὠλένην, αὐτὴ δὲ ὡς ἀβρῶς τε  
35 καὶ ἐνθέως ἔχουσα περιπεσεῖν ὄρμηκε τῷ  
'Αγαμέμνονι ῥιπτοῦσα ἀφ' αὐτῆς τὰ στέμματα  
357 K. καὶ οἶον περιβάλλουσα τῇ τέχνῃ αὐτόν, διηρ-  
μένου δὲ ἤδη τοῦ πελέκεως ἀναστρέφει τοὺς  
ὀφθαλμοὺς ἐκεῖ, βοᾷ δὲ οὕτω τι οἰκτρόν, ὡς  
καὶ τὸν 'Αγαμέμνονα τῷ λοιπῷ τῆς ψυχῆς ἐλεεῖν  
5 ταῦτα ἀκούοντα· μεμνήσεται γὰρ αὐτῶν καὶ ἐν  
Αἴδου πρὸς 'Οδυσσεά ἐν τῇ ἀγορᾷ τῶν ψυχῶν.

ια' ΠΑΝ

(1) Τὸν Πᾶνα αἱ Νύμφαι πονηρῶς φασὶν  
ὀρχεῖσθαι καὶ ἐκπηδᾶν τοῦ προσήκοντος ἐξαίροντα  
καὶ ἀναθρώσκοντα κατὰ τοὺς ἀγερώχους τῶν  
10 τράγων, αὐταὶ δ' ἂν μεταδιδάξαιεν αὐτόν ἐτέραν  
ὄρχησιν ἠδίω τῷ ἤθει, προσέχοντι δ' αὐταῖς  
οὐδέν, ἀλλὰ πειρῶντι αὐτὰς καὶ ἀποτεταμένῳ  
τὸν κόλπον ἐπιτίθενται κατὰ μεσημβρίαν, ὅτε  
δὴ λέγεται καθεύδειν ὁ Πᾶν ἐκλελοιπῶς τὴν  
15 θήραν. (2) Ἐκάθευδε δ' ἄρα πρότερον μὲν  
ἀνειμένος τε καὶ πρᾶος τὴν ῥίνα καὶ τὸ ἐπίχολον  
αὐτῆς λεαίνων τῷ ὕπνω, τήμερον δὲ ὑπερχολᾷ·  
προσπεσοῦσαι γὰρ αὐτῷ αἱ Νύμφαι, περιῆκται  
μὲν ἤδη τῷ χεῖρε ὁ Πᾶν, δέδιδε δὲ ἐπὶ τοῖς

<sup>1</sup> Cf. *Od.* 11. 421. The soul of Agamemnon says, "But the most piteous cry that I heard was that of the daughter of Priam, Cassandra, whom guileful Clytemnestra slew by my side. And I sought to raise my hands and smite down the murderess, dying though I was, pierced through with the

crazed, her hair flying, her arm savagely raised, stands over her with the axe, and the way Cassandra herself, tenderly and in a state of inspiration, has tried to throw herself upon Agamemnon as she hurls her fillets from her and as it were casts about him the protection of her prophetic art; and as the axe is now poised above her, she turns her eyes toward it and utters so pathetic a cry that even Agamemnon, with the remnant of life that is in him, pities her, hearing her cry; for he will recount it to Odysseus in Hades in the concourse of souls.<sup>1</sup>

## 11. PAN

Pan, the nymphs say, dances badly and goes beyond bounds in his leaping, leaping up and jumping aloft after the manner of sportive goats; and they say that they would teach him a different kind of dancing, of a more delightful character; when he, however, pays no heed to them but, his garment extended, tries to make love to them they set upon him at noon, when Pan is said to abandon the hunt and go to sleep. Formerly he used to sleep relaxed, with peaceful nostril<sup>2</sup> and soothing his angry spirit with slumber, but to-day he is very angry; for the Nymphs have fallen upon him, and already Pan's hands have been tied behind his back, and he fears for his legs since sword." Trans. Murray, L.C.L. Cf. Aesch. *Agam.* 1262 f.; Eur. *Troad.* 450 f.

<sup>2</sup> Cf. Theocr. 1. 17. "No, no, man; there's no piping for me at high noon. I go in too great dread of Pan for that. I wot high noon's his time for taking rest after the swink o' the chase; and he's one of the tetchy sort; his nostril's ever sour wrath's abiding place." Trans. Edmonds, *Greek Bucolic Poets*, L.C.L.

- 20 σκέλεσιν, ἐπειδὴ βούλονται αἰρεῖν<sup>1</sup> αὐτά. τὸ  
 δὲ δὴ γένειον, οὗ πλείστος αὐτῷ λόγος, ἐξύρηται  
 μαχαιρίδων ἐσβεβληκυῖων ἐς αὐτό, φασὶ δὲ τὴν  
 Ἥχῶ ἀναπείσειν ὑπερορᾶν τε αὐτοῦ καὶ μηδὲ  
 φθέγγεσθαι πρὸς αὐτὸν ἔτι. (3) Ταῦτα αἰ  
 25 Νύμφαι πανσυδί, σὺ δὲ κατὰ δήμους αὐτὰς ὄρα·  
 τὰ μὲν γὰρ τῶν Ναϊδῶν εἶδη—ρανίδας ἀπορραΐ-  
 νουσιν αὐταὶ τῆς κόμης—ὁ δὲ περὶ ταῖς βουκόλοις  
 αὐχμὸς οὐδὲν φαυλότερος τῆς δρόσου, αἰ δὲ  
 Ἄνθοῦσαι τὰς χαίτας ἐκπεφύκασιν ὑακινθίνους  
 30 ὁμοίως ἄνθεσιν.

358 K.

## ιβ' ΠΙΝΔΑΡΟΣ

- (1) Οἶμαι θαυμά σοι εἶναι τὰς μελίττας οὕτω  
 γλίσχρως γεγραμμένας, ὧν γε καὶ προνομαία  
 δήλη καὶ πόδες καὶ πτερὰ καὶ τὸ χρῶμα τῆς  
 στολῆς οὐκ ἀτακτοῦσιν, ἴσα τῇ φύσει διαποικιλ-  
 5 λούσης αὐτὰ τῆς γραφῆς. τί οὖν οὐκ ἐν σίμβλοις  
 αἰ σοφαί ; τί δὲ ἐν ἄστει ; κωμάζουσιν ἐπὶ τὰς  
 τοῦ Δαϊφάντου θύρας—γέγονε δὲ ἤδη Πίνδαρος,  
 ὡς ὀράς—πλάττειν<sup>2</sup> κὰκ νηπίου αὐτόν, ἕν  
 ἔμμελῆς ἤδη καὶ ἔμμουσος ἦ, καὶ ποιοῦσι ταῦτα.  
 10 (2) Τὸ μὲν γὰρ παιδίον εἰς δάφνην ἀπόκειται καὶ  
 κλῶνας μυρρίνης ξυμβαλλομένου τοῦ πατρὸς  
 ἱεροῦ τεύξεσθαι τοῦ παιδός, ἀφ' ὧν κύμβαλά τε  
 κατήχει τῆς οἰκίας, ὅτε ἐτίκτετο, καὶ τύμπανα  
 ἠκούετο ἐκ Ῥέας, ἐλέγοντο δὲ καὶ αἰ Νύμφαι

<sup>1</sup> So all the MSS. except F and P, which give αἰρεῖν.<sup>2</sup> πλάττειν Welcker : πλάττει.<sup>1</sup> Cf. *Od.* 6. 231. κόμας ὑακινθίνῳ ἄνθει ὁμοίας. Cf. *supra*, p. 95, n. 1.

the Nymphs wish to seize them. Moreover, his beard, which he values most highly, has been shaven off with razors which have been roughly applied to it, and they say that they will persuade Echo to scorn him and no longer even to answer his call. Here are the Nymphs in a group, but do you look at them by classes; for some are Naiads—these who are shaking drops of dew from their hair; and the lean slenderness of the pastoral nymphs is no whit less beautiful than the dew; and the flower nymphs have hair that resembles hyacinth flowers.<sup>1</sup>

## 12. PINDAR

I suppose you are surprised that these bees<sup>2</sup> are painted with such detail, for the proboscis is clearly to be seen, and feet and wings and the colour of their garb are as they should be, since the painting gives them the many hues with which nature endows them. Why, then, are the clever insects not in their hives? Why are they in a city? They are going on a revel to the doors of Daïphantes<sup>3</sup>—for Pindar has already been born, as you see—in order to mould the babe from earliest childhood that he may even now be inspired with harmony and music; and they are busy with this task. For the child has been laid on laurel branches and sprays of myrtle, since his father conjectured that he was to have a sacred son, inasmuch as cymbals resounded in the house when the child was born, and drums of Rhea were heard, and the Nymphs also, it was said, danced for him,

<sup>2</sup> Cf. Aelian, *Varia Historia* 12. 45 : Πινδάρῳ τὰς πατρῴας οἰκίας ἐκτεθέντι μέλιτται τροφοὶ ἐγένοντο, ὑπὲρ τοῦ γάλακτος παρατιθεῖσθαι μέλι. See Paus. 9. 23. 2; Dio Chrys. *Or.* 64. 22.

<sup>3</sup> The father of Pindar.

15 χορεύσαι οἱ καὶ ἀνασκιρτῆσαι τὸν Πᾶνα· φασὶ  
 δὲ αὐτόν, ὅτε Πίνδαρος ἐς τὸ ποιεῖν ἀφίκετο,  
 ἀμελήσαντα τοῦ σκιρτᾶν ἄδειν τὰ τοῦ Πινδάρου.

(3) Ἡ Ῥέα δὲ ἄγαλμα ἐκπεπόνηται καὶ καθί-  
 δρυται μὲν αὐτοῦ καὶ περὶ θύρας, οἶμαι δὲ καὶ  
 20 λίθου τὸ ἄγαλμα φαίνεσθαι κατεσκληκυίας  
 ἐνταῦθα τῆς γραφῆς καὶ τί γὰρ ἄλλο ἢ ἐξοσ-  
 μένης; ἄγει καὶ τὰς Νύμφας ἐνδρόσους καὶ  
 οἷας ἐκ πηγῶν, ὁ δὲ Πᾶν ἐξορχεῖται μὲν ῥυθμὸν  
 δὴ τινα, φαιδρὸν δὲ αὐτῷ τὸ εἶδος καὶ τῆς ῥινὸς  
 25 οὐδὲν χολῶδες. (4) Αἰ δὲ εἶσω μέλιτται περι-  
 εργάζονται τὸ παιδίον ἐπιβάλλουσαι τὸ μέλι καὶ  
 τὰ κέντρα ἀνέλκουσαι δέει τοῦ ἐγχεῖσαι. ἔξ  
 Ὑμηττοῦ τάχα ἤκουσι καὶ ἀπὸ τῶν λιπαρῶν  
 καὶ ἀοιδίμων· καὶ γὰρ τοῦτο οἶμαι αὐτὰς  
 30 ἐνστάξαι Πινδάρῳ.

ἰγ' ΓΥΡΑΙ

(1) Αἰ τοῦ πελάγους ἀνεστηκυῖαι πέτραι καὶ  
 359 K. ἡ ζέουσα περὶ αὐτὰς θάλαττα ἤρως τε δεινὸν  
 βλέπων ἐπὶ τῶν πετρῶν καί τι καὶ φρονήματος  
 ἔχων ἐπὶ τὴν θάλατταν—ὁ Λοκρὸς βέβληται  
 μὲν τὴν ἑαυτοῦ ναῦν, ἐμπύρου δὲ αὐτῆς ἰποπη-  
 5 δήσας ὁμόσε κεχώρηκε τοῖς κύμασι, τῶν μὲν  
 διεκπαίων, τὰ δὲ ἐπισπώμενος, τὰ δὲ ὑπαντλῶν  
 τῷ στέρνῳ, Γυραῖς δ' ἐντυχῶν—αἰ δὲ Γυραῖ

<sup>1</sup> Cf. p. 177 *supra*.

<sup>2</sup> Pindar, *Frag.* 76 Bgk. "Oh! the gleaming, and the violet-crowned, and the sung in story; the bulwark of Hellas, famous Athens, city divine." Trans. Sandys, L.C.L.



and Pan leaped aloft; nay, they say that when Pindar began to write poetry, Pan neglected his leaping and sang the odes of Pindar.

A carefully wrought statue of Rhea has been set up by the very door, and methinks the statue is clearly of marble, for the painting has taken on a certain hardness at this point and what else is it, pray, but carved stone? She brings both the Nymphs of early morning dew and the Nymphs of the springs, and Pan is dancing a certain measure, and his expression is radiant and his nostril<sup>1</sup> without a trace of anger. The bees inside the house are busily at work over the boy, dropping honey upon him and drawing back their stings for fear of stinging him. From Hymettus doubtless they have come, and from the "gleaming city sung in story"; for I think that this is what they instilled into Pindar.<sup>2</sup>

### 13. THE GYRAEAN ROCKS

The rocks rising out of the water and the boiling sea about them, and on the rocks a hero glaring fiercely and with a certain proud defiance toward the sea—the ship of the Locrian<sup>3</sup> has been struck by lightning; and leaping from the ship as it bursts into flame, he struggles with the waves, sometimes breaking his way through them, sometimes drawing them to him, and sometimes sustaining their weight with his breast; but when he reaches the Gyrae—

<sup>3</sup> Ajax, son of Oileus; the story follows quite closely the Homeric account, *Od.* 4. 499 f. According to Hyginus and the mathematician Hero, where the story is described in scenes on the stage, it is Athena who causes the shipwreck and death of Ajax because he had snatched the Palladium from Cassandra (cf. Schöne, *Jahr. d. Arch. Inst.* V. 73 f.).

πέτραι εἰσὶν ὑπερφαίνουσαι τοῦ Αἰγαίου κόλπου  
 —λόγους ὑπέρφρονας λέγει κατὰ τῶν θεῶν  
 10 αὐτῶν, ἐφ' οἷς ὁ Ποσειδῶν αὐτὸς ἐπὶ τὰς Γυρὰς  
 στέλλεται φοβερὸς, ὃ παῖ, καὶ χειμῶνος πλέως  
 καὶ τὰς χαίτας ἐξηρμένος. καίτοι ποτὲ καὶ  
 συνεμάχει τῷ Λοκρῷ κατὰ τὸ Ἴλιον, σωφρο-  
 νοῦντι δὲ καὶ φειδομένῳ τῶν θεῶν—ἐρρώννυ  
 15 αὐτὸν τῷ σκήπτρῳ—, νῦν δ', ἐπειδὴ ὑβρίζοντα  
 ὄρῃ, τὴν τρίαιναν ἐπ' αὐτὸν φέρει καὶ πεπλήξεται  
 ὁ αὐχὴν τῆς πέτρας ὁ ἀνέχων τὸν Αἴαντα, ὡς  
 ἀποσεύσασαίτο αὐτὸν αὐτῇ ὕβρει.

(2) Ὁ μὲν δὴ λόγος τῆς γραφῆς οὗτος· τόδε<sup>1</sup>  
 20 δ' ἐναργές· λευκὴ μὲν ὑπὸ κυμάτων ἢ θάλαττα,  
 σπιλάδες δ' αἱ πέτραι διὰ τὸ αἰεὶ ραίνεσθαι, πῦρ  
 δὲ ἐκ μέσης ἄττει τῆς νεώς, ἐς ὃ ἐμπνέων ὁ ἄνεμος  
 πλεῖ ἢ ναῦς ἔτι καθάπερ ἰστίῳ χρωμένη τῷ  
 πυρί. ὁ δὲ Αἴας οἶον ἐκ μέθης ἀναφέρων περι-  
 25 αθρεῖ τὸ πέλαγος οὔτε ναῦν ὄρων οὔτε γῆν, καὶ  
 οὐδέ<sup>2</sup> τὸν Ποσειδῶν προσιόντα δέδοικεν, ἀλλ'  
 ἔοικε διατεινομένῳ ἔτι· οὔπω τοὺς βραχίονας ἢ  
 ῥώμη ἀπολέλοιπεν, ὁ αὐχὴν τε ἀνέστηκεν οἷος  
 ἐπὶ Ἑκτορα καὶ Τρῶας. ὁ μὲν δὴ Ποσειδῶν  
 30 ἐμβαλὼν τὴν τρίαιναν ἀπαράξει<sup>3</sup> τὸ τρύφος  
 αὐτῷ Αἴαντι τῆς πέτρας, αἱ δὲ Γυραὶ αἱ λοιπαὶ

<sup>1</sup> τῶδε Capps : τὸ δέ.

<sup>2</sup> οὐδέ Kayser : οὔτε.

the Gyrae<sup>1</sup> are rocks that stand out in the Aegean gulf—he utters disdainful words against the very gods, whereupon Poseidon himself sets out for the Gyrae, terrible, my boy, tempestuous, his hair standing erect. And yet in former days he fought as an ally of the Locrian against Ilium, when the hero was discreet and forbore to defy the gods—indeed, Poseidon strengthened him with his sceptre;<sup>2</sup> but now, when the god sees him waxing insolent, he raises his trident against the man and the ridge of rock that supports Ajax will be so smitten that it will shake him off, insolence and all.

Such is the story of the painting, but what is shown to the eye is this: the sea is whitened by the waves; the rocks are worn by the constant drenching; flames leap up from the midst of the ship, and as the wind fans the flames the ship still sails on as if using the flames as a sail. Ajax gazes out over the sea like a man emerging from a drunken sleep, seeing neither ship nor land; nor does he even fear the approaching Poseidon, but he looks like a man still tense for the struggle; the strength has not yet left his arms, and his neck still stands erect even as when he opposed Hector and the Trojans. As for Poseidon, hurling his trident he will dash in pieces the mass of rock along with Ajax himself, but the rest of the Gyrae will remain

<sup>1</sup> Located by the ancients near Myconos, or, more commonly, off the Eastern promontory of Euboea.

<sup>2</sup> Cf. *Il.* 13. 59. "Therewith the Shaker of Earth smote the twain [the two Ajaxes] with his staff and filled them with valorous strength." Cf. p. 156, n. 1.

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<sup>3</sup> ἀπαράξει Reiske, Jacobs: ἀναπαράξει F L: ἀράξει P.

μενοῦσί τε, ἐς ὅσον θάλαττα, καὶ ἄσυλοι ἐστή-  
ξουσιν τῷ Ποσειδῶνι.

ιδ' ΘΕΤΤΑΛΙΑ

- 360 K. (1) Αἰγυπτιάζει μὲν ἢ προσβολὴ τῆς γραφῆς,  
ὁ λόγος δὲ αὐτῆς οὐκ Αἰγύπτιος, ἀλλ' οἶμαι  
Θετταλῶν· Αἰγυπτίοις μὲν γὰρ παρὰ τοῦ  
Νείλου ἢ γῆ, Θετταλοῖς δὲ Πηνειὸς οὐ συνεχώρει  
5 πάλαι γῆν ἔχειν, περιβεβλημένων τοῖς πεδίοις  
ὄρων καὶ τοῦ ρεύματος ἐπικλύζοντος αὐτὰ ὑπὸ  
τοῦ μήπω ἐκβαλεῖν. ῥήξει οὖν ὁ Ποσειδῶν τῇ  
τριάκοντῃ τὰ ὄρη καὶ πύλας τῷ ποταμῷ ἐργάσεται.  
(2) Τούτῳ γὰρ νυνὶ τῷ ἔργῳ ἐφέστηκεν ἀθλῶν  
10 αὐτὸ καὶ ἀνακαλύπτων τὰ πεδία, καὶ διῆρται  
μὲν ἢ χεῖρ εἰς τὸ ἀναρρῆξαι, τὰ δὲ ὄρη, πρὶν  
πεπλήχθαι, δίσταται τὸ ἀποχρῶν τῷ ποταμῷ  
μέτρον. ἀγωνιζομένης δὲ πρὸς τὸ ἐναργὲς τῆς  
τέχνης τὰ δεξιὰ τοῦ Ποσειδῶνος ὁμοῦ καὶ  
15 ὑπέσταλται καὶ προβέβηκε καὶ ἀπειλεῖ τὴν  
πληγὴν οὐκ ἀπὸ τῆς χειρός, ἀλλ' ἀπὸ τοῦ  
σώματος. γέγραπται δὲ οὐ κύνεος οὐδὲ θαλάτ-

<sup>1</sup> Cf. *Od.* 4. 505 f. "Poseidon heard his boastful speech and straightway took his trident in his mighty hands, and smote the rock of Gyrae and clove it in sunder. And one part abode in its place, but the sundered part fell into the sea, even that on which Aias sat . . . and bore him down into the boundless surging deep." Trans. Murray, L.C.L.

<sup>2</sup> "That Egypt to which the Greeks sail is land acquired by the Egyptians, given them by the river." Hdt. 2. 5.

<sup>3</sup> Cf. Hdt. 7. 129: "In ancient days, it is said, there was not yet this channel, but those rivers . . . had the same volume of water as now, and thereby turned all Thessaly into a sea. Now the Thessalians say that Poseidon made this

as long as the sea shall last and will stand unharmed henceforth by Poseidon.<sup>1</sup>

#### 14. THESSALY

This painting suggests Egypt at first view, but the story it tells is not Egyptian; rather, in my opinion, it deals with the Thessalians. For whereas the land which the Egyptians occupy is a gift of the Nile,<sup>2</sup> the Thessalians in early times were not permitted by the Peneius to have any land at all, since mountains encompassed the level spaces, which the stream continually flooded because it had as yet no outlet.<sup>3</sup> Therefore Poseidon will break through the mountains with his trident and open a gateway for the river. Indeed, this is the work which he has now undertaken, the mighty task of uncovering the plains; his hand is raised to break the mountains apart, but, before the blow has fallen, they separate a sufficient space to let the river through. In the painter's effort to make the action clear, the right side of Poseidon has been at the same time both drawn back and advanced<sup>4</sup> and he threatens to strike his blow, not merely with his hand, but with his whole body. He is painted, not dark blue nor yet as a

passage whereby the Peneius flows; and this is reasonable; for whosoever believes that Poseidon is the shaker of the earth and that rifts made by earthquakes are that god's handiwork, will judge from the sight of that passage that it is of Poseidon's making; for it is an earthquake, it seems to me, that has riven the mountains asunder." Trans. Godley, L.C.L.

<sup>4</sup> Apparently the body, including the right side, is bent backward in order to lend its force to the blow, while it is twisted so that the right side is more advanced than the left.

20 τιος, ἀλλ' ἠπειρώτης. τῷ τοι καὶ ἀσπάζεται τὰ  
 πεδία καὶ ὀμαλὰ ἰδὼν καὶ εὐρέα, καθάπερ  
 θαλάττας. (3) Χαίρει καὶ ὁ ποταμὸς οἶον  
 αὐχῶν<sup>1</sup> καὶ φυλάττων τὸ ἐς ἀγκῶνα—ποταμῷ  
 γὰρ ὀρθοῦσθαι οὐ σύνηθες—ἀνατίθεται τὸν  
 Τιταρήσιον ὡς κοῦφον καὶ ποτιμώτερον καὶ  
 25 ὁμολογεῖ τῷ Ποσειδῶνι ἐκρυσήσεσθαι ὀδῶ χρω-  
 μενος, ἀνίσχει καὶ ἡ Θετταλία συνιζάνοντος  
 ἤδη τοῦ ὕδατος ἐλαία κομῶσα καὶ ἀστάχυι καὶ  
 πῶλου ἐφαπτομένη συνανίσχοντος. ἔσται γὰρ  
 καὶ ἵππος αὐτῇ παρὰ τοῦ Ποσειδῶνος, ὅταν τὴν  
 ἀπορροὴν τοῦ θεοῦ καθεύδοντος ἡ γῆ ὑποδέξηται  
 30 εἰς ἵππον.

### ιε' ΓΛΑΥΚΟΣ ΠΟΝΤΙΟΣ

(1) Βοσπόρου καὶ Συμπληγάδων ἡ Ἀργῶ  
 διεκπλεύσασα μέσον ἤδη τέμνει τὸ ῥόθιον τοῦ  
 361 K. Πόντου, καὶ θέλγει τὴν θάλατταν Ὀρφεὺς ἄδων,

<sup>1</sup> For αὐχῶν Heberdey and others suggest *λυθείς* ("set free"), Jacobs *ἀρθείς* ("elated"). Most MSS. give *αἰθίς*.

<sup>1</sup> *e.g.* the river god Cephisus in the west pediment of the Parthenon.

<sup>2</sup> *i.e.* the river Titaresius is a tributary of the river Peneius; the river and the river-god Peneius are identified in a way somewhat confusing to the reader.

<sup>3</sup> Glaucus, a sea divinity, is associated with Anthedon, a city on the north coast of Boeotia near the Locrian border. He was the son of Anthedon, eponymous hero of the city, and Halcyone (the "kingfisher"). A fisherman, he noted that one of the fish he had caught came to life again by contact with a certain herb and leapt into the sea. When he himself tasted the same herb, he also plunged into the sea and became a sea divinity.

god of the sea, but as a god of the mainland. Accordingly he greets the plains as he sees that they are both broad and level like stretches of the sea. The river also rejoices as one exulting; and, keeping the usual posture of resting on his elbow<sup>1</sup> (since it is not customary for a river to stand erect), he takes up the river Titaresius<sup>2</sup> as being light water and better to drink and promises Poseidon that he will flow out in the course he has made. Thessaly emerges, the water already subsiding; she wears tresses of olive and grain and grasps a colt that emerges along with her. For the horse also is to be her gift from Poseidon, when the earth shall receive the seed of the god while he sleeps and shall bear a horse.

### 15. GLAUCUS PONTIUS<sup>3</sup>

After passing through the Bosphorus and between the Symplegadae the Argo is already cutting its way through the midst of the surging Euxine and Orpheus is beguiling the sea by his singing, moreover the Euxine

The story of the Argo and the golden fleece, the fleece of the ram that bore Phrixus and Helle over the Hellespont, belongs to the heroes of the generation before the Trojan war. The keel of the Argo was fashioned of the oracular oak at Dodona, the rustling of whose leaves made known the will of Zeus in answer to those who consulted the god; sacred doves made their home in its branches, and a sacred spring welled up at its foot (cf. Description 33, *infra* p. 267). When the ship Argo was completed, Jason set sail with the heroes of his day as companions, including Castor and Pollux (the Dioscuri), Orpheus, Heracles, Peleus and Telamon (son of Aeacus), and Zetes and Calais (sons of Boreas). It was after passing through the Hellespont and between the clashing rocks of the Symplegadae, that they encountered Glaucus Pontius in the Black Sea (Euxine). Cf. also pp. 49, 319.

ἡ δὲ ἀκούει καὶ ὑπὸ τῆ ᾠδῆ κεῖται ὁ Πόντος.  
 τὰ μὲν δὲ ἀγώγιμα τῆς νεῶς Διόσκουροι καὶ  
 Ἡρακλῆς Λιακίδαί τε καὶ Βορεΐδαι καὶ ὅσον  
 5 τῆς ἡμιθέου φορᾶς ἦνθει, τρόπισ δὲ ὑφήρμοσται  
 τῆ νηὶ δένδρον ἀρχαῖον, ᾧ κατὰ Δωδώνην ὁ  
 Ζεὺς ἐς τὰ μαντεῖα ἐχρήτο. (2) Γνώμη δὲ ἐς  
 τὸν πλοῦν ἦδε· χρυσοῦν ἀπόκειται τι ἐν Κόλχοις  
 κώδιον κριοῦ ἀρχαίου, ὃς λέγεται τὴν Ἑλλην  
 10 ὀμοῦ τῷ Φρίξῳ διὰ τοῦ οὐρανοῦ πορθμεῦσαι·  
 τοῦτο Ἰάσων ἐλεῖν, ᾧ παῖ, ποιεῖται ἄθλον—  
 φρουρὸς γάρ τις αὐτῷ δράκων ἐμπέπλεκται  
 δεινὸν βλέπων καὶ ὑπερορῶν τοῦ καθεύδειν—  
 ὅθεν ἄρχει τῆς νεῶς, ἐπειδὴ βλέπει ἐς αὐτὸν ἢ  
 15 τοῦ πλοῦ αἰτία. (3) Καὶ Τίφυς μὲν, ᾧ παῖ,  
 κυβερνᾷ, λέγεται δὲ οὔτοσι πρῶτος ἀνθρώπων  
 ἀπιστουμένην θαρρῆσαι τὴν τέχνην, Λυγκεὺς  
 δὲ ὁ Ἀφαρέως ἐπιτέτακται τῆ πρῶρα δεινὸς ὢν  
 ἐκ πολλοῦ τε ἰδεῖν καὶ ἐς πολὺ καταβλέψαι τοῦ  
 20 βύθους καὶ πρῶτος μὲν ὑποκειμένων ἐρμάτων  
 αἰσθῆσθαι, πρῶτος δὲ ὑποφαίνουσαν γῆν ἀσπᾶ-  
 σασθαι.

(4) Ἄλλὰ νῦν ἐκπεπλήχθαι μοι δοκεῖ καὶ τὸ  
 τοῦ Λυγκεῶς ὄμμα τὴν προσβολὴν τοῦ φάσματος,  
 25 ὑφ' οὗ καὶ οἱ πεντήκοντα σχασίμενοι τὴν  
 εἰρεσίαν· Ἡρακλῆς μὲν ἄτρεπτος μένει τοῦ  
 θεάματος,<sup>1</sup> ἅτε δὲ πολλοῖς ὁμοίοις ἐντυχῶν, οἱ  
 δὲ λοιποὶ θαυμά τι οἶμαι τοῦτο λέγουσιν·  
 ὀράται γὰρ αὐτοῖς Γλαῦκος ὁ Πόντιος, οἰκῆσαι  
 30 δὲ οὔτοσι ποτε λέγεται τὴν ἀρχαίαν Ἀνθηδόνα  
 καὶ πῶας μὲν τινος ἐπὶ θαλάττης γεύσασθαι,  
 κύματος δὲ ὑποδραμόντος αὐτὸν ἐς τὰ τῶν

<sup>1</sup> θεάματος Jacobs : θαύματος.



listens and is calm under the spell of his song. The freight which the ship carries consists of the Dioscuri and Heracles, the sons of Aeacus and of Boreas, and all the offspring of the demigods who flourished at this time; and the keel which had been fitted beneath the ship was wrought of an ancient tree, the tree which Zeus used for his oracular utterances at Dodona. Now the purpose of the voyage was as follows: In Colchis is preserved a golden fleece, the fleece of the ancient ram that ferried Helle with Phrixus across the sky, as the story goes. Jason, my boy, undertakes the task of securing this fleece (a task indeed, for to guard the fleece a dragon of fear-inspiring look and disdainful of sleep holds it encircled in his coils); for this reason he is commander of the ship, since the responsibility for the voyage devolves upon him. And Tiphys, my boy, is pilot of the ship; and he is said to be the first of men to have been bold enough for the art which was till then mistrusted; and Lynceus son of Aphareus is stationed at the prow, a man gifted in seeing far ahead and in peering deep down into the depths, always the first to discern submerged reefs and the first to salute land as it dimly appears on the horizon.

But now, methinks, even the eye of Lynceus is stricken with consternation at the approach of the apparition, which also causes the fifty sailors to stop their rowing; Heracles, it is true, remains unmoved at the sight, as one who has met with many like monsters, but the rest, I believe, are calling it a wonder. For they see Glaucus Pontius. The story is that he once dwelt in ancient Anthedon and that he ate of a certain grass on the seashore, and that when a wave came upon him unawares he was borne

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- ἰχθύων ἀπηνέχθη ἤθη. (5) Μαντεύεται μὲν  
 οὖν μέγα τι, ὡς εἰκός—περίεστι γὰρ αὐτῷ τῆς  
 35 τέχνης—τὸ δὲ εἶδος ὑγροὶ μὲν αὐτῷ γενείων  
 βόστρυχοι, λευκοὶ δὲ ἰδεῖν καθάπερ κρουνοί,  
 362 Κ. βαρεῖς δὲ πλόκαμοι κόμης καὶ τοῖς ὤμοις ἐποχε-  
 τεύοντες ὅσον ἐσπάσαντο θαλάττης· ὀφρῦς  
 λάσιαι, συνάπτουσαι πρὸς ἀλλήλας οἶον μία.  
 φεῦ τοῦ βραχίονος, ὡς γεγύμνασαι πρὸς τὴν  
 5 θάλασσαν ἐμπίπτων ἀεὶ τοῖς κύμασι καὶ λεαίνων  
 αὐτὰ ἐς τὴν νῆξιν. φεῦ τῶν στέρνων, ὡς λάχνη  
 μὲν αὐτοῖς ἐγκατέσπαρται βρύων κομῶσα καὶ  
 φυκίων, γαστήρ δὲ ὑπόκειται παραλλάττουσα  
 καὶ ἀπιούσα ἤδη. (6) Ἴχθὺν δὲ εἶναι τῷ λοιπῷ  
 10 τὸν Γλαῦκον δηλοῖ τὰ οὐραῖα ἐξηρμένα καὶ  
 πρὸς τὴν ἰξὺν ἐπιστρέφοντα, τὸ δὲ μνηοειδὲς  
 αὐτῶν ἀλιπορφύρου τι ἄνθος ἔχει. περιθέουσι  
 δ' αὐτὸν καὶ ἀλκύνονες ὁμοῦ μὲν ἄδουσαι τὰ τῶν  
 ἀνθρώπων, ἐξ ὧν αὐταί τε καὶ ὁ Γλαῦκος  
 15 μεθηρμόσθησαν, ὁμοῦ δ' ἐνδεικνύμεναι τῷ Ὀρφεῖ  
 τὴν ἑαυτῶν ᾠδὴν, δι' ἣν οὐδὲ ἡ θάλαττα ἀμούσως  
 ἔχει.

15' ΠΑΛΑΙΜΩΝ

(1) Ὁ θύων ἐν Ἴσθμῷ δῆμος—εἴη δ' ἂν ὁ ἐκ  
 τῆς Κορίνθου—καὶ βασιλεὺς οὐτοσὶ τοῦ δήμου—

<sup>1</sup> Palaemon is another name for Melicertes, son of Ino Leucothea. Incurring the anger of Hera, Ino was stricken with madness and taking her younger son Melicertes jumped in the sea, whereupon she became the sea-goddess Leucothea,

away to the haunts of the fishes. Now he is probably uttering some great oracle, for he excels in this art. As to his appearance, the curls of his beard are wet, but white as gushing fountains to the sight; and heavy are the locks of his hair, which conduct on to his shoulders all the water they have taken up from the sea; his eyebrows are shaggy and they are joined together as though they were one. Ah, the arm! how strong it has become through exercise against the sea, continually battling against the waves and making them smooth for his swimming. Ah, the breast! what a shaggy covering of seaweed and tangle is spread over it like a coat of hair; while the belly beneath is undergoing a change and already begins to disappear. That Glaucus is a fish as to the rest of his body is made evident by the tail, which is lifted and bent back toward the waist; and the part of it that is shaped like a crescent is sea-purple in colour. Kingfishers circle about him both singing the deeds of men (for they like Glaucus have been transformed from the men they once were) and at the same time giving to Orpheus a specimen of their own song, by reason of which not even the sea is without music.

#### 16. PALAEMON<sup>1</sup>

The people sacrificing at the Isthmus, they would be the people of Corinth; and yonder king of the and Melicertes the sea-god Palaemon. The worship of Palaemon was carried on at the Isthmus of Corinth and at various points on the shores of Greece. At the Isthmus the Isthmian games apparently were established in his honour, and only later were taken up into the worship of Poseidon.

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- 20 Σίσυφον αὐτὸν ἠγώμεθα—τέμενος δὲ τουτὶ Ποσειδῶνος ἠρέμα τι προσηχοῦν θαλάττη—αἱ γὰρ τῶν πιτύων κόμαι τοῦτο ἄδουσι—τοιάδε, ὦ παῖ, σημαίνει· ἢ Ἰνὸ τῆς γῆς ἐκπεσοῦσα τὸ μὲν ἑαυτῆς Λευκοθέα τε καὶ τοῦ τῶν Νηρηίδων
- 25 κύκλου, τὸ δὲ τοῦ παιδὸς ἢ γῆ Παλαίμονι τῷ βρέφει χρήσεται. (2) Καταίρει δὲ ἤδη ἐς αὐτὴν ἐπὶ δελφίνος εὐηνίου, καὶ ὁ δελφίς τὰ νῶτα ὑπαστρωννύς φέρει καθεύδοντα διολισθάνων ἀψοφητὶ τῆς γαλήνης, ὡς μὴ ἐκπέσοι τοῦ ὕπνου·
- 30 προσιώντι δὲ αὐτῷ ῥήγνυταί τι κατὰ τὸν Ἴσθμὸν ἄδυτον διασχούσης τῆς γῆς ἐκ Ποσειδῶνος, ὃν μοι δοκεῖ καὶ Σισύφῳ τούτῳ προειπεῖν τὸν τοῦ παιδὸς εἴσπλουν καὶ ὅτι θύειν αὐτῷ δέοι. (3)
- 363 K. Θύει δὲ ταῦρον τουτονὶ μέλανα ἀποσπάσας οἶμαι αὐτὸν ἐκ τῆς τοῦ Ποσειδῶνος ἀγέλης. ὁ μὲν οὖν τῆς θυσίας λόγος καὶ ἡ τῶν θυσάντων ἐσθῆς καὶ τὰ ἐναγίσματα, ὦ παῖ, καὶ τὸ
- 5 σφάπτειν ἐς τὰ τοῦ Παλαίμονος ἀποκείσθω ὄργια—σεμνὸς γὰρ ὁ λόγος καὶ κοιιδῆ ἀπόθετος ἅτ' ἀποθειώσαντος αὐτὸν Σισύφου τοῦ σοφοῦ· σοφὸν γὰρ ἤδη που δηλοῖ αὐτὸν ἢ ἐπιστροφή τοῦ εἶδους—τὸ δὲ τοῦ Ποσειδῶνος εἶδος, εἰ μὲν
- 10 τὰς Γυρὰς πέτρας ἢ τὰ Θετταλικά ὄρη ῥήξειν ἔμελλε, δεινὸς ἂν που ἐγράφετο καὶ οἶον πλήττων, ξένον δὲ τὸν Μελικέρτην ποιούμενος ὡς ἐν τῇ γῆ ἔχοι, μειδιᾷ καθορμιζομένου καὶ κελεύει τὸν Ἴσθμὸν ἀναπετάσαι τὰ στέρνα καὶ γενέσθαι

<sup>1</sup> ἐναγίσματα and σφάπτειν, like ὄργια, refer to a class of sacrifices offered to heroes and chthonic gods, but not to Olympian gods.

people, let us consider him to be Sisyphus; and this precinct of Poseidon gently resounding to the murmur of the sea—for the foliage of the pines makes this music—all this, my boy, indicates the following: Ino throwing herself from the land for her part becomes Leucothea and one of the band of the Nereids, while as for the child, the earth will claim the infant Palaemon. Already the child is putting in towards shore on a dolphin obedient to his will, and the dolphin making its back level bears the sleeping child, slipping noiselessly through the calm water so as not to disturb his sleep. And as he approaches, a sanctuary opens in the Isthmus as the earth is split apart by Poseidon, who, I fancy, announces to Sisyphus here the advent of the child and bids him offer sacrifice to him. Sisyphus is sacrificing yonder black bull which he has no doubt taken from the herd of Poseidon. The meaning of the sacrifice, the garb worn by those who conducted it, the offerings,<sup>1</sup> my boy, and the use of the knife must be reserved for the mysterious rites of Palaemon—for the doctrine is holy and altogether secret, inasmuch as Sisyphus the wise first hallowed it; for that he is a wise man is shown at once, methinks, by the intent look on his face. And as for the face of Poseidon, if he were about to shatter the Gyrean rocks<sup>2</sup> or the Thessalian mountains,<sup>3</sup> he would doubtless have been painted as terrible and like one dealing a blow; but since he is receiving Melicertes as his guest in order that he may keep him on land, he smiles as the child makes harbour, and bids the Isthmus spread out its bosom and become the home

<sup>2</sup> Cf. *supra*, Description 13, p. 181.

<sup>3</sup> Cf. *supra*, Description 14, p. 182.

- 15 τῷ Μελικέρτῃ οἶκον. (†) Ὁ δὲ Ἴσθμός, ὦ παῖ, γέγραπται μὲν ἐν εἴδει δαίμονος ἐνυπτιάζων ἑαυτὸν τῇ γῆ, τέτακται δὲ ὑπὸ τῆς φύσεως Αἰγαίου καὶ Ἀδρίου μέσος κεῖσθαι καθάπερ ἐπεξευγμένος τοῖς πελάγεσιν. ἔστι δὲ αὐτῷ  
 20 μειράκιον μὲν ἐν δεξιᾷ, Λέχαιόν τοι, κόραι δὲ ἐν ἀριστερᾷ<sup>1</sup> θάλατται δὲ αὐται καλάι καὶ ἰκανῶς εὔδιοι τῇ τὸν Ἴσθμὸν ἀποφαινούσῃ γῆ παρακάθηνται.

ιζ' ΝΗΣΟΙ

- (1) Βούλει, ὦ παῖ, καθάπερ ἀπὸ νεῶς διαλε-  
 25 γώμεθα περὶ τουτωνὶ τῶν νήσων, οἶον περιπλέοντες αὐτὰς τοῦ ἥρος, ὅτε Ζέφυρος ἰλαρὰν ἐργάζεται θάλατταν προσπνέων τῆς ἑαυτοῦ αὔρας; ἀλλ' ὅπως ἐκὼν λελήσῃ τῆς γῆς, καὶ θάλαττά σοι ταυτὶ δόξει μῆτ' ἐξηρμένη καὶ  
 30 ἀναχαιτίζουσα μῆθ' ὑπτία καὶ γαληνή, πλωτὴ δέ τις καὶ οἶον ἔμπνους. ἰδοὺ ἐμβεβλήκαμεν ξυγχωρεῖς γάρ που; καὶ ὑπὲρ τοῦ παιδὸς ἀποκρινασθαι. “ξυγχωρῶ καὶ πλέωμεν.” ἢ  
 364 K. μὲν θάλαττα, ὡς ὀρᾶς, πολλή, νῆσοι δ' ἐν αὐτῇ μὰ Δί' οὐ Λέσβος οὐδ' Ἰμβρος ἢ Λῆμνος, ἀλλ' ἀγελαῖαι καὶ μικραί, καθάπερ κῶμαί τινες ἢ σταθμοὶ ἢ νῆ Δία ἐπαύλια τῆς θαλάττης.  
 I. 5 (2) Ἡ μὲν δὴ πρώτη σφῶν ἐρυμνὴ τέ ἐστι

<sup>1</sup> I. adds *Κεγχρεαί που τάχα* (“very likely Cenchreae”), which most recent editors delete as a gloss.

of Melicertes. The Isthmus, my boy, is painted in the form of a divinity reclining at full length upon the ground, and it has been appointed by nature to lie between the Aegean and the Adriatic as though it were a yoke laid upon the two seas. On the right it has a youth, surely the town Lechaeum,<sup>1</sup> and on the left are girls; these are the two seas, fair and quite calm, which lie alongside the land that represents the Isthmus.

## 17. ISLANDS

1. Would you like, my boy, to have us discourse about those islands just as if from a ship, as though we were sailing in and out among them in the spring-time, when Zephyrus makes the sea glad by breathing his own breeze upon it? But you must be willing to forget the land and to accept this as the sea, not roused and turbulent nor yet flat and calm, but a sea fit for sailing and as it were alive and breathing. Lo, we have embarked; for no doubt you agree? Answer for the boy "I agree, let us go sailing." You perceive that the sea is large, and the islands in it are not, by Zeus, Lesbos, nor yet Imbros or Lemnos, but small islands herding together like hamlets or cattle-folds or, by Zeus, like farm-buildings on the sea-shore.

The first <sup>2</sup> of these is steep and sheer and fortified

<sup>1</sup> Lechaeum, the north port of Corinth, on the Corinthian Gulf; Cenchreae (represented by the "girls"), the east port of Corinth on the Saronic Gulf.

<sup>2</sup> Welcker recognized the seven (or nine) islands of Aeolus, described by Servius *ad Virg. Aen.* 1. 52; see Pereira, *Im Reiche des Aeolus*.

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καὶ ἀπότομος καὶ τειχήρης τὴν φύσιν ἀκρωνυχίαν  
ἐξαίρουσα πανόπτῃ Ποσειδῶνι, κατάρρους τε  
καὶ ὑγρά καὶ τὰς μελίττας βόσκουσα ὀρείοις  
ἄνθεσιν, ὧν δρέπεσθαι καὶ τὰς Νηρηίδας εἰκός,

II. 10 ὅταν τῇ θαλάττῃ ἐπιπαίζωσι. (3) Τὴν δὲ  
νῆσον τὴν ἐφεξῆς ὑπτίαν τε καὶ γεώδη οὔσαν  
οἰκοῦσι μὲν ἀλιεῖς τε καὶ γεωργοὶ ἅμα, ξυμβάλ-  
λονται δὲ ἀγορὰν ἀλλήλοις οἱ μὲν τῶν γεωργου-  
μένων, οἱ δὲ ὧν ἡγευσαν, Ποσειδῶ δὲ τουτουὶ

15 γεωργὸν ἐπ' ἀρότρου καὶ ζεύγους ἴδρυνται  
λογιούμενοι αὐτῷ τὰ ἐκ τῆς γῆς, ὡς δὲ μὴ  
σφόδρα ἠπειρώτης ὁ Ποσειδῶν φαίνοιτο, πρῶρα  
ἐμβέβληται τῷ ἀρότρῳ καὶ τὴν γῆν ῥήγνυσιν  
III. οἶον πλέων. (4) Αἱ δ' ἐχόμεναι τούτων νῆσοι

20 δύο μία μὲν ἄμφω ποτὲ ἦσαν, ῥαγεῖσα δὲ ὑπὸ  
τοῦ πελάγους μέση ποταμοῦ εὖρος ἑαυτῆς  
ἀπηνέχθη. τουτὶ δ' ἔστι σοι καὶ παρὰ τῆς  
γραφῆς, ὦ παῖ, γινώσκειν· τὰ γὰρ ἐσχισμένα  
τῆς νήσου παραπλήσιά που ὀρᾶς καὶ ἀλλήλοις

25 ξυμμετρα καὶ οἶα ἐναρμόσαι κοῖλα ἐκκειμένοις.  
τοῦτο καὶ ἡ Εὐρώπη ποτὲ περὶ τὰ Τέμπη τὰ  
Θετταλικὰ ἔπαθε· σεισμοὶ γὰρ κἀκείνην  
ἀναπτύξαιτες τὴν ἀρμονίαν τῶν ὀρῶν ἐναπεση-  
μῆναντο τοῖς τμήμασι, καὶ πετρῶν τε οἴκοι

30 φανεροὶ ἔτι παραπλήσιοι ταῖς ἐξηρμοσμέναις

<sup>1</sup> The type of Poseidon with right foot on the prow of a ship is illustrated by the Vatican statue (prow and dolphin restored). As Benndorf points out, the Poseidon of the picture follows this familiar type; but the god is dressed like a farmer, the ship's prow has been transformed to serve as a plough, and his foot is pressed on the plough like a farmer's in ploughing. The "yoke" seems to mean a yoke of oxen. Cf. *supra*, p. 187.



by a natural wall ; it lifts its peak aloft for all-seeing Poseidon ; it is watered with running water and furnishes the bees with food of mountain flowers, which the Nereids also doubtless pluck when they sport along the seashore. The adjoining island, which is flat and covered with a deep soil, is inhabited by both fishermen and farmers, who offer each other a market, the latter bringing of the fruits of their husbandry, the former of the fish they have caught ; and they have set up yonder statue of Poseidon the Farmer with a plough and a yoke,<sup>1</sup> crediting him with the fruits of the earth ; but that Poseidon may not seem too much a landsman, the beak of a ship is attached to the plough and he breaks the ground as though sailing through it. The two islands next to these were formerly both joined in one ;<sup>2</sup> but having been broken apart in the middle by the sea its two parts have become separated by the width of a river. This you might know from the painting, my boy ; for you doubtless see that the two severed portions of the island are similar, and correspond to each other, and are so shaped that concave parts fit those that project. Europe once suffered the same experience in the region of the Thessalian Tempe ;<sup>3</sup> for when earthquakes laid open that land, they indicated on the fractures the correspondence of the mountains one to the other, and even to-day there are visible cavities where rocks once were, which correspond to the rocks torn from them,

<sup>2</sup> Apparently the name of the island of Didyme (modern Salina) suggested to the painter (or the writer) the conception of two islands connected by a bridge : Benndorf.

<sup>3</sup> Cf. *supra*, Description 15, p. 185.

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σφῶν πέτραις, ὕλη θ', ὀπόσῃν σχισθέντων τῶν ὀρῶν ἐπισπέσθαι εἰκός, οὐπω ἄδηλος· λείπονται γὰρ δὴ ἔτι αἱ εὐναὶ τῶν δένδρων. τὸ μὲν δὴ τῆς νήσου πάθος τοιοῦτον ἠγώμεθα, ζεύγμα δὲ ὑπὲρ<sup>1</sup>  
 35 τοῦ πορθμοῦ βέβληται, ὡς μίαν ὑπ' αὐτοῦ  
 365 K. φαίνεσθαι, καὶ τὸ μὲν ὑποπλεῖται τοῦ ζεύγματος, τὸ δὲ ἀμαξεύεται· ὀρᾶς γάρ που τοὺς διαφοιτῶν-  
 τας αὐτό, ὡς ὀδοιπόροι τέ εἰσι καὶ ναῦται.

IV. (5) Τὴν δὲ νήσον, ᾧ παῖ, τὴν πλησίον θαῦμα  
 5 ἠγώμεθα· πῦρ γὰρ δὴ ὑποτύφει αὐτὴν πᾶσαν  
 σήραγγάς τε καὶ μυχοὺς ὑποδεδυκὸς τῆς νήσου,  
 δι' ὧν ὥσπερ αὐλῶν ἢ φλόξ διεκπαίει ρύακός τε  
 ἐργάζεται δεινούς, παρ' ὧν ἐκπίπτουσι ποταμοὶ  
 πυρὸς μεγάλοι τε καὶ τῇ θαλάττῃ ἐπικυμαί-  
 10 νοντες. καὶ φιλοσοφεῖν μὲν βουλομένῳ τὰ  
 τοιαῦτα νήσος ἀσφάλτου καὶ θείου παρεχομένη  
 φύσιν, ἐπειδὴν ὑφ' ἀλὸς ἀνακραθῆ, πολλοῖς  
 ἐκπυροῦται πνεύμασι τὰ τὴν ὕλην ἐξερεθίζοντα  
 15 τῶν ποιητῶν ἐπαινοῦσα καὶ μῦθον τῇ νήσῳ  
 ἐπιγράφει, γίγαντα μὲν βεβλήσθαι ποτε ἐνταῦθα,  
 δυσθανατοῦντι δ' αὐτῷ τὴν νήσον ἐπενεχθῆναι  
 δεσμοῦ ἔνεκεν, εἴκειν δὲ μήπω αὐτόν, ἀλλ'

<sup>1</sup> ὑπὲρ Jacobs : ὑπὸ.

<sup>1</sup> The island may be the modern Volcano (the ancient Hiera).

<sup>2</sup> Pind. *Pyth.* 1.21. "Etna, from whose inmost caves burst forth the purest founts of unapproachable fire." Trans. Sandys, L.C.L.

<sup>3</sup> The story of Typho (Typhoeus), offspring of Gaia, is told by Hesiod, *Theog.* 820f. In the battle of the Gods and the Giants he is overthrown but not slain by a thunderbolt of

and, moreover, traces have not yet disappeared of the heavy forest growth that must have followed the mountain sides when they split apart; for the beds of the trees are still left. So we may consider that some such thing happened to this island; but a bridge has been thrown over the channel, with the result that the two islands look like one; and while ships sail under the bridge, wagons go over it; in fact you doubtless see the men making the passage, that they are both wayfarers and sailors.

The neighbouring island, my boy, we may consider a marvel;<sup>1</sup> for fire smoulders under the whole of it, having worked its way into underground passages and cavities of the island, through which as through ducts the flames break forth and produce terrific torrents from which pour mighty rivers of fire<sup>2</sup> that run in billows to the sea. If one wishes to speculate about such matters, the island provides natural bitumen and sulphur; and when these are mixed by the sea, the island is fanned into flame by many winds, drawing from the sea that which sets the fuel aflame. But the painting, following the accounts given by the poets,<sup>3</sup> goes farther and ascribes a myth to the island. A giant, namely, was once struck down there, and upon him as he struggled in the death agony the island was placed as a bond to hold him down, and he does not yet

Zeus, and a mountain is placed upon him to hold him confined. While the story was first localized in Asia Minor, it was transferred to Sicily, where the eruptions of Etna were interpreted as the fire of his breath. The story of Enceladus, the opponent of Athena in the battle of the Gods and the Giants, was transferred from Attica to various volcanic regions in Italy and Sicily.

- ἀναμάχεσθαι ὑπὸ τῆ γῆ ὄντα καὶ τὸ πῦρ τοῦτο  
 20 σὺν ἀπειλῇ ἐκπνεῖν. τουτὶ δὲ καὶ τὸν Τυφῶ  
 φασιν ἐν Σικελίᾳ βούλεσθαι καὶ τὸν Ἐγκέλαδον  
 ἐν Ἰταλίᾳ ταύτῃ, οὓς ἠπειροί τε καὶ νῆσοι  
 πιέζουσιν οὔπω μὲν τεθνεώτας, ἀεὶ δὲ ἀποθνή-  
 σκοντας. ἔστι δέ σοι, ὦ παῖ, μηδ' ὑπολελείψ-  
 25 θαι δόξαι τῆς μάχης ἐς τὴν κορυφὴν τοῦ ὄρους  
 ἀποβλέψαντι· τὰ γὰρ ἐπ' αὐτῆς φαινόμενα ὁ  
 Ζεὺς ἀφίησι κεραυνοὺς ἐπὶ τὸν γίγαντα, ὁ δ'  
 ἀπαγορεύει μὲν ἤδη, πιστεύει δὲ τῆ γῆ ἔτι, καὶ  
 ἡ γῆ δὲ ἀπείρηκεν οὐκ ἐῶντος αὐτὴν ἐστάναι  
 30 τοῦ Ποσειδῶνος. περιβέβληκε δὲ αὐτοῖς ἀχλὺν,  
 ὡς ὅμοια γεγονόσι μᾶλλον ἢ γινομένοις φαί-  
 νοιτο.
- IVa. (6) Τὸν δὲ περίπλουν κολωνὸν τοῦτον οἰκεῖ  
 δράκων πλούτου τινὸς οἶμαι φύλαξ, ὃς ὑπὸ τῆ  
 35 γῆ κεῖται. τοῦτο γὰρ λέγεται τὸ θηρίον εὖνουν  
 τε εἶναι τῷ χρυσῷ, καὶ ὅ τι ἴδῃ χρυσοῦν, ἀγαπᾶν  
 366 K. καὶ θάλλειν· τό τοι κώδιον τὸ ἐν Κόλχοις καὶ τὰ  
 τῶν Ἑσπερίδων μῆλα, ἐπειδὴ χρυσᾶ ἐφαίνοντο,  
 διπτῶ ἀύπνω ξυνεῖχον δράκοντε καὶ ἑαυτοῖν  
 ἐποιοῦντο. καὶ ὁ δράκων δὲ ὁ τῆς Ἀθηνᾶς ὁ

<sup>1</sup> An indication that Philostratus is writing in Campania, which confirms the statement in the *Prooemium* (295, 14, p. 5, *supra*): Benndorf.

<sup>2</sup> Cf. Pind. *Pyth.* 1. 15 f. "That foeman of the gods, Typhon with his hundred heads, who was nurtured of old by the famed Cilician cave, though now the steep shores above Cyme, and Sicily too, lieth heavy on his shaggy

yield but from beneath the earth renews the fight and breathes forth this fire as he utters threats. Yonder figure, they say, would represent Typho in Sicily or Enceladus here in Italy,<sup>1</sup> giants that both continents and islands are pressing down, not yet dead indeed but always dying.<sup>2</sup> And you, yourself, my boy, will imagine that you have not been left out of the contest, when you look at the peak of the mountain; for what you see there are thunderbolts which Zeus is hurling at the giant, and the giant is already giving up the struggle but still trusts in the earth, but the earth has grown weary because Poseidon does not permit her to remain in place. Poseidon has spread a mist over the contest, so that it resembles what has taken place in the past rather than what is taking place now.

This hill encircled by the sea is the home of a serpent,<sup>3</sup> guardian doubtless of some rich treasure that lies hidden under the earth. This creature is said to be devoted to gold and whatever golden thing it sees it loves and cherishes; thus the fleece in Colchis and the apples of the Hesperides, since they seemed to be of gold, two serpents that never slept guarded and claimed as their own. And the serpent of Athena, that even to-day still makes its

breast, and the column that soareth to heaven crusheth him, even snow-clad Etna. . . . And that monster flingeth aloft the most fearful founts of fire. . . ." Sandys in L.C.L.

<sup>3</sup> Benndorf points out that to-day many Greek islands abound, or are thought to abound, in snakes, so that such names as *Δρακονισί*, *Ὀφιοῦσσα*, *Ἰῶρα*, etc., are often applied to them; he also quotes Brunn's suggestion that this "home of a serpent" may be the well-known island of Phoenicusa (Filicudi) now called the "grotto del bove marino."

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- 5 ἔτι καὶ νῦν ἐν ἀκροπόλει οἰκῶν δοκεῖ μοι τὸν  
 Ἀθηναίων ἀσπίσασθαι δῆμον ἐπὶ τῷ χρυσῷ, ὃν  
 ἐκείνοι τέττιγας ταῖς κεφαλαῖς ἐποιοῦντο. ἐν-  
 ταῦθα δὲ χρυσοῦς αὐτὸς ὁ δράκων τὴν γὰρ  
 κεφαλὴν τῆς χειᾶς ὑπερβάλλει δεδιῶς οἶμαι  
 10 ὑπὲρ τοῦ κάτω πλούτου.
- V. (7) Κατηρεφῆς δὲ κιττῷ τε καὶ σμίλακι καὶ  
 ἀμπέλοις ἦδε ἡ νῆσος οὔσα Διονύσῳ μὲν ἀνεῖσθαι  
 φησι, τὸν Διόνυσον δ' ἀπεῖναι νῦν καὶ ἐν ἠπιέρῳ  
 που βακχεύειν ἐπιτρέψαντα τῷ Σειληνῷ τὰ  
 15 ἐνταῦθα ἀπόρρητα· τὰ δὲ ἀπόρρητα κύμβαλί τε  
 ταῦτα ὑπτια καὶ κρατῆρες ἀνεστραμμένοι χρυσοῖ  
 καὶ αὐλοὶ θερμοὶ ἔτι καὶ τὰ τύμπανα ἀψοφητὶ  
 κείμενα, καὶ τὰς νεβρίδας ὁ ζέφυρος οἶον αἶρει  
 ἀπὸ τῆς γῆς, ὄφεις τε οἱ μὲν ἐμπλέκονται τοῖς  
 20 θύρσοις, οἱ δ' ὑπὸ τοῦ οἴνου παρεῖνται ζώνιυσθαι  
 αὐτοὺς ταῖς Βάκχαις καθεύδοντας. (8) Βότρυς  
 δὲ οἱ μὲν ὀργῶσιν, οἱ δὲ περκάζουσιν, οἱ δ'  
 ὄμφακες, οἱ δ' οἰνάνθαι δοκοῦσι σεσοφισμένου  
 τοῦ Διονύσου τὰς ὥρας τῶν ἀμπέλων, ὡς αἰεὶ  
 25 τρυγῶν. ἀμφιλαφεῖς δ' οὔτω τι οἱ βότρυς, ὡς  
 καὶ τῶν πετρῶν ἀπηρτῆσθαι καὶ τῇ θαλάττῃ  
 ἐπικρέμασθαι, ὀπωρίζουσί τε προσπετόμενοι  
 θαλάττιοί τε καὶ ἠπειρῶται ὄρνιθες· τὴν γὰρ  
 ἄμπελον ὁ Διόνυσος παρέχει κοινὴν πᾶσι πλὴν  
 30 τῆς γλαυκός, ἐκείνην δὲ μόνην ἄρα ἀπωθεῖται

<sup>1</sup> The "serpent of Athena," which was regularly represented with the Athena of the Athenian acropolis, is connected with the story of the snake-king Erechtheus. Probably its home was the crypt beneath the north porch of the Erechtheum. According to Plutarch, the story that the honey-cake, with which this serpent was fed each month, remained untasted at the time of the Persian invasion,

home on the Acropolis<sup>1</sup> in my opinion has loved the people of the Athenians because of the gold which they make into grasshopper pins for their hair.<sup>2</sup> Here the serpent himself is of gold; and the reason he thrusts his head out of the hole is, I think, that he fears for the safety of the treasure hidden below.

Canopied with ivy and bryony and grape-vines, this next island claims to be dedicated to Dionysus, but adds that Dionysus is now absent, doubtless revelling somewhere on the mainland, having entrusted to Seilenus the sacred objects of this place; these objects are yonder cymbals lying upside down, and golden mixing-bowls overturned, and flutes still warm, and drums lying silent; the west wind seems to lift the fawn-skins from the ground; and there are serpents, some of which are twined about the thyrsi and others, in a drunken sleep, are at the disposal of the Bacchantes for use as girdles. Of the clusters of grapes some are ripe to bursting, some are turning dark, some are still green, and some appear to be budding, since Dionysus has cunningly fixed the seasons of the vines so that he may gather a continuous harvest.<sup>3</sup> The clusters are so abundant that they both hang from the rocks and are suspended over the sea, and birds of both the sea and the land fly up to pluck them; for Dionysus provides the vine for all birds alike except the owl, and this bird alone

was used by Themistocles to prove that the serpent and Athena herself had deserted the city of Athens.

<sup>2</sup> The golden cicada, worn by the Athenians before Solon's time, was an emblem of their claim to be autochthonous, for the cicada was thought to be earth-born.

<sup>3</sup> The author is influenced by Homer's description of the gardens of Alcinoüs, *Od.* 7. 125 ff.



- τῶν βοτρύων, ἐπειδὴ τοῖς ἀνθρώποις διαβάλλει  
τὸν οἶνον. ὧὰ γὰρ τῆς γλαυκὸς εἰ φάγοι παιδίον  
νήπιόν τε καὶ<sup>1</sup> ἄοινον, ἀπεχθάνεται τῷ οἴνῳ  
πᾶσαν τὴν ἡλικίαν καὶ οὐτ' ἂν πίοι καὶ φοβοῖτο  
35 τοὺς μεθύοντας. (9) Σὺ δ' οὕτω τι θρασύς, ὦ  
367 K. παῖ, ὡς μηδὲ τὸν Σειληνὸν τοῦτον, τὸν φύλακα  
τῆς νήσου, φοβεῖσθαι μεθύοντά τε καὶ ἀπτό-  
μενον τῆς Βάκκης. ἢ δ' οὐκ ἀξιοῖ ἐς αὐτὸν  
βλέπειν, ἀλλὰ τοῦ Διονύσου ἐρώσα ἀνατυποῦται  
5 αὐτὸν καὶ ἀναγράφει καὶ ὄρᾳ μὴ παρόντα· τὸ  
γὰρ τῶν ὀφθαλμῶν ἦθος τῇ Βάκχῃ μετέωρον  
μέν, οὐ μὴν ἔξω γ' ἐρωτικῶν φροντίδων.
- VI. (10) Ταυτὶ δὲ ἡ φύσις τὰ ὄρη ξυυθεῖσα νήσον  
εἶργασται δασεῖάν τε καὶ ὕλης πλέω, ὀπόση  
10 κυπαρίττου τε ὑψηλῆς καὶ πεύκης καὶ ἐλάτης  
δρυῶν τε αὖ καὶ κέδρου· καὶ γὰρ τὰ δένδρα  
τὸν ἑαυτῶν γέγραπται τρόπον. τὰ μὲν δὴ  
ἔνθηρα τῆς νήσου συοθηραὶ τε ἀνιχνεύουσι καὶ  
ἐλαφηβόλοι λόγχας ἐπὶ τὰ θηρία ἠρμένοι καὶ  
15 τόξα ἔνιοι. καὶ μαχαίρας δέ, ὦ παῖ, καὶ κορύ-  
νας φέρουσιν οἱ ἀγχέμαχοι σφῶν καὶ θρασεῖς,  
δίκτυά τε ταῦτα διηκται τῆς ὕλης τὰ μὲν  
ἐγκολπίσασθαι θηρίον, τὰ δὲ δῆσαι, τὰ δὲ σχεῖν  
τοῦ δρόμου. καὶ τὰ μὲν εἴληπται τῶν θηρίων,  
20 τὰ δὲ μάχεται, τὰ δὲ ἥρηκε τὸν βάλλοντα·  
ἐνεργὸς δὲ πᾶς βραχίων νεανίας, καὶ συνεξαί-  
ρουσι βοὴν κύνες ἀνδράσιν, ὡς καὶ τὴν ἡχώ

<sup>1</sup> τε καὶ L, τε ἔτι καὶ Marc. Cl. xi. 29, Jacobs conj. ἔτι καί. The Teubner editors, while proposing τε καὶ ἄοινον ἔτι, delete from text νήπιον . . . ἄοινον, which seem confirmed, however, by Philost. *Vit. Apoll.* III. 40; see note under translation.



he drives away from the clusters because it gives man a prejudice against wine. For if an infant child that has never tasted wine should eat the eggs of an owl, he hates wine all his life and would refuse to drink it and would be afraid of drunken men.<sup>1</sup> But you are bold enough, my boy, not to fear even the Seilenus here that guards the island, though he is both drunken and is trying to seize a Bacchante. She, however, does not deign to look at him, but since she loves Dionysus she fashions his image in her mind and pictures him and sees him, absent though he is; for though the look of the Bacchante's eyes is wavering, yet assuredly it is not free from dreams of love.

Nature in fashioning yonder mountains has made an island thickly grown and covered with forest, lofty cypress and fir and pine, oaks also and cedar; for the trees are painted each in its characteristic form. The regions on the island where wild beasts abound are tracked by hunters of boar and deer, some equipped with hunting-spears and with bows. Knives and clubs, my boy, are carried by the bold hunters that attack at close quarters; and here nets are spread through the forest, some to surround the animals, some to entrap them, and some to check their running. Some of the animals have been taken, some are struggling, some have overpowered the hunter; every youthful arm is in action, and dogs join men in an outcry, so that you might say

<sup>1</sup> Cf. Philostratus' *Life of Apollonius*, III. 40 (Conybeare's translation, L.C.L.), where a father is enjoined to make his infant son a teetotaler by this prescription: "for if it is fed upon them [owls' eggs] before it tastes wine, distaste for wine will be bred in it, etc."

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φάναι ξυμβακχεύειν τῇ θήρᾳ. τὰ δὲ μεγάλα  
 τῶν φυτῶν δρυτόμοι σπαθῶσι διατέμνοντες, καὶ  
 25 ὁ μὲν διαίρει τὸν πέλεκυν, ὁ δὲ ἐμβέβληκεν,  
 ὁ δὲ θήγει λαβῶν ἀπεστομισμένον ὑπὸ τοῦ  
 πλήττειν, ὁ δ' ἐπισκοπεῖται τὴν ἐλάτην ἰστοῦ  
 ἔνεκεν τεκμαιρόμενος<sup>1</sup> τοῦ δένδρου πρὸς τὴν  
 ναῦν, ὁ δὲ τὰ νέα καὶ ὀρθὰ τῶν δένδρων τέμνει  
 30 ἐς τὰ ἐρετικά.

VIa. (11) Ἢ δ' ἀπορρῶξ πέτρα καὶ ὁ τῶν αἰθυιῶν  
 δῆμος καὶ ὁ ἐν μέσαις ὄρνις ἀπὸ τοῦ τοιοῦδε  
 γέγραπται λόγου. οἱ ἄνθρωποι ταῖς αἰθυίαις  
 ἐπιτίθενται μὰ Δί' οὐ τῶν κρεῶν ἔνεκα· μέλαν  
 35 γὰρ καὶ νοσῶδες καὶ οὐδὲ πεινῶντι ἡδὺ τὸ ἐξ  
 αὐτῶν κρέας, γαστέρα δὲ παρέχονται παισὶν  
 ἰατρῶν, οἷαν τοὺς γευσαμένους αὐτῆς εὐσίτους  
 368 K. ἀποφαίνειν καὶ κούφους, ὑπνηλαί οὔσαι καὶ  
 πυριάλωτοι· νύκτωρ γὰρ αὐταῖς ἐναστράπτουσι.  
 προσάγονται δὲ τὸν κήυκα ὄρνιν ἐπὶ μοίρα τῶν  
 ἀλισκομένων μελεδωνὸν εἶναι καὶ προεγρηγο-  
 5 ρέναι σφῶν. ὁ δὲ κήυξ θαλάττιος μὲν, χρηστὸς  
 δὲ ὄρνις καὶ ἀπρίγμων καὶ θηρᾶσαι μὲν τοι  
 ἀδρανῆς, πρὸς δέ γε ὕπνον ἔρρωται καὶ καθεύδει  
 σμικρά. ταῦτά τοι καὶ ἀπομισθοῖ τοὺς ὀφθαλ-  
 μοὺς ἐκείναις. ἐπειδὰν οὖν ἐπὶ δαῖτα ἀποπτῶ-  
 10 σιν, ὁ μὲν οἰκουρεῖ περὶ τὴν πέτραν, αἱ δ'  
 ἤκουσιν ἐς ἐσπέραν ἀπάγουσαι δεκάτην αὐτῶ  
 τῶν τεθηραμένων καὶ καθεύδουσιν ἤδη περὶ  
 αὐτὸν οὐ καθεύδοντα οὐδ' ἂν ἠττηθέντα ὕπνου

<sup>1</sup> Pikkolos would insert τὸ μῆκος before τοῦ δένδρου, "for a mast, judging the height of the tree in relation to his ship."

<sup>1</sup> See critical note.

that Echo herself joins in the revel of the hunt. Woodsmen cut through the tall trees and trim them; and while one raises his axe, another has driven it home, a third whets his axe which he finds dull from hewing, another examines his fir tree, judging the tree with a view to a mast for his ship,<sup>1</sup> and still another cuts young and straight trees for oars.

The precipitous rock and the flock of seagulls<sup>2</sup> and the bird<sup>3</sup> in their midst have been painted for some such reason as this: The men are attacking the sea-gulls, but not, by Zeus, for their flesh, which is black and noisome and unpalatable even to a hungry man; but these birds supply to the sons of the doctors<sup>4</sup> a stomach of such properties as to assure a good appetite in those who eat it and to make them agile. The birds being drowsy are easily caught by torchlight, for the hunters flash a light upon them at night. But the gulls induce the tern with a part of the food they catch to act as a warden and to keep awake for them. Now though the tern is a sea-bird, yet it is simple-minded, easy-going, and inefficient at catching prey; but in resisting sleep it is strong and in fact sleeps but little. For this reason it lets out the use of its eyes to the gulls. So when the gulls fly away after food, the tern keeps guard around the home rock, and the gulls return towards evening bringing to it a tithe of what they have caught; they at once sleep round about the tern, and it stays awake and is never overcome by sleep except when

<sup>2</sup> On the island of Filicudi (the ancient Phoenicusa) visitors are shown a cave near the shore, frequented by an immense number of gulls. Pereira, *Im Reiche des Aeolus*, p. 90.

<sup>3</sup> *i.e.* the tern mentioned below.

<sup>4</sup> *i.e.* the medical profession; sons was the regular name for disciples, *e.g.* "Asclepiads" for disciples of Asclepius; and "sons of the prophets" for disciples of the prophets.

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- ποτέ, εἰ μὴ αὐταὶ βούλονται. εἰ δὲ δόλου του  
 15 προσιόντος αἴσθοιτο, ὁ μὲν ἀναβοᾷ τορόν τε καὶ  
 ὀξύ, αἱ δ' ἀπὸ συνθήματος ἀρθεῖσαι φεύγουσιν  
 ἀνέχουσαι τὸν μελεδωνόν, εἰ πετόμενος ἀπέιποι  
 ποτέ. ἀλλ' ἐνταῦθα ἔστηκε καὶ τὰς αἰθυῖας  
 περιορᾷ. ἔστι δ' αὐτοῦ τὸ μὲν ἐν μέσαις ἐστάναι  
 20 ταῖς ὄρμισιν ὁ Πρωτεύς ὁ ἐν ταῖς φώκαις, τὸ δὲ  
 μὴ καθεύδειν ὑπὲρ τὸν Πρωτέα.
- VII. (12) Ἐνταῦθα δέ, ὦ παῖ, καὶ καθώρμισται  
 ἡμῖν, καὶ ὅ τι μὲν ὄνομα τῇ νήσῳ οὐκ οἶδα,  
 χρυσῇ δ' ἂν πρὸς γε ἐμοῦ ὀνομάζοιτο, εἰ μὴ  
 25 μάτην οἱ ποιηταὶ τὴν τοιάνδε ἐπωνυμίαν ἐξευ-  
 ρήκασιν τοῖς καλοῖς τε καὶ θαυμασίοις πᾶσιν.  
 ὤκισται μὲν δὴ, ὀπόση βασιλεία μικρὰ δέ-  
 ξασθαι· οὐ γὰρ ἀρόσει γε ἐνταῦθά τις οὐδὲ  
 ἀμπελουργήσει, περίεστι δ' αὐτῇ πηγῶν, ὧν  
 30 τὰς μὲν ἀκραιφνεῖς τε καὶ ψυχρὰς ἐκδίδωσι,  
 τὰς δὲ ἐκπυρώσασα. ἔστω δ' οὕτω τις εὖρους,  
 ὡς καὶ τῇ θαλάσῃ ἐπιπλημμυρεῖν. τό τοι  
 ῥόθιον τοῦτο πηγαὶ ὑποκυματίζουσι ζέουσαι  
 καὶ οἶον ἐκ λέβητος ἀναπαλλόμεναί τε καὶ  
 35 ἀναπηδῶσαι, περὶ ἧς βέβληται ἤδε ἡ νήσος.
- 369 K. τὸ μὲν οὖν θαῦμα τῆς τῶν πηγῶν ἐκδόσεως  
 εἴτε τῆς γῆς προσῆκε νομίζειν εἴτε τῇ θαλάσῃ  
 οἰκειοῦν, δικάσει ὅδε ὁ Πρωτεύς· ἤκει γὰρ δὴ  
 θεμιστεύσων τοῦτο. (13) Τὰ δὲ πεπολισμένα  
 5 τῆς νήσου σκοπῶμεν. ὤκισται γὰρ δὴ ἐν αὐτῇ  
 πόλεως καλῆς τε καὶ λαμπρᾶς εἶδωλον ὅσον  
 οἰκία, καὶ βασιλικὸν εἶσω τρέφεται παιδίον,

<sup>1</sup> The reference is to *Od.* 4. 413 f.

<sup>2</sup> On the modern Basiluzzo, one of the Liparian Islands ("Basilidin," *Geogr. Rev.* V. 23, p. 406, 12), there are still ruin  
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they are willing. If it senses the approach of any danger it raises a piercing shrill cry, and they rise at the signal and fly away, supporting their warden if ever it grows weary in flight. But in this picture it is standing and watching over the gulls. In that it stands in the midst of its birds, the tern is like Proteus among his seals,<sup>1</sup> but it is superior to Proteus in that it does not sleep.

On this island, my boy, we have put ashore; and though I do not know what its name is, I at least should call it "golden," had not the poets applied this epithet at random to everything beautiful and marvellous. It is only big enough to have a small palace;<sup>2</sup> for no one will plough here or cultivate the vine; but it has an abundance of springs, to some of which it furnishes pure cold water and to some water that it has heated. Let us conclude that it is an island so well supplied with water that the water overflows into the sea. As for this surging water, bubbling springs that leap up and bound on high as from a cauldron cause the rippling waves, and this island surrounds the springs. Now the marvel of the source of the springs, whether one should assume that they come from the earth or should locate them in the sea, Proteus here shall decide; for he has come to render judgment on this point. Let us examine the city that has been built upon the island. For in truth there has been built there a likeness of a fair and splendid city no larger than a house, and therein is nurtured a royal child and

of ancient walls and other remains from antiquity; and along its eastern shore gases are said to bubble up in the sea. Pereira, *Im Reiche des Aeolus*, p. 90 (Benndorf). The plural βασιλεια is used of *one* palace, "royal quarters."

ἄθυρμα δὲ αὐτῷ πόλις. θέατρα γὰρ ἔστιν,  
 10 ὅποσα αὐτόν τε δέξασθαι καὶ τοὺς συμπαίστας  
 τουτῶν παῖδας, ἵππόδρομός τε ἐξωκοδόμηταί  
 τις ἀποχρῶν τοῖς Μελιταίοις κυνιδίοις περι-  
 δραμεῖν αὐτόν· ἵππους γὰρ δὴ ὁ παῖς ταῦτα  
 ποιεῖται καὶ συνέχει σφᾶς ζυγόν τε καὶ ἄρμα,  
 ἡνιοχῆσονται<sup>1</sup> δὲ ὑπὸ τουτωνὶ τῶν πιθήκων,  
 15 οὓς τὸ παιδίον θεράποντας ἡγεῖται. (14)  
 λαγῶς δὲ οὐτοσὶ χθὲς οἶμαι εἰσωκισμένους  
 ξυνέχεται μὲν ἰμάντι φοινικῶ καθάπερ κύων,  
 δεδέσθαι δ' οὐκ ἀξιοῖ καὶ διολισθῆσαι τοὺς  
 δεσμοὺς ἐθέλει πιστεύων τοῖς προσθίοις τῶν  
 20 ποδῶν, ψίττακός τε καὶ κίττα ἐν οἰκίσκῳ  
 πλεκτῶ Σειρήνων δίκην ἐν τῇ νήσῳ ἄδουσιν·  
 ἄδει δὲ ἢ μὲν ὅποσα οἶδεν, ὁ δὲ ὅποσα μανθάνει.

### ιη' ΚΤΚΛΩΨ

(1) Οἱ θερίζοντές τε τὰ λῆια καὶ τρυγῶντες  
 25 τὰς ἀμπέλους οὔτε ἤροσαν, ὧ παῖ, ταῦτα οὔτε  
 ἐφύτευσαν, ἀλλ' αὐτόματα ἢ γῆ σφίσις ἀνα-  
 πέμπει ταῦτα· εἰσὶ γὰρ δὴ Κύκλωπες, οἷς οὐκ  
 οἶδα ἐξ ὅτου τὴν γῆν οἱ ποιηταὶ βούλονται  
 αὐτοφυᾶ εἶναι ὧν φέρει. πεποιήται δὲ αὐτοὺς  
 30 καὶ ποιμένας τὰ πρόβατα βύσκουσα, ποτόν τε  
 τὸ γάλα τούτων ἡγούνηται καὶ ὄψον. οἱ δ' οὐτ'

<sup>1</sup> ἡνιοχῆσονται Schenkl and Beundorf: ἡνιοχῆσων or ἡνιοχῆσον libri.

<sup>1</sup> *i. e.* Maltese.

<sup>2</sup> The first section of the description is full of reminiscences of Homer: *e.g.* *Od.* 9. 108, the Cyclopes "plant nothing

the city is his plaything. There is a theatre large enough to receive him and his playfellows, and a hippodrome has been constructed of sufficient size for little Melitæan<sup>1</sup> dogs to run races in; for the boy uses these as horses and they are held together by yoke and chariot, and the drivers will be these apes that the boy regards as his servants. Yonder hare, brought into the house only yesterday, I believe, is fastened with a purple leash like a dog, but it objects to being bound and seeks to slip its bonds with the help of its front feet; and a parrot and a magpie in a woven cage sing like Sirens on the island; the magpie sings what it knows, but the parrot what it has been taught.

### 18. CYCLOPS

These men harvesting the fields and gathering the grapes, my boy, neither ploughed the land nor planted the vines,<sup>2</sup> but of its own accord the earth sends forth these its fruits for them; they are in truth Cyclopes, for whom, I know not why, the poets will that the earth shall produce its fruits spontaneously. And the earth has also made a shepherd-folk of them by feeding the flocks, whose milk they regard as both drink and meat. They

with their hands nor plough; but all these things spring up for them without sowing or ploughing, wheat, and barley, and vines"; 112, "Neither assemblies for council have they, nor appointed laws," but they "dwell on the peaks of the mountains in hollow caves"; 246 f., Polyphemus drinks milk and eats cheese and (291) makes his supper on two of the companions of Odysseus.

ἀγορὰν γινώσκουσιν οὔτε βουλευτήριον, οὐδὲ<sup>1</sup>  
οἶκον, ἀλλὰ τὰ ῥήγματα ἐσοικισάμενοι τοῦ ὄρους.

- 35 (2) Τοὺς μὲν ἄλλους ἕα, Πολύφημος δὲ ὁ τοῦ  
370 K. Ποσειδῶνος ἀγριώτατος αὐτῶν οἰκεῖ ἐνταῦθα,  
μίαν μὲν ὑπερτείνων ὀφρὺν τοῦ ὀφθαλμοῦ ἐνὸς  
ὄντος, πλατεία δὲ τῇ ῥινὶ ἐπιβαίνων τοῦ χείλους  
καὶ σιτούμενος τοὺς ἀνθρώπους ὡσπερ τῶν  
λεόντων οἱ ὠμοί. νυκτὶ δὲ ἀπέχεται τοῦ τοιού-  
5 του σιτίου, ὡς μὴ βορὸς μηδὲ ἀηδὴς φαίνοιτο·  
ἐρᾷ γὰρ τῆς Γαλατείας παιζούσης ἐς τουτὶ τὸ  
πέλαγος ἀφιστορῶν αὐτὴν ἀπὸ τοῦ ὄρους.  
(3) Καὶ ἡ μὲν σύριγξ ἔτι ὑπὸ μάλῃς καὶ ἀτρεμεῖ,  
ἔστι δ' αὐτῷ ποιμενικὸν ἄσμα, ὡς λευκὴ τε εἶη  
10 καὶ γαῦρος καὶ ἡδίων ὄμφακος καὶ ὡς νεβροῦς  
τῇ Γαλατεία σκυμνεύει καὶ ἄρκτους. ἄδει δὲ  
ὑπὸ πρίνῳ ταῦτα, οὐδ' ὅπου αὐτῷ τὰ πρόβατα  
νέμεται εἰδῶς οὐδ' ὅποσα ἐστὶν οὐδ' ὅπου ἡ γῆ  
ἔτι. ὄρειός τε καὶ δεινὸς γέγραπται χαίτην μὲν  
15 ἀνασειῶν ὀρθὴν καὶ ἀμφιλαφῆ πίτυος δίκην,  
καρχάρους δὲ ὑποφαίνων ὀδόντας ἐκ βοροῦ τοῦ  
γενείου, στέρνον τε καὶ γαστέρα καὶ τὸ εἰς ὄνυχα  
ἦκον λάσιος πάντα. καὶ βλέπειν μὲν ἡμερόν φησιν,

<sup>1</sup> οὐδὲ Kayser: οὔτε.

<sup>1</sup> Cf. Theoc. 11. 31 f.,

“One long shag eyebrow ear to ear my forehead o'er  
doth go,  
And but one eye beneath doth lie, and the nose stands  
wide on the lip.”

Trans. Edmonds, *Greek Bucolic Poets*, L.C.L.

<sup>2</sup> Theocritus has written the song of the Cyclop's serenade from which Philostratus draws freely in § 2; cf. *Idyll* 11, 19 ff.



know neither assembly nor council nor yet houses, but they inhabit the clefts of the mountain.

Not to mention the others, Polyphemus son of Poseidon, the fiercest of them, lives here; he has a single eyebrow extending above his single eye and a broad nose astride his upper lip,<sup>1</sup> and he feeds upon men after the manner of savage lions. But at the present time he abstains from such food that he may not appear gluttonous or disagreeable; for he loves Galatea, who is sporting here on the sea, and he watches her from the mountain-side. And though his shepherd's pipe is still under his arm and silent, yet he has a pastoral song to sing that tells how white she is and skittish and sweeter than unripe grapes,<sup>2</sup> and how he is raising for Galatea fawns and bear-cubs.<sup>3</sup> All this he sings beneath an ever-green oak, heeding not where his flocks are feeding nor their number nor even, any longer, where the earth is. He is painted a creature of the mountains, fearful to look at, tossing his hair, which stands erect and is as dense as the foliage of a pine tree, showing a set of jagged teeth in his voracious jaw, shaggy all over—breast and belly and limbs even to the nails. He thinks, because he is in love, that his

“O Galatea fair and white, white as the curds in whey,  
Dapper as lamb a-frisking, wanton as calf at play,  
And plump of shape as ruddying grape, . . .”

*ἡδίων ὄμφακος* seems to be a witticism suggesting Polyphemus' idea of a compliment; in Theocritus l. 21 *φιαρατέρα ὄμφακος ὦι ἄς*, “plumper of shape than ruddying grape,” is found the clue to the interpretation of Philostratus.

<sup>2</sup> Cf. Theocr. 11. 40,

“And O, there's gifts in store for thee,  
Eleven fawns, all white collars, and cosset bear's cubs  
four for thee.”

PHILOSTRATUS: IMAGINES

ἐπειδὴ ἐρᾶ, ἄγριον δὲ ὄρᾶ καὶ ὑποκαθήμενον ἔτι  
20 καθάπερ τὰ θηρία τὰ ἀνάγκης ἠπτώμενα.

(4) Ἡ δὲ ἐν ἀπαλῇ τῇ θαλάσῃ παίξει  
τέτρωρον δελφίνων ξυνάγουσα ὁμοζυγούντων  
καὶ ταύτων πνεόντων, παρθένοι δ' αὐτοὺς ἄγουσι  
25 Τρίτωνος, αἱ δμῶαί τῆς Γαλατείας, ἐπιστομί-  
ζουσαι σφᾶς, εἴ τι ἀγέρωχόν τε καὶ παρὰ τὴν  
ἡνίαν πράττειεν. ἢ δ' ὑπὲρ κεφαλῆς ἀλιπόρ-  
φυρον μὲν λήδιον ἐς τὸν ζέφυρον αἶρει σκιάν  
ἑαυτῇ εἶναι καὶ ἰστίον τῷ ἄρματι, ἀφ' οὗ καὶ  
30 αὐγὴ τις ἐπὶ τὸ μέτωπον καὶ τὴν κεφαλὴν ἤκει  
οὐπω ἠδίων<sup>1</sup> τοῦ τῆς παρεϊᾶς ἄνθους, αἱ κόμαι  
δ' αὐτῆς οὐκ ἀνεῖνται τῷ ζεφύρῳ· διάβροχοι  
γὰρ δὴ εἰσι καὶ κρείττους τοῦ ἀνέμου. καὶ μὴν  
καὶ ἀγκῶν δεξιὸς ἔκκειται λευκὸν διακλίνων  
35 πῆχυν καὶ ἀναπαύων τοὺς δακτύλους πρὸς  
371 K. ἀπαλῶ τῷ ὄμῳ καὶ ὠλέναι ὑποκυμαίνουσι καὶ  
μαζὸς ὑπανίσταται καὶ οὐδὲ τὴν ἐπιγοννίδα  
ἐκλείπει ἢ ὦρα. ὁ ταρσὸς δὲ καὶ ἡ συναπολή-  
γουσα αὐτῷ χάρις ἔφαλος, ὦ παῖ, γέγραπται  
καὶ ἐπιψαύει τῆς θαλάττης οἶον κυβερνῶν τὸ  
5 ἄρμα. θαῦμα οἱ ὀφθαλμοί· βλέπουσι γὰρ ὑπερ-  
όριόν τι καὶ συναπιὸν τῷ μήκει τοῦ πελάγους.

ιθ' ΦΟΡΒΑΣ

(1) Ὁ μὲν ποταμὸς, ὦ παῖ, Κηφισὸς Βοιωτίας  
τε καὶ οὐ τῶν ἀμούσων, σκηνοῦσι δ' ἐπ' αὐτῷ  
Φλεγυαὶ βάρβαροι πόλεις οὐπω ὄντες. οἱ δὲ

<sup>1</sup> ἠδίων Hamaker: ἡδ.ον libri.

<sup>1</sup> Phorbas was a mythical king of the Phlegyans, who is said to have lived at Panopeus in Phocis, and who made

glance is gentle, but it is wild and stealthy still, like that of wild beasts subdued under the force of necessity.

The nymph sports on the peaceful sea, driving a team of four dolphins yoked together and working in harmony; and maiden-daughters of Triton, Galatea's servants, guide them, curbing them in if they try to do anything mischievous or contrary to the rein. She holds over her head against the wind a light scarf of sea-purple to provide a shade for herself and a sail for her chariot, and from it a kind of radiance falls upon her forehead and her head, though no whit more charming than the bloom on her cheek; her hair is not tossed by the breeze, for it is so moist that it is proof against the wind. And lo, her right elbow stands out and her white forearm is bent back, while she rests her fingers on her delicate shoulder, and her arms are gently rounded, and her breasts project, nor yet is beauty lacking in her thigh. Her foot, with the graceful part above the foot, is painted as on the sea, my boy, and it lightly touches the water as if it were the rudder guiding her chariot. Her eyes are wonderful, for they have a kind of distant look that travels as far as the sea extends.

### 19. PHORBAS<sup>1</sup>

This river, my boy, is the Boeotian Cephissus, a stream not unknown to the Muses; and on its bank Phlegyans are encamped, barbarian people who do not yet live in cities. Of the two men

the sacred way to Delphi unsafe for those who wished to visit the shrine of Apollo.

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10 πυκτεύοντες τὸν τε οἶμαι Ἀπόλλωνα ὄρας, ὁ  
 δ' αὖ Φόρβας ἐστίν, ὃν ἐστήσαντο οἱ Φλεγύαι  
 βασιλέα, ἐπειδὴ μέγας παρὰ πάντας οὔτος καὶ  
 ὠμότατος τοῦ ἔθνους. πυκτεύει δὲ Ἀπόλλων  
 15 πρὸς αὐτὸν ὑπὲρ τῶν παρόδων. τὴν γὰρ εὐθὺ  
 Φωκέων τε καὶ Δελφῶν ὁδὸν κατασχὼν οὔτε  
 θύει Πυθοῖ οὔδεις ἔτι οὔτε παιᾶνας ἀπάγει τῷ  
 θεῷ, χρησμοί τε καὶ λόγια καὶ ὄμφαι τρίποδος  
 ἐκλέλειπται πάντα. (2) Ληστεύει δὲ τῶν ἄλλων  
 Φλεγυῶν ἀποτάξας ἑαυτὸν· τὴν γὰρ δρῦν, ᾧ  
 20 παῖ, ταύτην οἶκον πεποιήται, καὶ παρ' αὐτὸν  
 φοιτῶσιν οἱ Φλεγύαι δικασόμενοι δήπου ἐν τοῖς  
 βασιλείοις τούτοις. τοὺς δὲ βαδίζοντας ἐς τὸ  
 ἱερὸν λαμβάνων γέροντας μὲν καὶ παῖδας εἰς  
 τὸ κοινὸν τῶν Φλεγυῶν πέμπει λήξεσθαί τε καὶ  
 25 ἀποιᾶν, τοῖς δὲ ἔρρωμενεστέροις ἀνταποδύεται  
 καὶ τοὺς μὲν καταπαλαίει, τοὺς δὲ ὑπερτρέχει,  
 τοὺς δὲ παγκρατίῳ αἰρεῖ καὶ ὑπερβολαῖς δίσκων  
 κεφαλῆς τε ἀποκόπτων ἀνάπτει τῆς δρυὸς καὶ  
 ὑπὸ τούτῳ ζῆ τῷ λύθρῳ, αἱ δ' ἀπήρτηνται τῶν  
 30 πτόρθων μυδῶσαι καὶ τὰς μὲν αὔους ὄρας, τὰς  
 δὲ προσφάτους, αἱ δὲ εἰς κρανία περιήκουσι,  
 372 K. σεσήρασι δὲ καὶ ὀλολύζειν εἰκόασιν εἰσπνέοντος  
 αὐτὰς τοῦ ἀνέμου.

(3) Φρονοῦντι δὲ αὐτῷ ταῖς Ὀλυμπιάσι ταύ-  
 ταις ἤκει ὁ Ἀπόλλων εἰκάσας ἑαυτὸν μεираκίῳ  
 πύκτη. καὶ τὸ μὲν τοῦ θεοῦ εἶδος ἀκειρεκόμης,  
 5 ᾧ παῖ, γέγραπται καὶ τὰς χαίτας ἀνειληφώς,  
 ἵνα εὐζώνῃ τῇ κεφαλῇ πυκτεύῃ, ἀκτῖνες δὲ  
 ἀπανίστανται πέριξ<sup>1</sup> τοῦ μετώπου καὶ μειδίαμα

<sup>1</sup> πέρ.ξ Benndorf and Münsterberg: περὶ, παρὰ, or ἀπὸ.

boxing you doubtless see that one is Apollo, and the other is Phorbas, whom the Phlegyans have made king because he is tall beyond all of them and the most savage of the race. Apollo is boxing with him for the freedom of the road. For since Phorbas seized control of the road which leads straight to Phocis and Delphi, no one any longer sacrifices at Pytho or conducts paeans in honour of the god, and the tripod's oracles and prophetic sayings and responses have wholly ceased. Phorbas separates himself from the rest of the Phlegyans when he makes his raids; for this oak-tree, my boy, he has taken as his home, and the Phlegyans visit him in these royal quarters in order, forsooth, to obtain justice. Catching those who journey toward the shrine, he sends the old men and children to the central camp of the Phlegyans for them to despoil and hold for ransom; but as for the stronger, he strips for a contest with them and overcomes some in wrestling, outruns others, and defeats others in the pancratium and in throwing the discus; then he cuts off their heads and suspends these on the oak, and beneath this defilement he spends his life. The heads hang dank from the branches, and some you see are withered and others fresh, while others have shrunk to bare skulls; and they grin and seem to lament as the wind blows on them.

To Phorbas, as he exults over these "Olympian" victories, has come Apollo in the likeness of a youthful boxer. As for the aspect of the god, he is represented as unshorn, my boy, and with his hair fastened up so that he may box with girt-up head; rays of light rise from about his brow and his cheek

θυμῷ συγκεκραμένον ἢ παρειὰ πέμπει, βολαί  
 τε ὀφθαλμῶν εὐσκοποὶ καὶ συνεξαίρουσαι ταῖς  
 10 χερσίν· αἱ δὲ ἐνήψαντο τοὺς ἰμάντας ἠδίους  
 ἢ εἰ<sup>1</sup> στέφανοι περὶ αὐταῖς ἦσαν. (4) Πεπύκ-  
 τευται δὲ αὐτὸν ἤδη—τὸ γὰρ ἐμβεβληκὸς τῆς  
 δεξιᾶς ἐνεργὸν ἔτι δηλοῖ τὴν χεῖρα καὶ οὐπω  
 καταλύουσιν τὸ σχῆμα, ᾧ ἤρηκεν—ὁ Φλεγύας  
 15 δὲ κεῖται ἤδη, καὶ ὁπόσον μὲν ἐπέχει τῆς γῆς  
 ποιητῆς ἐρεῖ, κεχώρηκε δὲ εἰς κρόταφον αὐτῷ  
 τὸ τραῦμα καὶ τὸ αἷμα ὥσπερ ἐκ πηγῆς ἐκδί-  
 δοται. γέγραπται δὲ ὠμὸς καὶ συώδης τὸ εἶδος,  
 οἷος σιτεῖσθαι μᾶλλον τοὺς ξένους ἢ κτείνειν.  
 20 τὸ δὲ ἐξ οὐρανοῦ πῦρ σκηπτὸς ἐπὶ τὴν δρῦν  
 φέρεται συμφλέξων τὸ δένδρον, οὐ μὲν ἐξαι-  
 ρήσων γε τὴν ἐπ' αὐτῷ μνήμην· τὸ γὰρ χωρίον,  
 ἐν ᾧ ταῦτα, Δρυός, ᾧ παῖ, κεφαλαὶ ἔτι.

## κ' ΑΤΛΑΣ

(1) Καὶ Ἄτλαντι ὁ Ἡρακλῆς οὐδὲ προστάξ-  
 αντος Εὐρυσθέως ἤρισεν, ὡς τὸν οὐρανὸν οἴσων  
 25 μᾶλλον ἢ ὁ Ἄτλας· τὸν μὲν γὰρ συγκεκυφότα ἑώρα

<sup>1</sup> ἢ added by Reiske and Hertlein ; εἰ Jacobs : οἱ.

<sup>1</sup> For the "smile mingled with wrath" Benndorf compares the expression of Apollo Belvedere ; rays of light emanating from the forehead are seen on the head of Helios on later coins of Rhodes, *c.g.* Fig. 21, *Brit. Mus. Cat., Caria*, Pl. XL.

emits a smile mingled with wrath;<sup>1</sup> keen is the glance of his eyes as it follows his uplifted hands. And the leather thongs are wrapped about his hands, which are more beautiful than if garlands adorned them. Already the god has overcome him in boxing—for the thrust of the right hand shows the hand still in action and not yet discontinuing the posture wherewith he has laid him low—but the Phlegyan is already stretched on the ground, and a poet will tell how much ground he covers;<sup>2</sup> the wound has been inflicted on his temple, and the blood gushes forth from it as from a fountain. He is depicted as savage, and of swinelike features—the kind that will feed upon strangers rather than simply kill them. Fire from heaven rushes down to smite the oak and set it afire, not, however, to obliterate all record of it; for the place where these events occurred, my boy, is still called “Heads of Oak.”<sup>3</sup>



FIG. 21.

## 20. ATLAS

With Atlas also did Heracles contend, and that too without a command from Eurystheus, claiming that he could sustain the heavens better than Atlas. For he saw that Atlas was bowed over and crushed

<sup>2</sup> Cf. *I.* 21, 406 f. “Thereupon she smote furious Ares on the neck, and loosed his limbs. Over seven roods he stretched in his fall.” Trans. Murray, L.C.L.

<sup>3</sup> Cf. *Hdt.* 9. 39. “The pass over Cithaeron that leads to Plataea, which pass the Boeotians call the Three Heads, and the Athenians the Oaks’ Heads.”

PHILOSTRATUS : IMAGES

καὶ πεπιεσμένον καὶ κείμενον ἐς γόνυ θάτερον<sup>1</sup> καὶ  
 μικρὰ καταλειπόμενα αὐτῷ τοῦ ἐστάναι, αὐτὸς  
 δ' ἂν καὶ μετεωρίσαι τὸν οὐρανὸν καὶ στῆσαι  
 ἀναθέμενος εἰς μακρὸν τοῦ χρόνου. τὸ μὲν δὴ  
 φιλότιμον τοῦτο οὐδαμοῦ ἐκφαίνει, φησὶ δὲ  
 30 συναλγεῖν τε Ἄτλαντι ἐφ' οἷς μοχθεῖ καὶ μετα-  
 σχεῖν ἂν τοῦ ἄχθους αὐτῷ. ὁ δ' οὕτω τι ἄσμενος  
 373 K. εἴληπται τοῦ Ἡρακλέους, ὡς ἰκετεύειν αὐτὸν  
 τλῆναι ταῦτα.

(2) Γέγραπται δὲ ὁ μὲν ἀπειρηκῶς, ὡς ἰδρῶτι  
 συμβάλλεσθαι, ὁπόσος ἀπ' αὐτοῦ στάζει,  
 5 βραχίονός τε ξυνεῖναι τρέμοντος, ὁ δὲ ἐρᾷ τοῦ  
 ἄθλου. δηλοῖ δὲ τοῦτο ἢ τε ὀρμὴ τοῦ προσώπου  
 καὶ τὸ ρόπαλον καταβεβλημένον καὶ αἱ χεῖρες  
 ἀπαιτοῦσαι τὸν ἄθλον. σκιάς δὲ τὰς μὲν τοῦ  
 Ἡρακλέους οὐπω θαυμάζειν ἄξιον, εἰ ἔρρωνται<sup>2</sup>  
 10 —τὰ γὰρ τῶν κειμένων σχήματα καὶ οἱ ὀρθοὶ  
 μάλα εὐσκιοι, καὶ τὸ ἀκριβοῦν ταῦτα οὐπω  
 σοφόν—αἱ δὲ τοῦ Ἄτλαντος σκιαί σοφίας  
 πρόσω· οὕτως γὰρ τοῦ συνιζηκότος συμπίπ-  
 τουσί τε ἀλλήλαις καὶ οὐδὲν τῶν ἐκκειμένων  
 15 ἐπιθολοῦσιν, ἀλλὰ φῶς ἐργάζονται περὶ τὰ

<sup>1</sup> θάτερον Lobeck : ἕτερον.



by the weight and that he was crouching on one knee alone and barely had strength left to stand, while as for himself, he averred that he could raise the heavens up and after setting them aloft could hold them for a long time. Of course he does not reveal this ambition at all, but merely says that he is sorry for Atlas on account of his labour and would willingly share his burden with him. And Atlas has so gladly seized upon the offer of Heracles that he implores him to venture the task.

Atlas is represented as exhausted, to judge by all the sweat that trickles from him and to infer from his trembling arm, but Heracles earnestly desires the task. This is shown by the eager look on his face, the club thrown on the ground and the hands that beg for the task. There is no need to admire the shaded parts of Heracles' body because they are vigorously drawn—for the attitudes of recumbent figures or persons standing erect are easily shaded, and their accurate reproduction is not at all a mark of skill—but the shadows on Atlas show a high degree of skill; for the shadows on a crouching figure like his run into one another, and do not darken any of the projecting parts but they produce light on the parts that are hollow and



FIG. 22.—Atlas.

<sup>2</sup> After *ἔρρωνται* the MSS. have *τοῦ ἄθλου*, *τὸ ἄθλον*, and *τὸν ἄθλον*: Kayser and Jacobs delete.

κοιλία τε καὶ εἰσέχοντα· τὴν γαστέρα καὶ  
 προνευκότος τοῦ Ἄτλαντος ὀράν τε ὑπάρχει  
 καὶ ἀσθμαιοσύνης ξυιέναι. τά τε ἐν τῷ οὐρανῷ,  
 ὃν φέρει, γέγραπται μὲν ἐν αἰθέρι, ὁποῖος περὶ  
 10 ἀστέρας<sup>1</sup> ἔστηκεν, ἔστι δὲ ξυνεῖναι ταύρου τε,  
 ὃς δὴ ἐν οὐρανῷ ταῦρος, ἄρκτων τε, ὁποῖαι ἐκεῖ  
 ὀρῶνται. καὶ πνευμάτων τὰ μὲν γέγραπται ξὺν  
 ἀλλήλοις, τὰ δὲ ἐξ ἀλλήλων, καὶ τοῖς μὲν φιλία  
 πρὸς ἄλληλα, τὰ δὲ σῶζειν ἔοικε τὸ ἐν τῷ  
 25 οὐρανῷ νεῖκος.

(3) Νῦν μὲν οὖν ἀναθήσεις ταῦτα, Ἡράκλεις,  
 μετ' οὐ πολὺν δὲ ξυμβιώσεις αὐτοῖς ἐν τῷ οὐρανῷ  
 πίνων καὶ περιβάλλων τὸ τῆς Ἡβης εἶδος· ἄξι  
 γὰρ τὴν νεωτάτην καὶ πρεσβυτάτην τῶν θεῶν,  
 30 δι' αὐτὴν γὰρ κἀκεῖνοι νέοι.

## κα' ANTAIOS

(1) Κόνις οἷα ἐν πάλαις ἐκείναις ἐπὶ πηγῇ  
 ἐλαιίου καὶ δυοῖν ἀθληταῖν ὁ μὲν ξυνδέων τὸ οὖς,

<sup>1</sup> ἀστέρας Brunn : αὐτάς.

<sup>1</sup> The understanding of shadows in this passage shows acute observation. No shadow is unvarying solid dark (black), though the shadows on a figure standing or lying down are relatively simple. In the case of a crouching figure the shadows are very complex because of light reflected from the ground and from the figure itself; protruding parts catch more of this reflected light, but even the hollows get enough to make their form visible.

Philostratus doubtless gives the reader the results of art criticism current in his day, as interpreted by his own observation. The difficulty with his statement is that he makes the shadows the agent that fails to darken protruding parts, and that produces light on the hollows, whereas in

retreating.<sup>1</sup> The belly of Atlas, for instance, one can see although he is bending forward, and one can perceive that he is panting. The bodies in the heavens which he carries are painted in the ether that surrounds the stars; one can recognize a bull, that is the Bull in the heavens, and bears, the kind that are seen there. Of the winds some are represented as facing in the same direction and others as facing in the opposite direction, and while some are friendly with each other others seem to keep up their strife in the heavens.

You will uphold these heavenly bodies for the present, Heracles; but before long you will live with them in the sky, drinking, and embracing the beautiful Hebe;<sup>2</sup> for you are to marry the youngest of the gods and the one most revered by them, since it is through her<sup>3</sup> that they also are young.

## 21. ANTAEUS

Fine sand, like that found in the famous wrestling places, hard by a fountain of oil,<sup>4</sup> two athletes, one of whom is binding up his ears<sup>5</sup> and fact these results are due to the modification of the shadows by reflected light.

<sup>2</sup> Cf. *Od.* 11, 602 f. "For he himself (Heracles) among the immortal gods takes his joy in the feast, and has to wife Hebe of the fair ankles." Trans. Murray, L.C.L. Cf. also *Hom. Hymn* 15, 7 f. <sup>3</sup> *i.e.* as the goddess of youth.

<sup>4</sup> Olive oil was used by the Greeks before athletic contests, especially wrestling, to protect the perspiring skin from the sun; it was also used before and after the bath. So much oil was needed that a tank for it was often provided.

<sup>5</sup> Wrestlers, especially boys, sometimes wore a cap, ἀμφωρίς, to protect the ears (cf. the red-figured kylix, *Arch. Zeit.* 1878, Pl. XI and Schreiber, *Kulturhist. Atlas*, Pl. XXIV. 8). Greek boxers protected their ears in this way, but in the games it was not customary for wrestlers.

374 K. ἐπικήδειοι<sup>1</sup> καὶ στῆλαι καὶ κοῖλα γράμματα—  
καὶ Λιβύη ταῦτα καὶ Ἀνταῖος, ὃν Γῆ ἀνήκε  
σίνεσθαι τοὺς ξένους ληστρικῆ οἶμαι πάλῃ. (2)  
Ἀθλοῦντι δὲ αὐτῷ ταῦτα καὶ θύπτουσι οὓς  
5 ἀπόλλυε περὶ αὐτήν, ὡς ὀράς, τὴν παλαιίστραν,  
ἄγει τὸν Ἡρακλέα ἢ γραφὴ χρυσᾶ ταυτὶ τὰ μῆλα  
ἤρηκότα ἤδη καὶ κατὰ τῶν Ἑσπερίδων ἀδόμενον  
—οὐκ ἐκείνας ἐλεῖν θαῦμα τοῦ Ἡρακλέους, ἀλλ'  
ὁ δράκων—καὶ οὐδὲ γόνυ φασὶ κάμψας ἀποδύεται  
10 πρὸς τὸν Ἀνταῖον ἐν τῷ τῆς ὁδοιπορίας ἄσθματι  
τείνων τοὺς ὀφθαλμοὺς εἰς νοῦν τινα καὶ οἶον  
διάσκεψιν τῆς πάλῃς ἐμβέβληκέ τε ἠνίαν τῷ  
θυμῷ μὴ ἐκφέρειν αὐτὸν τοῦ λογισμοῦ. ὑπερ-  
φρονῶν δὲ ὁ Ἀνταῖος ἐπήρται, δυστήνων δέ τε  
15 παῖδες ἢ<sup>2</sup> τοιοῦτόν τι πρὸς τὸν Ἡρακλέα ἐοικῶς  
λέγειν καὶ ῥωννὺς αὐτὸν τῇ ὕβρει.

(3) Εἰ πάλῃς τῷ Ἡρακλεῖ ἔμελεν, οὐκ ἄλλως  
ἐπεφύκει ἢ ὡς γέγραπται, γέγραπται δὲ ἰσχυρὸς  
οἶος καὶ τέχνης ἔμπλεως δι' εὐαρμοστίαν τοῦ  
20 σώματος, εἴη δ' ἂν καὶ πελώριος καὶ τὸ εἶδος ἐν  
ὑπερβολῇ ἀνθρώπου. ἔστιν αὐτῷ καὶ ἄνθος  
αἵματος καὶ αἱ φλέβες οἶον ἐν ὠδίνι θυμοῦ τινος  
ὑποδευκότος αὐτὰς ἔτι. (4) Τὸν δὲ Ἀνταῖον,  
ὦ παῖ, δέδιας οἶμαι· θηρίῳ γάρ<sup>3</sup> τινι ἔοικεν

<sup>1</sup> ἐπικήδειοι Lindau: ἐπίτηδειοι.

<sup>2</sup> ἢ added by Olearius.

<sup>3</sup> ἂν after γάρ in F and P, omitted by editors.

<sup>1</sup> *i.e.* to kill the serpent, a terrible monster.

<sup>2</sup> "To bend the knee in rest" is the Homeric phrase for resting after labour, *e.g.* *Il.* 7, 118.

the other removing a lion's skin from his shoulder, funeral mounds and monuments and incised letters—this is Libya, and Antaeus whom Earth bore to do mischief to strangers by practising, I fancy, a piratical style of wrestling. To the giant who undertook these contests and buried those he slew in the wrestling ground itself, as you see, the painting brings Heracles; he has already secured the golden apples here shown and has won renown for his exploit among the Hesperid Nymphs—to overcome them was not such an amazing feat for Heracles, but rather the serpent.<sup>1</sup> Without even bending the knee, as the saying is,<sup>2</sup> he strips to meet Antaeus, while yet breathing heavily from his journey; his eyes are intent upon some purpose, as if in contemplation of the contest; and he has put a curb upon his anger that it may not carry him beyond the bounds of prudence. But Antaeus, disdainful and puffed with pride, seems to say to Heracles, “Ye children of wretched men,”<sup>3</sup> or some such thing, confirming his own courage by his insolence.

If Heracles had been devoted to wrestling, his natural characteristics would not have been different from those represented in the painting; for he is represented as strong, and, in that his body is so symmetrically developed, as abundantly endowed with skill; he might even be a giant and of a stature surpassing man's. He is red-blooded, and his veins seem to be in travail as though some passion had stolen into them. As for Antaeus, I think you must be afraid of him, my boy; for he resembles

<sup>3</sup> The Homeric phrase used in addressing opponents contemptuously, cf. *Il.* 21, 151, *δυστήνων δέ τε παῖδες ἐμῶ μένει ἀντιώσιν.*

25 ὀλίγον ἀποδέων ἴσος εἶναι τῷ μήκει καὶ τὸ εὖρος,  
καὶ ὁ αὐχὴν ἐπέξευκται τοῖς ὤμοις, ὧν τὸ πολὺ  
ἐπὶ τὸν αὐχένα ἦκει, περιῆκται δὲ καὶ ὁ βραχίον,  
ὅσα καὶ ὤμοι. στέρνα καὶ γαστήρ ταυτὶ σφυρή-  
λατα καὶ τὸ μὴ ὀρθὸν τῆς κνήμης, ἀλλὰ ἀνελεύ-  
30 θερον ἰσχυρὸν μὲν τὸν Ἄνταϊον οἶδε, ξυνδεδε-  
μένον μὴν καὶ οὐκ εἴσω τέχνης. ἔτι καὶ μέλας  
Ἄνταϊος κεχωρηκότος αὐτῷ τοῦ ἡλίου ἐς βαφήν.  
ταυτὶ μὲν ἀμφοῖν τὰ ἐς τὴν πάλην.

(5) Ὅρας δὲ αὐτοὺς καὶ παλαιόντας, μᾶλλον  
35 δὲ πεπαλαικότας, καὶ τὸν Ἡρακλέα ἐν τῷ  
375 K. κρατεῖν. καταπαλαίει δὲ αὐτὸν ἄνω τῆς γῆς,  
ὅτι ἡ Γῆ τῷ Ἄνταϊῷ συνεπάλαιε κυρτουμένη  
καὶ μετοχλίζουσα αὐτόν, ὅτε κέοιτο.<sup>1</sup> ἀπορῶν  
οὖν ὁ Ἡρακλῆς ὅ τι χρήσαιτο τῇ Γῇ συνείληφε  
5 τὸν Ἄνταϊον μέσον ἄνω κενέωνος, ἔνθα αἱ  
πλευραί, καὶ κατὰ τοῦ μηροῦ ὀρθόν<sup>2</sup> ἀναθέ-  
μενος, ἔτι καὶ τὸ χεῖρε ξυμβαλῶν, τὸν πῆχυν  
λαγαρᾶ τε καὶ ἀσθμαινούσῃ τῇ γαστρὶ ὑποσχῶν  
ἐκθλίβει τὸ πνεῦμα καὶ ἀποσφίττει τὸν Ἄνταϊον  
10 ὀξείαις ταῖς πλευραῖς ἐπιστραφείσαις εἰς τὸ ἦπαρ.  
ὅρας δέ που τὸν μὲν οἰμῶζοντα καὶ βλέποντα ἐς  
τὴν Γῆν οὐδὲν αὐτῷ ἐπαρκοῦσαν, τὸν δ' Ἡρακλέα  
ἰσχύοντα καὶ μειδιῶντα τῷ ἔργῳ. (6) Τὴν  
κορυφήν τοῦ ὄρους μὴ ἀργῶς ἴδῃς, ἀλλ' ἐκεῖ ἐπ'  
15 αὐτῆς θεοὺς ὑπονόει περιωπὴν ἔχειν τοῦ ἀγῶνος·  
καὶ γάρ τοι χρυσοῦν γέγραπται νέφος, ὑφ' ᾧ

<sup>1</sup> κέοιτο Kayser : κινῶιτο.

<sup>2</sup> ὀρθόν Reiske and Kayser : ὀρθὸς or ὀρθῶς.

some wild beast, being almost as broad as he is tall, and his neck is attached to the shoulders in such wise that most of the latter belongs to the neck, and the arm is as big around as are the shoulders. Yonder breast and belly that are "wrought with the hammer"<sup>1</sup> and the fact that the lower leg is not straight but ungainly mark Antaeus as strong, indeed, but muscle-bound and lacking in skill. Furthermore, Antaeus is black, dyed by exposure to the sun. Such are the qualifications of the two for the wrestling-match.

You see them engaged in wrestling, or rather at the conclusion of their bout, and Heracles at the moment of victory. But he lays his opponent low at a distance above the earth,<sup>2</sup> for Earth was helping Antaeus in the struggle by arching herself up and heaving him up to his feet again whenever he was thrust down. So Heracles, at a loss how to deal with Earth, has caught Antaeus by the middle just above the waist, where the ribs are, and set him upright on his thigh, still gripping his arms about him; then pressing his own fore-arm against the pit of Antaeus' stomach, now flabby and panting, he squeezes out his breath and slays him by forcing the points of his ribs into his liver. Doubtless you see Antaeus groaning and looking to Earth, who does not help him, while Heracles is strong and smiles at his achievement. Do not look carelessly at the top of the mountain, but assume that gods have there a place from which to view the contest; for, observe, a golden cloud is painted, which serves,

<sup>1</sup> *i.e.* of wrought metal (not cast), "as strong as iron"; quoted from Theocr. 22. 47.

<sup>2</sup> The contradiction in terms is of course intentional.

οἶμαι σκηνοῦσι, καὶ ὁ Ἑρμῆς οὕτως παρὰ τὸν Ἑρακλέα ἦκει στεφανώσων αὐτόν, ὅτι αὐτῷ καλῶς ὑποκρίνεται τὴν πάλην.

κβ' ΗΡΑΚΛΗΣ ΕΝ ΠΥΓΜΑΙΟΙΣ

- 20 (1) Ἐν Λιβύῃ καθεύδοντι τῷ Ἑρακλεῖ μετὰ τὸν Ἀνταῖον ἐπιτίθενται οἱ Πυγμαῖοι τιμωρεῖν τῷ Ἀνταίῳ φάσκοντες· ἀδελφοὶ γὰρ εἶναι τοῦ Ἀνταίου, γενναῖοί τινες, οὐκ ἀθληταὶ μὲν οὐδ' ἰσοπαλεῖς, γηγενεῖς δὲ καὶ ἄλλως ἰσχυροί, καὶ  
 25 ἀνιόντων ἐκ τῆς γῆς ὑποκυμαίνει ἢ ψάμμος. οἰκοῦσι γὰρ οἱ Πυγμαῖοι τὴν γῆν ὅσα μύρμηκες καὶ ἀγορὰν ἐναποτίθενται,<sup>1</sup> ἐπισιτίζονται δὲ οὐκ ἀλλότρια, ἀλλ' οἰκεία καὶ αὐτουργά· καὶ γὰρ σπείρουσι καὶ θερίζουσι καὶ πυγμαίῳ ζεύγει  
 30 ἐφεστᾶσι, λέγονται δὲ καὶ πελέκει χρήσασθαι ἐπὶ τὸν ἄσταχυν ἠγούμενοι αὐτοὺς δένδρα εἶναι. ἀλλὰ τοῦ θράσους· ἐπὶ τὸν Ἑρακλέα οὗτοι, καὶ  
 376 K. ἀποκτεῖναι καθεύδοντα· δείσειαν δ' ἂν οὐδ' ἐγρηγορότα. (2) Ὁ δὲ ἐν ἀπαλῇ τῇ ψάμμῳ καθεύδει καμάτου αὐτὸν ὑποδεδυκότος ἐν πάλῃ καὶ παντὶ τῷ στέρνῳ τὸ ἄσθμα ἐφέλκεται χανδὸν  
 5 ἐμπιπλάμενος τοῦ ὕπνου, αὐτὸς τε ὁ ὕπνος ἐφέστηκεν αὐτῷ ἐν εἴδει μέγα οἶμαι ποιούμενος τὸ ἑαυτοῦ ἐπὶ τῷ τοῦ Ἑρακλέους πτώματι. κεῖται καὶ ὁ Ἀνταῖος, ἀλλ' ἡ τέχνη τὸν μὲν Ἑρακλέα ἔμπνου γράφει καὶ θερμόν, τὸν δὲ Ἀνταῖον  
 10 τεθνηκότα καὶ αὐὸν καὶ καταλείπει αὐτὸν τῇ Γῇ.

<sup>1</sup> So Reiske : ἀπαιθοντα .



I fancy, as a canopy for them; and here comes Hermes to visit Heracles and crown him because he finds that Heracles plays his part so well in the wrestling-match.

## 22. HERACLES AMONG THE PYGMIES

While Heracles is asleep in Libya after conquering Antaeus, the Pygmies set upon him with the avowed intention of avenging Antaeus; for they claim to be brothers of Antaeus, high-spirited fellows, not athletes, indeed, nor his equals at wrestling, but earth-born and quite strong besides, and when they come up out of the earth the sand billows in waves. For the Pygmies dwell in the earth just like ants and store their provisions underground, and the food they eat is not the property of others but their own and raised by themselves. For they sow and reap and ride on a cart drawn by pigmy horses, and it is said that they use an axe on stalks of grain, believing that these are trees. But ah, their boldness! Here they are advancing against Heracles and undertaking to kill him in his sleep; though they would not fear him even if he were awake. Meanwhile he sleeps on the soft sand, since weariness has crept over him in wrestling; and, filled with sleep, his mouth open, he draws full breaths deep in his chest, and Sleep himself stands over him in visible form, making much, I think, of his own part in the fall of Heracles. Antaeus also lies there, but whereas art paints Heracles as alive and warm, it represents Antaeus as dead and withered and abandons him to Earth.

## PHILOSTRATUS : IMAGINES

(3) Ἡ στρατιὰ δὲ οἱ Πυγμαῖοι τὸν Ἡρακλέα  
 περισχόντες μία μὲν αὐτῆ φάλαγξ τὴν ἀριστερὰν  
 χεῖρα βάλλουσι, δύο δὲ οὗτοι λόχοι στρατεύουσιν  
 15 ἐπὶ τὴν δεξιὰν ὡς μᾶλλον ἐρρωμένην, καὶ τῷ  
 πόδε πολιορκούσι τοξόται καὶ σφενδονητῶν  
 ὄχλος ἐκπληττόμενοι τὴν κνήμην ὅση· οἱ δὲ τῇ  
 κεφαλῇ προσμαχόμενοι τέτακται μὲν ἐνταῦθα ὁ  
 βασιλεὺς καρτερωτάτου αὐτοῖς τούτου δοκοῦντος,  
 20 ἐπάγουσι δὲ καὶ οἶον ἀκροπόλει μηχανάς, πῦρ  
 ἐπὶ τὴν κόμην, ἐπὶ τοὺς ὀφθαλμοὺς δίκελλαν,  
 θύρας τινὰς<sup>1</sup> ἐπὶ τὸ στόμα καὶ ταύτας<sup>2</sup> τῆς  
 ῥινὸς οἶμαι πύλας, ὡς μὴ ἀναπνεύσαι<sup>3</sup> ὁ  
 Ἡρακλῆς, ἐπειδὴν ἡ κεφαλὴ ἀλῶ. (4) Ταυτὶ  
 25 δὴ<sup>4</sup> περὶ τὸν καθεύδοντα, ἰδοὺ δὲ ὡς ὀρθοῦται καὶ  
 ὡς ἐπὶ τῷ κινδύνῳ γελᾷ τοὺς τε πολεμίους παν-  
 συδὶ συλλεξάμενος ἐς τὴν λεοντὴν ἐντίθεται καὶ  
 οἶμαι τῷ Εὐρυσθεὶ φέρει.

### κγ' ΗΡΑΚΛΗΣ ΜΑΙΝΟΜΕΝΟΣ

(1) Μάχεσθε, ὦ γενναῖοι, . . τὸν Ἡρακλέα  
 30 καὶ πρόβατε. ἀλλ' οὖν<sup>5</sup> τοῦ λοιποῦ γε παιδὸς  
 ἀπόσχοιτο δυοῖν ἤδη κειμένοιν καὶ στοχαζο-  
 μένης<sup>6</sup> τῆς χειρός, ὡς καλὸν Ἡρακλεῖ. μέγας  
 μὲν ὑμῶν ὁ ἄθλος καὶ μείων οὐδὲν ὦν πρὸ τῆς

<sup>1</sup> θύρας Schenkl: θύραι; τινὰς Capps: τινές.

<sup>2</sup> ταύτας Capps: τὰς.

<sup>3</sup> ἀναπνεύσαι Schenkl: ἀναπνεύσοι and ἀναπνεύση.

<sup>4</sup> δὴ Schenkl: δὲ or μὲν.

<sup>5</sup> οὖν Reiske and others: οὐ.

<sup>6</sup> στοχαζομένης Morelli: σταζομένης or στοχαζομένοις.

The army of the Pygmies envelops Heracles; while this one phalanx attacks his left hand, these other two companies march against his right hand as being stronger; bowmen and a host of slingers lay siege to his feet, amazed at the size of his shin; as for those who advance against his head, the Pygmy king has assumed the command at this point, which they think will offer the stoutest resistance, and they bring engines of war to bear against it as if it were a citadel—fire for his hair, mattocks for his eyes, doors of a sort for his mouth, and these, I fancy, are gates to fasten on his nose, so that Heracles may not breathe when his head has been captured. All these things are being done, to be sure, around the sleeping Heracles; but lo! he stands erect and laughs at the danger, and sweeping together the hostile forces he puts them in his lion's skin, and I suppose he is carrying them to Eurystheus.

### 23. THE MADNESS OF HERACLES<sup>1</sup>

Fight, brave youths, [surround]<sup>2</sup> Heracles, and advance. But heaven grant that he spare the remaining boy, since two already lie dead and his hand is aiming the arrow with the true aim of a Heracles. Great is your task, no whit less great than the contests in which he himself engaged

<sup>1</sup> In early life Heracles by his prowess won the independence of Thebes from Orchomenos, and received as a reward Megara, the daughter of Creon, as his wife. The end of this happy period in his life is attributed to the jealousy of Hera, who made him violently insane. In his madness he slew his young children and his wife Megara.

<sup>2</sup> There is no clue to the word lost here.

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377 Κ. *μανίας αὐτὸς ἤθλησεν. ἀλλὰ δείσητε μηδέν· ἄπειστιν ὑμῶν Ἄργος βλέπων καὶ τοὺς Εὐρυσθείδας ἀποκτείνει δοκῶν, ἐγὼ δὲ ἤκουσα αὐτοῦ παρ' Εὐριπίδῃ καὶ ἄρμα ἡγουμένου καὶ κέντρα*  
 5 *ἐς τοὺς ἵππους φέροντος καὶ τὴν Εὐρυσθέως οἰκίαν ἀπειλοῦντος ἐκπέρσειν· ἀπατηλὸν γάρ τι ἢ μανία καὶ δεινὸν ἐκ τῶν παρόντων ἀγαγεῖν εἰς τὰ μὴ παρόντα.*

(2) *Τούτοις μὲν οὖν ἀπόχρη ταῦτα, σοὶ δὲ ὥρα*  
 10 *γίνεσθαι τῆς γραφῆς. ὁ μὲν θάλαμος, ἐφ' ὃν ὠρμηκε, Μεγάραν<sup>1</sup> ἔχει καὶ τὸν παῖδα ἔτι, κανᾶ δὲ καὶ χέρνιβα καὶ οὐλαὶ καὶ σχίζαι καὶ κρατήρ, τὰ τοῦ Ἐρκείου, λελίκτισται πάντα καὶ ὁ μὲν ταῦρος ἔστηκεν, ἱερεῖα δὲ προσέρριπται τῷ βωμῷ*  
 15 *βρέφη εὐγενῆ<sup>2</sup> ἅμα<sup>3</sup> καὶ τῇ λεοντῇ πατρός· βέβληται<sup>4</sup> δ' ὁ μὲν κατὰ τοῦ λαιμοῦ καὶ δι' ἀπαλῆς γε τῆς φάρυγγος ἐκδεδράμηκεν ὁ<sup>5</sup> οἰστός, ὁ δὲ εἰς αὐτὸ διατέταται τὸ στέρνον καὶ ὄγχοι τοῦ βέλους μέσων διεκπεπαίκασι τῶν σπον-*  
 20 *δύλων, ὡς δῆλα εἰς πλευρὰν ἐρριμμένου.<sup>6</sup> αἱ παρειαὶ δὲ αὐτῶν διάβροχοι, καὶ μὴ θαυμάσης, εἰ ἐδάκρυσαν τὰ πέρα τοῦ δακρῦσαι.<sup>7</sup> παισὶ γὰρ*

<sup>1</sup> Μεγάραν Olearius : μέγαιραν.

<sup>2</sup> εὐγενῆ Reiske : ἀγεννῆ.

<sup>3</sup> ἅμα added by Capps.

<sup>4</sup> βέβληται Valckenaer : προσβέβληται.

<sup>5</sup> ὁ added by Benndorf : ὁ ἰστός F.

<sup>6</sup> ἐρριμμένου Lindau : ἐρριμμένων.

<sup>7</sup> The text is Rohde's : εἰ ἐδάκρυσάν τι περὶ τοῦ δακρῦσαι· παιοὶ γὰρ χρυσοῦν τὸ δάκρυον, καὶ μικρὸν δ' ἴσως καὶ μέγα.



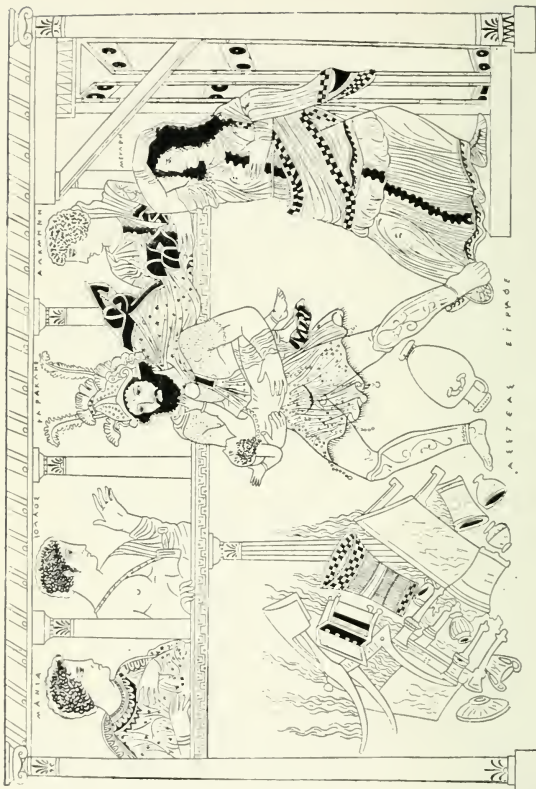


FIG. 23.—Madness of Heracles.

[To face p. 233.]

before his madness. But fear not at all; he is gone from you, for his eyes are directed toward Argos, and he thinks he is slaying the children of Eurystheus;<sup>1</sup> indeed, I heard him in the play of Euripides; he was driving a chariot and applying a goad to his steeds and threatening to destroy utterly the house of Eurystheus; for madness is a deceptive thing and prone to draw one away from what is present to what is not present.

Enough for these youths; but as for you, it is high time for you to occupy yourself with the painting. The chamber which was the object of his attack still holds Megara and the child; sacrificial basket and lustral basin and barley-grains and firewood and mixing bowl, the utensils of Zeus Herkeios,<sup>2</sup> all have been kicked aside, and the bull is standing there; but there have been thrown on the altar, as victims, infants of noble birth, together with their father's lion's skin. One has been hit in the neck and the arrow has gone through the delicate throat, the second lies stretched out full upon his breast and barbs of the arrow have torn through the middle of the spine, the missile having evidently been shot into his side.<sup>3</sup> Their cheeks<sup>4</sup> are drenched with tears, and you should not wonder that they wept beyond the due measure of tears; for tears flow

<sup>1</sup> Much of this description seems to be drawn from the *Heracles Furens* of Euripides. Cf. 935 f.

"Suddenly with a maniac laugh he spake:

'Why, ere I slay Eurystheus . . .'" Trans. Way, L.C.L.

<sup>2</sup> The god of social institutions, and especially the family and the home.

<sup>3</sup> *i.e.*, the barb is seen projecting through the spine at an angle, showing that it entered at the side.

<sup>4</sup> For the thought Gomperz compares Herodotus, 3. 14.

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εὕρουν τὸ δάκρυον, καὶ μικρὸν δείσῳσι καὶ μέγα.

(3) Οἷστρουῦντι δὲ τῷ Ἑρακλεῖ περίκειται πᾶς ὁ

25 τῶν οἰκετῶν δῆμος οἶον βουκόλοι ταύρω ὑβρίζοντι, δῆσαί τις ἐπιβουλεύων καὶ κατασχεῖν τις ἀγῶνα ποιούμενος καὶ κεκραγῶς ἕτερος, ὁ δ'

ἤρτηται<sup>1</sup> τῶν χειρῶν, ὁ δὲ ὑποσκελίζει, οἱ δὲ ἐνάλλονται· τῷ δὲ αἴσθησις μὲν αὐτῶν οὐδεμία,

30 ἀναρριπτεῖ δὲ τοὺς προσιόντας καὶ συμπατεῖ, πολὺ μὲν τοῦ ἀφροῦ διαπτύων, μειδιῶν δὲ βλοσυρὸν καὶ ξένον καὶ τοῖς ὀφθαλμοῖς ἀτενίζων

εἰς αὐτά, ἃ δρᾶ, τὴν δὲ τοῦ βλέμματος ἔννοιαν ἀπάγων εἰς ἃ ἐξηπάτηται. (4) Βρυχᾶται δὲ ἡ

35 φάρυγξ καὶ ὁ αὐχὴν ἐμπίπλαται καὶ ἀνοιδοῦσιν αἱ περὶ αὐτὸν φλέβες, δι' ὧν ἐς τὰ καίρια τῆς

378 K. κεφαλῆς ἀναρρεῖ πᾶσα χορηγία τῆς νόσου. τὴν Ἑρινὺν δέ, ἡ ταῦτα ἴσχυσεν, ἐπὶ μὲν σκηνηῆς

εἶδες πολλάκις, ἐνταῦθα δὲ οὐκ ἂν ἴδοις· εἰς αὐτὸν γὰρ εἰσῳκίσσατο τὸν Ἑρακλέα καὶ διὰ τοῦ

5 στέρνου χορεύει μέσῳ αὐτῷ εἴσω σκιρτῶσα καὶ τὸν λογισμὸν θολοῦσα. μέχρι τούτων ἡ γραφή,

ποιηταὶ δὲ προσπαροῖνοῦσι καὶ ξυνδοῦσι τὸν Ἑρακλέα καὶ ταῦτα τὸν Προμηθεά φάσκοντες

ὑπ' αὐτοῦ λελύσθαι.

<sup>1</sup> ἤρτηται Reiske and Jacobs : ἠττᾶται or ἤρται libri.



easily with children, whether what they fear be small or great. The frenzied Heracles is surrounded by the whole body of his servants, like a bull that is running riot, surrounded by herdsmen; one tries to bind him, another is struggling to restrain him, another shouts loudly, one clings to his hands, one tries to trip him up, and others leap upon him. He, however, has no consciousness of them, but he overthrows those who approach him and tramples on them, dribbling much foam from his mouth and smiling a grim and alien smile,<sup>1</sup> and, while keeping his eyes intently fixed on what he is doing, yet letting the thought behind his glance stray away to the fancies that deceive him. His throat bellows, his neck dilates, and the veins about the neck swell, the veins through which all that feeds the disease flows up to the sovereign parts of the head.<sup>2</sup> The Fury which has gained this mastery over him you have many times seen on the stage, but you cannot see her here; for she has entered into Heracles himself and she dances through his breast<sup>3</sup> and leaps up inside him and muddles his mind. To this point the painting goes, but poets go on to add humiliating details, and they even tell of the binding of Heracles, and that too though they say that Prometheus was freed from bonds by him.

<sup>1</sup> Eur. *Her. Fur.* 934 f.

“While dripped the slaver down his bearded cheek,  
Suddenly with a maniac laugh. . . .”

Trans. Way, L.C.L.

<sup>2</sup> *i.e.* to the temples.

<sup>3</sup> Eur. *Her. Fur.* 863: οἶ' ἐγὼ στάδια δραμοῦμαι στέρνον εἰς Ἡρακλέους (from the speech of the Fury).

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κδ' ΘΕΙΟΔΑΜΑΣ

- 10 (1) Τραχὺς οὗτος καὶ νῆ Δί' ἐν τραχείᾳ τῇ  
 γῆ· Ῥόδος γὰρ αὕτη ἢ νῆσος, ἣς τὸ τραχύτατον  
 Λίνδιοι, γῆ σταφίδας μὲν καὶ σῦκα ἀγαθῆ  
 δοῦναι, ἀρόσαι δὲ οὐκ εὐδαίμων καὶ ἀμαξεῦσαι  
 ἄπορος. ὁ δὲ στρυφνὸς καὶ ἐν ὠμῶ τῷ γήρα  
 15 γεωργὸς νοείσθω, Θειοδάμαντα τὸν Λίνδιον εἶ  
 που ἀκούσας ἔχεις. ἀλλὰ τοῦ θράσους ὀργίζεται  
 τῷ Ἡρακλεῖ Θειοδάμας, ὅτι ἀροῦντι αὐτῷ  
 ἐπιστὰς ἀποσφάττει τὸν ἕτερον τῶν βοῶν καὶ  
 σιτεῖται σφόδρα ἐθὰς ὧν τοῦ τοιούτου σιτίου.  
 20 (2) Ἡρακλεῖ γάρ που παρὰ Πινδάρῳ ἐνέτυχες,  
 ὁπότε εἰς τὴν τοῦ Κορωνοῦ στέγην ἀφικόμενος  
 σιτεῖται βοῦν ὄλον, ὡς μηδὲ τὰ ὀστᾶ περιττὰ  
 ἠγείσθαι, Θειοδάμαντι δὲ περὶ βουλυτὸν ἐπι-  
 φοιτήσας καὶ πῦρ κομισάμενος—ἀγαθοὶ δὲ  
 25 ἐμπυρεύσασθαι καὶ βόλιτοι<sup>1</sup>—ἀπανθρακίζει τὸν  
 βοῦν ἀποπειρώμενος τῶν σαρκῶν, εἰ μαλάττονται  
 ἤδη, καὶ μόνον οὐχὶ ἐγκαλῶν ὡς βραδεῖ τῷ πυρί.  
 (3) Τὰ τῆς γραφῆς οἶα μηδὲ τὸ εἶδος παρεωρα-  
 κέναι τῆς γῆς· ὅπου γάρ τι καὶ μικρὸν ἑαυτῆς  
 30 ἀρόσαι παραδέδωκεν ἢ γῆ, ἔοικεν, εἰ συνίημι,

<sup>1</sup> βόλιτοι Benndorf : οἱ λίθοι.

<sup>1</sup> In the more usual form of the story Theiodamas is king of the Dryopes on the slopes of Parnassus ; in the service of Apollo, Heracles with Deianeira and the boy Hyllus enters the land of the Dryopians, asks Theiodamas for food, and, when refused, consumes entirely one of the yoke of oxen which the king is driving. Philostratus follows the Rhodian form of the myth ; here Theiodamas is a peasant ploughing, one of whose oxen Heracles consumes amid the curses of the peasant. This story is used to explain the worship of

24. THEIODAMAS<sup>1</sup>

This man is rough and, by Zeus! in a rough land; for this island is Rhodes, the roughest part of which the Lindians inhabit, a land good for yielding grapes and figs but not favourable for ploughing and impossible to drive over. We are to conceive of the man as crabbed, a farm labourer of "premature old age";<sup>2</sup> he is Theiodamas the Lindian, if perchance you have heard of him. But what boldness! Theiodamas is angry with Heracles because the latter, meeting him as he ploughed, slew one of the oxen and made a meal of it, being quite accustomed to such a meal. For no doubt you have read about Heracles in Pindar,<sup>3</sup> of the time when he came to the home of Coronus and ate a whole ox, not counting even the bones superfluous; and dropping in to visit Theiodamas toward evening he fetched fire—and even dung<sup>4</sup> is good fuel for a fire—and roasting the ox he tries the flesh to see if it is already tender, and all but finds fault with the fire for being so slow.

The painting is so exact that it does not fail to show the very nature of the ground; for where the ground presents even a little of its surface to the plough, it seems anything but poor, if I understand

Heracles, with sacrifice of an ox and curses, at the hot springs (Thermydrae) near the harbour of Lindus. Cf. *Anth. Pal.* 16. 101.

<sup>2</sup> Cf. *Od.* 15. 357: ἐν ὤμῳ γήραι.

<sup>3</sup> The passage in Pindar is now lost; Coronus was king of the Lapiths, enemies of the Dorians, who were said to live near the pass of Tempe.

<sup>4</sup> The use of dried dung in the East for fuel is very old; cf. Livy 38. 18. 4.

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οὐδὲ ἀπόρω. ὁ δὲ Ἡρακλῆς τὸ μὲν ἐρρωμένον  
 τῆς διανοίας ἐπὶ τὸν βουὺν ἔχει, τὸ δὲ ῥάθυμον  
 αὐτῆς ταῖς τοῦ Θειοδάμαντος ἀραιῖς δέδωκεν,  
 379 K. ὅσον τὴν παρεῖαν ἀνεῖσθαι, ὁ γεωργὸς δὲ λίθοις  
 ἐπὶ τὸν Ἡρακλέα. καὶ ὁ τρόπος τῆς στολῆς  
 Δώριος, ἀυχμὸς τε τῇ κόμῃ καὶ περὶ τῷ μετώπῳ  
 πίνος καὶ ἐπιγουνῖς καὶ βραχίων, οἴους ἢ  
 5 φιλτάτη γῆ τοὺς ἑαυτῆς ἀθλητὰς ἀποτελεῖ. (4)  
 Τοῦτο τοῦ Ἡρακλέους τὸ ἔργον καὶ ὁ Θειοδάμας  
 οὗτος σεμνὸς παρὰ Λινδίοις, ὅθεν βουὺς μὲν ἀρότης  
 Ἡρακλεῖ θύεται, κατάρχονται δὲ ἐπαρώμενοι,  
 ὅσα οἶμαι ὁ γεωργὸς τότε, χαίρει δὲ ὁ Ἡρακλῆς  
 10 καὶ Λινδίους δίδωσι καταρωμένοις τὰ ἀγαθὰ.

κέ' ΑΒΔΗΡΟΤ ΤΑΦΑΙ

(1) Μὴ τὰς ἵππους, ᾧ παῖ, τὰς τοῦ Διομήδους  
 ἀθλον<sup>1</sup> ἠγώμεθα τοῦ Ἡρακλέους, ἄς γε καὶ  
 ἤρηκεν ἤδη καὶ συντέτριφε τῷ ῥοπάλῳ—καὶ ἢ  
 μὲν κεῖται αὐτῶν, ἢ δὲ ἀσπαίρει, τὴν δὲ ἀναπηδᾶν  
 15 ἐρεῖς, ἢ δὲ πίπτει, βάρβαροι ταῖς χαίταις καὶ  
 ἐς ὄπλην λίσιοι καὶ ἄλλως θηρία· φάτναι δὲ ὡς  
 ἀνάπλεω μελῶν ἀνθρωπείων καὶ ὀστῶν εἰσιν, οἷς

<sup>1</sup> Benndorf conjectures μικρὸν after ἀθλον.

<sup>1</sup> Perhaps a reference to Sparta.

<sup>2</sup> The story of Abderus was told to explain the founding of the city of Abdera on the south coast of Thrace and the institution of the Abderite games. The death of Abderus is attributed to the mares of Diomedes, and it is Heracles' desire to pay special honour to his young friend which led him to found a city and to establish games which were called by his name.

the picture. Heracles is keeping his thoughts intently on the ox, and pays but scant attention to the curses of Theiodamas, only enough to relax his face into a smile, while the countryman makes after him with stones. The mode of the man's garments is Dorian; his hair is squalid and there is grime on his forehead; while his thigh and his arm are such as the most beloved land<sup>1</sup> grants to its athletes. Such is the deed of Heracles; and this Theiodamas is revered among the Lindians; wherefore they sacrifice a plough-ox to Heracles, and they begin the rites with all the curses which I suppose the countryman then uttered, and Heracles rejoices and gives good things to the Lindians in return for their imprecations.

## 25. THE BURIAL OF ABDERUS<sup>2</sup>

Let us not consider the mares of Diomedes to have been a task<sup>3</sup> for Heracles, my boy, since he has already overcome them and crushed them with his club—one of them lies on the ground, another is gasping for breath, a third, you will say, is leaping up, another is falling down; their manes are unkempt, they are shaggy down to their hoofs, and in every way they resemble wild beasts; their stalls are tainted with flesh and bones of the

<sup>3</sup> The slaying of Diomedes and the capture of his man-eating mares was one of the twelve labours of Heracles; but we are here asked to regard the second episode of it as harder than the first, since the killing of the mares has proved too easy to have been a "labour." Benndorf's conjecture (see crit. note), "a slight task," seems unnecessary.

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εἰς τὴν ἵπποτροφίαν ταύτην ὁ Διομήδης ἐχρή-  
 σατο, αὐτός τε ὁ ἵπποτρόφος καὶ<sup>1</sup> ἀγριώτερος  
 ἰδεῖν ἢ αἱ ἵπποι, πρὸς αἷς πέπτωκεν—ἀλλὰ  
 20 τουτονὶ τὸν ἄθλον χαλεπώτερον χρὴ δοκεῖν  
 Ἐρωτός τε πρὸς πολλοῖς ἐπιτάττοντος αὐτὸν<sup>2</sup>  
 τῷ Ἡρακλεῖ μόχθου τε ἐπ' αὐτῷ<sup>3</sup> οὐ μικροῦ  
 ὄντος. τὸν γὰρ δὴ Ἄβδηρον ὁ Ἡρακλῆς ἡμί-  
 βρωτον φέρει ἀποσπάσας τῶν ἵππων, ἐδαίσαντο  
 25 δὲ αὐτὸν ἀπαλὸν ἔτι καὶ πρὸ Ἰφίτου νέον, τουτὶ  
 δὲ ἔστι καὶ τοῖς λειψάνοις συμβαλέσθαι· καλὰ  
 γὰρ δὴ ἔτι ἐν τῇ λεοντῇ κείται. (2) Τὰ μὲν  
 δὴ δάκρυα τὰ ἐπ' αὐτοῖς καὶ εἰ δὴ τι περι-  
 επτύξατο αὐτῶν καὶ ὀλοφυρόμενος εἶπε καὶ τὸ  
 30 βαρὺ τοῦ προσώπου τὸ ἐπὶ πένθει δεδόσθω καὶ  
 ἄλλω ἐραστῇ· ἄλλω<sup>4</sup> ἐχέτω τι καὶ ἡ στήλη  
 380 K. γέρας ἐφεστηκυῖα καλοῦ<sup>5</sup> σήματι· ὁ δ' οὐχ ὅπερ  
 οἱ πολλοὶ πόλιν τε τῷ Ἀβδήρῳ ἀνίστησιν, ἦν  
 ἀπ' αὐτοῦ καλοῦμεν, καὶ ἀγὼν τῷ Ἀβδήρῳ  
 κείσεται, ἀγωνιεῖται δ' ἐπ' αὐτῷ πυγμὴν καὶ  
 5 παγκράτιον καὶ πύλην καὶ τὰ ἐναγώνια πάντα  
 πλὴν ἵππων.

<sup>1</sup> καὶ Jacobs : ὡς.

<sup>2</sup> αὐτὸν Reiske and Heine : αὐτῷ.

<sup>3</sup> αὐτῷ Jacobs, αὐτὸν.

men whom Diomedes used as food for his horses, and the breeder of the mares himself is even more savage of aspect than the mares near whom he has fallen—but you must regard this present labour as the more difficult, since Eros<sup>1</sup> enjoins it upon Heracles in addition to many others, and since the hardship laid upon him was no slight matter. For Heracles is bearing the half-eaten body of Abderus, which he has snatched from the mares; and they devoured him while yet a tender youth and younger than Iphitus, to judge from the portions that are left; for, still beautiful, they are lying on the lion's skin. The tears he shed over them, the embraces he may have given them, the laments he uttered, the burden of grief on his countenance—let such marks of sorrow be assigned to another lover; for another likewise let the monument placed upon the fair beloved's<sup>2</sup> tomb carry some tribute of honour;<sup>3</sup> but, not content with the honours paid by most lovers, Heracles erects for Abderus a city, which we call by his name,<sup>4</sup> and games also will be instituted for him, and in his honour contests will be celebrated, boxing and the pancratium and wrestling and all the other contests except horse-racing.

<sup>1</sup> While other labours were assigned to Heracles by Eurystheus, the present "labour" is difficult only because of Heracles' great love for Abderus.

<sup>2</sup> *καλός* is here used for the youth who is beloved, as, for instance, on Attic pottery vases.

<sup>3</sup> *i.e.* the inscription reciting the exploits of the departed.

<sup>4</sup> *i.e.* Abdera, a city on the south coast of Thrace.

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<sup>4</sup> ἄλλο Benndorf: ἄλλο.

<sup>5</sup> *καλοῦ* Lindau: *καλῶ*.

## κς' ΞΕΝΙΑ

(1) Ὁ μὲν ἐν τῷ οἰκίσκῳ λαγῶς δικτύου θή-  
 ραμα, κάθηται δὲ ἐπὶ τῶν σκελῶν ὑποκινῶν  
 τοὺς προσθίους καὶ ὑπεγείρων τὸ οὖς, ἀλλὰ καὶ  
 10 βλέπει παντὶ τῷ βλέμματι, βούλεται δὲ καὶ  
 κατόπιν ὄραν δι' ὑποψίαν καὶ τὸ αἰεὶ πτήσσειν,  
 ὃ δ' ἐκκρεμάμενος τῆς αἴου δρυὸς ἀνερρωγῶς τε  
 τὴν γαστέρα καὶ διὰ τοῖν ποδοῖν ἐκδεδυκῶς  
 ὠκύτητα κατηγορεῖ τοῦ κυνός, ὃς ὑπὸ τῆς δρυὸς  
 15 κάθηται διαναπαύων ἑαυτὸν καὶ δηλῶν μόνος  
 ἡρηκένας. τὰς πλησίον τοῦ λαγῶ νήπτας, ἀρίθ-  
 μει δὲ αὐτάς, δέκα, καὶ τοὺς ὄσαιπερ αἱ νήπται  
 χῆνας οὐ δεῖ βλιμάζειν· ἀποτέτιλται γὰρ αὐτῶν  
 τὸ περὶ τὰ στέρνα πᾶν ἐκεῖ τοῖς πλωτοῖς ὄρνεσι  
 20 πλεονεκτούσης τῆς πιμελῆς. (2) Εἰ δὲ ζυμίτας  
 ἄρτους ἀγαπᾷς ἢ ὀκταβλώμους, ἐκεῖνοι πλησίον  
 ἐν βαθεῖ τῷ κανῶ. καὶ εἰ μὲν ὄψου τι χρήξεις,  
 αὐτοὺς ἔχεις—τοῦ τε γὰρ μαράθου μετέχουσι  
 καὶ τοῦ σελίνου καὶ ἔτι τῆς μήκωνος, ἥπερ ἐστὶν  
 25 ἡδυσμα τοῦ ὕπνου—εἰ δὲ δευτέρας<sup>1</sup> τραπέζης  
 ἐράς, τουτὶ ἐς ὄψοποιούς ἀναβάλλου, σὺ δὲ  
 σιτοῦ τὰ ἄπυρα. (3) Τί οὖν οὐ τὰς δρυπεπεῖς

<sup>1</sup> δευτέρας added by Jacobs.

<sup>1</sup> "For when the Greeks became more luxurious...they began to provide dining-rooms, chambers, and stores of provisions for their guests from abroad, and on the first day they would invite them to dinner, sending them on the next chickens, eggs, vegetables, fruits, and other country produce. This is why artists called pictures representing things sent to guests 'xenia'." Vitruvius, VI. 7, 4, Trans. Morgan. The account begins with a description of the painting, then



26. XENIA<sup>1</sup>

This hare in his cage is the prey of the net, and he sits on his haunches moving his forelegs a little and slowly lifting his ears, but he also keeps looking with all his eyes and tries to see behind him as well, so suspicious is he and always cowering with fear; the second hare that hangs on the withered oak tree,<sup>2</sup> his belly laid wide open and his skin stripped off over the hind feet, bears witness to the swiftness of the dog which sits beneath the tree, resting and showing that he alone has caught the prey. As for the ducks near the hare (count them, ten), and the geese of the same number as the ducks, it is not necessary to test them by pinching them, for their breasts, where the fat gathers in abundance on water-birds, have been plucked all over. If you care for raised bread or "eight-piece loaves,"<sup>3</sup> they are here near by in the deep basket. And if you want any relish, you have the loaves themselves—for they have been seasoned with fennel and parsley and also with poppy-seed, the spice that brings sleep—but if you desire a second course, put that off till you have cooks, and partake of the food that needs no fire. Why, then, do you not take the ripe fruit,

it passes over into an address to the owner of the farm in which the painting itself is the speaker, and only in the last sentence does the writer speak in his own name. Cf. *supra*, p. 123.

<sup>2</sup> In early Greek art it was customary to represent trees without leaves.

<sup>3</sup> Quoted from Hesiod, *Op. et Dies*, 442, "a loaf of four quarters and eight slices for his dinner." In Hesiod the loaf is marked with two intersecting lines which divide it into four quarters; the scholiast explains the word here quoted as "giving eight mouthfuls," but Philostratus uses it as in contrast to leavened bread.

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- ἀρπάξεις, ὧν ἐφ' ἑτέρου κανοῦ σωρὸς οὔτος ; οὐκ οἶσθ' ὅτι μικρὸν ὕστερον οὐκέθ' ὁμοίαις ἐντεύξῃ  
 30 ταύταις, ἀλλὰ γυμναῖς ἤδη τῆς δρόσου ; καὶ  
 μηδὲ τραγημάτων ὑπερίδης, εἴ τί σοι μεσπίλου  
 μέλει καὶ Διὸς βαλάνων, ἅς τρέφει λειότατον  
 φυτὸν ἐν ὄξει τῷ ἐλύτρῳ καὶ ἀτόπῳ λέπειν.<sup>1</sup>  
 381 K. ἐρρέτω καὶ τὸ μέλι<sup>2</sup> παρούσης παλάθης ταυτησί,  
 καλουμένης καὶ ὅ τι<sup>3</sup> ἂν εἴποις· οὔτως ἠδὲ  
 πέμμα. περιαμπίσχει δὲ αὐτὴν φύλλα οἰκεία  
 παρέχοντα τῇ παλάθῃ τὴν ὥραν.  
 5 (4) Οἶμαι τὴν γραφὴν ἀποφέρειν τὰ ξένια  
 ταυτὶ τῷ τοῦ ἀγροῦ δεσπότη, ὁ δὲ λούεται τάχα  
 Πραμνείους ἢ Θασίους βλέπων ἐνὸν τῆς γλυκείας  
 τρυγὸς ἐπὶ τῇ τραπέζῃ πιεῖν, ὡς εἰς ἄστυ κατιῶν  
 ὄζοι στεμφύλου καὶ ἀπραγμοσύνης καὶ κατὰ τῶν  
 10 ἄστυτρίβων ἐρεύγοιτο.

κζ' ΑΘΗΝΑΣ ΓΟΝΑΙ

(1) Οἱ μὲν ἐκπληττόμενοι θεοὶ καὶ θεαί, προ-  
 ειρημένον αὐτοῖς μηδὲ Νύμφας ἀπειναί τοῦ οὐ-  
 ρανοῦ, παρεῖναι δὲ αὐτοῖς ποταμοῖς, ὧν γίνονται,

<sup>1</sup> λέπειν Schenkland and Benndorf: εἰπεῖν or ἰδεῖν libri.

<sup>2</sup> After μέλι the MSS. give τῆς τῶν ἰσχάδων συνθήκης, which Jacobs deletes as a gloss on παλάθης, Hesychius giving as a definition of παλάθη: ἡ τῶν σύκων θ'σίς.

<sup>3</sup> ὅ τι Jacobs: εἶτε.

<sup>1</sup> A popular term for sweet chestnuts.

<sup>2</sup> The hypothetical speaker uses the term *palathè* for the confection as though he were not quite sure of its being the

of which there is a pile here in the other basket? Do you not know that in a little while you will no longer find it so fresh, but already the dew will be gone from it? And do not overlook the dessert, if you care at all for medlar fruit and Zeus' acorns,<sup>1</sup> which the smoothest of trees bears in a prickly husk that is horrid to peel off. Away with even the honey, since we have here this *palathè*,<sup>2</sup> or whatever you like to call it, so sweet a dainty it is! And it is wrapped in its own leaves, which lend beauty<sup>3</sup> to the *palathè*.

I think the painting offers these gifts of hospitality to the master of the farm, and he is taking a bath, having perhaps the look in his eyes of Pramnian or Thasian wines, although he might, if he would, drink the sweet new wine at the table here, and then on his return to the city might smell of pressed grapes and of leisure<sup>4</sup> and might belch in the faces of the city-dwellers.

## 27. THE BIRTH OF ATHENA

These wonder-struck beings are gods and goddesses, for the decree has gone forth that not even the Nymphs may leave the heavens, but that they, as well as the rivers from which they are sprung,<sup>5</sup>

right word. Its meaning is given by Hesychius as "a layer of figs set close together."

<sup>3</sup> *i. e.*, attractiveness and freshness.

<sup>4</sup> For similar expressions cf. Aristoph. *Nub.* 50, 1008.

<sup>5</sup> *Il.* 20. 7 f. To the council summoned by Zeus "there was no river that came not, save only Oceanus, nor any nymph of all that haunt the fair copses, the springs that feed the rivers, and the grassy meadows." Trans. Murray, L.C.L.

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φρίττουσι δὲ τὴν Ἀθηνᾶν ἄρτι τῆς τοῦ Διὸς  
 15 κεφαλῆς ἐν ὄπλοις ἐκραγεῖσαν Ἡφαίστου μη-  
 χαναῖς, ὡς φησι ὁ<sup>1</sup> πέλεκυς. (2) Τὴν δὲ ὕλην  
 τῆς πανοπλίας οὐκ ἂν συμβάλοι τις· ὅσα γὰρ  
 τῆς ἱριδος χρώματα παραλλαττούσης εἰς ἄλλοτε  
 ἄλλο φῶς, τοσαῦτα καὶ τῶν ὄπλων. καὶ ὁ  
 20 Ἡφαιστος ἀπορεῖν ἔοικεν, ὅτω ποτὲ τὴν θεὸν  
 προσαγάγηται· προανάλωται γὰρ αὐτῷ τὸ  
 δέλεαρ ὑπὸ τοῦ τὰ ὄπλα συνεκφύναί οἱ. ὁ δὲ  
 Ζεὺς ἀσθμαίνει σὺν ἠδονῇ, καθάπερ οἱ μέγαν  
 ἐπὶ μεγάλῳ καρπῷ διαπονήσαντες ἄθλον, καὶ  
 25 τὴν παῖδα ἐξιστορεῖ φρονῶν τῷ τόκῳ, καὶ οὐδὲ  
 τῆς Ἥρας τι δεινὸν ἐνταῦθα, γέγηθε δέ, ὡς ἂν  
 εἰ καὶ αὐτῆς ἐγένετο.

(3) Καὶ θύουσιν ἤδη τῇ Ἀθηνᾷ δῆμοι δύο ἐπὶ  
 δυοῖν ἀκροπόλεων, Ἀθηναῖοι καὶ Ῥόδιοι, γῆ καὶ  
 30 θαλάττῃ, . . .<sup>2</sup> καὶ ἄνθρωποι γηγενεῖς, οἱ μὲν  
 ἄπυρα ἱερὰ καὶ ἀτελῆ, ὁ δὲ Ἀθήνησι δῆμος  
 πῦρ ἐκεῖ καὶ κνῖσαν<sup>3</sup> ἱερῶν. ὁ καπνὸς δὲ οἶον  
 εὐώδης γέγραπται καὶ μετὰ τῆς κνίσσης ἀναρ-  
 ρέων. ὅθεν ὡς παρὰ σοφωτέρους ἀφίκετο ἡ  
 382K. θεὸς καὶ θύσαντας εὔ· Ῥοδίους δὲ λέγεται

<sup>1</sup> φησι ὁ added after Jacobs (who puts φησί after πελεκύς.)

<sup>2</sup> An adjective describing the Rhodians seems to have fallen out; Jacobs and Schenkl suggest θαλαττογενεῖς. But the lacuna may be more extensive.

<sup>3</sup> κνῖσαν Capps, κνῖσα Reiske and Heyne: κνίσσαι.

<sup>1</sup> The account given has many reminiscences of Pindar, *Ol.* 7. *E.g.* 38: "Heaven and Mother Earth trembled before her"; 35: "What time by the cunning craft of Hephaestus, at the stroke of the brazen hatchet, Athena leapt forth from the crest of her father's head"; 48: "Thus it was with

must be at hand ; and they shudder<sup>1</sup> at the sight of Athena, who at this moment has just burst forth fully armed from the head of Zeus, through the devices of Hephaestus, as the axe tells us. As for the material of her panoply, no one could guess it ; for as many as are the colours of the rainbow, which changes its light now to one hue and now to another, so many are the colours of her armour. Hephaestus seems at a loss to know by what gift he may gain the favour of the goddess ; for his lure<sup>2</sup> is spent in advance because her armour was born with her. Zeus breathes deeply with delight, like men who have undergone a great contest for a great prize, and he looks searchingly at his daughter, feeling pride in his offspring ; nor yet is there even on Hera's face any trace of indignation ; nay, she rejoices, as though Athena were her daughter also.

Two peoples are already sacrificing to Athena on the acropolis of two cities, the Athenians and the Rhodians, one on the land and one on the sea, [sea-born] and earth-born men ; the former offer fireless sacrifices that are incomplete, but the people of Athens offer fire, as you see yonder, and the savour of burnt flesh. The smoke is represented as fragrant and as rising with the savour of the offerings. Accordingly the goddess has come to the Athenians as to men of superior wisdom who make excellent sacrifices. For the Rhodians, however, as we are told, gold flowed down from heaven and filled their fireless sacrifices that, on the citadel, they laid out the sacred precinct" ; 49 f. : " He (Zeus) caused a yellow cloud to draw nigh to them and rained on them abundant gold." Trans. Sandys, L.C.L.

<sup>2</sup> As when, for instance, he made a gift of golden armour to Thetis for Achilles.

χρυσὸς ἐξ οὐρανοῦ ρεῦσαι καὶ διαπλῆσαι σφῶν  
 τὰς οἰκίας καὶ τοὺς στενωπούς· νεφέλην εἰς  
 αὐτοὺς ῥήξαντος τοῦ Διός, ὅτι κἀκεῖνοι τῆς  
 5 Ἀθηνᾶς ξυνῆκαν. (4) Ἐφέστηκε τῇ ἀκροπόλει  
 καὶ ὁ δαίμων ὁ Πλούτος, γέγραπται δὲ πτηνὸς  
 μὲν ὡς ἐκ νεφῶν, χρυσοῦς δὲ ἀπὸ τῆς ὕλης, ἐν  
 ᾗ ἐφάνη. γέγραπται καὶ βλέπων· ἐκ προνοίας  
 γὰρ αὐτοῖς ἀφίκετο.

## κη' ΙΣΤΟΙ

- 10 (1) Ἐπεὶ τὸν τῆς Πηνελόπης ἴστον ἄδεις ἐντε-  
 τυχηκῶς ἀγαθῇ γραφῇ καὶ δοκεῖ σοι πάντα  
 ἴστοῦ ἔχειν, στήμοσί τε ἰκανῶς ἐντέταται καὶ  
 ἄνθεα κεῖται ὑπὸ τῶν μίτων καὶ μόνον οὐχ  
 ὑποφθέγγεται ἢ κερκὶς αὐτῇ τε ἢ Πηνελόπη  
 15 κλαίει δακρύοις, οἷς τὴν χιόνα τήκει Ὀμηρος,  
 καὶ ἀναλύει ἅ διύφηεν. ὄρα καὶ τὴν ἀράχνην  
 ὑφαίνουσιν ἐκ γειτόνων, εἰ μὴ παρυφαίνει καὶ  
 τὴν Πηνελόπην καὶ τοὺς Σῆρας ἔτι, ὧν τὰ  
 ὑπέρλεπτα καὶ μόλις ὀρατά. (2) Οἰκίας μὲν

<sup>1</sup> *i.e.* wealth.

<sup>2</sup> Plutus is usually conceived of as blind.

<sup>3</sup> Although Kayser suggests that the description of a painting representing Penelope's loom once preceded this Description 28 and has been lost, Schenkl regards this introductory paragraph as merely a rhetorical device of the sophist. The writer assumes that "the boy" has spoken of a painting near by of Penelope's loom, and uses this device to enrich his description of the present painting.

Benndorf calls attention to representations of Penelope's loom in *Mon. Inst.* IX. 42, and Froehner, *Collection Branteghem*, Pl. 45; also to a painting of spiders' webs, Helbig, *Campan. Wandmal.* Pl. 99.

houses and their narrow streets, when Zeus caused a cloud to break over them, because they also gave heed to Athena. The divinity Plutus<sup>1</sup> also stands on their acropolis, and he is represented as a winged being who has descended from the clouds, and as golden because of the substance in which he has been made manifest. Moreover, he is painted as having his sight;<sup>2</sup> for of set purpose he has come to them.

28. LOOMS<sup>3</sup>

Since you sing the praises of Penelope's loom, having found an excellent painting of it, and you think the loom complete in all its parts—and it is stretched tight with the warp, and lint gathers under the threads, and the shuttle all but sings, while Penelope herself sheds tears so hot that Homer<sup>4</sup> melts the snow with them, and she unravels what she has woven, look also at the spider weaving in a picture near by, and see if it does not excel in weaving both Penelope and the Seres<sup>5</sup> too, though the web these people make is exceedingly fine and scarcely visible.<sup>6</sup> Now this doorway belongs to a

<sup>4</sup> *Od.* 19. 204f. What Homer really says is, "Her tears flowed and her face melted as the snow melts on the lofty mountains . . . and as it melts the streams of the rivers flow full: so her fair cheeks melted as she wept." Trans. Murray.

<sup>5</sup> The people of the country of silk (*sericus*), somewhere in eastern Asia.

<sup>6</sup> Cf. the description of the spider's web in *Od.* 8. 284: "When the snare was fashioned for Ares, many of the bonds were hung from above, from the roof beams, fine as spiders' webs, so that no one even of the blessed gods could see them." Trans. Murray.

20 οὐκ εὖ πραττούσης προπύλαια ταῦτα· φήσεις  
 αὐτὴν χηρεύειν δεσποτῶν, αὐλὴ δὲ ἔρημος εἴσω  
 παραφαίνεται, καὶ οὐδὲ οἱ κίονες αὐτὴν ἔτι  
 ἐρείδουσιν ὑπὸ τοῦ συνιζάνειν καὶ καταρρεῖν,  
 ἀλλ' ἔστιν οἰκητὸς ἀράχνης μόναις· φιλεῖ γὰρ  
 25 τὸ ζῶον ἐν ἡσυχίᾳ διαπλέκειν. ὄρα καὶ τὰ  
 μηρύματα· τοῦτο ἀναπτύουσαι τὸ νῆμα καθ-  
 ιᾶσιν εἰς τοῦδαφος—δεικνύει δὲ αὐτὰς ὁ ζωγράφος  
 κατιούσας δι' αὐτοῦ καὶ ἀναρριχωμένας ἕρσι-  
 ποτήτους κατὰ τὸν Ἡσίοδον καὶ μελετώσας  
 30 πέτεσθαι—καὶ οἰκίας δὲ προσυφαίνουσι ταῖς  
 γωνίαις τὰς μὲν εὐρείας, τὰς δὲ κοίλας· τούτων  
 αἱ μὲν εὐρεῖαι χρησταὶ θερίζειν, ἅς<sup>1</sup> δὲ κοίλας  
 33 ὑφαίνουσιν, ἀγαθὸν τοῦτο χειμῶνος. (3) Καλὰ  
 383 K. μὲν οὖν καὶ ταῦτα τοῦ ζωγράφου· τὸ γὰρ οὕτω  
 γλίσχρως ἀράχνην τε αὐτὴν διαπονήσαι καὶ  
 στίξαι κατὰ τὴν φύσιν καὶ τὸ ἔριον αὐτῆς  
 ὑπομόχθηρον γράψαι καὶ τὸ<sup>2</sup> ἄγριον ἀγαθοῦ  
 5 δημιουργοῦ καὶ δεινοῦ τὴν ἀλήθειαν. ὁ δ' ἡμῖν  
 καὶ τὰ λεπτὰ διύφηεν. ἰδοῦ· τετράγωνος μὲν  
 αὕτη μήρινθος περιβέβληται ταῖς γωνίαις οἶον  
 πείσμα τοῦ ἴστού, περιῆπται δὲ τῇ μήρινθῳ  
 λεπτὸς ἴστός πολλοὺς ἀποτετορνευμένους τοὺς

<sup>1</sup> ἄς Brunn : τὰς.

<sup>2</sup> τὸ added by Jacobs.

<sup>1</sup> One looks through the doorway into a court surrounded by columns; the wooden columns have given way, the flat roof has fallen in, and the room is occupied only by spiders.

<sup>2</sup> Quoted from Hes. *Op. et Dies*, 777.

<sup>3</sup> One must assume one of the three alternatives: (1) that Philostratus did not observe accurately, for spiders do not make their webs in squares, or (2) that τετράγωνος should be amended, e.g. to some such word as τετραπλάσιος ("woven of four strands," cf. Bougot, p. 552), or (3) that it should be interpreted as "four-angled," not with the usual meaning



house by no means prosperous<sup>1</sup>; you will say it has been abandoned by its master, and the court within seems deserted, nor do the columns still support its roof, for they have settled and collapsed; nay, it is inhabited by spiders only, for this creature loves to weave its web in quiet. Look at the threads also; for as the spiders spew out their yarn they let it down to the pavement—and the painter shows them descending on it and scrambling up and “soaring aloft,” as Hesiod says,<sup>2</sup> and trying to fly—and in the angles they weave their nests, some spread out flat, some hollow; the flat ones are good to summer in, and the hollow sort they weave is useful in winter. Now the painter has been successful in these respects also: that he has wrought the spider itself in so painstaking a fashion, has

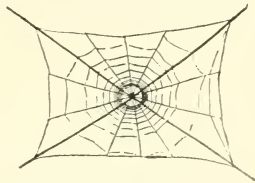


FIG. 24.

marked its spots with fidelity to nature and has painted its repulsive fuzzy surface and its savage nature—all this is the mark of a good craftsman and one skilled in depicting the truth. And he has also woven these delicate webs for us. For look! here is a cord forming a square<sup>3</sup> that has been thrown about the corners to be as it were a cable to hold the web, and to this cord is attached a delicate web of many

“square.” In the latter case the web in the corners would take the usual form. Bougot (p. 486) quotes Blanchard, *Metamorphoses des Insectes*, p. 684, who describes the web of the large *Epeira* as having clearly “a cable to hold the web.” Cf. Fig. 24, which is drawn to represent a web of the *Epeira* type, *i.e.*, hung from “cables,” the encircling lines in a spiral, and the whole “four-angled.”

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10 κύκλους, βρόχοι δὲ ἐκτενεῖς ἀπὸ τοῦ πρώτου  
 κύκλου μέχρι τοῦ μικροτάτου διαπλέκονται δια-  
 λείποντες ἀπ' <sup>1</sup> ἀλλήλων ὅσον οἱ κύκλοι. αἱ δὲ  
 ἔριθοι δι' αὐτῶν βαδίζουσι τείνουσαι τοὺς κε-  
 χαλασμένους τῶν μίτων. (4) Ἄλλὰ καὶ μισθὸν  
 15 ἄρνυνται τοῦ ὑφαίνειν καὶ σιτοῦνται τὰς μνίας,  
 ἐπειδὰν τοῖς ἴστοις ἐμπλακῶσιν. ὅθεν οὐδὲ τὴν  
 θήραν αὐτῶν παρήλθεν ὁ ζωγράφος· ἡ μὲν γὰρ  
 ἔχεται τοῦ ποδός, ἡ δὲ ἄκρου τοῦ πτεροῦ, ἡ δὲ  
 ἐσθίεται τῆς κεφαλῆς, ἀσπαίρουσι δὲ πειρώμεναι  
 20 διαφυγεῖν, ὅμως οὐ ταράττουσιν οὐδὲ διαλύουσι  
 τὸν ἴστόν.

κθ' ANTIGONH

(1) Τοὺς μὲν ἀμφὶ Τυδέα καὶ Καπανέα καὶ εἰ  
 δὴ τις Ἴππομέδων καὶ Παρθενοπαῖος ἐνταῦθα  
 Ἄθηναῖοι θάψουσιν ἀγῶνα ἀράμενοι τὸν ὑπὲρ  
 25 τῶν σωμάτων, Πολυνεΐκην δὲ τὸν Οἰδίποδος  
 Ἄντιγόνη ἢ ἀδελφὴ θάπτει νύκτωρ ἐκφοιτήσασα  
 τοῦ τείχους καίτοι κεκηρυγμένον ἐπ' αὐτῷ μὴ  
 θάπτειν αὐτὸν μηδὲ ἐνοῦν τῇ γῆ, ἣν ἐδουλοῦτο.  
 (2) Τὰ μὲν δὴ ἐν τῷ πεδίῳ νεκροὶ ἐπὶ νεκροῖς  
 30 καὶ ἵπποι, ὡς ἔπεσον, καὶ τὰ ὄπλα, ὡς ἀπερρῦη  
 τῶν ἀνδρῶν, λύθρου τε οὔτοσὶ πηλός, ᾧ φασι  
 τὴν Ἐνυὸ χαίρειν, ὑπὸ δὲ τῷ τείχει τὰ μὲν τῶν  
 383 K. ἄλλων λοχαγῶν σώματα, μεγάλοι τέ εἰσι καὶ  
 ὑπερβεβληκότες ἀνθρώπων, Καπανεὺς δὲ γίγαντι  
 εἵκασται· πρὸς γὰρ τῷ μεγέθει βέβληται ὑπὸ

<sup>1</sup> ἀπ' added by Bentley.

concentric circles, and tight lines, making meshes, running from the outside circle to the smallest one, are interwoven at intervals corresponding to the distance between the circles. And the weavers travel across them, drawing tight such of the threads as have become loose. But they win a reward for their weaving and feed on the flies whenever any become enmeshed in the webs. Hence the painter has not omitted their prey either; for one fly is caught by the feet, another by the tip of its wing, the head of another is being eaten, and they squirm in their effort to escape, yet they do not disarrange or break the web.

## 29. ANTIGONE

Tydeus and Capaneus and their comrades, and any Hippomedon or Parthenopaeus that may be here, will be buried by the Athenians, when they take up the war to recover their bodies; but Polyneices the son of Oedipus is being buried by his sister Antigone, who steals outside the walls at night, though proclamation has been made that no one shall bury him or commit him to the earth he had tried to enslave. And so we see in the plain corpses upon corpses, and horses lying as they fell, and the arms of the warriors as they slipped from their hands, and this mire of gore in which they say Enyo<sup>1</sup> delights; while beneath the wall are the bodies of the other captains—they are tall and beyond the normal height of men—and also Capaneus, who is like a giant; for not only is he of huge stature, but also he has been smitten by the thunder-

<sup>1</sup> Goddess of war, the companion of Ares.

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τοῦ Διὸς καὶ ἔτι τύφεται.<sup>1</sup> τὸν Πολυνείκην δὲ  
 5 ἢ Ἀντιγόνη μέγαν καὶ κατ' ἐκείνους ὄντα καὶ  
 ἀνήρηται τὸν νεκρὸν καὶ θάψει πρὸς τῷ τοῦ  
 Ἐτεοκλέους σήματι διαλλάττειν ἡγουμένη τοὺς  
 ἀδελφούς, ὡς λοιπὸν ἔτι.<sup>2</sup> (3) Τί φήσομεν, ὦ  
 παῖ, τὴν σοφίαν τῆς γραφῆς; σελήνη μὲν γὰρ  
 10 προσβάλλει φῶς οὐπω πιστὸν ὀφθαλμοῖς, μεστὴ  
 δὲ ἐκπλήξεως ἢ κόρη θρηνεῖν ὥρμηκε περι-  
 βάλλουσα τὸν ἀδελφὸν ἐρρωμένοις τοῖς πήχεσι,  
 κρατεῖ δὲ ὅμως τοῦ θρήνου δεδοικυῖά που τὰ τῶν  
 φυλάκων ὄτα, περιαθρεῖν τε βουλομένη πάντα  
 15 τὰ πέριξ ὅμως ἐς τὸν ἀδελφὸν βλέπει τὸ γόνυ  
 ἐς γῆν κάμπτουσα.

(4) Τὸ δὲ τῆς ροιᾶς ἔρνος αὐτοφυές, ὦ παῖ,  
 λέγεται γὰρ δὴ κηπεῦσαι αὐτὸ Ἐρινύας ἐπὶ τῷ  
 τάφῳ, κὰν τοῦ καρποῦ σπίασης, αἶμα ἐκδίδεται  
 20 νῦν ἔτι. θαῦμα καὶ τὸ πῦρ τὸ ἐπὶ τοῖς ἐνα-  
 γίσμασιν· οὐ γὰρ ξυμβάλλει ἑαυτῷ οὐδὲ ξυγκε-  
 ράννυσι τὴν φλόγα, τὸ ἐντεῦθεν δὲ ἄλλην καὶ  
 ἄλλην τρέπεται καὶ τὸ ἄμικτον δηλοῖ τοῦ  
 τάφου.

### λ' ΕΥΑΔΝΗ

25 (1) Ἡ πυρὰ καὶ τὰ ἐς αὐτὴν ἐσφαγμένα καὶ ὁ  
 ἀποκείμενος ἐπὶ τῇ πυρᾷ μείζων ἢ ἀνθρώπου

<sup>1</sup> ἔτι τύφεται Wesseling and Reiske: ἐπιτύφεται.

<sup>2</sup> ἔτι Salmasius: ἔστι.

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<sup>1</sup> As were the Giants in their battle with the Gods, cf. *supra*, Description 17, p. 199 and note 1. For the fate of Capaneus cf. p. 257.

<sup>2</sup> Benndorf calls attention to the relief in the Villa Pamfili (Robert, *Sarkophagreliefs*, II. p. 193, Pl. 60), where Antigone

bolt of Zeus<sup>1</sup> and is still smouldering. As for the body of Polyneices, tall like his associates, Antigone has lifted it up<sup>2</sup> and will bury it by the tomb of Eteocles, thinking to reconcile her brothers in the only manner that is still possible. What shall we say, my boy, of the merits of the picture? Well, the moon sheds a light that the eyes cannot quite trust, and the maiden, overcome with fear, is on the point of uttering a cry of lamentation as she throws her strong arms about her brother, but nevertheless she masters the cry because, no doubt, she fears the ears of the guards, and though she wants to keep watch in every direction, yet her gaze rests upon her brother as she kneels on the ground.

This shoot of a mulberry, my boy, has sprung up of itself, for the Erinnyes,<sup>3</sup> it is said, caused it to grow on the tomb; and if you pluck its fruit, blood spurts out even to this day. Wonderful also is the fire that has been kindled for the funeral sacrifices; for it does not come together or join its flames into one, but from this point on<sup>4</sup> it turns in different directions, thus indicating the implacable hatred that continues even in the tomb.

### 30. EVADNE<sup>5</sup>

The pyre and the victims sacrificed upon it and the corpse, laid on the pyre, which seems too large is carrying the body of Polyneices; and to Helbig's discussion of night-scenes (*Camp. Wandmal.* p. 363 f.).

<sup>3</sup> *i.e.*, the avenging Furies.

<sup>4</sup> The speaker apparently points to the place where the flame begins as a solid mass, before it spreads out in divergent directions.

<sup>5</sup> Compare the story of the death of Evadne, Euripides, *Suppl.* 990 f.

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δόξαι νεκρὸς ἢ γυνή τε ἢ σφοδρὸν οὕτω πῆδημα  
 ἐς τὸ πῦρ αἴρουσα ἐπὶ τοιοῖσδε, ὦ παῖ, γέγραπται  
 τὸν Καπανέα οἱ προσήκοντες θάπτουσιν ἐν τῷ  
 30 Ἄργει, ἀπέθανε δὲ ἄρα ἐν Θήβαις ὑπὸ τοῦ Διὸς  
 ἐπιβεβηκὼς ἤδη τοῦ τείχους. ποιητῶν γάρ που  
 ἤκουσας, ὡς κομπάσας τι ἐς τὸν Δία κεραυνῷ  
 ἐβλήθη καὶ πρὶν ἐς τὴν γῆν πεσεῖν ἀπέθανεν,  
 ὅτε δὴ καὶ οἱ λοχαγοὶ οἱ λοιποὶ ὑπὸ τῇ Καδμείᾳ  
 35 ἔπεσον.

(2) Νικησάντων Ἀθηναίων ταφῆναι σφᾶς πρό-  
 385 K. κείται ὁ Καπανεὺς τὰ μὲν ἄλλα ἔχων ὥσπερ  
 Ἵνδρὸς καὶ Ἴππομέδων καὶ οἱ λοιποί, τουτὶ δὲ  
 ὑπὲρ πάντας λοχαγούς τε καὶ βασιλέας· Εὐάδνη  
 γὰρ ἢ γυνή ἀποθανεῖν ἐπ' αὐτῷ ὥρμηκεν οὔτε  
 5 ξίφος τι ἐπὶ τὴν δέρην ἔλκουσα οὔτε βρόχου  
 τινὸς ἑαυτὴν ἀπαρτῶσα, οἷα ἠσπίασαντο γυναῖκες  
 ἐπ' ἀνδράσιν, ἀλλ' ἐς αὐτὸ τὸ πῦρ ἴεται οὔπω  
 τὸν ἄνδρα ἔχειν ἠγούμενον,<sup>1</sup> εἰ μὴ καὶ αὐτὴν  
 ἔχοι. τὸ μὲν δὴ ἐντάφιον τῷ Καπανεῖ τοιοῦτον,  
 10 ἢ δὲ γυνή καθάπερ οἱ ἐς τὰ ἱερεῖα<sup>2</sup> στεφάνους  
 τε καὶ χρυσὸν ἐξασκοῦντες, ὡς φαιδρὰ θύοιτο  
 καὶ ἐς χάριν τοῖς θεοῖς, οὕτως ἑαυτὴν στείλασα  
 καὶ οὐδὲ ἔλεεινὸν βλέπουσα πηδᾶ ἐς τὸ πῦρ

<sup>1</sup> So F and the first hand in PL, ἠγούμενη the other MSS. ("she . . . in the belief that she does not yet possess her husband unless he likewise possesses her"). Some editors would emend to yield the meaning, "thinking that her husband had not yet received due honours (πάντα ἔχειν Heyne, τὰ πρόσφορα ἔχειν Schenkl) unless . . ."

<sup>2</sup> The MSS. read ἱερά, which all editors have corrected.

<sup>1</sup> Philostratus apparently follows a different version of the story from that of Euripides, for in the latter the burial

for that of a man, and the woman who takes so mighty a leap into the flames, make up a picture, my boy, to be interpreted as follows. Capaneus is being buried in Argos<sup>1</sup> by his kinsmen, having been slain at Thebes by Zeus, as you recall, when he had already mounted the walls. Doubtless you have heard the poets<sup>2</sup> tell how, when he uttered a boast against Zeus, he was struck by a thunderbolt and died before he reached the ground, at the time when the rest of the captains fell beneath the Cadmeia.<sup>3</sup>

Now when the Athenians have secured by their victory the burial of the dead, the body of Capaneus is laid out with the same honours as those of Tydeus and Hippomedon and the rest, but in this one point he was honoured above all the captains and kings: his wife, Evadne, has determined to die for love of him, not by drawing a knife against her throat nor by hanging herself from a noose, modes of death often chosen by women in honour of their husbands, but she throws herself into the fire itself, which cannot believe it possesses the husband unless it has the wife as well.<sup>4</sup> Such is the funeral-offering made to Capaneus; and his wife, like those who deck their victims with wreaths and gold<sup>5</sup> that these may go to the sacrifice resplendent and pleasing to the gods, thus adorning herself and with no piteous look, is conducted by the Athenians, whereas here Capaneus is being buried by his kinsmen in Argos.

<sup>2</sup> e.g. Aeschylus, *Sept. in Theb.* 423 f. ; Sophocles, *Antig.* 127 f. ; Euripides, *Phoen.* 1172 f.

<sup>3</sup> The citadel of Thebes.

<sup>4</sup> But see the critical note.

<sup>5</sup> Probably the reference is to gold-leaf used to cover the horns of the victim, a practice often mentioned by Homer.

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καλοῦσα οἶμαι τὸν ἄνδρα· καὶ γὰρ βοώση ἔοικεν.  
 15 δοκεῖ δ' ἄν μοι καὶ τὴν κεφαλὴν ὑποσχεῖν τῷ  
 σκηπτῷ ὑπὲρ τοῦ Καπανέως. (3) Οἱ δὲ Ἑρωτες  
 ἑαυτῶν ποιούμενοι ταῦτα τὴν πυρὰν ἀπὸ τῶν  
 λαμπαδίων ἄπτουσι καὶ τὸ πῦρ οὗ φασι  
 χραίνειν, ἀλλ' ἠδίονί τε καὶ καθαρωτέρῳ χρήσεσ-  
 20 θαι θάψαντες αὐτῷ τοὺς καλῶς χρησαμένους τῷ  
 ἑρᾶν.

### λα' ΘΕΜΙΣΤΟΚΛΗΣ

(1) Ἕλληνας ἐν βαρβάροις, ἀνὴρ ἐν οὐκ ἀνδρά-  
 σιν ἄτε<sup>1</sup> ἀπολωλόσι καὶ τρυφῶσιν, ἀπτικῶς ἔχων  
 μάλα τοῦ τρίβωνος, ἀγορεύει σοφὸν οἶμαί τι  
 25 μεταποιῶν αὐτοὺς καὶ μεθιστὰς τοῦ θρύπτεσθαι.  
 Μῆδοι ταῦτα καὶ Βαβυλῶν μέση καὶ τὸ σημεῖον  
 τὸ βασιλείον ὁ χρυσοῦς ἐπὶ τῆς πέλτης ἀετὸς καὶ ὁ  
 βασιλεὺς ἐπὶ χρυσοῦ θρόνου στικτὸς οἶον ταῶς.  
 οὐκ ἀξιοῖ ἐπαινέσθαι ὁ ζωγράφος, εἰ τιάραν καλῶς  
 30 μεμίμηται καὶ καλάσιριν ἢ κάνδυν ἢ θηρίων  
 τερατώδεις μορφάς, οἷα ποικίλλουσι βάρβαροι,

<sup>1</sup> ἄτε added by Schenkl.

<sup>1</sup> *i.e.*, the fire of their torches which association with death will in this instance not pollute, but render more pure.

<sup>2</sup> Ostracized from Athens in 472 B.C., Themistocles went first to Argos, then to Coreyra and Epirus and Ionia. When



leaps into the flames, calling her husband, I am sure ; for she looks as if she were calling out. And it seems to me that she would even submit her head to the thunderbolt for the sake of Capaneus. But the Cupids, making this task their own, kindle the pyre with their torches and claim that they do not defile their fire, but that they will find it sweeter and more pure,<sup>1</sup> when they have used it in the burial of those who have dealt so well with love.

### 31. THEMISTOCLES<sup>2</sup>

A Greek among barbarians, a true man among those who are not men, inasmuch as they are ruined and dissolute, surely an Athenian to judge by his coarse cloak, he addresses some wise discourse to them, I think, trying to change their ways and make them give up their luxury. Here are Medes and the centre of Babylon, and the royal device—the golden eagle on the shield,<sup>3</sup>—and the king on a golden throne richly spangled like a peacock. The painter does not ask to be praised for his fine representation of tiara and tasselled cloak (*kalasiris*) or sleeved jacket (*kandys*) or of the monstrous shapes of animals with which barbarian garments are em-

Artaxerxes came to the throne in Persia, Themistocles went up to Susa and won favour with the new king ; he was assigned the government of the district of Magnesia, where he died.

<sup>3</sup> Xenophon, *Anab.* 1. 10. 12, uses these same terms in describing the standard of Cyrus the Younger. "They did see, they said, the royal standard, a kind of golden eagle on a shield, raised aloft upon a pole." Trans. Brownson, L.C.L.

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- 386 K. ἀλλ' ἐπαινείσθω μὲν ἐπὶ τῷ χρυσῷ γράφων  
 αὐτὸν εὐήτριον καὶ σῶζοντα, ὃ ἠνάγκασται, καὶ  
 νῆ Δία ἐπὶ τῷ τῶν εὐνούχων εἶδει· καὶ ἡ αὐτῆ  
 χρυσῆ ἔστω—δοκεῖ γὰρ μὴ γεγράφθαι· γέγραπται  
 γὰρ οἷα ὠκοδομηθῆσθαι—λιβανωτοῦ τε καὶ σμύρνης  
 5 αἰσθανόμεθα—τὰς γὰρ τῶν ἀέρων ἐλευθερίας  
 οὕτω παραφθείρουσιν οἱ βάρβαροι—καὶ δορυ-  
 φόρος ἄλλος ἄλλῳ διαλεγέσθω περὶ τοῦ Ἑλληνος  
 ἐκπληττόμενοι αὐτὸν κατὰ δὴ τινα σύνεσιν  
 μεγάλων αὐτοῦ ἔργων. (2) Θεμιστοκλέα γὰρ  
 10 οἶμαι τὸν τοῦ Νεοκλέους Ἀθήνηθεν ἐς Βαβυλῶνα  
 ἦκειν μετὰ τὴν Σαλαμίνα τὴν θείαν ἀποροῦντα,  
 ὅποι σωθήσεταιί ποτε τῆς Ἑλλάδος, καὶ δια-  
 λέγεσθαι βασιλεῖ περὶ ὧν στρατηγούντος αὐτοῦ  
 ὁ Ξέρξης ὤνητο. ἐκπλήττει δὲ αὐτὸν οὐδὲν τῶν  
 15 Μηδικῶν, ἀλλὰ τεθάρσηκεν οἶον καθεστῶς ἐπὶ  
 τοῦ λίθου· καὶ ἡ φωνὴ οὐκ ἀπὸ τοῦ ἡμεδαποῦ  
 τρόπου· μηδίζων ὁ Θεμιστοκλῆς· ἐξεπόνησε γὰρ  
 ἐκεῖ τοῦτο. εἰ δ' ἀπιστεῖς, ὄρα τοὺς ἀκούοντας,  
 ὡς τὸ<sup>1</sup> εὐξύνετον ἐπισημαίνουσι τοῖς ὄμμασιν,  
 20 ὄρα καὶ τὸν Θεμιστοκλέα τὴν μὲν τοῦ προσώπου  
 στάσιν παραπλήσιον τοῖς λέγουσι, πεπλανη-  
 μένον δὲ τὴν τῶν ὀφθαλμῶν ἔννοιαν ὑπὸ τοῦ  
 λέγειν, ὡς μετέμαθεν.

<sup>1</sup> τὸ added by Kayser.

<sup>1</sup> On the dress of Cyrus the Great, see Xenophon, *Cyr.* 8. 3. 13: "Next after these Cyrus himself upon a chariot appeared in the gates wearing his tiara upright, a purple tunic shot with white (no one but the king may wear such an one), trousers of scarlet dye about his legs and a mantle (*kandys*) all of purple. He had also a fillet about his tiara, and his kinsmen also had the same mark of distinction, and

broidered ;<sup>1</sup> but he should be praised for the gold which he has painted as threads skilfully interwoven in the cloth and preserving the design to which it has been constrained, and, by Zeus, for the faces of the eunuchs. The palace court must also be of gold—indeed, it seems not to be a painting at all ; for it is so painted as to seem to be a real building—we catch the fragrance of both frankincense and myrrh—for the barbarians use these to pollute the freedom of the air ; and let us infer that one spearman is talking to another about the Greek, marvelling at him from a vague knowledge of his great achievements. For I think that Themistocles the son of Neocles has come from Athens to Babylon after the immortal victory at Salamis because he is at a loss to know where in Greece he would be safe, and that he is conversing with the king about the services which he rendered to Xerxes while in command of the Greek forces. He is not perturbed at all by his Median surroundings, but is as bold as though he stood on the Athenian bema ; and this language he speaks is not ours, but Themistocles is using the Median tongue, which he took the pains to acquire there.<sup>2</sup> If you doubt this, look at his hearers, how their eyes indicate that they understand him easily, and look also at Themistocles, the posture of whose head is like that of one speaking, but note that there is hesitancy in the thoughtful expression of the eyes, due to his speaking a new language recently learned.

they retain it even now. His hands he kept outside his sleeves." Trans. Miller, L.C.L.

<sup>2</sup> Cf. Plutarch, *Them.* 126D, τὴν Περσίδα γλῶτταν ἀποχρώντως ἐκμαθὼν ἐνετύγχανε βασιλεῖ δι' αὐτοῦ.

## λβ' ΠΑΛΑΙΣΤΡΑ

(1) Ὁ μὲν χῶρος Ἀρκαδία, τὸ κάλλιστον  
 25 Ἀρκαδίας καὶ ᾧ μάλιστα ὁ Ζεὺς χαίρει—  
 Ὀλυμπίαν αὐτὸ ὀνομάζομεν—ἀθλον δὲ οὔπω  
 πάλης οὐδὲ τοῦ παλαίειν ἔρωσ, ἀλλ' ἔσται.  
 Παλαίστρα γὰρ ἢ Ἑρμοῦ ἠβήσασα νῦν ἐν  
 Ἀρκαδία πάλην εὔρηκε, καὶ ἢ γῆ χαίρει πως  
 30 τῷ εὐρήματι, ἐπειδὴ σίδηρος μὲν πολεμιστήριος  
 ἔνσπονδος ἀποκίεσται τοῖς ἀνθρώποις, στάδια  
 δὲ ἠδίω στρατοπέδων δόξει καὶ ἀγωνιοῦνται  
 387 K. γυμνοί. (2) Τὰ μὲν δὴ παλαίσματα παιδία.  
 ταυτὶ γὰρ ἀγέρωχα σκιρτᾷ περὶ τὴν Παλαίστραν  
 ἄλλο ἐπ' ἄλλῳ ἐς αὐτὴν λυγίζοντα, εἴη δ' ἂν  
 γηγενῆ· φησὶ γὰρ ὑπ' ἀνδρείας ἢ κόρη μῆτ' ἂν  
 5 γήμασθαί τῳ ἐκούσα μῆτ' ἂν τεκεῖν. διαπέφυκε  
 δὲ ἀπ' ἀλλήλων τὰ παλαίσματα<sup>1</sup> κρῆτιστον γὰρ  
 τὸ ξυνημμένον τῇ πυγμῇ.<sup>2</sup>

(3) Τὸ δὲ εἶδος τῆς Παλαίστρας, εἰ μὲν ἐφήβῳ  
 εἰκάζοιτο, κόρη ἔσται, εἰ δὲ εἰς κόρην λαμβύ-

<sup>1</sup> Schenkl and Benndorf think that something has been lost from the text after παλαίσματα—an enumeration of the kinds of wrestling ending with the pancratium, a combination of wrestling and boxing (Plato, *Rep.* i. 338c).

<sup>2</sup> πυγμῇ Kayser : πάλη.

<sup>1</sup> Pelops, near whose tomb the Olympic games were celebrated, seems to have been originally a deity of the pre-Dorian population of Arcadia and Pisa; in the earliest form of the legend he was the son of Hermes, the autochthonic

## 32. PALAESTRA

The place is Arcadia,<sup>1</sup> the most beautiful part of Arcadia and that in which Zeus takes most delight—we call it Olympia—and as yet there is no prize for wrestling nor even any love of wrestling, but there will be. For Palaestra, the daughter of Hermes, who has just come to womanhood in Arcadia, has discovered the art, and the earth seems to rejoice at the discovery, since iron as an instrument of war will be laid aside by men during the truce, and the stadium will seem to them more delightful than armed camps, and with naked bodies they will contend with each other. The kinds of wrestling are represented as children. For they leap sportively around Palaestra, bending towards her in one wrestler's posture after another; and they may be sprung from the earth, for the maiden shows by her manly aspect that she would neither marry any man willingly nor bear children. The kinds of wrestling differ from one another;<sup>2</sup> indeed, the best is the one combined with boxing.<sup>3</sup>

The figure of Palaestra,<sup>4</sup> if it be compared with a boy, will be that of a girl; but if it be taken for a

god of Arcadia. In locating Olympia in Arcadia rather than Elis, Philostratus follows the pre-Dorian story of the origin of the Olympic games.

<sup>2</sup> See critical note.

<sup>3</sup> The reference seems to be to the pancratium; see critical note.

<sup>4</sup> Fröhner (*Gaz. arch.* XIV, 1889, p. 56) published a Roman terracotta vase with medallions, in which are depicted Schoeneus, Atalanta with an apple, the victorious Hippomedon carrying a palm branch, and Palaestra, a seated young woman nude to the waist and carrying a palm branch (Fig. 25, p. 265).

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10 νοιτο, ἔφηβος δόξει. κόμη τε γὰρ ὄση μῆδ'  
 ἀναπλέκεσθαι ὄμμα τε ἀμφοτέρω τῷ ἦθει καὶ  
 ὄφρυν οἴα καὶ ἐρώντων ὑπερορᾶν καὶ παλαιόν-  
 των· φησὶ γὰρ πρὸς ἄμφω τὰ ἔθνη ἐρρῶσθαι  
 μαζῶν τε οὐδ' ἂν παλαιόντα θιγεῖν τινα, τοσοῦτον  
 15 αὐτῇ περιεῖναι τῆς τέχνης. καὶ αὐτοὶ δὲ οἱ  
 μαζοὶ μικρὰ τῆς ὀρμῆς παραφαίνουσιν ὥσπερ ἐν  
 μειρακίῳ ἀπαλῶ, θῆλύ τε ἐπαινεῖ οὐδέν, ὅθεν  
 οὐδὲ λευκώλενος θέλει εἶναι, οὐδὲ τὰς Δρυάδας  
 ἐπαινεῖν ἔοικεν, ὅτι λευκαίνουσιν ἑαυτὰς ἐν ταῖς  
 20 σκιαῖς, ἀλλὰ τὸν Ἥλιον ἄτε κοίλην Ἀρκαδίαν  
 οἰκοῦσα αἰτεῖ χρῶμα, ὃ δ' οἶον ἄνθος τι ἐπάγει  
 αὐτῇ καὶ φοινίττει τὴν κόρην μετρία τῇ εἴλῃ.<sup>1</sup>  
 (4) Καθῆσθαι δέ, ὦ παῖ, τὴν κόρην πάνσοφόν τι  
 τοῦ ζωγράφου· πλεῖσται γὰρ τοῖς καθημένοις αἱ  
 25 σκιαί καὶ τὸ καθῆσθαι αὐτῇ<sup>2</sup> ἱκανῶς εὐσχημον,  
 πρᾶττει δὲ τοῦτο καὶ ὁ θαλλὸς τῆς ἐλαίας ἐν  
 γυμνῷ τῷ κόλπῳ. ἀσπάζεται δέ που τὸ φυτὸν  
 τοῦτο ἢ Παλαιίστρα, ἐπειδὴ πάλῃ τε ἀρήγει καὶ  
 χαίρουσιν αὐτῷ πάνυ ἄνθρωποι.

<sup>1</sup> εἴλη Heringa and Reiske : ἴδη.

<sup>2</sup> αὐτῇ Kayser : αὐτῆς or αὐτοῖς.

<sup>1</sup> Cf. p. 263, note 4.

girl, it will seem to be a boy. For her hair is too short even to be twisted into a knot; the eye might be that of either sex; and the brow indicates disdain for both lovers and wrestlers; for she claims that she is able to resist both the one and the other, and that not even in a wrestling bout could anyone touch her breasts, so much does she excel in the art. And the breasts themselves, as in a boy of tender years, show but slight signs of beginning fullness. She cares for nothing feminine; hence she does not even wish to have white arms, and apparently even disapproves of the Dryads because they stay in the shade to keep their skin fair; nay, as one who lives in the vales of Arcadia, she begs Helius for colour, and he brings it to her like a flower and reddens the girl with moderate heat. It shows the skill of the painter, my boy, that the maiden is sitting, for there are most shadows on seated figures, and the seated position is distinctly becoming to her; the branch of olive on her bare bosom is also becoming to her. Palaestra apparently delights in this tree, since its oil is useful in wrestling and men find great pleasure in it.

FIG. 25.<sup>1</sup>

## ΛΓ΄ ΔΩΔΩΝΗ

- 30 (1) Ἡ μὲν χρυσῆ πέλεια ἔτ' ἐπὶ τῆς δρυὸς ἐν  
 λογίοις ἢ σοφῇ καὶ χρησμοί, οὓς ἐκ Διὸς ἀνα-  
 φθέγγεται, κεῖται δ' οὗτος ὁ πέλεκυς, ὃν μεθῆκεν  
 388 K. Ἐλλὸς ὁ δρυτόμος, ἀφ' οὗ κατὰ Δωδώνην οἱ Ἑλλοί,  
 στέμματα δ' ἀνήπται τῆς δρυὸς, ἐπειδὴ καθάπερ  
 ὁ Πυθοῖ τρίπους χρησμοὺς ἐκφέρει. φοιτᾷ δ' ὁ  
 μὲν ἐρέσθαι τι αὐτῆν, ὁ δὲ θῦσαι, καὶ χορὸς  
 5 οὗτοσὶ ἐκ Θηβῶν περιεστᾶσι τὴν δρῦν οἰκειού-  
 μενοι τὴν σοφίαν τοῦ δένδρου, οἶμαι δὲ καὶ τὴν  
 χρυσῆν ὄρνιν ἐκεῖ παλευθῆναι. (2) Οἱ δ' ὑποφῆ-  
 ται τοῦ Διός, οὓς ἀνιπτόποδάς τε καὶ χαμαιεύνας  
 ἔγνω Ὅμηρος, αὐτοσχέδιοί τινές εἰσι καὶ οὐπω  
 10 κατεσκευασμένοι τὸν βίον, φασὶ δὲ μηδ' ἂν κατα-  
 σκευάσασθαι· τὸν γὰρ Δία χαίρειν σφίσιν,  
 ἐπειδὴ ἀσπάζονται τὸ αὐτόθεν. ἱερεῖς γὰρ  
 οὗτοι, καὶ ὁ μὲν τοῦ ἐρέψαι κύριος, ὁ δὲ τοῦ  
 κατεύξασθαι, τὸν<sup>1</sup> δ' ἐς<sup>2</sup> πόπανα χρῆ πράττειν,  
 15 τὸν δὲ ἐς οὐλὰς καὶ κανᾶ, ὁ δὲ θύει τι, ὁ δ' οὐ  
 παρήσει ἐτέρω δεῖραι τὸ ἱερεῖον. ἐνταῦθα δὲ  
 ἰέριαι Δωδωνίδες ἐν στρυφνῷ τε καὶ ἱερῷ τῷ  
<sup>1</sup> τὸν Reiske and Kayser : τῷ. <sup>2</sup> δ' ἐς Schenkl : δὲ.

<sup>1</sup> Dodona was the seat of the oracle of Zeus, reputed to be the oldest oracle in Greece (cf. *Iliad* 16. 233); it was situated in Epirus near the modern Janina. Hesiod places it in Hellopia (*Cat. of Women and Eoiaæ*, 97): "A rich land on the border of which is built a city, Dodona; and Zeus loved it and (appointed) it to be his oracle, revered by men. . . . And they (the doves) lived in the hollow of an oak (φηγοῦ)." Trans. Evelyn-White, L.C.L. Herodotus (II, 55) speaks of the holy doves who first called attention to its mantic power. The oracles were answers to questions, in the form of a



33. DODONA<sup>1</sup>

Here is the golden dove still on the oak, wise in her sayings; here are oracles which are utterances of Zeus; here lies the axe abandoned by the tree-cutter Hellus, from whom are descended the Helloi of Dodona; and fillets are attached to the oak, for like the Pythian tripod it utters oracles. One comes to ask it a question and another to sacrifice, while yonder band from Thebes stands about the oak, claiming as their own the wisdom of the tree; and I think the golden bird has been caught there<sup>2</sup> by decoy. The interpreters of Zeus, whom Homer knew as "men with unwashen feet that couch on the ground,"<sup>3</sup> are a folk that live from hand to mouth and have as yet acquired no substance, and they assert that they will never do so, since they think they enjoy the favour of Zeus because they are content with a picked-up livelihood. For these are priests; and one is charged with hanging the garlands, one with uttering the prayers, a third must attend to the sacrificial cakes, and another to the barley-grains and the basket, another makes a sacrifice, and another will permit no one else to flay the victim. And here are Dodonaean priestesses of

rustling of the oak's branches. (Cf. *supra*, Description 15, p. 187.) A spring at its foot inspired those who drank of it. The priests, called by Homer "Selloi" (here Helloi), found favour by depending wholly on Zeus for their food; the fact that they slept on the ground suggests contact with the god in sleep (*incubatio*) as a means of learning the divine will.

<sup>2</sup> This would naturally mean in Thebes. The allusion is uncertain. Benndorf thought that the reference was to Egypt, where, according to Aelian, *De Nat. An.* 6. 33, birds are brought down from the sky by a kind of magic.

<sup>3</sup> Quoted from *Iliad* 16. 235.

εἶδει· εἰκόσσι γὰρ θυμιαμάτων τε ἀναπνεῖν καὶ  
 σπονδῶν. (3) Καὶ τὸ χωρίον δὲ αὐτὸ θυῶδες, ὃ  
 20 παῖ, γέγραπται καὶ ὀμφῆς μεστόν, χαλκῆ τε  
 Ἡχὼ ἐν αὐτῷ τετίμηται, ἣν οἶμαι ὀρᾶς ἐπι-  
 βάλλουσαι τὴν χεῖρα τῷ στόματι, ἐπειδὴ  
 χαλκεῖον ἀνέκειτο τῷ Διὶ κατὰ Δωδώνην ἠχοῦν  
 ἐς πολὺ τῆς ἡμέρας καί, μέχρι λάβοιτό τις αὐτοῦ,  
 25 μὴ σιωπῶν.

### λδ' ΩΡΑΙ

(1) Τὸ μὲν ἐπὶ ταῖς Ὠραῖς εἶναι τὰς τοῦ οὐρανοῦ  
 πύλας Ὀμήρῳ ἀφῶμεν εἰδέναι καὶ ἔχειν—εἰκὸς  
 γάρ που αὐτὸν ξυγγενέσθαι ταῖς Ὠραῖς, ὅτε τὸν  
 αἰθέρα ἔλαχε—τουτὶ δὲ τὸ σπουδαζόμενον ὑπὸ  
 30 τῆς γραφῆς καὶ ἀνθρώπῳ ξυμβαλεῖν ῥᾶδιον. αἱ  
 γὰρ δὴ Ὠραὶ αὐτοῖς εἶδεσιν ἐς τὴν γῆν ἀφικό-  
 μεναι ξυνάπτουσαι τὰς χεῖρας ἐνιαυτὸν οἶμαι  
 389 K. ἐλίπτουσι καὶ ἡ γῆ σοφῆ οὔσα εὐφορεῖ αὐταῖς τὰ  
 ἐνιαυτοῦ πάντα. (2) “Μὴ πατεῖτε τὴν ὑάκινθον  
 ἢ τὰ ῥόδα” οὐκ ἐρῶ πρὸς τὰς ἡρινάς· ὑπὸ γὰρ  
 τοῦ πατεῖσθαι ἠδῖω φαίνεται καὶ αὐτῶν τι τῶν  
 5 Ὠρῶν ἠδῖον πνεῖ.<sup>1</sup> καὶ “μὴ ἐμβαίνετε ἀπαλαῖς  
 ταῖς ἀρούραις” οὐκ ἐρῶ πρὸς τὰς χειμερίους  
 σφῶν· τὸ γὰρ πατεῖσθαι αὐτὰς ὑπὸ τῶν Ὠρῶν  
 ποιήσει ἄσταχυν. αἱ ξανθαὶ δὲ αὐταὶ βαίνουσιν

<sup>1</sup> Many attempts have been made to emend ἠδῖον πνεῖ: νῆ Δί' ἀναπνεῖ Jacobs, νῆ Δία πνεῖ Westermann (“exhale, by Zeus, a fragrance of the Horae themselves”).

<sup>1</sup> The Seasons.

<sup>2</sup> Cf. *Iliad*, 5. 749: ‘The gates of Heaven which the Horae had in their keeping, to whom are entrusted great

stiff and solemn appearance, who seem to breathe out the odour of incense and libations. The very place, my boy, is painted as fragrant with incense and replete with the divine voice; and in it honour is paid to a bronze Echo, whom I think you see placing her hand upon her lips, since a bronze vessel has been dedicated to Zeus at Dodona, that resounds most of the day and is not silent till someone takes hold of it.

## 34. HORAE

That the gates of heaven are in charge of the Horae<sup>1</sup> we may leave to the special knowledge and prerogative of Homer,<sup>2</sup> for very likely he became an intimate of the Horae when he inherited the skies; but the subject that is here treated in the painting is easy for a man<sup>3</sup> to understand. For the Horae, coming to earth in their own proper forms, with clasped hands are dancing the year through its course, I think, and the Earth in her wisdom brings forth for them all the fruits of the year. "Tread not on the hyacinth or the rose" I shall not say to the Horae of the spring-time; for when trodden on they seem sweeter and exhale a sweeter fragrance than the Horae themselves. "Walk not on the ploughed fields when soft" I shall not say to the Horae of the winter-time; for if they are trodden on by the Horae they will produce the ear of grain. And the golden-haired Horae yonder are walking on

heaven and Olympus, whether to throw open the great cloud or shut it to." Trans. Murray.

<sup>3</sup> It is implied both here and in the phrase "inherited the skies" that Homer became a god after his death; and works of ancient art depict his apotheosis.

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- ἐπὶ τῆς τῶν ἀσταχύων κόμης, οὐ μὴν ὡς κλάσαι  
 10 ἢ κάμψαι, ἀλλ' εἰσὶν οὕτω τι ἐλαφραί, ὡς μηδὲ  
 ἐπημύειν τὸ λήμιον.<sup>1</sup> χαρίεν ὑμῶν, ὧ ἄμπελοι, τὸ  
 λαβέσθαι τῶν ὀπωρινῶν ἐθέλειν· ἐρᾶτε γάρ που  
 τῶν Ὠρῶν, ὅτι ὑμᾶς ἐργάζονται καλὰς καὶ  
 ἡδυοίους.
- 15 (3) Ταυτὶ μὲν οὖν οἶον γεωργίαι τῆς γραφῆς,  
 αὐταὶ δ' αἱ Ὠραι μάλα ἡδεῖαι καὶ δαιμονίου  
 τέχνης. οἶον μὲν γὰρ αὐτῶν τὸ ἄδειν, οἷα δὲ ἡ  
 δίνη τοῦ κύκλου καὶ τὸ κατόπιν ἡμῖν μηδεμιᾶς  
 φαίνεσθαι ὑπὸ τοῦ πάσας οἶον ἔρχεσθαι,  
 20 βραχίων δὲ ἄνω καὶ ἐλευθερία ἀφέτου κόμης καὶ  
 παρειὰ θερμῇ ὑπὸ τοῦ δρόμου καὶ οἱ ὀφθαλμοὶ  
 συγχορευόντες. τάχα τι καὶ μυθολογῆσαι  
 συγχωροῦσιν ὑπὲρ τοῦ ζωγράφου· δοκεῖ γάρ μοι  
 χορευούσαις ταῖς Ὠραις ἐντυχῶν σεισθῆναι ὑπ'  
 25 αὐτῶν εἰς τὴν τέχνην, ἴσως αἰνιττομένων τῶν  
 θεῶν, ὅτι χρὴ σὺν ᾧρα γράφειν.

<sup>1</sup> τὸ λήμιον Schenkl : τῶ ἡλίφ or τῶ ληίφ.

<sup>1</sup> Cf. *Iliad*, 20. 227 : "Would course over the topmost ears of ripened corn and break them not" (said of the mares of Erichthonius). Trans. Murray.

<sup>2</sup> The word is taken from Homer, *Iliad*, 2. 148.

<sup>3</sup> The interpretation of Benndorf, who compares *supra* p. 302, 4K, and p. 311, 23. The painting furnishes the writer with fruits to gather as the fields yield a harvest to the farmer.

the spikes of the ears, but not so as to break or bend them ;<sup>1</sup> nay, they are so light that they do not even sway the stalks. It is charming of you, O grape-vines, that ye try to lay hold of the Horae of the autumn-tide ; for you doubtless love the Horae because they make you fair and wine-sweet.<sup>2</sup>

Now these are our harvestings,<sup>3</sup> so to speak, from the painting ; but as for the Horae themselves, they are very charming and of marvellous art. How they sing, and how they whirl in the dance ! Note too the fact that the back of none of them is turned to us, because they all seem to come towards us ; and note the raised arm, the freedom of flying hair, the cheek warm from the running, and the eyes that join in the dance. Perhaps they permit us to weave a tale about the painter ; for it seems to me that he, falling in with the Horae as they danced, was caught up by them into their dance, the goddesses perhaps thus intimating that grace (*hora*) must attend his painting.<sup>4</sup>

<sup>4</sup> According to Benndorf, whose interpretation is here followed, *σεισθῆναι* (for *ἐνσεισθῆναι*) seems to mean that one of the surrounding spectators has been caught up by the dancers and made to share their dance. Benndorf interprets in this way a relief found on the Athenian Acropolis (published by Lechat, *Bull. corr. hell.* xiii. Pl. XIV, p. 467 f.), where Hermes with a flute is leading the dance of three Charites, the third of whom is initiating a small figure, *i.e.* not a divine being but a man, into their dance. Lechat calls attention to the essential likeness of Charites, Horae, and Nymphs, but names these figures Charites because the latter were worshipped in mysteries "in front of the entrance to the Acropolis" (Paus. 9. 35. 3).



PHILOSTRATUS  
THE YOUNGER

IMAGINES

WITH AN ENGLISH TRANSLATION BY  
ARTHUR FAIRBANKS





# INTRODUCTION

## PHILOSTRATUS THE YOUNGER

IN his preface to this, the second, series of *Imagines* the younger Philostratus states his intention to "vie with earlier writers" in his description of paintings. Specifically he is following in the steps of his grandfather, the author of the earlier series of *Imagines*, though we find nothing like slavish imitation of that work. His high regard for the older Philostratus is stated in the eulogy of his preface; it is indicated by the frequent use of phrases borrowed from his predecessor, intentionally or unintentionally; and it is clearly shown by his choice of subjects. While he also frequently quotes from classic authors, the phrases taken from the older Philostratus number rather more than phrases or quotations from all other authors put together. As to his choice of subjects, ten of his seventeen descriptions deal with themes suggested by his predecessor.

### PHILOSTRATUS THE YOUNGER.

3. Hunters resting.
5. Heracles in swaddling clothes.
6. Music of Orpheus; animals and trees.

### PHILOSTRATUS THE ELDER.

- I. 28. Preparation for and progress of the hunt.
- I. 26. Hermes in swaddling clothes.
- I. 10. Music of Amphion; stones of Thebes.

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### PHILOSTRATUS THE YOUNGER.

9. Pelops, Hippodameia and Oenomaüs.
10. Pyrrhus and Eurypylos.
11. Departure of the *Argo*.
12. Hesione freed.
13. Sophocles and bees.
14. Hyacinthus before death.
15. Meleager and the Calydonian boar.

### PHILOSTRATUS THE ELDER.

- I. 17. Hippodameia, Pelops and Oenomaüs.
- I. 7. Memnon and Achilles.
- II. 15. Arrival of the *Argo*.
- I. 29. Andromeda freed.
- II. 12. Pindar and bees.
- I. 24. Hyacinthus after death.
- I. 28. Boar hunt.

None of them is a copy of the material he found, but all treat the same or similar themes in a way that invites comparison.

The most striking difference from his predecessor lies in the fact that the later writer makes far less effort for rhetorical effect. The sophist, the lecturer for display, has retreated into the background. We find none of the "curious knowledge" that was scattered through the works of his grandfather; the studied simplicity is no longer noticeable; the "boy" and the effort to show a conversational manner rarely appear. In general the description is much more definite, as though he wished to make clear the particular pictures he is describing, although some of the descriptions confuse the story and the picture (cf. 1*a*, Achilles on Scyros), sometimes confusing elements are introduced into the picture,<sup>1</sup> and sometimes two or three scenes are described in the same picture without indicating the transition from one to another.<sup>2</sup> Moreover, he takes satis-

<sup>1</sup> Three figures representing the river in the contest with Heracles, in No. 4; three goddesses, not Athena alone, seek to bribe Eros to help Jason, in No. 8.

<sup>2</sup> Eros with Ganymede, and Eros clinging to the skirts of Aphrodite, in No. 8; the single combat of Pyrrhus, and the outcome of the combat, in No. 10.

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faction in filling out the details of the description (cf. Nos. 5; 15),<sup>1</sup> when the elder Philostratus described only the main points as illustrating the story of the painting.

While the elder Philostratus constantly stressed the illusion of reality in the paintings, perhaps as an inherited rhetorical device, his grandson rarely mentions it. He does speak of the hands and feet and garment of Orpheus as in motion (No. 6), of reflections on the ball offered to Eros when it is tossed into the air (No. 8, 5), of the rapid motion of Aeëtes' chariot (No. 11, 5), and the waves made by the onrush of the monster that attacked Hesione (No. 12, 4), but he does not suggest that the painted object could be confused with the object itself. His figures of speech are relatively few. Under the spell of Orpheus' music the trees weave their branches to make a music-hall for him (No. 6, 2), the tail of the monster attacking Hesione is like the sail of a ship (No. 12, 4), the legs of Meleager are firmly knit, "good guardians when he fights in the hand-to-hand contest" (No. 15, 5). He makes less use of literary allusions than does his predecessor, though his method of handling them is similar.<sup>2</sup> His one excursion into literature is his

<sup>1</sup> References to the descriptions of the younger Philostratus are here given by the number (or number and section) of the description.

<sup>2</sup> It should be noted, however, that the range of literary allusion is neither so wide nor so free as in the case of the older Philostratus. Nearly half the allusions are to the *Imagines* or the *Heroica* or the *Lives* of his grandfather; as the *Shield of Achilles* is based on Homer, so the account of the babe Heracles is based on Pindar (No. 5), and the account of Medea (Nos. 7, 8) on Apollonius of Rhodes; and

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somewhat dull rendering of the scenes on the Shield of Achilles (No. 10, 5 f.); this may be based on a painting or relief reproducing Homer, though the evidence for such a view is not convincing; but it is certainly written for readers who know well the Homeric passage. He does not dwell on the drawing of the pictures, on symmetry or proportion, or on special devices used by the painter; and his allusions to colour do not suggest that colour interested him as an important factor in painting. In one instance (No. 3, 2) he follows the method of his grandfather (e.g. Phil. Sen. I. 14, 3) in describing the beauty of a grove, but the beauty of nature does not seem to appeal to him personally.

Perhaps the most interesting example of his relation to the older Philostratus is found in his panegyric of Sophocles (No. 13 *infra*). Because the elder Philostratus wrote a panegyric of Pindar in the form of a description of a picture, the younger writes a panegyric of Sophocles in the same manner. Nevertheless there is a striking difference in that the Pindar is hardly a picture, while the Sophocles takes clear form as a picture. The only pictorial elements in the Pindar<sup>1</sup> are the bees and a statue of Rhea before the house of Pindar's father; the bees are there, their stings extracted, to apply their honey to the newborn babe and instil their

<sup>1</sup> *supra*, p. 179.

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of the relatively few allusions that remain, his references to the Greek tragedians are curiously, with one exception, references to fragments preserved in other literature (four times) and to the opening lines of plays by Sophocles or Euripides (six times). One cannot attribute to him the wide, intimate acquaintance with classical literature which was shown by his grandfather.

## INTRODUCTION

sweetness into him as he lies on laurel branches inside the house, but the babe is not in the picture; and Pan, we are told, will stop his leaping to sing the odes of Pindar, but apparently Pan is not in the picture. The Sophocles is no less a panegyric than the Pindar; bees are flying about anointing Sophocles with mystic drops of their own dew, as though they might sting the onlooker; Asclepius himself will listen to a paean of Sophocles; but here we are presented with a definite picture of Sophocles standing modestly before a Muse in the presence of Asclepius.

This dependence of the younger Philostratus on his grandfather, which is most evident in his choice of subjects and in particular in the description of the picture of a poet just described, may well raise the question whether the later author is describing real pictures or imagining pictures to suit his literary purpose. In spite of the logical and often detailed descriptions, the latter view seems perhaps the more reasonable. None the less it may be said of him as of his predecessor, that his paintings are so genuinely conceived in the spirit of the age that they may be treated as sound data for the student of late Greek painting.

In his Introduction the younger Philostratus, after his eulogy of his grandfather, outlines succinctly a theory of pictorial art which may also be regarded as an expression of the thought of his age. It is the function of painting, we are told (§ 3), to set forth the character and the inner life of the persons represented; (§ 4) to produce the illusion of reality, that "charming deception" by which men are led to think that things exist which do not exist;

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(§ 5) to follow the rules of symmetry and harmonious relation of parts, which have been laid down by men of old time ; and (§ 6) to present to the eye the same play of the imagination which is characteristic of poetry. Of these several factors which enter into painting, only one seems to have made a deep impression on the personality of our author, namely the delineation of character and inner experience. The nature of Diomedes and Odysseus (No. 1), the state of the mind of Marsyas and the barbarian and Apollo (No. 2), the character of the different hunters and the thoughts they are expressing (No. 3), the spiritless and dejected Oeneus and the frightened blushing Deianeira (No. 4), the fright of Alcmene, the courage and intelligent caution of Amphitryon (No. 5), the love of Medea and Jason (No. 7), the haughty spirit of Pelops, the modesty of Hippodameia, and the wildness of Oenomaus (No. 9), and similar features in later descriptions, are what the younger Philostratus chooses to dwell on. For him the art of the painter consists in the ability to delineate the character, the thoughts, the intentions, the emotions of the persons represented. While the older Philostratus continually stressed the illusion of reality in painting, his grandson grouped the art of painting with dramatic literature as forms of art to be judged by their success in presenting personalities.

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THE YOUNGER

## ΠΡΟΟΙΜΙΟΝ

390 Κ. (1) Μὴ ἀφαιρώμεθα τὰς τέχνας τὸ ἕϊ σῶζεσθαι δυσαντίβλεπτον ἠγούμενοι τὸ πρεσβύτερον μῆδ', εἴ τῷ τῶν παλαιότερων προείληπταί τι,<sup>1</sup> τοῦτο ζηλοῦν κατὰ δύναμιν φειδώμεθα σχήματι 5 εὐπρεπεῖ τὸ ῥάθυμον ὑποκοριζόμενοι, ἀλλ' ἐπιβάλωμεν τῷ φθάσαντι· τυχόντες γὰρ σκοποῦ ἀξίως λόγου πράξομεν, εἰ δέ πῃ καὶ σφαλῆναι ξυμβαίη, τὸ γοῦν ἐπαινοῦντας<sup>2</sup> φαίνεσθαι ζηλοῦν τὰ εὖ ἔχοντα ἑαυτοῖς δώσομεν.

10 (2) Τί δὴ μοι ταυτὶ προανακέκρουσαι ; ἐσπούδασταί τις γραφικῆς ἔργων ἔκφρασις τῶμῳ ὁμωνύμῳ τε καὶ μητροπάτορι λίαν Ἀττικῶς τῆς γλώττης ἔχουσα ξὺν ὥρα τε προηγμένη καὶ τόνῳ. ταύτης κατ' ἔχνη χωρήσαι θελήσαντες 15 ἀνάγκην ἔσχομεν πρὸ τῆς ὅλης ἐπιβολῆς καὶ περὶ ζωγραφίας τινὰ διελθεῖν, ὡς ἂν καὶ ὁ λόγος ἔχη τὴν οἰκείαν ὕλην ἐφαρμόττουσαν τοῖς ὑποκειμένοις.

(3) Ζωγραφίας ἄριστον καὶ οὐκ ἐπὶ σμικροῖς 20 τὸ ἐπιτήδευμα· χρὴ γὰρ τὸν ὀρθῶς προστατεύσοντα τῆς τέχνης φύσιν τε ἀνθρωπεῖαν εὖ διεσκέφθαι καὶ ἰκανὸν εἶναι γνωματεῦσαι ἠθῶν ξύμβολα καὶ σιωπῶντων καὶ τί μὲν ἐν παρεῖῳν

<sup>1</sup> τι added by Olearius.

<sup>2</sup> ἐπαινοῦντας Reiske, Heyne : ἐπαινοῦντα.



## PROOEMIUM

LET us not deprive the arts of their chance to be kept up for ever, on the ground that we think the earlier period hard to match; and let us not, just because we have been anticipated in any undertaking by some writer of former time, refrain from emulating his work to the best of our ability, using a specious pretext with which to gloss over our indolence; but let us rather challenge our predecessor for, if we attain our goal, we shall accomplish something worth while; but if at any point we fail, at least we shall do ourselves the credit of showing that we strive for the noble ends we praise.

Why have I made this prelude? A certain description of works in the field of painting was written with much learning by one whose name I bear, my mother's father, in very pure Attic Greek and with extreme beauty and force. Desiring to follow in his footsteps we felt obliged before setting out on the task to discourse somewhat on the art of painting, in order that our discussion may have its own matter in harmony with what is proposed.

Most noble is the art of painting<sup>1</sup> and concerned with not insignificant matters. For he who is to be a true master of the art must have a good knowledge of human nature, he must be able to discern the signs of men's character even when they are silent, and what is revealed in the state of the cheeks and

<sup>1</sup> *Lit.* "figure-painting."

PHILOSTRATUS THE YOUNGER

καταστάσει, τί δὲ ἐν ὀφθαλμῶν κράσει, τί δὲ ἐν  
 25 ὀφρύων ἤθει κείται καὶ ξυνελόντι εἰπεῖν ὅποσα  
 391 K. ἐς γνώμην τείνει. τούτων δὲ ἱκανῶς ἔχων ξυν-  
 αιρήσει πάντα καὶ ἄριστα ὑποκρινεῖται ἢ χεῖρ  
 τὸ οἰκεῖον ἐκάστου δράμα, μεμνηότα εἰ τύχοι ἢ  
 ὀργιζόμενον ἢ ἔννου ἢ χαίροντα ἢ ὀρμητὴν ἢ  
 5 ἔρῳντα, καὶ καθάπαξ τὸ ἀρμόδιον ἐφ' ἐκάστῳ  
 γράψει. (4) Ἡδεῖα δὲ καὶ ἢ ἐν αὐτῷ ἀπάτη καὶ  
 οὐδὲν ὄνειδος φέρουσα· τὸ γὰρ τοῖς οὐκ οὔσιν ὡς  
 οὔσι προσεστάναι καὶ ἄγεσθαι ὑπ' αὐτῶν, ὡς  
 εἶναι νομίζειν, ἀφ' οὗ βλάβος οὐδέν, πῶς οὐ ψυχα-  
 10 γωγῆσαι ἱκανὸν καὶ αἰτίας ἐκτός;

(5) Δοκοῦσι δέ μοι παλαιοὶ τε καὶ σοφοὶ  
 ἄνδρες πολλὰ ὑπὲρ ξυμμετρίας τῆς ἐν γραφικῇ  
 γράψαι, οἷον νόμους τιθέντες τῆς ἐκάστου τῶν  
 μελῶν ἀναλογίας ὡς οὐκ ἐνὸν τῆς κατ' ἔννοιαν  
 15 κινήσεως ἐπιτυχεῖν ἄριστα μὴ εἴσω τοῦ ἐκ  
 φύσεως μέτρου τῆς ἀρμονίας ἠκούσης· τὸ γὰρ  
 ἔκφυλον καὶ ἔξω μέτρου οὐκ ἀποδέχεσθαι φύ-  
 σεως ὀρθῶς ἐχούσης κίνησιν. (6) Σκοποῦντι δὲ  
 καὶ ξυγγενειάν τινα πρὸς ποιητικὴν ἔχειν ἢ  
 20 τέχνη εὐρίσκεται καὶ κοινὴ τις ἀμφοῖν εἶναι  
 φαντασία. θεῶν τε γὰρ παρουσίαν οἱ ποιηταὶ  
 ἐς τὴν ἑαυτῶν σκηνὴν ἐσάγονται καὶ πάντα ὅσα  
 ὄγκου καὶ σεμνότητος καὶ ψυχαγωγίας ἔχεται,

<sup>1</sup> Plutarch (*Mor.* 348 C) discusses the "deception" inherent in the art of the drama, in particular tragedy, quoting Gorgias to the effect that the poet who deceives is wiser than the one

## PROOEMIUM

the expression of the eyes and the character of the eyebrows and, to put the matter briefly, whatever has to do with the mind. If proficient in these matters he will grasp every trait and his hand will successfully interpret the individual story of each person—that a man is insane, perhaps, or angry, or thoughtful, or happy, or impulsive, or in love, and, in a word, will paint in each case the appropriate traits. And the deception<sup>1</sup> inherent in his work is pleasurable and involves no reproach; for to confront objects which do not exist as though they existed and to be influenced by them, to believe that they do exist, is not this, since no harm can come of it, a suitable and irreproachable means of providing entertainment?

Learned men of olden times have written much, I believe, about symmetry in painting, laying down laws, as it were, about the proper relation of each part of the figure to the other parts, as though it were impossible for an artist to express successfully the emotions of the mind, unless the body's harmony falls within the measurements prescribed by nature; for the figure that is abnormal and that exceeds these measurements cannot, so they claim, express the emotions of a rightly constituted being. If one reflects upon the matter, however, one finds that the art of painting has a certain kinship with poetry, and that an element of imagination is common to both. For instance, the poets introduce the gods upon their stage as actually present, and with them all the accessories that make for dignity and grandeur and power to charm the mind; and so in like manner who does not; and that the hearer who is deceived is wiser than the one who is not, in that he is easily moved by his pleasure in what he hears.

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γραφική τε ὁμοίως, ἃ λέγειν οἱ ποιηταὶ ἔχουσι,  
25 ταῦτ' ἐν τῷ γράμματι σημαίνουσα.

(7) Καὶ τί χρὴ λέγειν περὶ τῶν ἀριζήλως  
εἰρημένων πολλοῖς ἢ πλείονα λέγοντα δοκεῖν ἐς  
ἐγκώμια καθίστασθαι τοῦ πράγματος; ἀρκεῖ  
γὰρ καὶ ταῦτα δεικνύναι τὸ σπουδαζόμενον ἡμῖν  
30 ὡς οὐκ ἀποβεβλήσεταιί ποι, εἰ καὶ<sup>1</sup> κομιδῇ  
σμικρά· γράμμασι γὰρ προστυχῶν χειρὸς ἀ-  
στείας, ἐν οἷς ἀρχαῖαι πράξεις οὐκ ἀμούσως  
ἔχουσαι ἦσαν, οὐκ ἠξίωσα σιωπῇ παρελθεῖν  
ταῦτα. ἀλλ' ἴν' ἡμῖν μὴ ἐφ' ἐνὸς τὸ γράμμα  
35 προίοι, ἔστω τις ὑποκείμενος, πρὸς ὃν χρὴ τὰ  
καθ' ἕκαστα διαρθροῦν, ἴν' οὕτω καὶ ὁ λόγος τὸ  
ἀρμόττον ἔχοι.

### α' ΑΧΙΛΛΕΥΣ ΕΝ ΣΚΥΡΩ

392 K. (1) Ἡ κομῶσα τῇ σχίνῳ ἠρωίνῃ—ὄρας γάρ  
που τὴν ὑπὸ τῷ ὄρει στιφρὰν τὸ εἶδος καὶ  
ἐσταλμένην κυανῶ—Σκῦρος, ὦ παῖ, νῆσος, ἦν ὁ  
θεῖος Σοφοκλῆς ἀνεμώδεα καλεῖ. ἔστι δ' αὐτῇ  
5 καὶ πτόρθος ἐλάας ἐν ταῖν χεροῖν καὶ ἀμπέλου  
κλήμα. ὁ δ' ὑπὸ τοῖς πρόποσι τοῦ ὄρους πύρ-

<sup>1</sup> εἰ καὶ Jacobs: ἦ.

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<sup>1</sup> Cf. Plutarch (*Mor.* 748 A), who discusses the relation of poetry, dancing, and painting. "For dancing is silent poetry, and on the other hand poetry is a dance of speech. . . . It would seem that as poetry resembles the use of colour in painting, so dancing resembles the lines by which figures are defined."

<sup>2</sup> Cf. the same sentiment, *Od.* 12. 451 f.

## ACHILLES ON SCYROS. I

does the art of painting, indicating in the lines of the figures what the poets are able to describe in words.<sup>1</sup>

And yet why need I say what has been admirably said by many,<sup>2</sup> or by saying more give the impression that I am undertaking an encomium of painting? For even these words, few indeed though they be, suffice to show that our present effort will not have been wasted. For when I have met with paintings by a clever hand, in which ancient deeds were treated not without refinement, I have not thought it right to pass them by in silence. But in order that our book may not proceed on one foot,<sup>3</sup> let it be assumed that there is a person present to whom the details are to be described, that thus the discussion itself may have its proper form.

### 1. ACHILLES ON SCYROS<sup>4</sup>

The heroine crowned with reeds—for doubtless you see the female figure at the foot of the mountain, sturdy of form and dressed in blue—is the island of Scyros, my boy, which the divine Sophocles calls “wind-swept.”<sup>5</sup> She has a branch of olive in her hands and a spray of vine. And the tower in the foot-hills of the mountain—that is the place where the

<sup>3</sup> *i.e.*, as a discourse of one person.

<sup>4</sup> While the Homeric poems tell nothing of Achilles' connection with Scyros, later writers say that Peleus sent him there to king Lycomedes at the age of nine in order to keep him out of the expedition against Troy. There he was brought up in maiden's garments with the daughters of Lycomedes, till Odysseus and Diomedes (or Ajax or Phoenix and Nestor) were sent at the bidding of Calchas the prophet to fetch him. The scene was a favourite one with Greek painters from Polygnotus on.

<sup>5</sup> Soph. Frag. 539 N.

- γος, παρθενεύονται ἐνταῦθα αἱ τοῦ Λυκομήδους  
 κόραι ξὺν τῇ δοκούσῃ παρὰ Θέτιδος ἤκειν. (2)  
 Τὸ γάρ τοι Μοιρῶν ἐπὶ τῷ παιδὶ δόγμα τοῦ  
 10 πατρὸς Νηρέως ἢ Θέτις μαθοῦσα καὶ ὡς ἐπ’  
 ἄμφω πεπρωμένον αὐτῷ εἶη ἢ ζῆν ἀκλεῶς ἢ  
 εὐκλεᾶ γενόμενον τάχιστα τελευτᾶν, ἀπόθετος  
 αὐτῇ ὁ παῖς ξὺν ταῖς Λυκομήδους θυγατράσιν  
 ἐν Σκύρῳ κρύπτεται, κόρη μὲν εἶναι δοκῶν ταῖς  
 15 ἄλλαις, μίαν δὲ αὐτῶν τὴν πρεσβυτάτην ξὺν  
 ἀπορρήτῳ γνοὺς ἔρωτι, καὶ προιών γε ἐς τόκου  
 ὄραν ὁ χρόνος τὸν Πύρρον ἐκδώσει. (3) Ἄλλ’  
 οὐκ ἐνταῦθα ταῦτα. λειμῶν δὲ πρὸ τοῦ πύργου  
 —ἐπιτήδειος γὰρ ὁ τόπος τῆς νήσου κόραις  
 20 ἀνθῶν ἀφθονίαν δοῦναι—καὶ ὄρᾳς γε, ὡς ἄλλη  
 ἀλλαχόσε ἀποσκίδνανται τὰ ἀνθή ἀποκείρουσαι.  
 κάλλος μὲν οὖν ἀμήχανον ἀπασῶν, ἀλλ’ αἱ μὲν  
 ἀτεχνῶς ἐς θήλειαν ὄραν ἀποκλίνουσι βολαῖς  
 τε ὀφθαλμῶν ἀπλᾶ ἐκβλεπούσαις καὶ παρειᾶς  
 25 ἀνθει καὶ τῇ πρὸς ἕκαστα ὀρμῇ εὖ μάλα τὸ  
 θῆλυ ἐλέγχουσαι, ἠδὲ δὲ ἢ ἀναχαιτίζουσα τὴν  
 κόμην καὶ βλοσυρὰ σὺν ἀβρότητι αὐτίκα μάλα  
 διελεγχθήσεται τὴν φύσιν καὶ τὸ ξὺν ἀνάγκῃ  
 ἐπίπλαστον ἐκδύσα τὸν Ἀχιλλέα ἐκδείξει· λόγου  
 30 γὰρ ἐς τοὺς Ἑλληνας ἐμπεσόντος τοῦ τῆς  
 Θέτιδος ἀπορρήτου στέλλεται Διομήδης ξὺν  
 Ὀδυσσεῖ ἐπὶ τὴν Σκύρον διελέγοντες, ὅπῃ  
 ταῦτα ἔχει.
- 393 K. (4) Ὅρᾳς δὲ ἄμφω τὸν μὲν καὶ βεβυθισμένον  
 τὴν τῶν ὀφθαλμῶν ἀκτίνα διὰ πανουργίαν οἶμαι

<sup>1</sup> Cf. *Iliad* 9. 410f. "Thetis telleth me that twofold  
 fates are bearing me towards the doom of death: if I abide  
 288

daughters of Lycomedes follow their maidenly pursuits with the seeming daughter of Thetis. For when Thetis learned from her father Nereus the decree of the Fates about her son—that one of two things had been allotted to him, either to live ingloriously or becoming glorious to die very soon<sup>1</sup>—her son was put away among the daughters of Lycomedes on Scyros and now lives hidden there; to the other girls he seems to be a girl, but one of them, the eldest, he has known in secret love, and her time is approaching when she will bring forth Pyrrhus. But this is not in the picture. There is a meadow before the tower, for this part of the island is a garden made to produce flowers in abundance for the maidens, and you see them scattered here and there plucking the flowers. All are surpassingly beautiful, but while the others incline to a strictly feminine beauty, proving indisputably their feminine nature by the frank glances of their eyes and the bloom of their cheeks and their vivacity in all they do, yet yonder girl who is tossing back her tresses, grim of aspect along with delicate grace, will soon have her sex betrayed, and slipping off the character she has been forced to assume will reveal Achilles. For as the rumour of Thetis' secret spreads among the Greeks, Diomedes in company with Odysseus sets forth to Scyros to ascertain the truth of this story.

You see them both, one keeping the glance of his eyes<sup>2</sup> sunk low by reason, I think, of his craftiness

here and war about the city of the Trojans, then lost is my home return, but my renown shall be imperishable; but if I return home . . . lost then is my glorious renown, yet shall my life long endure." Trans. Murray, L.C.L.

<sup>2</sup> For the phrase τὴν τῶν ὀφθαλμῶν ἀκτῖνα, cf. the elder Phil. *Vit. Soph.* 61, 3, and *Imag.* 311, 18 K.

PHILOSTRATUS THE YOUNGER

καὶ τὸ διαθρεῖν τι αἰεί, ὁ δὲ τοῦ Τυδέως ἔμφρων  
 μέν, ἔτοιμος δὲ τὴν γνώμην καὶ τὸ δραστήριον  
 5 προτείνων. κατόπιν δὲ αὐτῶν καὶ ὁ τῆ σάλπιγγι  
 σημαίνων τί δὴ βούλεται καὶ τί τὸ ἦθος τῆς  
 γραφῆς ; (5) Σοφὸς ὢν Ὀδυσσεὺς καὶ ἱκανὸς  
 τῶν ἀδήλων θηρατῆς πρὸς τὸν τῶν θηρωμένων  
 ἔλεγχον μηχανᾶται τὰ νῦν· ρίψας γὰρ ἐς τὸν  
 10 λειμῶνα ταλάρους τε καὶ ὅσα παισὶ κόραις ἐς  
 παιδιὰν εὐπρεπῆ καὶ πανοπλίαν, αἱ μὲν οὖν  
 Λυκομήδους ἐς τὸ οἰκεῖον χωροῦσιν, ὁ δὲ τοῦ  
 Πηλέως ταλάροις μὲν καὶ κερκίσι χαίρειν λέγει  
 παραλιπὼν αὐτὰ ταῖς κόραις ἤδη, ἐς δὲ τὴν  
 15 πανοπλίαν ὀρμήσας γυμνοῦταί τε τὸ ἐντεῦ-  
 θεν \* \* 1

(1) . . . σθαι. ὁ δὲ Πύρρος οὐκ ἄγροικος ἔτι  
 οὐδ' ἐν αὐχμῶ σφριγῶν, οἷα βουκόλων νεανιεύ-  
 ματα, ἀλλ' ἤδη στρατιώτης. ἔστη μὲν γὰρ  
 20 ἀκοντίῳ ἐπερείσας ἑαυτὸν καὶ ἀποβλέπων ἐς  
 τὴν ναῦν, ἐσθῆς δὲ αὐτῷ φοινικὶς ἐξ ὤμου  
 ἄκρου ἐς τὴν ἀριστερὰν ἀνειλημμένη χεῖρα καὶ  
 λευκὸς ὑπὲρ γόνυ χιτῶν, τὸ δὲ ὄμμα αὐτῷ  
 γοργὸν μὲν, οὐκ ἐν ὀρμῇ δέ, ἀλλ' ἐν ἀναβολαῖς

<sup>1</sup> Jacobs saw that the end of this description and the beginning of the next have been lost.

<sup>1</sup> The same phrase is used by the elder Philostratus, *Vit. Apoll.* II, 20 (62, 24 K).

<sup>2</sup> Cf. Soph. *Ajax* 2, where the word *θηρώμενον*, "ever on the prowl," is used by Odysseus.

<sup>3</sup> Pyrrhus (Neoptolemus) was the son of Achilles by Deïdameia, daughter of Lycomedes. Born after the de-



## PYRRHUS ON SCYROS. I

and his habit of continual scheming, the other, Tydeus' son, prudent, ready in counsel and intent on the task before him. What does the man behind them mean, the one who blows the trumpet? and what is the significance of the painting?<sup>1</sup> Odysseus, shrewd and an able tracker of secrets,<sup>2</sup> devises the following plan to test what he is tracking out; when he throws down on the meadow wool-baskets and objects suited to girls for their play and a suit of armour, the daughters of Lycomedes turn to objects suitable to their sex, but the son of Peleus, though he claims to find pleasure in baskets and weaving-combs, forthwith leaves these things to the girls, and rushing to the suit of armour he divests himself of the feminine attire he has been wearing. . . .

### [PYRRHUS ON SCYROS]<sup>3</sup>

. . . And Pyrrhus is no longer a country boor nor yet growing strong amid filth like brawling sons of herdsmen, but already he is a soldier. For he stands leaning on a spear and gazing towards the ship; and he wears a purple mantle brought up from the tip of the shoulder over to his left arm and a white tunic that does not reach the knee; and though his eye is flashing, it is not so much the eye of a man in full career as of one still holding

parture of Achilles, the boy was brought up by Lycomedes till, at the bidding of the seer Helenus, Odysseus and Phoenix came to fetch him to accomplish the capture of Troy. His victory over Eurypylus is described below (No. 10, p. 325f.). The departure of Pyrrhus from Scyros, his assistance to Odysseus in securing the bow of Philoctetes, and his exploits at Troy are scenes frequently depicted on Greek red-figured vases.

PHILOSTRATUS THE YOUNGER

25 ἔτι καὶ τῷ ἀσχάλλειν τῇ τριβῇ καὶ ἀνατυποῖ  
 τι ἢ γνώμη τῶν ἐν Ἰλίῳ μικρὸν ὕστερον.  
 ἢ κόμη ἰὺν μὲν ἡσυχάζοντος ἐπικρέματα τῷ  
 μετώπῳ, ὀρμήσαντος δὲ ἀτακτῆσει<sup>1</sup> συναπο-  
 30 ἀνασκιρτῶσαι ἄνετον αἶγες καὶ τὰ ἀτακτοῦντα  
 βουκόλια καὶ ἢ ἐν μέσοις ἐρριμμένη κορύνη  
 σὺν καλαύροπι τοιοῦδε, ὦ παῖ, λόγου ἔχεται  
 ἀχθόμενος τῇ μητρὶ καὶ τῷ πάππῳ τῆς ἐν τῇ  
 νήσῳ ἔδρας, ἐπειδὴ ἐπ' Ἀχιλλεῖ τεθνεῶτι δεί-  
 35 σαντες περὶ τῷ παιδὶ ἀπώμοτον ἐποίησαντο τὴν  
 τοῦ Πύρρου ἔξοδον, αἰπολίοις τε καὶ βουσὶν  
 394 Κ. ἑαυτὸν ἐφίστησιν ἀπαυχενίζων τοὺς ἀτιμά-  
 ζοντας τὴν ἀγέλην ταύρους, οἳ δὴ πρὸς τῷ ἐν  
 δεξιᾷ δείκνυνται ὄρει. (3) Λογίου δὲ ἐς τοὺς  
 Ἕλληνας ἐμπεσόντος, ὡς οὐκ ἄλλῳ τῷ ἄλωτὸς  
 5 ἔσοιτο ἢ Τροία πλὴν τοῖς Αἰακίδαις, στέλλεται  
 ὁ Φοῖνιξ ἐς τὴν Σκῦρον ἀνάξων τὸν παῖδα καὶ  
 καθορμισάμενος ἐντυγχάνει οἱ οὐκ εἰδότι οὐκ  
 εἰδῶς πλὴν ὅσα τὸ ἄβρὸν τε καὶ ἄδρὸν τοῦ  
 εἵδους ὑπεδείκνυ αὐτὸν Ἀχιλλέως εἶναι παῖδα.  
 10 κἀντεῦθεν γνωρίσας, ὃς εἶη, ἔκπυστος γίνεται  
 τῷ τε Λυκομήδει καὶ τῇ Δηιδαμείᾳ. (4) Ταῦθ'  
 ἢ τέχνη βραχεῖ τούτῳ γράμματι ἀναδιδάσκειν  
 ἡμᾶς ἐθέλει, γέγραπται δὲ ὡς καὶ ποιηταῖς ᾠδὴν  
 παρασχέιν.

## PYRRHUS ON SCYROS. I

back and vexed at the delay; and his mind images something of what will happen a little later in Ilium. His hair now, when he is at rest, hangs down on his forehead, but when he rushes forward it will be in disorder, following, as it tosses to and fro, the emotions of his spirit. The goats skipping about unchecked, the straying herds, and the shepherd's staff with its crook lying among them where it has been thrown<sup>1</sup> imply some such story as this, my boy:—Vexed with his mother and his grandfather for being kept on the island, since after the death of Achilles in fear for the boy they had sworn that Pyrrhus should not depart, he set himself over the goats and kine, subduing<sup>2</sup> the bulls that scorned the herd—the bulls that may be seen on the mountain at the right. But when the oracle came to the Greeks that Troy would be captured by none other than the descendants of Aeacus, Phoenix is sent to Scyros to fetch the boy, and putting ashore he encounters him, each unknown to the other except in so far as the boy's graceful and well-grown form suggested that he was Achilles' son. And as soon as Phoenix recognized who he was, he himself became known to Lycomedes and Deiodameia. All this is what art would teach us by means of this small picture, and it is so painted as to furnish to poets also a theme for song.

<sup>1</sup> *Iliad* 23. 845-6: "Far as a herdsman flings his crook, and it flieth whirling over the herds of kine. . . ."

<sup>2</sup> *Lit.* "turning back the neck" and thus throwing them to the ground; cf. Philostratus, *Her.* 190, 1, where the same phrase had been used.

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<sup>1</sup> ἀτακτῆσει Jacobs: ἀτακτῆσειε.

## Β' ΜΑΡΣΥΤΑΣ

15 (1) Καθήρηται ὁ Φρύξ, βλέπει γοῦν ἀπο-  
 λωλὸς ἤδη διὰ ξύνεσιν ὧν πείσεται καὶ ὕστατα  
 δὴ αὐλήσαι πεπίστευκεν οὐκ ἐς καιρὸν ἐς τὸν  
 τῆς Λητοῦς θρασυνάμενος, ἔρριπταί τε αὐτῷ ὁ  
 αὐλὸς ἄτιμος μὴ αὐλεῖν ἔτι, ὡς καὶ νῦν ἀπάδων  
 20 ἐλήλεγκται· καὶ παρέστηκε μὲν τῇ πίτυι, ἀφ' ἧς  
 κρεμασθήσεσθαι οἶδε ταύτην ἑαυτοῦ καταδικα-  
 σάμενος δίκην ἀσκὸς δεδάρθαι. (2) Ὑποβλέπει  
 δὲ ἐς τὸν βάρβαρον τοῦτον τὴν ἀκμὴν τῆς  
 μαχαίρας παρακονώμενον ἐς αὐτόν· ὀρᾶς γάρ  
 25 πού, ὡς αἱ μὲν χεῖρες ἐς τὴν ἀκόνην αὐτῷ καὶ  
 τὸν σίδηρον, ἀναβλέπει δὲ ἐς τὸν Μαρσύαν  
 γλαυκιῶν τὸ ὀφθαλμῶ καὶ κόμην τινὰ διαν-  
 ιστὰς ἀγρίαν τε καὶ ἀυχμῶσαν. τὸ δὲ ἐπὶ  
 τῆς παρεϊᾶς ἔρευθος φονῶντος οἶμαι καὶ ἡ  
 30 ὀφρῦς δὲ ὑπέρκειται τοῦ ὀμματος ἐς αὐγὴν<sup>1</sup>  
 ξυνηγμένη καὶ διδοῦσά τι τῷ θυμῷ ἦθος, ἀλλὰ  
 καὶ σέσηρεν ἄγριόν τι ὑπὸ τῶν μελλόντων αὐτῷ

<sup>1</sup> αὐγὴν F: αὐτὴν suggested by Jacobs, ὀργὴν by an anonymous critic.

<sup>1</sup> The story is that Marsyas presumptuously undertook to prove that the music of his flute was superior to Apollo's music on the lyre. Defeated in the contest, he was flayed alive. Cf. Xen. *Anab.* I. 28: "It was here (at Celaenae), according to the story, that Apollo flayed Marsyas, after having defeated him in a contest of musical skill; he hung up his skin in the cave from which the sources issue, and it is for this reason that the river is called Marsyas."

2. MARSYAS<sup>1</sup>

The Phrygian has been overcome; at any rate his glance is that of a man already perished, since he knows what he is to suffer, and he realizes that he has played the flute for the last time, inasmuch as inopportunately he acted with effrontery towards the son of Leto. His flute has been thrown away, condemned never to be played again, since just now it has been convicted of playing out of tune. And he stands near the pine tree from which he knows he will be suspended, he himself having named this penalty for himself—to be skinned for a wine-bottle.<sup>2</sup> He glances furtively at the barbarian yonder who is whetting the edge of the knife to be applied to him; for you see, I am sure, that the man's

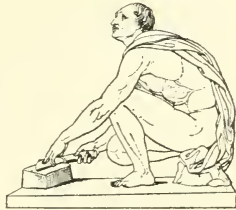


FIG. 26.

hands are on the whetstone and the iron, but that he looks up at Marsyas with glaring eyes, his wild and squalid hair all bristling. The red on his cheek betokens, I think, a man thirsty for blood, and his eyebrow overhangs the eye, all contracted as it faces the light<sup>3</sup> and giving a certain stamp to his anger; nay, he grins, too, a savage grin in anticipation of what he is about to do—I am not

<sup>2</sup> *i.e.* in case he should be defeated by Apollo in the contest. The expression is current in classical writers, *e.g.* Solon. *Frag.* 33, 7 Bergk.; Aristophanes, *Nub.* 442.

<sup>3</sup> A similar expression is used by the elder Philostratus, *Vit. Apoll.* 283, 10 K (VII. 28).

δρᾶσθαι, οὐκ οἶδ' εἶτε χαίρων εἶτε καὶ ἀνοιδούσης  
 ἐς τὴν σφαγὴν τῆς γνώμης. (3) Ὁ δὲ Ἀπόλ-  
 395 K. λων γέγραπται διαναπαύων ἑαυτὸν ἐπὶ πέτρας  
 τινός, ἢ λύρα δὲ ἐν ἀριστερᾷ κειμένη ἔτι πλήτ-  
 τεται ὑπὸ τῆς χειρὸς τῆς λαιᾶς ἐμπιπτούσης  
 ἡρεμαίως καὶ οἶον διαψαλλούσης. ὁρᾶς δὲ καὶ  
 5 ῥάθυμον τὸ τοῦ θεοῦ εἶδος καὶ μειδίαμα ἐπαν-  
 θοῦν τῷ προσώπῳ,<sup>1</sup> ἢ τε χεὶρ ἢ δεξιὰ ἐπίκειται  
 τῷ κόλπῳ, πρᾶως ξυνέχουσα τὸ πλήκτρον,  
 καταρραθυμουμένη ὑπὸ τοῦ ἐς τὴν νίκην χαί-  
 ροντος. αὐτοῦ καὶ ὁ ποταμὸς τοῦ Μαρσύα  
 10 ἐπωνυμίαν ἀμείψων. (4) Ὅρα μοι καὶ τὴν τῶν  
 Σατύρων ἀγέλην, οἷα θρηνοῦντες τὸν Μαρσύαν  
 γεγράφεται, ὡς ἐπιφαίνοντες τὸ ἀγέρωχον καὶ  
 ἀνεσκιρτηκὸς ξὺν τῷ ἀγιάσθαι.

### γ' ΚΤΝΗΓΕΤΑΙ

(1) Τί δ' οὐκ ἂν εἴποις περὶ τούτων, οὓς ἄγει  
 15 μὲν ἀπὸ θήρας ἢ γραφῆ, πηγὴν δ' αὐτοῖς ἀνα-  
 δίδωσιν ἀκραιφνή ποτίμου τε καὶ διανγοῦς  
 νάματος; ὁρᾶς δέ που καὶ τὸ περὶ τὴν πηγὴν  
 ἄλσος, φύσεως ἔργον οἶμαι τῆς σοφῆς· ἰκανὴ  
 γὰρ πάντα, ὅσα βούλεται, καὶ δεῖται τέχνης  
 20 οὐδέν, ἢ γε καὶ τέχναις αὐταῖς ἀρχὴ καθέστηκε.  
 (2) Τί γὰρ ἐνδεὶ πρὸς τὴν τῆς σκιᾶς παρασκευὴν;  
 αἰδὶ μὲν ἡμερίδες ἄγριαι ἄνω ἐρπύσασαι<sup>2</sup> τῶν  
 δένδρων ξυμβεβλήκασιν τοὺς τῶν κλημάτων  
 κορύμβους ἄλλον ἄλλω συνδέουσαι, σμίλαξ δὲ

<sup>1</sup> προσώπῳ Olearius: ἀσώπῳ.

<sup>2</sup> ἄνω ἐρπύσασαι Arnim: ἀνερπύσασαι.

## HUNTERS. 3

sure whether because he is glad or because his mind swells in pride as he looks forward to the slaughter. But Apollo is painted as resting upon a rock; the lyre which lies on his left arm is still being struck by his left hand in gentle fashion, as though playing a tune. You see the relaxed form of the god and the smile lighting up his face; his right hand rests on his lap, gently grasping the plectrum, relaxed because of his joy in the victory. Here also is the river which is to change its name to that of Marsyas.<sup>1</sup> And look, please, at the band of Satyrs, how they are represented as bewailing Marsyas, but as displaying, along with their grief, their playful spirit and their disposition to leap about.

### 3. HUNTERS<sup>2</sup>

Is there any praise you would withhold from these men whom the painting is bringing back from the hunt? And it causes a pure spring of sweet and pellucid water to gush for them from the earth. And no doubt you see the grove around the spring, the work of wise Nature, I believe; for Nature is sufficient for all she desires, and has no need of art; indeed it is she who is the origin of the arts themselves. For what is lacking here to provide shade? Those wild vines climbing high up on the trees have brought clusters of shoots together, fastening them to one another; while the bryony

<sup>1</sup> Ovid, *Metam.* VI. 383 f., after describing the death of Marsyas, tells how the tears of his companions gave rise to a river which bore his name.

<sup>2</sup> Cf. the treatment of the same theme by the elder Philostratus, *Imag.* I, 28, p. 107 f.

PHILOSTRATUS THE YOUNGER

25 αὕτη καὶ κιττὸς ὁμοῦ τε καὶ καθ' ἐν διασχόντες  
 πυκνὸν τινα τοῦτον καὶ ἠδίω τέχνης ὄροφον  
 ἡμῖν παρέχουσιν. ὁ δὲ τῶν ἀηδόνων χορὸς καὶ  
 τὰ τῶν ἄλλων ὀρνέων μουσεῖα σαφῶς ἡμῖν τὰ  
 τοῦ μελιχροτάτου Σοφοκλέους ἐπὶ γλῶτταν  
 30 ἄγει

πυκνόπτεροι<sup>1</sup> δ'  
 εἶσω κατ' αὐτὸν εὐστομοῦσ' ἀηδόνες,  
 εἰπόντος.

(3) Ἄλλ' ὃ γε τῶν θηρευτῶν ὄμιλος ἠδεῖς  
 396 K. μὲν καὶ στιφροὶ<sup>2</sup> καὶ πνέοντες ἔτι τὸν ἐν τῇ θήρα  
 θυμὸν, ἄλλος δὲ ἄλλο τι πράττοντες διαναπαύ-  
 ουσι σφᾶς αὐτούς. οἶον, ὦ θεοί, καὶ ὡς ἠδὺ τὸ  
 σαφὲς τῆς τέχνης καὶ ὡς ἔστιν ὄραν τὴν ἐκάστου  
 5 τύχην. στιβάς μὲν αὐτοσχέδιος αὕτη δικτύων  
 οἶμαι ξυγκειμένη δέχεται τοὺς ἄρχοντας, καλὸν  
 εἰπεῖν, τῆς θήρας. (4) καὶ πέντε μὲν οὔτοι.  
 ὄρας δὲ τὸν μεσαίτατον αὐτῶν, ὡς διεγείρας  
 ἑαυτὸν ἔστραπτει πρὸς τοὺς ὑπερκατακειμένους  
 10 τὸν ἑαυτοῦ, μοι δοκεῖν, ἄθλον ἀφηγούμενος καὶ  
 τὸ καταβαλεῖν θάτερον τῶν θηρίων πρῶτος, ἃ  
 δὴ τῶν δρυῶν ἐξήρτηται δικτύοις, ἔλαφος οἶμαι  
 καὶ σὺς ἐγκείμενα. ἦ γὰρ οὐκ ἐπῆρθαί σοι  
 δοκεῖ καὶ χαίρειν τῷ ἔργῳ; οἱ δ' ἄτενὲς μὲν  
 15 ὀρώσιν ἐς αὐτὸν ἀφηγούμενον, ἄτερος δὲ σφῶν  
 ἕναποκλίνας ἑαυτὸν τῇ στιβάδι διαναπαύει που  
 καὶ αὐτὸς τάχα ἀναγράψων<sup>3</sup> τι τῆς θήρας  
 οἰκείου ἔργον. θάτερον δὲ τοῦ ξυσσιτίου κέρας

<sup>1</sup> πυκνόπτεροι Olearius from Sophocles: πυκνότερον, πυκνό-  
 τεροι.

<sup>2</sup> στιφροὶ Olearius: στριφνοί.

<sup>3</sup> ἀναγράψων Reiske: ἀναγράφων.



## HUNTERS. 3

yonder and the ivy, both together and separately, provide for us over there a close-knit roof that is more pleasant than art could produce.<sup>1</sup> The chorus of nightingales and the choirs of other birds<sup>2</sup> bring clearly to our tongues the verses of Sophocles, sweetest of poets: "And within (the copse) a feathered choir makes music."<sup>3</sup>

But the band of hunters, charming sturdy youths still breathing the excitement of the hunt but now variously engaged, are resting themselves. Ye gods! how wonderful and how charming is the clearness of the painter's art, and how well we may discern the story of each one! This improvised couch, made of nets, I think, receives those whom we may rightly call "the leaders of the hunt." They are five in number. You see the midmost of them, how he has raised himself and has turned towards those who lie above him, to whom, it seems to me, he is relating the story of his contest and how he was first to bring down one of the two wild beasts which are suspended from the trees in nets, a deer apparently and a boar. For does he not seem to you to be elated<sup>4</sup> and happy over what he has done? The others gaze on him intently as he tells his story; and the second of them as he leans back on the couch seems to be resting a while and planning soon to describe some exploit of his own in the hunt. As to the other wing of the company, the

<sup>1</sup> The description is based on a passage in the elder Philostratus, *Vit. Apoll.* 49. 23 f K (II, 7).

<sup>2</sup> Eur. *Frag.* 88. 2 f. has the phrase "choir of nightingales."

<sup>3</sup> Quoted from Soph. *Oed. Col* 17 f.

<sup>4</sup> For this use of *ἐπαίρειν*, cf. Phil. *Imag.* 347, 7 K.

PHILOSTRATUS THE YOUNGER

ὁ<sup>1</sup> πρὸς τῷ μεσαιτάτῳ κύλικος ἡμιδεοῦς ἐν  
 20 θατέρα ταῖν χεροῖν οὔσης τὴν δεξιὰν ὑπὲρ  
 κεφαλῆς περιαγαγὼν τὴν Ἀγροτέραν ἄδειν μοι  
 δοκεῖ, ὁ δὲ ἐς τὸν διάκονον ὀρώων σοβεῖν κελεύει  
 τὴν κύλικα.

(5) Σοφός τε ὁ ζωγράφος καὶ ἀκριβῆς τὴν  
 25 χεῖρα· ἀνασκοποῦντι γὰρ πάντα παραλέλειπται  
 οὐδὲ τῶν ὀπαόνων οὐδέν· ὀδὶ μὲν γὰρ τρύφος  
 δένδρου κατειληφῶς κάθηται, ἐνεσκευασμένος  
 ὡς εἶχεν ἐν τῷ περὶ τὴν θήραν δρόμῳ, κακ<sup>2</sup>  
 πήρας ἐνημμένης αὐτῷ δειπνῶν· δυεῖν δὲ κυνῶν  
 30 ὁ μὲν ἐκτείνας ἑαυτὸν πρὸ αὐτοῦ ἐσθίει, ὁ δὲ τοῖς  
 ὀπισθίοις ἐνοκλάσας ἀνέχει τὴν δέρην ἐνδεχό-  
 μενος<sup>3</sup> τὰ ἐς αὐτὸν ἀπορριπτούμενα, ὁ δὲ πῦρ  
 ἀνάψας καὶ ἐνθεὶς τῶν σκευῶν, ὅσα πρὸς τοῦτο  
 χρηστά, τὰ πρὸς τὴν δαῖτα ἄφθονα παρέχει  
 35 σφίσι μάλᾳ ἐπισπέρχων αὐτὸς ἑαυτόν, ἄσκός  
 397 K. τε οὗτος εἰκῇ ἔρριπται ποτὸν ἀπαντλεῖν τῷ  
 βουλομένῳ, δυεῖν τε θεραπόντοιν ὁ μὲν δαιτρὸς  
 οἶμαι μοίρας τέμνειν φησὶ τῆς ἰσαίας ἐπιμελού-  
 μενος ἐν τῷ ἀποτέμειν, ὁ δ' ὑπέχει τὸ ὑποδεξό-  
 5 μενον τὰς μοίρας ἴσας που ἀπαιτῶν εἶναι. τὸ  
 γὰρ ἐν θήρᾳ κατὰ γε τοῦτο διαλλάττον ἐς τύχην  
 οὐδέν.

## HUNTERS. 3

man next to the central figure, a cup half full in one hand and swinging his right hand above his head, seems to me to be singing the praises of Artemis Agrotera,<sup>1</sup> while his neighbour, who is looking towards the servant, is bidding him hurry the cup along.

The painter is clever and exact in his craftsmanship; for if one examines the whole picture, nothing has been overlooked, not even as regards the attendants. The man yonder, having found a branch broken from a tree, sits on it, dressed just as he was in the chase after the quarry and making a meal from the pouch which hangs at his side. One of the two dogs, stretched out in front of him, is eating, while the other squats upon his hind legs and stretches out his neck to catch the morsels that are being thrown to him. A second man kindles a fire, and putting over it some of the pots adapted to this use he makes ready for the hunters the abundant food, hurrying at his task; this wine-skin has been thrown down here at random for anyone that wishes to draw drink from it; of two other servants, one, the carver I suppose, tells us that he is cutting portions with due care to make them equal, and the other holds out the platter that is to receive the meat, doubtless demanding that the portions be equal; for in this matter at least the management of a hunt leaves nothing to Fortune.

<sup>1</sup> Artemis the goddess of wild beasts whom the hunter must propitiate.

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<sup>1</sup> *ὁ* added by Olearius.

<sup>2</sup> *καὶ* Jacobs: *καί*.

<sup>3</sup> *ἐνδεχόμενος* added by Arnim.

## δ' ΗΡΑΚΛΗΣ Η ΑΧΕΛΩΙΟΣ

(1) Ζητεῖς ἴσως, τίς ἢ κοινωμία δράκοντός τε, ὃς ἐνταῦθα πολὺς ἀνέστηκεν ἐγείρας τὸν πῆχυν  
 10 κατὰ νῶτα δαφεινὸς καὶ γένεια καθιεῖς ὑπ' ὀρθῇ  
 καὶ πριονωτῇ τῇ λοφιᾷ βλέπων τε δεινῶς δεδορ-  
 κὸς καὶ ἰκανὸν εἰς ἔκπληξιν ἀγαγεῖν, ταύρου<sup>1</sup>  
 τε, ὃς ὑπὸ τοσαύτῃ κεραία γυρώσας τὸν ἀνχένα  
 καὶ διασκάπτων τὴν ἐν ποσὶ γῆν ὡς ἐς ἐμβολὴν  
 15 ἴεται, καὶ ἀνδρὸς τούτου ἡμίθηρος· βούπρωρα  
 μὲν γὰρ αὐτῷ πρόσωπα<sup>2</sup> καὶ γενειὰς ἀμφιλαφῆς  
 πηγαί τε ναμάτων ἐκπλημμυροῦσαι τοῦ γενείου.  
 τό τε συνερρηκὸς ὡς ἐς θέαν πλῆθος καὶ ἡ ἐν  
 μέσοις κόρη, νύμφη τις οἶμαι, τουτὶ γὰρ χρῆ  
 20 νοεῖν τῷ ἀμφ' αὐτὴν κόσμῳ, καὶ γέρων οὗτος ἐν  
 ἀθύμῳ τῷ εἶδει νεανίας τε ἐκδνόμενος λεοντῆς  
 καὶ ῥόπαλον ἐν ταῖν χεροῖν ἔχων, ἡρώϊνη τέ τις

<sup>1</sup> ταύρου Wakefield : γαυροῦ.<sup>2</sup> πρόσωπα Morelli : ἄσπα.

<sup>1</sup> The contest between Heracles and Acheloüs was a favourite subject in art from early times (cf. Paus. 6. 19, 22 for the description of a group at Olympia, which included Ares, Athena, Zeus and Deianeira as well as Heracles and Acheloüs). In early drawings Acheloüs is given the form of a centaur, but by the fifth century he is regularly represented as a bull with a human face. As pointed out by Jahn (*Eph. Arch.* 1682, p. 317 f.), Acheloüs here has the form of a man, but with the horns of a bull springing from his forehead. While the presence of the serpent and the bull with Acheloüs is not explained in the description, apparently the painter intended to depict two of the forms that the river assumed during the struggle. The failure of Philostratus to understand what he described may be regarded as direct evidence that he was dealing with an actual picture. Evi-

4. HERACLES OR ACHELOÛS<sup>1</sup>

Probably you are asking what these three figures have to do with each other—a serpent “ruddy of back”<sup>2</sup> which rises there lifting its long form, a beard hanging beneath an erect serrated crest, its glare terrible and its glance one that cannot but work consternation; a bull that curves its neck beneath those mighty horns and, pawing the earth at its feet, rushes as for a charge;<sup>3</sup> and here a man that is half animal, for he has the forehead of a bull and a spreading beard, while streams of water run in floods from his chin.<sup>4</sup> The multitude that has gathered as for a spectacle; the girl in their midst, a bride, I suppose (for this must be inferred from the ornaments she wears); an old man yonder of sad countenance; a youth who is divesting himself of a lion’s skin and holding in his hands a club; and here a heroine of sturdy form who has been crowned

dently the picture gave two scenes (if not three): first the situation before the conflict, and secondly the outcome of the conflict; for the latter can hardly be treated as mere rhetoric on the part of Philostratus. The subject is depicted on a tripod base in the Constantinople Museum (*Mith. d. deutsch. Palaestina-vereins* VII, Pl. III), where Acheloüs appears as a bearded man with horns of a bull; one horn lies at the feet of Heracles, and blood spouts from the head where it had been broken off. (Benndorf.)

<sup>2</sup> Quoted from Homer, *Il.* 2. 308.

<sup>3</sup> Cf. Eur. *Her. Fur.* 869: “Like a bull in act to charge.”

<sup>4</sup> Cf. Soph. *Trach.* 8f.: “For my wooer was a river-god, Acheloüs, who in three shapes was ever asking me from my sire—coming now as a bull in bodily form, now as a serpent with sheeny coils, now with trunk of man and front of ox, while from a shaggy beard the streams of fountain-water flowed abroad.” Trans. Jebb.

αὕτη στιφρὰ καὶ πρὸς λόγου τῷ μύθῳ τῆς Ἀρκάδων τροφῆς φηγῶ ἔστεμμένη. Καλυδῶν  
25 οἶμαι ταῦτα.

(2) Τίς δὲ ὁ τῆς γραφῆς λόγος; Ἀχελῷος ὁ ποταμὸς, ὃ παιῖ, Δηιανείρας τῆς Οἰνέως ἐρῶν τὸν γάμον σπεύδει καὶ Πειθῶ μὲν ἄπεστι τῶν δρωμένων, ἄλλος δὲ ἄλλοτε δοκῶν ὑπὸ τοῖς ὀρω-  
30 μένοις εἶδεςιν ἐκπλήξειν ἡγεῖται τὸν Οἰνέα. τοῦτον γὰρ εἶναι γίνωσκε τὸν ἐν τῇ γραφῇ, κατηφῆ δὴ<sup>1</sup> ἐπὶ τῇ παιδί Δηιανείρα ἀθύμως  
398 K. τὸν μνηστήρα ὀρώση. γέγραπται γὰρ οὐκ αἰδοῖ τὴν παρειὰν ἐξανθοῦσα, ἀλλὰ περιδεὴς οἶα πείσεται τῷ παρὰ φύσιν τῆς συζυγίας. ἀλλ' ὁ μὲν γενναῖος Ἡρακλῆς ὁδοῦ πάρεργον φασὶν  
5 ἐκουσίως ὑφίσταται τὸν ἄθλον.

(3) Καὶ τὰ μὲν ἐν ἀναβολαῖς ταῦτα, ἰδοὺ δὲ καὶ ὡς ξυνεστήκασιν ἤδη, καὶ ὅσα μὲν ἐν ἀρχαῖς τῆς διαμάχης θεοῦ τε καὶ ἀτρέπτου ἥρωος ὑπονοείσθω, τὸ δ' αὖ τέλος ὁ μὲν ἐς βούκερων  
10 ἀναμορφώσας ἑαυτὸν ὁ ποταμὸς ἐπὶ τὸν Ἡρακλέα ὥρμησεν, ὁ δὲ τῇ λαιᾷ τοῦ δεξιοῦ λαβόμενος κέρως θάτερον τῷ ῥοπάλῳ τῶν κροτάφων ἐκπρεμνίζει, κἀντεῦθεν ὁ μὲν αἵματος ἤδη μᾶλλον ἢ νύματος ὑφίησι κρουνοὺς ἀπαγορεύων,  
15 ὁ δὲ Ἡρακλῆς γανύμενος τῷ ἔργῳ ἐς τὴν Δηιανειραν ὀρᾷ καὶ τὸ μὲν ῥόπαλον αὐτῷ ἐς γῆν ἔρριπται, προτείνει δὲ αὐτῇ τὸ τοῦ Ἀχελείου κέρας οἶον ἔδνον τοῦ γάμου.

<sup>1</sup> δὴ Schenkl: δὲ.

with beech leaves in harmony with the story of her Arcadian nurture—all this, I think, is Calydon.

What is the meaning of the painting? The river Acheloüs, my boy, in love with Deianeira the daughter of Oeneus, presses for the marriage;<sup>1</sup> and Persuasion has no part in what he does, but by assuming now one and now another of the shapes we see here, he thinks to frighten Oeneus. For you are to recognize the figure in the painting as Oeneus, despondent on account of his daughter Deianeira, who looks so dolefully at her suitor. For she is painted, not with cheek reddening through modesty, but as greatly terrified at the thought of what she will suffer in union with that unnatural husband. But the noble Heracles willingly assumes the task as an "incident of his journey," to use a popular phrase.

So much by way of prelude; but now see how the contestants have already joined battle, and you must imagine for yourself all that has transpired in the first bouts of the struggle between god and irresistible hero. Finally, however, the river, assuming the form of a horned bull, rushes at Heracles, but he, grasping the right horn with his left hand, uproots the other horn from its forehead with the aid of his club; thereupon the river-god, now emitting streams of blood instead of water, gives up the struggle, while Heracles, full of joy at his deed, looks at Deianeira, and throwing his club on the ground holds out to her the horn of Acheloüs as his nuptial gift.

<sup>1</sup> It must be remembered that Deianeira had been promised to Acheloüs by Oeneus.

## Ε΄ ΗΡΑΚΛΗΣ ΕΝ ΣΠΑΡΓΑΝΟΙΣ

(1) Ἄθύρεις, Ἡράκλεις, ἀθύρεις καὶ γελᾶς ἤδη  
 20 τὸν ἄθλον, ἐν σπαργάνοις ὧν καὶ ταῦτα, καὶ τοὺς  
 ἐξ Ἡρας δράκοντας ἐκάτερον ἐκάτερα χεῖρι ὑπο-  
 λαβὼν οὐδὲν ἐπιστρέφη τῆς μητρὸς ἔκφρονος παρε-  
 στώσης καὶ περιδεοῦς. ἀλλ' οἱ μὲν ἤδη παρέυνται  
 μηκύναντες ἐς γῆν τοὺς ὄλκους καὶ τὰς κεφαλὰς  
 25 ἐπικλίναντες ταῖς τοῦ νηπίου χερσὶν ὑποφαι-  
 ούσας τι καὶ τῶν ὀδόντων· κάρχαροι δὲ οὔτοι καὶ  
 ἰώδεις λοφιαί τε αὐτοῖς ὑπὸ τοῦ θανάτου ἐς  
 θάτερα ἐπικρεμεῖς καὶ τὰ ὄμματα οὐ δεδορκότα  
 ἢ τε φολὶς οὐκ ἐξανθούσα χρυσῶ καὶ φοίνικι  
 30 ἔτι οὐδὲ πρὸς τὰς κινήσεως τροπὰς ὑπαυγάζουσα,  
 ἀλλ' ὑπωχρος καὶ ἐν τῷ δαφοινῶ πελιδνή.

(2) Τὸ δὲ τῆς Ἀλκμήνης εἶδος ἀνασκοποῦντι  
 ἀναφέρειν μὲν ἀπὸ τῆς πρώτης ἐκπλήξεως δοκεῖ,  
 399 K. ἀπιστεῖ δὲ νῦν οἷς ἤδη ὄρα, ἢ δ' ἐκπληξίς αὐτὴν  
 οὐδὲ λεχῶ κείσθαι ξυνεχώρησεν· ὄρας γάρ που, ὡς  
 ἄβλαυτος καὶ μονοχίτων ἀναπηδήσασα τῆς  
 εὐνῆς σὺν ἀτάκτῳ τῇ κόμῃ τὰς χεῖρας ἐκπε-  
 5 τάσασα βοᾷ, θεράπαιναί τε, ὅσαι παρήσαν  
 τικτούσῃ, ἐκπλαγείσαι ἄλλη ἄλλο τι προσδια-  
 λέγονται τῇ πλησίον. (3) Οἱ δὲ ἐν ὅπλοις οὔτοι

<sup>1</sup> Cf. the treatment of the birth of Hermes by the elder Philostratus. I, 26, p. 99.

<sup>2</sup> The description of the scene follows closely the story as told by Pindar, *Nem.* I. 41 f., viz. the attack of two serpents on the new-born babe, Alcmene's rush to the rescue, the approach of Theban chiefs led by Amphitryon, and the prophecy of Teiresias. Theocritus, XXIV. 55 f., gives the story in much the same form, except that here the babe



5. HERACLES IN SWADDLING CLOTHES<sup>1</sup>

You are playing, Heracles, playing, and already laughing at your labour, though you are still in swaddling clothes; and taking the serpents sent by Hera one in each hand you pay no heed to your mother, who stands near by crazed with fear.<sup>2</sup> But the serpents, already exhausted, are stretching out their coils upon the ground and drooping their heads towards the babe's hands, showing withal a glimpse of their teeth; these are jagged and poisonous, and their crests sag to one side as



FIG. 27.

death approaches, their eyes have no vision in them, their scales are no longer resplendent with golden and purple colours, nor do they gleam with the various movements of their bodies, but are pale and, where they were once blood-red, are livid.

Alcmene, if one looks carefully at her face, seems to be recovering from her first fright, but she now distrusts what she really sees, and her fright has not permitted her to remain in bed even though she has lately given birth to a child. For doubtless you see how, leaping from her bed, unsandalled and only in her shift, with disordered hair and throwing out her arms she utters a shout, while the maid-servants that were attending her in her travail are in consternation, talking confusedly each to her neighbour. Here are men in armour, and one man Heracles is ten months old. Cf. Fig. 27, from a coin of Thebes.

## PHILOSTRATUS THE YOUNGER

καὶ ὁ γυμνῶ τῷ ξίφει ἔτοιμος, οἱ μὲν Θηβαίων  
 ἔκκριτοι βοηθοῦντες Ἀμφιτρώνι, ὁ δ' ὑπὸ τὴν  
 10 πρῶτην ἀγγελίαν σπασάμενος τὸ ξίφος εἰς  
 ἄμυναν ὁμοῦ ἐπέστη τοῖς δρωμένοις, καὶ οὐκ οἶδ'  
 εἶτε ἐκπέπληγεν εἶτε χαίρει λοιπόν· ἡ μὲν γὰρ  
 χεὶρ ἔτ' ἐν τῷ ἐτοίμῳ, ἡ δὲ τῶν ὀφθαλμῶν  
 ἔννοια χαλινὰ τῇ χειρὶ ἐφίστησιν, οὐδὲ ἔχοντος  
 15 ὅ τι καὶ ἀμύναιτο, καὶ χρησμοῦ προμηθείας  
 δεόμενα τὰ παρόντα ὀρῶντος. (4) Ταῦτά τοι  
 καὶ ὠδὶ πλησίον ὁ Τειρεσίας θεσπίζων οἶμαι  
 ὀπόσος ὁ νῦν ἐν σπαργάνοις ὢν ἔσται, γέγραπται  
 δὲ ἔνθεος καὶ μαντικὸν ἐπασθμαίνων. (5)  
 20 Γέγραπται καὶ ἡ Νύξ ἐν εἴδει, ἐν ἧ ταῦτα,  
 λαμπαδίῳ καταλάμπουσα ἑαυτήν, ὡς μὴ ἀμάρ-  
 τυρος τοῦ παιδὸς ὁ ἄθλος γένηται.

### ς' ΟΡΦΕΥΣ

(1) Ὀρφέα τὸν τῆς Μούσης θέλξει τῇ μου-  
 σικῇ καὶ τὰ μὴ μετέχοντα λόγου λογοποιό φασι  
 25 πάντες, λέγει δὲ καὶ ὁ ζωγράφος· λέων τε οὖν  
 καὶ σὺς αὐτῷ πλησίον ἀκροαταὶ τοῦ Ὀρφέως  
 καὶ ἔλαφος καὶ λαγῶς οὐκ ἀποπηδῶντες τῆς

<sup>1</sup> The phrase is taken from the elder Philostratus, *Her.* 182. 14 K.

<sup>2</sup> The phrase is from the elder Phil., *Imag.* II. 21, p. 386, 21 K.

<sup>3</sup> For ἐν εἴδει in this sense, see the elder Phil., *Imag.* p. 376, 5 K.

<sup>4</sup> Cf. the elder Phil. I, 10, p. 45, on the power of music. Priest, seer, founder of mystic cults in many parts of Greece,  
 308

## ORPHEUS. 6

who stands ready with drawn sword;<sup>1</sup> the former are the chosen youth of the Thebans, come to the aid of Amphitryon; but Amphitryon has at the first tidings drawn his sword to ward off danger and has come with them to the scene of action; nor do I know whether he is overcome with fear or rejoices; for his hand is still ready to act, but the thoughtfulness revealed<sup>2</sup> by his eyes sets a curb to his hand, since he finds no danger to ward off, and he sees that the situation before him needs the insight of an oracle to interpret it. Here, in fact, is Teiresias near at hand, foretelling, I think, what a hero the babe in swaddling clothes will become; and he is represented as divinely inspired and breathing out prophecies. Night also, the time in which these events take place, is represented in human form<sup>3</sup>; she is shedding a light upon herself with a torch that the exploit of the child may not lack a witness.

### 6. ORPHEUS <sup>4</sup>

That Orpheus, the son of the Muse, charmed by his music even creatures that have not the intelligence of man, all the writers of myths agree, and the painter also so tells us. Accordingly, a lion and a boar near by Orpheus are listening to him, and also a deer and a hare who do not leap away from the

Orpheus is here simply the "son of the Muse," the singer whose music had power to charm nature, animate and inanimate, as well as men. As a musician he was closely associated with Helicon and the Muses, and in this capacity he went on the Argonautic expedition. In wall-paintings, on painted vases, and in mosaics, Orpheus the musician was a favourite subject.

PHILOSTRATUS THE YOUNGER

ὄρμῆς τοῦ λέοντος, καὶ ὅσοις ἐν θήρᾳ δεινὸς ὁ  
 θήρ, ξυναγελάζονται αὐτῷ ῥαθύμῳ νῦν ῥάθυμοι.  
 30 σὺ δὲ μηδὲ τοὺς ὄρνιας ἀργῶς ἴδῃς, μὴ τοὺς  
 μουσικοὺς μόνον, οἷς ἐνευστομεῖν τοῖς ἄλσεσιν  
 ἔθος, ἀλλ' ὅρα μοι καὶ τὸν κραγέτην κολοῖον καὶ  
 400 Κ. τὴν λακέρυζαν αὐτὴν καὶ τὸν τοῦ Διὸς ἀετόν. ὁ  
 μὲν, ὁποῖος ἄμφω τὸ πτέρυγε ταλαντεύσας, ἔξω<sup>1</sup>  
 ἑαυτοῦ ἀτενὲς ἐς τὸν Ὀρφέα βλέπει, οὐδ' ἐπι-  
 στρεφόμενος τοῦ πτωκὸς πλησίον ὄντος, οἱ δὲ  
 5 ξυγκλείσαντες τὰς γένυς ὄλοι<sup>2</sup> εἰσὶ τοῦ θέλγον-  
 τος, λύκοι τε οὗτοι καὶ ἄρνες ἀναμίξ, ἧ τεθη-  
 πότες. (2) νεανιεύεται δέ τι καὶ μείζον ὁ  
 ζωγράφος· δένδρα γὰρ ἀνασπάσας τῶν ῥιζῶν  
 ἀκροατὰς ἄγει ταῦτα τῷ Ὀρφεῖ καὶ περίσθησιν  
 10 αὐτῷ. πεύκη τε οὖν καὶ κυπάριστος καὶ κλήθρος  
 καὶ αἴγειρος αὕτη καὶ ὅσα ἄλλα δένδρα ξυμβα-  
 λόντα τοὺς πτόρθους οἶον χεῖρας περὶ τὸν Ὀρφέα  
 ἐστηκε καὶ τὸ θέατρον αὐτῷ ξυγκλείουσιν οὐ  
 δεηθέντα τέχνης, ἵν' οἱ τε ὄρνιας ἐπ' αὐτῶν  
 15 καθέξουσιν καὶ ἐκεῖνος ὑπὸ σκιᾷ μουσουργοίῃ.  
 (3) Ὁ δὲ κάθηται ἀρτίχρουν μὲν ἐκβάλλων  
 ἴουλον ἐπιρρέοντα τῇ παρειᾷ, τιάραν δὲ

<sup>1</sup> ἔξω Piccolos: ἐξ.

<sup>2</sup> ὄλοι Morelli: ὄ followed by space for three letters.

<sup>1</sup> Quoted from Pind. *Nem.* III. 82.

<sup>2</sup> Quoted from Hesiod, *Opp.* 747.

<sup>3</sup> Cf. Pind. *Pyth.* I. 6 f. and schol. The notes of Apollo's lyre cause the eagle to sleep on the sceptre of Zeus.

<sup>4</sup> Orpheus is frequently represented in art as wearing the tiara or Phrygian cap, apparently because of his associations

lion's onrush, and all the wild creatures to whom the lion is a terror in the chase now herd with him, both they and he unconcerned. And pray do not fail to note carefully the birds also, not merely the sweet singers whose music is wont to fill the groves, but also note, please, the "chattering daw,"<sup>1</sup> the "cawing crow,"<sup>2</sup> and the eagle of Zeus. The eagle, poised aloft on both his wings,<sup>3</sup> gazes intently at Orpheus and pays no heed to the hare near by, while the animals, keeping their jaws closed—both wolves yonder and the lambs are mingled together—are wholly under the spell of the enchanter, as though dazed.



FIG. 28.

And the painter ventures a still more striking thing; for having torn trees up by the roots he is bringing them yonder to be an audience for Orpheus and is stationing them about him. Accordingly, pine and cypress and alder and the poplar and all the other trees stand about Orpheus with their branches joined like hands, and thus, without requiring the craft of man, they enclose for him a theatre, that therein the birds may sit on their branches and he may make music in the shade. Orpheus sits there, the down of a first beard spreading over his cheeks, a tiara<sup>4</sup> bright with Thrace and Asia Minor. Cf. Fig. 28, wall-painting of Orpheus charming animals and birds.

## PHILOSTRATUS THE YOUNGER

χρυσαυγῇ ἐπὶ κεφαλῆς αἰωρῶν τό τε ὄμμα αὐτῶ  
 ξὺν ἀβρότητι ἐνεργὸν καὶ ἔνθεον αἰεὶ τῆς γνώμης  
 20 εἰς θεολογίαν τεινούσης. τάχα δέ τι καὶ νῦν  
 ἄδει· καὶ ἡ ὀφρῦς οἶον ἀποσημαίνουσα τὸν νοῦν  
 τῶν ἀσμάτων ἐσθῆς τε αὐτῶ μετανθοῦσα πρὸς  
 τὰς τῆς κινήσεως τροπίας, καὶ τοῖν ποδοῖν ὁ μὲν  
 λαιὸς ἀπερείδων εἰς τὴν γῆν ἀνέχει τὴν κιθάραν  
 25 ὑπὲρ μηροῦ κειμένην, ὁ δεξιὸς δὲ ἀναβάλλεται  
 τὸν ῥυθμὸν ἐπικροτῶν τοῦδαφος τῶ πεδίλῳ, αἱ  
 χεῖρες δὲ ἡ μὲν δεξιὰ ξυνέχουσα ἀπρίξ τὸ  
 πλήκτρον ἐπιτέταται τοῖς φθόγγοις ἐκκειμένῳ  
 τῶ ἀγκῶνι καὶ καρπῶ εἴσω νεύοντι, ἡ λαιὰ δὲ  
 30 ὀρθοῖς πλήττει τοῖς δακτύλοις τοὺς μίτους.  
 ἀλλ' ἔσται τις ἀλογία κατὰ σοῦ, ὦ Ὀρφεῦ·  
 καὶ νῦν μὲν θηρία θέλγεις καὶ δένδρα, Θράτταις  
 δὲ γυναιξὶν ἐκμελῆς δόξεις καὶ διασπάσσονται  
 σῶμα, ᾧ καὶ θηρία φθεγγομένῳ εὐμενεῖς ἀκοὰς  
 35 παρέσχει.

### ζ' ΜΗΔΕΙΑ ΕΝ ΚΟΛΧΟΙΣ

401 K. (1) Τίς ἡ βλοσυρὸν μὲν ἐπισκύνιον ὑπὲρ  
 ὀφθαλμῶν αἴρουσα, τὴν δὲ ὀφρῦν ἐννοίας μεστὴν  
 καὶ ἱεροπρεπῆς τὴν κόμην τό τε ὄμμα οὐκ οἶδ'  
 εἶτε ἐρωτικὸν ἤδη εἶτε τι ἔνθεον ὑποφαίνουσα

<sup>1</sup> Cf. the description of Amphion, the elder Phil. *Imag.* p. 43. The erect tiara was the prerogative of royalty in Persia and Near East kingdoms.

<sup>2</sup> The phrase is taken from the elder Phil. *Imag.* 324, 26 K.

<sup>3</sup> Apparently the left arm steadies the lyre, which rests on the left thigh.

gold standing erect upon his head, his eye<sup>1</sup> tender, yet alert, and divinely inspired as his mind ever reaches out to divine themes.<sup>2</sup> Perhaps even now he is singing a song; indeed his eyebrow seems to indicate the sense of what he sings, his garment changes colour with his various motions, his left foot resting on the ground supports the lyre which rests upon his thigh, his right foot marks the time by beating the ground with its sandal, and, of the hands, the right one firmly grasping the plectrum gives close heed to the notes, the elbow extended and the wrist bent inward, while the left with straight fingers strikes the strings.<sup>3</sup> But an amazing thing will happen to you, Orpheus: you now charm wild beasts and trees, but to women of Thrace you will seem to be sadly out of tune and they will tear your body in pieces,<sup>4</sup> though even wild beasts had gladly listened to your voice.

## 7. MEDEA AMONG THE COLCHIANS

Who is the woman with a grim frown above her eyes,<sup>5</sup> her brow charged with deep thought, her hair bound in hieratic mode, her eye shining either already with love or with inspiration, I know not which, and

<sup>4</sup> The story of Orpheus' death at the hands of the Thracian women was widely current in Greece, but it is told in most various forms and explained in different ways. Commonly it is stated that he was torn in pieces by the women of Thrace, as Pentheus was torn in pieces by the Bacchantes, while the Muses, the animals and trees, and even the rocks joined in mourning his death. Cf. the version of Ovid, *Met.* 11. 1-66

<sup>5</sup> *Lit.* "lifting the ridge of skin above her eyes in a grim frown."

PHILOSTRATUS THE YOUNGER

5 αὐγὴν<sup>1</sup> τε ἄρρητον ἐκδεικνύσα τοῦ προσώπου  
 τὴν θέαν; τουτὶ δὴ τὸ τῶν Ἡλιάδων γνώρισμα·  
 Μήδειαν οἶμαι χρὴ νοεῖν τὴν Αἰήτου. (2)  
 Ἐνορμισάμενος γάρ τῷ Φάσιδι ὁ τοῦ Ἰάσονος  
 στόλος, ὅτε τὸ χρυσοῦν μετῆει δέρας, καὶ εἰς  
 10 τὴν τοῦ Αἰήτου παρελθὼν πόλιν, ἐρᾶ ἢ κόρη  
 τοῦ ξένου λογισμὸς τε ὑπείσιν αὐτὴν ἀήθης, καὶ  
 ὅ τι μὲν πέπονθεν, οὐκ οἶδεν,<sup>2</sup> ἀτακτεῖ δὲ τὰς ἐν-  
 νοίας καὶ τῇ ψυχῇ ἀλύει. ἔσταλται δὲ οὐκ ἐνεργὸς  
 νῦν οὐδὲ ἐν ξυνουσίᾳ τῶν κρειπτόνων, ἀλλ' ὡς καὶ  
 15 πολλοῖς ὀράν. (3) Τὸ δὲ τοῦ Ἰάσονος εἶδος  
 ἀβρὸν μὲν, οὐ μὴν ἔξω τοῦ ἐρρῶσθαι, ὄμμα τε  
 αὐτῷ χαροπὸν ὑπόκειται τῷ τῆς ὀφρύος ἦθει  
 φρονούσης τε καὶ παντὸς ὑπεραιρούσης τοῦ  
 ἀντιξοῦ, ἰούλω τε ἤδη βρῦει καθέρποντι καὶ ἢ  
 20 κόμη ξανθὴ ἐπισαλεύει τῷ μετώπῳ, τὰ δέ γε  
 τῆς στολῆς λευκὸν χιτῶνα ἔξωσται λεοντὴν  
 ἐξηρτημένος καὶ κρηπίδα ἐνήπτει, ἀκοντίῳ τε  
 ἐπερείσας ἑαυτὸν ἔστηκε· τό τε ἦθος τοῦ προσ-  
 ὄπου<sup>3</sup> οἷον μήτε ὑπερφρονεῖν, αἰδεῖται γάρ  
 25 μήτε ὑποκεῖσθαι, θαρρεῖ γὰρ τὸν ἄθλον. (4)  
 Ἐρως δὲ ἑαυτοῦ ποιεῖται ταῦτα καὶ τῷ τόξῳ  
 ἐπερείσας ἑαυτὸν ἐναλλάξ τὸ πόδε ἴστησι τὸ  
 λαμπάδιον ἐς τὴν γῆν τρέψας, ἐπειδὴ ἐν ἀναβο-  
 λαῖς ἔτι τὰ τοῦ ἔρωτος.

<sup>1</sup> α' γῆν Gomperz: αὐτήν.

<sup>2</sup> οἶδεν Jacobs: οἶδα

<sup>3</sup> προσώπον Morelli: ἀσώπον.

<sup>1</sup> Cf. Apollonius Rhodius, *Argon.* IV. 726 f. Circe recognises Medea by this characteristic, "And she longed to hear the voice of the maiden, her kinswoman, as soon as she



## MEDEA AMONG THE COLCHIANS. 7

with an ineffable radiance, when she permits her face to be seen? This in truth is the distinguishing mark of the descendants of Helios<sup>1</sup>; I believe one must recognize Medea, the daughter of Aeëtes. For now that the expedition of Jason, on its quest of the golden fleece, has come ashore at the river Phasis and has arrived at the city of Aeëtes, the girl is in love with the stranger, and unwonted reflections enter her mind; and though she does not know what has happened to her, her thoughts are all confused and she is distraught of soul. She is not now dressed for her priestly functions, nor as if she were in the company of her superiors, but in a manner suitable for the eyes of many. The form of Jason is slender, but not at all lacking in strength; his flashing eye is overhung by a brow that is haughty and defiant of all opposition; the first beard creeping over his face grows luxuriantly,<sup>2</sup> and his light-brown hair tumbles down upon his forehead; as for his dress, he wears a white tunic fastened by a girdle, over which a lion's skin is flung, and on his feet are laced boots; he stands leaning on his spear; and the character revealed by his face is that of one who is neither over-proud, since he is modest, nor meek, since he is bold for his undertaking. Eros is claiming this situation as his own, and he stands leaning on his bow with his legs crossed, turning his torch towards the earth, inasmuch as the work of love is as yet hardly begun.

saw that she had raised her eyes from the ground. For all those of the race of Helios were plain to discern, since by the far flashing of their eyes they shot in front of them a gleam of gold." Trans. Seaton, L.C.L.

<sup>2</sup> The phrase is taken from the elder Phil. *Her.* 141, 27 K.

## ἠ΄ ΑΘΥΡΟΝΤΕΣ

(1) Οἱ ἐν Διὸς αὐλῇ ἀθύροντες, Ἔρωσ οἶμαι  
 402 K. καὶ Γανυμήδης, εἴ τι χρῆ τὸν μὲν τῇ τιάρᾳ  
 νοεῖν, τὸν δ' ἀπὸ τοῦ τόξου καὶ τῶν πτερῶν ἐς  
 ἐπίγνωσιν ἄγειν. ἀθύρουσι μὲν οὖν ἀστραγάλοις  
 οὔτοι,<sup>1</sup> γεγράφαι δ' ὁ μὲν ὑβριστικῶς ἐπι-  
 5 τωθάζων ὁ Ἔρωσ καὶ πλήρη τῆς νίκης τὸν  
 κόλπον ἀνασεύων, ὁ δὲ δυεῖν ἀστραγάλοις ἔτι  
 τὸν μὲν καὶ αὐτὸν ἀπολωλεκῶς, τὸν δ' ἐφ'  
 ὁμοίᾳ προπέμπων ἐλπίδι. κατηφῆς δὲ αὐτῷ  
 παρειὰ καὶ ἡ τοῦ ὄμματος ἀκτὶς καίτοι ἀβροῦ  
 10 ὄντος βεβυθισμένη<sup>2</sup> τὸ τῆς ἀνίας ἐπισημαίνει.  
 (2) Θεαί τε τρεῖς αὐταὶ ἐφεστῶσαί σφισιν, αἱ  
 μὲν οὐδ' ἐφερμηνεύοντος δέονται, Ἀθηνᾶ τε γὰρ  
 αὐτόθεν ἰδόντι δήλη τὴν ὁμόγχιον ποιηταί φασι  
 πανοπλίαν ἀμπεχομένη καὶ γλαυκὸν ὑπὸ τῆς  
 15 κόρυθος ὀρώσα ξὺν ἄρρενωπῷ τε τῷ ἦθει τὴν  
 παρειὰν ἐπιφοινίττουσα, ἠδὲ δὲ αὐτὸ φιλομειδῆς

<sup>1</sup> οὔτοι Morelli: οὔσι.

<sup>2</sup> *a* and *P* give βεβυθισμένον; cf. *supra* 393, 1 K., p. 288.

<sup>1</sup> Eros and Ganymede are associated apparently as the two young boys in the company of the gods, who play together in Olympus. Ganymede, son of Tros (or Laomedon) was snatched away by Zeus from the hills near Troy to be the cup-bearer of the gods, since he was the most beautiful of mortal men. As coming from Asia Minor rather than Greece proper, he wears a tiara.

<sup>2</sup> The account follows closely the description of Eros and Ganymede playing dice in Apoll. Rhod. *Argon.* III. 117 f. Cf. Fig. 29, boys playing dice.

<sup>3</sup> Because "born" with her when she sprang from the head of Zeus.

## 8. BOYS AT PLAY

The boys who are playing in the palace of Zeus are, I suppose, Eros and Ganymede,<sup>1</sup> if the one may be known by his tiara and the other identified by his bow and his wings. They are playing with dice ;

and Eros is represented as taunting the other insolently and as shaking the fold of his garment, full as it is of his winnings, while his companion is represented as having lost one of the two dice left to him and as throwing the other with no better hope.<sup>2</sup>

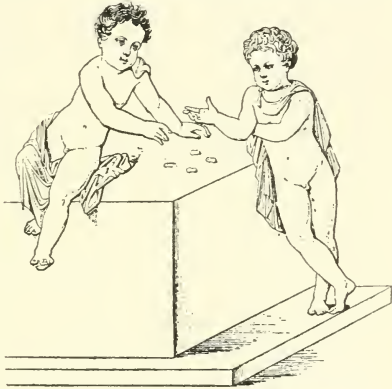


FIG. 29.

His cheek is downcast and the glance of his eye, albeit a beautiful eye, indicates by its despondency his vexation. And these three goddesses standing near them—they need no interpreter to tell who they are ; for Athena is recognised at a glance, clothed as she is in what the poets call the “panoply of her race,”<sup>3</sup> casting a “bright glance”<sup>4</sup> from under her helmet, and ruddy of face as well as masculine in general appearance ; the second one

<sup>4</sup> Referring to the Homeric epithet *γλαυκῶπις*, “bright-glancing,” if this interpretation of the word be accepted.

PHILOSTRATUS THE YOUNGER

ὑπὸ τῆ τοῦ κεστοῦ ἴνυγι κὰν τῷ γράμματι σημαίνει, "Ἦσαν δέ γε τὴν τρίτην εἶναι τὸ σεμνὸν καὶ βασιλικὸν τοῦ εἶδους φησί.

- 20 (3) Ἰὶ δὴ βούλονται καὶ τίς ἢ τῆς ξυνουσίας αὐταῖς ἀνάγκη; ἄγουσα τοὺς πεντήκοντα ἢ Ἄργῶ ἐνώρμισται τῷ Φάσιδι Βόσπορόν τε καὶ Ξυμπληγάδας διεξελθοῦσα. ὄρας δὲ καὶ τὸν ποταμὸν αὐτὸν ἐν βαθεῖ δόνακι κείμενον, ἐν  
 25 βλοσυρῷ τῷ εἶδει, κόμη τε γὰρ ἀμφιλαφῆς αὐτῷ καὶ ἀνεστηκυῖα γενειάς τε ὑποφρίττουσα καὶ γλαυκίῳντες ὀφθαλμοί, τό τε ἀθρόον τοῦ ρεύματος οὐκ ἀπὸ κίλπιδος ἐκχεόμενον, ἦπερ οὖν εἶωθεν, ἀλλ' ἀπὸ παντὸς ἐκπλημμύρον  
 30 ἐννοεῖν δίδωσιν ἡμῖν, ὁπόσος ἐπιχεῖται τῷ Πόντῳ. (4) Τὸν δὲ τῆς ναυτιλίας ἄθλον ἀκούεις οἶμαι καὶ ποιητῶν τὸ χρυσοῦν δέρας λεγόντων πᾶσι μέλουσάν τε τὴν Ἄργῶ καὶ Ὀμήρου ᾠδαὶ φράζουσιν. ἀλλ' οἱ μὲν τῆς Ἀργοῦς ναυβάται  
 35 ἐν ἐπισκέψει τῶν κατειληφότων, αἱ θεαὶ δὲ ἐς ἱκεσίαν τοῦ Ἐρωτος ἤκουσιν αἰτοῦσαι ξυλλαβεῖν  
 403 K. σφισιν ἐπὶ σωτηρία τῶν πλωτήρων τὴν Αἰήτου Μήδειαν μετελθόντα, μισθὸν δὲ οἱ τῆς ὑπουργίας ἢ μήτηρ σφαῖραν προδείκνυσι Διὸς αὐτὴν ἄθυρμα γεγονέναι λέγουσα. (5) Ὅρας καὶ τὴν  
 5 τέχνην ἐν τῇ γραφῇ; χρυσοῦ μὲν αὕτη, ῥαφή δὲ αὐτῇ οἷα νοεῖσθαι μᾶλλον ἢ ὀρασθαι, ἔλικιάς

<sup>1</sup> The epithet applied to Aphrodite in Homer, e.g. *Iliad* 3. 424.

<sup>2</sup> The "magic of her girdle" is described, *Iliad* 14. 214 f.

<sup>3</sup> On the representations of the river Phasis, cf. Purgold, *Archaeologische Untersuchungen zu Claudian und Sidonius*, p. 34 f. (Benndorf). The type of the recumbent river god is

even in the painting shows the "laughter-loving"<sup>1</sup> disposition caused by the magic of her girdle;<sup>2</sup> and that the third is Hera her dignity and queenliness of form declare.

What do the goddesses desire and what necessity brings them together? The Argo carrying its fifty heroes has anchored in the Phasis after passing through the Bosphorus and the Clashing Rocks. You see the river himself lying on his deep bed of rushes;<sup>3</sup> his countenance is grim, for his hair is thick and stands upright, his beard bristles, and his eyes glare; and the abundant water of the stream, since it does not flow from a pitcher as is usually the case, but comes in a flood from his whole figure, gives us to understand how large a stream is poured into the Pontus. You have heard, I am sure, about the prize which was the object of this voyage, since poets tell of "the golden fleece,"<sup>4</sup> and the songs of Homer also describe the Argo as "known of all."<sup>5</sup> But while the sailors of the Argo are considering the situation, the goddesses have come as suppliants to beg Eros that he assist them in saving the sailors by going to fetch Medea, the daughter of Aeëtes; and as pay for this service his mother shows him a ball which she says was once a plaything<sup>6</sup> of Zeus. Do you see the clever art of the painting? The ball itself is of gold; the stitching on it is such as to be assumed by the mind rather than seen

found in description of Meles, the elder Phil., *supra*, p. 159, and again in the description of Xanthus, *infra*, p. 325.

<sup>4</sup> The word for the golden fleece, *δέπας*, is the one regularly used by the poets, *e.g.* Eur. *Med.* 5.

<sup>5</sup> Quoted from the *Odyssey*, 12. 70.

<sup>6</sup> Here also the account closely follows Apoll. Rhod. *Argon.* III. 132f.

## PHILOSTRATUS THE YOUNGER

τε κυανοῦ ἐφ' ἑαυτῆς ἐλίττουσα<sup>1</sup> καὶ ἀναρριφεῖσα  
 τάχα που τὸ ἀποχωροῦν σέλας μαρμαρυγαῖς  
 ἀστέρων εἰκάζειν αὐτὴν<sup>2</sup> δώσει. (6) Ὁ δὲ τοὺς  
 10 μὲν ἀστραγάλους οὐδὲ ὄρα ἔτι, ρίψας δὲ αὐτοὺς  
 χαμᾶζε ἐξήρτηται τοῦ τῆς μητρὸς πέπλου ἐπ-  
 αληθεῦσαι τὴν ὑπόσχεσιν αὐτῷ, οὐ γὰρ ἐλλείψειν  
 τὸν ἄθλον.

### θ' ΠΕΛΟΥ

(1) Ὁ μὲν ὑπὲρ τετρώρων δι' ἠπείρου μέσης  
 15 ἰππεύσειν μέλλων ὑπ' ὀρθῇ τιάρα καὶ Λυδία  
 στολῆ, Πέλοψ οἶμαι, θρασὺς ἠνίοχος καλὸν  
 εἰπεῖν. Ἴθυνε γάρ ποτε καὶ διὰ θαλάσσης τουτὶ  
 τὸ ἄρμα, Ποσειδῶνος οἶμαι δόντος, ἄκρα τῆ τοῦ  
 τροχοῦ ἀψίδι ὑπ' ἀδιάντῳ ἄξιοι τὰ τῆς γαλήνης  
 20 διαθέων νῶτα. (2) Ὅμμα δ' αὐτῷ γοργὸν καὶ  
 αὐχὴν ἀνεστηκῶς τὸ τῆς γνώμης ἔτοιμον ἐλέγχει  
 ἢ τε ὀφρῦς ὑπεραίρουσα δηλοῖ καταφρονεῖσθαι  
 τὸν Οἰνόμαον ὑπὸ τοῦ μερακίου. φρονεῖ γὰρ  
 τοῖς ἵπποις, ἐπειδὴ ὑψαύχενές τε καὶ πολλοὶ  
 25 τὸν μυκτῆρα καὶ κοῖλοι τὴν ὄπλην καὶ τὸ ὄμμα  
 κύνεοί τε καὶ ἔτοιμοι χαίτην τε ἀμφιλαφῆ

<sup>1</sup> ἐλίττουσα Olearius: ἐλίττουσαν.

<sup>2</sup> αὐτὴν Jacobs: αὐτῆ.

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<sup>1</sup> The description should be compared with the treatment of the same subject by the elder Phil. *Imag.* I. 17, p. 69. The scene is laid at Olympia and pictures the preparation for the race.

<sup>2</sup> The upright tiara was the prerogative of royalty, cf p. 260, n. 1.

<sup>3</sup> Quoted from *Iliad* 8. 126.

<sup>4</sup> *Iliad* 13. 127. Poseidon in his car "set out to drive over the waves . . . and the axle of bronze was not wetted

by the eye, and spirals of blue encircle it; and very likely, when it is tossed in the air, the radiance emanating from it will lead us to compare it with the twinkling of stars. As for Eros, he no longer even looks at the dice, but throwing them on the ground he clings to his mother's dress, begging her to make good her promise to him; for, he says, he will not fail in the task.

9. PELOPS <sup>1</sup>

The man mounted on a four-horse chariot who is setting out to drive across the mainland, wearing an upright tiara <sup>2</sup> and Lydian dress, is Pelops, I believe, a "bold charioteer" <sup>3</sup> it is fair to call him. For he once guided this chariot even across the sea, doubtless because it was the gift of Poseidon, speeding over the back of the calm sea on the very edge of the wheel and keeping the axle unwetted. <sup>4</sup> His flashing eye and erect head attest his alertness of mind, and his haughty brow indicates that the youth despises Oenomaüs. <sup>5</sup> For he is proud of his horses, since they hold their necks high, are broad of nostril, hollow of hoof, <sup>6</sup> dark-eyed and alert, and they lift beneath"; cf. the description of Pelops' chariot, the elder Phil., *supra*, p. 71. In Greek story, Pelops is associated with Asia Minor, usually with Lydia, from which he came to the Peloponnesus, which bears his name. Because he was the favourite of Poseidon, the god gave him the chariot which bore him across the sea from Asia Minor to secure Hippodameia as his bride.

<sup>1</sup> The father of Hippodameia.

<sup>2</sup> Xenophon, *Art of Horsemanship* I. 3: "For high hoofs have the frog, as it is called, well off the ground. . . . Moreover, Simonides says that the ring, too, is a clear test of good feet; for a hollow hoof rings like a cymbal on striking the ground." Trans. Marchant, L.C.L.

## PHILOSTRATUS THE YOUNGER

κναιῶν ἀπαιωροῦντες ἀρχένων, ὃς δὴ θαλασσίῳν  
 τρόπος. (3) Πλησίον δὲ αὐτῶν Ἴπποδάμεια τὴν  
 μὲν παρεῖαν αἰδοῖ γράφουσα, νύμφης δὲ στολὴν  
 30 ἀμπεχομένη βλέπουσά τε ὀφθαλμοῖς οἷοις  
 αἰρεῖσθαι τὸ τοῦ ξένου μᾶλλον. ἐρᾷ τε γὰρ  
 καὶ τὸν γεννήτορα μυσάττεται τοιούτοις ἀκροθι-  
 νίοις φρονοῦντα, ἃ δὴ καὶ ὀρᾷς, κεφαλὰς ταύτας,  
 404 K. τῶν<sup>1</sup> προφυλαίων ἀνημμένη ἐκάστη, καὶ σχῆμα  
 δέδωκεν ὁ χρόνος ἴδιον, ὃν ἕκαστος ἀπώλετο  
 σφῶν. τοὺς γὰρ δὴ μνηστῆρας τῆς θυγατρὸς  
 ἤκουτας κτείνων ἀγάλλεται τοῖς γνωρίσμασι τοῦ  
 5 φόνου. (4) Εἶδωλα δὲ ὑπεριπτάμενα σφῶν  
 ὀλοφύρεται τὸν ἑαυτῶν ἀγῶνα τῇ τοῦ γάμου  
 ξυμβάσει ἐφυμνοῦντα· ξυμβῆναι γὰρ δὴ ὁ  
 Πέλοψ, ὡς ἔλευθέρα λοιπὸν ἢ παῖς εἶη τοῦ  
 ἀλάστορος. καὶ ὁ Μυρτίλος δὲ ξυνίστωρ τῆς  
 10 ξυμβάσεως αὐτοῖν ἐστίν. (5) Ὁ δ' οὐκ ἄποθεν  
 ὁ Οἰνόμαος, ἀλλ' ἔτοιμον αὐτῷ τὸ ἄρμα καὶ τὸ  
 δόρυ ὑπερτέταται τοῦ δίφρου καταλαβόντι τὸ  
 μειράκιον κτείνει, ὁ δὲ τῷ πατρὶ θύων Ἄρει  
 σπεύδει ἄγριος ἰδεῖν καὶ φονῶν τὸ ὄμμα καὶ τὸν  
 15 Μυρτίλον ἐπισπέρχει. (6) Ἐρως δὲ κατηφῆς

<sup>1</sup> A relative like *ῶν* seems to be required before *τῶν*; or possibly we should read *ἀνημμένας* (Reiske) *ἐκάστοτε* (Capps).

<sup>1</sup> *i.e.* she sides with Pelops, while her father is hostile to all the suitors.

<sup>2</sup> The covenant of marriage seems to mean in the first instance the agreement that a suitor should win Hippodameia if his chariot should outrun that of Oenomaüs, while otherwise he should be slain by Oenomaüs. In the case of Pelops the covenant includes Pelops' promise to Hippodameia to free her from the curse due to the death of her former suitors.



their abundant manes above their dark necks as is the manner of sea-horses. Near them stands Hippodameia; she colours her cheek with a modest blush, wears the raiment of a bride, and gazes with eyes that choose rather the stranger's part.<sup>1</sup> For she loves him and she loathes the parent who takes pride in such spoils as indeed you see—these heads which have been suspended one after another from the gateway, and the time which has elapsed since each of the men perished has given them each a distinctive appearance. For Oenomaüs slew those who came to sue for his daughter's hand and he delights in the tokens of their death. But their shades hovering over the place lament each the contest in which it took part, as they descant upon the covenant of marriage;<sup>2</sup> for Pelops, they recount, has made a covenant, promising that henceforth the girl will be free from the curse. And Myrtilus is witness to the covenant of the twain. Oenomaüs is not far away; nay, his chariot is ready, and on the seat is laid the spear with which to slay the youth when he overtakes him;<sup>3</sup> and he is hurriedly sacrificing to his father Ares, this man of savage aspect and with murder in his eye; and he urges Myrtilus on. But Eros, sad of mien, is cutting<sup>4</sup> the

<sup>3</sup> Cf. Rhod. *Argon.* I. 756 f.: "And therein (on the mantle of Pallas) were fashioned two chariots, racing, and the one in front Pelops was guiding, as he shook the reins, and with him was Hippodameia at his side, and in pursuit Myrtilus urged his steeds, and with him Oenomaüs had grasped his couched spear, but fell as the axle swerved and broke in the nave, while he was eager to pierce the back of Pelops."

<sup>4</sup> The action of Eros may be ascribed to the love of Pelops for Hippodameia, or we may think of the love of Myrtilus for Hippodameia as the reason for the betrayal of Oenomaüs by his charioteer (Benndorf).

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τὸν ἄξονα τοῦ ἄρματος ἐντέμνει ἐκάτερον διδούς νοεῖν, ὅτι τε ἐρώσα ἢ κόρη τοῦ ἐρώντος<sup>1</sup> ἐπὶ τὸν πατέρα ξυμβαίνει καὶ τὰ μέλλοντα περὶ τὴν Πέλοπος οἰκίαν ἐκ Μοιρῶν γίνεσθαι.

### Ι΄ ΠΥΡΡΟΣ Η ΜΥΣΟΙ

20 (1) Τὰ Εὐρύπυλου καὶ Νεοπτολέμου ποιητῶν ὕμνῳ χορὸς πατρῷζειν τε αὐτοὺς ἄμφω καὶ τὴν χεῖρα εὐδοκίμους κατ' ἰσχὺν εἶναι, φησὶ δὲ καὶ ἢ γραφὴ ταῦτα· ἢ τύχη γὰρ τὴν ἐξ ἀπάσης γῆς ἀρετὴν ἐς μίαν πόλιν συνενεγκούσα οἱ μὲν οὐκ  
25 ἀκλεεῖς οἴχονται, ἀλλ' οἷοι πρὸς πολλοὺς δυστήνων δέ τε παῖδες εἰπεῖν οἱ ἐμῶ μένει ἀντιώωσιν, οἱ δὲ γενναῖοι γενναίων κρατούσι.

(2) Τὰ μὲν δὴ περὶ τῶν ἐν τῷ νικᾶν ἕτερα, νυνὶ δὲ περὶ τοὺς ξυνεστῶτας ἢ θέα. πόλις μὲν  
30 αὕτη Ἰλῖος ὀφρυόεσσα, καθ' Ὁμηρον, περιθεῖ δὲ αὐτὴν τεῖχος οἶον καὶ θεοὺς μὴ ἀπαξιῶσαι τῆς ἑαυτῶν χειρός, ναύσταθμόν τε ἐπὶ θάτερα  
405 K. καὶ στενὸς Ἑλλησπόντου διάρρους Ἀσίαν Εὐρώπης διείργων. τοὺν μέσῳ δὲ πεδίον ποταμῷ διαιρεῖται Ξάνθῳ, γέγραπται δὲ οὐ μορμύρων ἀφρῶ, οὐδ' οἶος ἐπὶ τὸν τοῦ Πηλέως ἐπλήμμυρεν,  
5 ἀλλ' εὐνὴ μὲν αὐτῷ λωτὸς καὶ θρύον καὶ ἀπαλοῦ δόνακος κόμαι, κατὰκειται δὲ μᾶλλον ἢ ἀνέστηκε

<sup>1</sup> ἐρώντος Jacobs: ἔρωτος.

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<sup>1</sup> In the later years of the Trojan war the son of Telephus, Priam's nephew Eurypylus, leads the Mysians to the aid of the Trojans, where he is slain by Achilles' son Neoptolemus (Pyrrhus) at the head of the Myrmidons. Cf. the account of Achilles and Memnon, *supra*, p. 29.

<sup>2</sup> The reference is to the heroes gathered at Troy.

axle of the chariot, making clear two things: that the girl in love with her lover is conspiring against her father, and that the future which is in store for the house of Pelops comes from the Fates.

#### 10. PYRRHUS OR THE MYSIANS<sup>1</sup>

The story of Eurypylus and Neoptolemus is sung by a chorus of poets, who tell us how each resembles his father and is famous for the prowess of his arm; and this painting also relates this tale. For when fortune has gathered into one city the valour of every land,<sup>2</sup> some go away not inglorious but able to say to the world, "children of wretched men are they who encounter my wrath,"<sup>3</sup> and men of noble birth overcome men of noble birth.

The account of the victory is another tale, but the scene before you now has to do with the combatants. Here is the city of "beetling Ilium," as Homer<sup>4</sup> calls it; and a wall runs round about it such as even the gods disdained not to claim as the work of their own hands. On the other side is the station of the ships and the narrow strait of the Hellespont that separates Asia from Europe. The plain between the city and the strait is divided by the river Xanthus, which is represented, not as "roaring with foam"<sup>5</sup> nor yet as when it rose in flood against the son of Peleus,<sup>6</sup> but its bed is lotus grass and rushes and foliage of tender reeds; it reclines instead of stand-

<sup>3</sup> Quoted from *Iliad* 6. 127. Cf. *supra*, p. 225 n.

<sup>4</sup> *Ibid.* 22. 411.

<sup>5</sup> *Ibid.* 18. 403, where the phrase is used of the stream of Oceanus: cf. 21. 302 f.

<sup>6</sup> For the attack on Achilles by the river Xanthus see *Iliad* 21. 212 f. For the personification of the river, cf. *supra*, pp. 159 and 319.

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καὶ τὸν πόδα ἐπέχει ταῖς πηγαῖς ὑπὲρ ξυμ-  
 μετρίας νῦν διυγραίνων αὐτὰ . . . νάματος τὸ  
 ῥεῦμα μέτριον.<sup>1</sup> (3) Στρατιά τε ἐκατέρωθεν  
 10 Μυσῶν τε ξὺν Τρωσὶ καὶ Ἑλλήνων ἐκ θατέρου,  
 οἱ μὲν κεκμηκότες ἤδη οἱ Τρῶες, οἱ δὲ ἀκμήτες  
 οἱ ξὺν Εὐρύπυλῳ. ὀράς δὲ αὐτῶν, ὡς οἱ μὲν  
 ἐν τοῖς ὄπλοις κáθηνται τάχα που τοῦτο Εὐρύ-  
 πύλου αἰτήσαντος, καὶ χαίρουσι τῇ ἀνακωχῇ, οἱ  
 15 δὲ ἔκθυμοί τε καὶ ἐξορμῶντες οἱ Μυσοὶ ἰένται  
 τό τε τῶν Ἑλλήνων ἐν ὁμοία καταστάσει τοῖς  
 Τρωσὶν ὄντων πλὴν τῶν Μυρμιδόνων ἐνεργοὶ  
 γὰρ καὶ περὶ τὸν Πύρρον ἔτοιμοι.

(4) Τὼ νεανία δέ, κάλλους μὲν ἔνεκεν ἐφερμη-  
 20 νεύοιτ' ἂν οὐδέν, ἐπειδὴ ἐν ὄπλοις τὰ νῦν,  
 μεγάλοι γε μὴν καὶ ὑπὲρ τοὺς ἄλλους· ἡλικία  
 τε ἀμφοῖν ἴση τὰς τε τῶν ὀφθαλμῶν βολὰς  
 ἐνεργοὶ καὶ οὐ μέλλοντες. γοργὸν γὰρ τὸ ὄμμα  
 ὑπὸ τῆς κόρυθος ἐκάστω, καὶ συναπονεύοντες  
 25 ταῖς τῶν λόφων κινήσεσι καὶ ὁ θυμὸς ἐπιπρέπει<sup>2</sup>  
 σφίσι σιγῇ τε μένεα πνεύουσιν εἰκόασι. καὶ τὰ  
 ὄπλα δὲ ἀμφοῖν πατρῶα, ἀλλ' ὁ μὲν Εὐρύπυλος  
 ἀσήμοις ἔσταλται καὶ παραλλάττουσι τὴν αὐγὴν  
 ὄπη τε καὶ ὄπως κινοῖτο, ἧ ἴρις, τῷ Πύρρῳ δὲ  
 30 τὰ ἐξ Ἑφαιίστου πάρεστιν, ἐκστάς ποτ' αὐτῶν  
 Ὀδυσσεὺς καὶ ἀπευξάμενος τὴν ἑαυτοῦ νίκη.

<sup>1</sup> μέτριον P and Morelli: μέτρον. The text is corrupt.

<sup>2</sup> ἐπιπρέπει Olearius: ἐπιτρέπει.

<sup>1</sup> Cf. the account of the sources of the Nile, the elder Phil., *supra*, p. 21.

<sup>2</sup> See critical note

<sup>3</sup> Quoted from *Iliad* 3. 8.

<sup>4</sup> For a garment compared to the rainbow cf. the elder Phil., *Imag.* p. 67; *Her.* 200, 2 f.

ing erect, and presses its foot on the sources<sup>1</sup> to keep them within bounds, now moistening . . . the stream keeps within bounds.<sup>2</sup> On either side is an army—of Mysians together with Trojans, and opposite them of Greeks; the Trojans are already exhausted, though the Mysians under Eurypylus are fresh. You see how the former sit down in their armour, no doubt at the command of Eurypylus, and how they enjoy the respite from fighting, whereas the Mysians, full of spirit and impetuous, rush forward; and how the Greeks are in the same state as the Trojans with the exception of the Myrmidons, who are active and ready for the fray under Pyrrhus.

As for the two youthful leaders, nothing can be made out regarding their beauty, since they are clad in armour at this time, but they are certainly tall and overtop their fellows; the age of the two is the same, and to judge by the glance of their eyes they are active and unhesitating. For the eyes of each flash beneath their helmets, they bend their heads with the waving of their plumes, and their spirit stands out conspicuous in them, resembling as they do men “who breathe out wrath in silence.”<sup>3</sup> Both wear the armour of their fathers; but while Eurypylus is clad in armour bearing no device, which gives forth, like a rainbow,<sup>4</sup> a light that varies with his position and movements, Pyrrhus wears the armour made by Hephaestus, which Odysseus, regretting his own victory,<sup>5</sup> has yielded to him.

<sup>5</sup> *i.e.* his victory in the contest for the arms of Achilles, which were by vote awarded to him as the bravest warrior, as against Ajax, who committed suicide because of his defeat.

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(5) Θεωρῶν δέ τις τὰ ὄπλα λείπον εὐρήσει  
 τῶν Ὀμήρου ἐκτυπωμάτων οὐδέν, ἀλλ' ἀκριβῶς  
 ἢ τέχνη δείκνυσι τὰ κεῖθεν πάντα. τὸ μὲν γὰρ  
 35 γῆς τε καὶ θαλάσσης καὶ οὐρανοῦ σχῆμα οὐδὲ  
 φράζοντος οἶμαι δεήσει τινός, ἢ μὲν γὰρ αὐτόθεν  
 406 K. ἰδόντι δὴλη τὴν ἑαυτῆς χροάν ὑπὸ τοῦ δη-  
 μιουργοῦ λαβοῦσα, τὴν δ' αἰ πόλεις καὶ τὰ ἐν  
 αὐτῇ γῆν γράφουσι καὶ μικρὸν γε ὕστερον πεύση  
 περὶ ἐκάστων, οὐρανοῦ δὲ ὄδε. ὄρας που τόν τε  
 5 τοῦ ἡλίου κύκλον, ὡς ἀκάμας ἐν αὐτῷ, καὶ τὸ  
 τῆς πανσελήνου φαιδρόν. (6) Ἀλλά μοι δοκεῖς  
 περὶ τῶν καθ' ἕκαστον ἄστρον ποθεῖν ἀκοῦσαι·  
 τὸ γὰρ διαλλάττον αὐτῶν τὴν αἰτίαν σοι  
 παρέχει τῆς πεύσεως· αἰδὶ μὲν σοι Πλειάδες  
 10 σπόρου τε καὶ ἀμνητοῦ ξύμβολα δυόμεναι ἢ αὐ  
 πάλιν ἐκφανῶς ἔχουσαι, ὡς ἂν καὶ τὰ τῆς ὥρας  
 αὐτὰς ἄγῃ,<sup>1</sup> Ὑάδες δ' ἐπὶ θάτερα. ὄρας καὶ τὸν  
 Ὀρίωνα, τὸν δὲ ἐπ' αὐτῷ μῦθον καὶ τὴν ἐν  
 ἄστροις αἰτίαν ἐς ἔτερον ἀναβαλώμεθα, ὦ παῖ,  
 15 καιρόν, ὡς ἂν μὴ ἀπάγοιμέν σε τῶν νῦν ἐν πόθῳ.

<sup>1</sup> αὐτὰς ἄγῃ Kayser: αὐτ' ἄγ, αὐτῆς ἄγει, οἱ αὐτοῖς ἄγει.

<sup>1</sup> It is clear that the scenes on the shield of Achilles as described by Homer were represented in painting and sculpture, for we still have fragments of the so-called *Tabulae Iliacae* depicting this subject (cf. Jahn-Michaelis, *Griech. Bilderchroniken*, II B, p. 20, and fragments in the Capitoline Museum, *Röm. Mitth.* VI. 183 f., Pl. IV). The shield described by Philostratus agrees with these representations in that the different subjects are depicted, not in concentric zones or circles, but in bands one over the other, so that the sky is not found in the centre of the shield as in Homer, but rather at the top of the shield. Just as the painter based his work on the Homeric

If one examines this armour he will find that none is missing of the representations in relief which Homer describes, but that the work of art reproduces all that Homer gives.<sup>1</sup> For the representations of earth and sea and sky<sup>2</sup> will not, I think, require anyone to explain them; for the sea is evident at once to the observer, since the craftsman has given it its proper colour; the land is designated by the cities and the other terrestrial things, and you will soon learn all about them; but here is the sky. You see here, of course, the orb of the unwearied sun and the brightness of the full moon. But I believe you want to hear about the stars in detail, for the differences between them provide a reason for your inquiry. Here are the Pleiades, signs for sowing and for reaping<sup>3</sup> when they set or when they appear once more, as the changing seasons bring them; and opposite them are the Hyades. You see Orion also, but the story about him and the reason why he is one of the stars we must defer to another occasion, my boy, that we may not divert you from the object of

description, so Philostratus, in describing the painted picture, works in many details drawn directly from Homer (Benndorf).

<sup>2</sup> *Iliad* 18. 483: "Therein [on the shield of Achilles] he wrought the earth, therein the heavens, therein the sea, and the unwearied sun, and the moon at the full, and therein all the constellations wherewith heaven is crowned—the Pleiades, and the Hyades, and the mighty Orion, and the Bear, that men call also the Wain, that circleth ever in her place, and watcheth Orion, and alone hath no part in the baths of Ocean." Trans. Murray, L.C.L.

<sup>3</sup> Cf. Hesiod. *Op.* 383 f.: "When the Pleiades, daughters of Atlas, are rising, begin your harvest, and your ploughing when they are going to set." Trans. Evelyn-White, L.C.L.



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οἱ δ' ἐπ' αὐτῷ ἀστέρες ἄρκτος ἢ εἰ ἄμαξαν καλεῖν βούλοιο. φασὶ δὲ αὐτὴν καὶ μόνην οὐ δύεσθαι ἐν Ὀκεανῷ, ἀλλ' αὐτὴν περὶ αὐτὴν στρέφεσθαι οἶον φύλακα τοῦ Ὀρίωνος.

20 (7) Ἴωμεν δὴ λοιπὸν διὰ γῆς ἀφέμενοι τῶν ἄνω καὶ τῶν γε ἐν γῇ κάλλιστον θεώμεθα τὰς πόλεις. ὁρᾷς μὲν δὴ, ὡς διτταί τινες αὐταί ποτέραν οὖν προτέραν ἀφερμηνευθῆναί σοι βούλει; ἢ τὸ τῶν λαμπάδων φῶς καὶ τὸ τοῦ  
25 ὑμεναίου μέλος καὶ ὁ τῶν αὐλῶν ἦχος καὶ ἡ τῆς κιθάρας κροῦσις καὶ ὁ τῶν ὀρχουμένων ῥυθμὸς ἐς αὐτά σε ἄγει; ὁρᾷς δὲ καὶ τὰ γύναια τῶν προθύρων ὡς διαφαίνονται θαυμάζοντα καὶ μόνον οὐκ ἐκβοῶντα ὑπὸ χαρμονῆς. γάμοι ταῦτα, ὦ  
30 παῖ, καὶ πρώτη ξύνοδος νυμφίων καὶ ἄγονται τὰς νύμφας οἱ γαμβροί. τὸ δὲ τῆς αἰδοῦς καὶ τοῦ ἡμέρου, ὡς ἐπιπρέπει ἐκάστῳ, παρήμι λέγειν, σοφώτερον αὐτὰ τοῦ δημιουργοῦ αἰνιξαμένου.

(8) Ἄλλ' ἰδοὺ καὶ δικαστήριόν τι καὶ ξυνέδρα  
35 κοινὴ καὶ γέροντες σεμνοὶ σεμνῶς προκαθήμενοι  
407 K. τοῦ ὀμίλου. τὸ δὲ ἐν μέσῳ χρυσίον τάλαντα μὲν δύο ταῦτ' οὐκ οἶδ' ἐφ' ὅτῳ ἢ, νῆ Δί', εἰκάσαι χρή, ὡς μισθὸς τῷ ὀρθῶς ἐκδικάσονται, ὡς ἂν μὴ πρὸς δῶρά τις τὴν οὐκ<sup>1</sup> εὐθειαν φέροι.  
5 τίς δ' ἢ δίκη; διττοὶ μὲν ἐν μέσῳ τινὲς οὔτοι,

<sup>1</sup> οὐκ added by Schenkl.

<sup>1</sup> *Iliad* 18. 490: "Therein fashioned he also two cities of mortal men exceeding fair. In the one there were marriages and feasting, and by the light of the blazing torches they were leading the brides from their bowers through the city, and loud rose the bridal song. And young men were whirl-



your present desire. The stars next to Orion are the Bear, or the Wain if you prefer that name. Men say that this constellation alone does not sink into Oceanus, but revolves about itself as a guard over Orion.

Let us now make our way over the earth, leaving the upper regions, and let us examine the most beautiful of things on the earth, namely, the cities.<sup>1</sup> As you see there are two of these. Which of the two do you wish explained to you first? Do the light of the torches, and the marriage hymn, the sound of the flutes and the twanging of the lyre and the rhythmic motion of the dancers attract your attention? You see also the women visible through the vestibules as they marvel and all but shout for joy. This is a marriage, my boy, the first gathering of the bridal party, and the bridegrooms are bringing their brides. I shall not attempt to describe how modesty and desire are clearly depicted in each, for the craftsman has suggested this with great skill. But look! Here is a court of justice and a general session, and dignified old men preside in a dignified manner over the gathering. As for the gold in the centre, the two talents here, I do not know what it is for, unless, by Zeus, one may conjecture that it is a reward to be paid to the judge who shall pronounce true judgment, in order that no judge may be influenced by gifts to give the wrong judgment.<sup>2</sup> And what is the case? Here are two men in the centre, one of ing in the dance, and in their midst flutes and lyres sounded continuously." Trans. Murray, L.C.L.

<sup>2</sup> The natural explanation of the "two talents" would be to regard it as the "blood-money" referred to in the next sentence.

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δοκεῖν ἐμοί, φονικὸν ἔγκλημα ὁ μὲν ἐπάγων  
 θατέρῳ, τὸν δ' ὀράς, ὡς ἕξαρνός ἐστιν· οὐ γὰρ  
 αἰτίαν ἔχειν ὦνπερ<sup>1</sup> αὐτῷ προφέρει ὁ κατήγορος,  
 καταθεῖς δὲ τὰ ὑποφόνια καθαρὸς ἦκειν. ὀράς  
 10 καὶ τοὺς ἐπιβοηθοῦντας ἑκατέρῳ διχῆ καὶ  
 νέμοντας τὴν βοήν, ὅτῳ φίλον· ἀλλ' ἢ γε τῶν  
 κηρύκων παρουσία καθίστησιν αὐτοὺς καὶ εἰς  
 τὸ ἡσυχαιῶν ἄγει. ταυτὶ μὲν οὖν σοι μέση τις  
 πολέμου καὶ εἰρήνης ἐν οὐ πολεμουμένη πόλει  
 15 κατάστασις.

(9) Ἐτέραν δὲ ὀράς, ὡς τειχήρης, καὶ τό γε  
 τεῖχος ὡς οἱ δι' ἡλικίαν ἀπόμαχοι φρουροῦσι δια-  
 λαβόντες, γύναιά τε γὰρ ἔστιν οὗ τῶν ἐπάλξεων  
 καὶ γέροντες οὗτοι καὶ κομιδῆ παιδία. ποῖ δὴ  
 20 τὸ μάχιμον αὐτοῖς; ἐνταῦθα εὔροις ἂν τούτους,  
 οἳ δὴ Ἄρει τε καὶ Ἀθηνᾷ ἔπονται. τουτὶ γάρ,  
 μοι δοκεῖν, ἢ τέχνη φησὶ τοὺς μὲν χρυσῷ τε καὶ  
 μεγέθει δηλώσασα θεοὺς εἶναι, τοῖς δὲ τὸ ὑπο-  
 δεέστερον δι' αὐτῆς δοῦσα. ἐξίασι δὲ τὴν τῶν  
 25 ἐναντίων οὐ δεξάμενοι πρόκλησιν, νέμεσθαι γὰρ  
 τὸν ἐν τῇ πόλει πλοῦτον ἢ μὴ νεμομένων ἐν τοῖς  
 ὅπλοις εἶναι. (10) Λόχον δὴ διατάττουσιν<sup>2</sup>  
 ἐντεῦθεν· τουτὶ γάρ, μοι δοκεῖν, ἢ πρὸς ταῖς  
 ὄχθαις αἰνίττεται λόχμη, οὐ δὴ καθωπλισμένους  
 30 αὐτοὺς ὀράς. ἀλλ' οὐκ ἂν ἐγγένοιτ' αὐτοῖς

<sup>1</sup> αἰτίαν ἔχειν ὦνπερ Kayser: κατασχεῖν ὑπερ F, ἔχει νῶν ὑπερ aP.

<sup>2</sup> διατάττουσιν Kayser: διαλλάττουσιν.

whom, I believe, is bringing a charge of bloodshed, and the other, as you see, is denying the charge; for he claims that he is not guilty of that which the accuser brings against him,<sup>1</sup> but that, having paid the blood-money, he has come free of offence. You see also the adherents of each man, in two groups, who applaud according to their preference; but the presence of the heralds checks them and restores them to silence. This scene, accordingly, represents a state of affairs midway between war and peace in a city that is not at war.

The second<sup>2</sup> city is walled, as you see, and those unfitted for war by reason of age guard the walls at intervals; for there are women at certain points on the battlements, and here are old men and even children. Where, pray, are their fighting men? Yonder you may find them—the men who follow Ares and Athena.<sup>3</sup> For this is what the work of art means, I believe, indicating by the use of gold and by great stature that the leaders are gods, and giving to the others their inferior rank by this device. They are issuing forth for battle, having refused the proposals of the enemy, namely, that the wealth of the city be apportioned among them, else, if it be not so apportioned, it shall be the prize of battle. Accordingly, they are devising an ambush on this side; for that, it seems to me, is suggested by the thicket along the banks of the river, where you see men under arms. But it will not prove possible for them to profit by the

<sup>1</sup> *i.e.* voluntary homicide; but he acknowledges by his payment of the "were-geld" or blood-money the commission of involuntary homicide.

<sup>2</sup> Cf. *Iliad* 18. 509 ff. for the Homeric description.

<sup>3</sup> Here a goddess of war.

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χρήσασθαι τῷ λόχῳ.<sup>1</sup> ὁ γάρ τοι ἔπηλυς στρατὸς  
 σκοπούς τινας καθίσας λείαν ἐλάσασθαι περι-  
 νοεῖ. καὶ δὴ οἱ μὲν ἄγουσι νομεῖς τὰ θρέμματα  
 ὑπὸ συρίγγων. ἡ οὐ προσβάλλει σε τὸ λιτὸν  
 35 καὶ αὐτοφυῆς τῆς μούσης καὶ ἀτεχνῶς ὄρειον ;  
 408 K. ὕστατα δὲ χρησάμενοι τῇ μουσικῇ δι' ἄγνοιαν  
 τοῦ ἐπ' αὐτοῖς δόλου τεθνᾶσιν, ὡς ὄρας, τῶν  
 πολεμίῳ ἐπελθόντων, καὶ ἀπελαύνεται τις λεία  
 πρὸς αὐτῶν. φήμη δὴ τῶν πραχθέντων ἐς τοὺς  
 5 λοχῶντας ἐλθοῦσα ἀνίστανται οὗτοι καὶ ἐφ'  
 ἵππων ἐς τὸν πόλεμον χωροῦσι καὶ τὰς τε ὄχθας  
 ἔστιν ἰδεῖν πλήρεις τῶν μαχομένων καὶ βαλ-  
 λόντων ἐς αὐτούς. (11) Τοὺς δὲ ἐν αὐτοῖς ἀνα-  
 στρεφομένους καὶ τὴν πεφοινηγμένην λύθρῳ  
 10 δαίμονα αὐτὴν τε καὶ τὴν ἐσθῆτα τί ἐροῦμεν ;  
 "Ἐρις καὶ Κυδοιμὸς ταῦτα καὶ Κήρ, ὑφ' ἧ τὰ  
 πολέμου πάντα. ὄρας γάρ τοι, ὡς οὐ μίαν ὁδὸν  
 χωρεῖ, ἀλλ' ὄν μὲν ἄτρωτον ἐς τὰ ξίφη προ-  
 βάλλει, ὅς δ' ὑφέλκεται ὑπ' αὐτὴν νεκρός, ὄν δὲ  
 15 καὶ νεότρωτον ἐπισπέρχει. οἱ δ' ἄνδρες φοβεροὶ  
 τῆς ὀρμῆς καὶ τοῦ βλέμματος ὡς οὐδὲν διαλ-  
 λάττειν ἐμοὶ ζώντων ἐν ταῖς ὀρμαῖς δοκοῦσιν.

<sup>1</sup> λόχῳ Morelli: λοχῳ̄.

<sup>1</sup> The difficult passage in the *Iliad* (18. 509-534) was variously interpreted by the ancient grammarians. Of their three interpretations as stated by Porphyry and repeated by Eusebius, none agrees with the description in Philostratus, while one phrase of Alexander Cotyaeus (p. 195, 5 Dind.), οὐκ ἐδέχοντο τὴν πρόκλησιν, "they refused the proposals of the enemy," actually recurs in Philostratus. Evidently the latter conceived the scene as follows:—The inhabitants of the city devised an ambush against the army that threatened them, but without avail; for the enemy, after disposing its scouts

ambush; for the invading army, having stationed some scouts, is contriving how to drive off the booty.<sup>1</sup> Indeed, we see here shepherds herding their flocks to the music of pipes. Does not the simple and ingenuous and truly highland strain of their music reach your ears?<sup>2</sup> But they have made their music for the last time; and through ignorance of the plot devised against them they die, as you see, for the enemy has attacked them, and a portion of their flocks is being driven away as booty by the raiders. A report of what has occurred has reached the men in ambush, and they rise and go into battle on horse-back; you can see the banks of the river covered with men who are fighting and hurling javelins at the foe. What shall we say of those beings who pass to and fro among the combatants and of that spirit whose person and clothing are reddened with gore? These are Strife and Tumult, and the third is Doom, to whom are subject all matters of war. For you see, surely, that she follows no one course, but thrusts one man, still unwounded, into the midst of hostile swords, a second is being dragged away a corpse beneath her, while a third she urges onward wounded though he is. As for the soldiers, they are so terrifying in their onrush and their fierce gaze that they seem to me to differ not at all from living men in the charge of battle.

shrewdly, rushed on the flocks of the citizens as they were feeding by the river and slew the shepherds, who were ignorant of their danger. Thereupon those in ambush arose and joined battle with the enemy. Such is the transformation by Philostratus of the somewhat confused account in Homer, in which the city-dwellers set an ambush, send out scouts, and capture the flocks and herds of the besiegers.

<sup>2</sup> Cf. *Iliad* 18. 541 f.

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(12) Ἄλλ' ἰδοὺ πάλιν εἰρήνης ἔργα· νεῖος γὰρ αὕτη διαφαίνεται τρίπολος οἶμαί τις, εἴ τι χρῆ  
 20 τῷ τῶν ἀροτήρων ξυμβάλλεσθαι πλήθει, καὶ τά γε ζεύγη τῶν βοῶν θαμὰ ἀναστρέφει ἐν ταύτῃ κύλικός τινος ἐκδεχομένης ἀρότην ἐπὶ τῷ τῆς αὐλακος τέλει, μελαίνεσθαι τε δοκεῖ<sup>1</sup> τὸν χρυσὸν περισχίζουσα.<sup>2</sup> (13) Ἐξῆς ὀράς τέμενος βασιλέως  
 25 οἶμαί τινος τεκμήρασθαι, ὃς τὸ γεγηθὸς ἐλέγχεται τῆς ψυχῆς ὑπὸ τῆς ἐν ὄψει φαιδρότητος. καὶ τὴν γε αἰτίαν τῆς χαρᾶς οὐδὲ ζητεῖν χρῆ· τὸ γάρ τοι λήιον πολλῶ τῷ μέτρῳ τὴν σπορὰν ὑπερβαλεῖσθαι διελέγχουσιν οἳ τε διὰ σπουδῆς  
 30 ἀμῶντες καὶ οἱ ταῖς ἀμάλαις τὰ κειρόμενα τῶν δραγμάτων δέοντες, οἷς ἕτεροι προσάγουσι καὶ μάλα συντόμως. (14) Ἡ δὲ δρυς οὐκ ἀκαίρως ἐνταῦθα οὐδ' ἔξω λόγου· σκιά τε γὰρ ἀμφιλαφῆς ὑπ' αὐτῇ ψυχάσαι τοῖς ἐν τῷ ἔργῳ καμοῦσι καὶ  
 35 βοῦς οὐτοσί πίων καθιερωθεῖς ὑπὸ τῶν κηρύκων,  
 409 K. οὓς ὀράς, ὑπὸ τῇ δρυὶ δαῖς προτίθεται<sup>3</sup> τοῖς περὶ τὴν συλλογὴν τοῦ πυροῦ κάμνουσι. τὰ δὲ γυναῖα τί φῆς; ἄρ' οὐκ ἐπτοῆσθαι σοι δοκεῖ καὶ διακελεύεσθαι ἀλλήλοις συχνὰ μάττειν τῶν ἀλφίτων  
 5 δεῖπνον εἶναι τοῖς ἐρίθοις; (15) Εἰ δὲ καὶ ὀπώρας δεήσει, πάρεστί σοι ἀλωή<sup>4</sup> χρυσῆ μὲν τῶν ἀμπέλων, μέλαινα δὲ τοῦ καρποῦ. τὸ δὲ τῆς καπέτου κυανὸν ἐτεχνήθη οἶμαι τῷ δημιουργῷ πρὸς δῆλωσιν τοῦ ἐν αὐτῇ βάθους· ἀρκεῖ γάρ  
 10 σοι τὸ περὶ ταῖς ἡμερίσιν ἔρκος ἐν τῷ καττιτέρῳ

<sup>1</sup> δοκεῖ added by Westermann.

<sup>2</sup> περ.σχίζουσα Jacobs: περισχοῦσα.

<sup>3</sup> προτίθεται Morelli: προστίθεται.

But look again at the works of peace. This is clearly fallow land, to be thrice-ploughed, I think, if one may judge at all by the number of the ploughmen; and in the field the ploughman frequently turns the yoke of oxen back, since a wine-cup awaits the plough at the end of the furrow; and the plough seems to make the gold turn black as it cleaves the soil. In the next scene you perceive a domain—a king's, as I think you may infer—and the king who attests the gladness of his spirit by the radiance of his eyes. The cause of his delight is not far to seek; for that the crop greatly exceeds the sowing is proved by the workers who busily cut the grain and by those who bind the bunches of cut stalks into sheaves, while others very zealously bring them more grain to bind. The oak tree stands here not unfittingly nor without good reason, for there is abundant shade beneath it for the refreshment of such as grow weary with their labour; and yonder fat ox, that has been consecrated by the heralds whom you see, is appointed as a meal beneath the oak for those who labour at harvesting the wheat. And what do you say of the women? Do they not seem to you to be full of excitement and to be encouraging each other to knead plenty of barley meal as a dinner for the harvesters? If there should be need of fruit as well, here you have a vineyard, golden for the vines and black for the grapes. The dark blue inlay of the ditch is the device, methinks, of the artificer to indicate its depth; and you have no difficulty in recognizing in the tin inlay the

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<sup>4</sup> ἀλωή Jacobs : αὔτη.

- νοεῖν. ὁ δ' ἄργυρος ὁ ἐν τῷ ἀμπελῶνι, κάμακες ταῦτα, τοῦ μὴ χαμαὶ κλιθῆναι τὰ φυτὰ βρίσαντα τῷ καρπῷ. τί δ' ἂν εἴποις περὶ τῶν τρυγῶντων ; οἱ δὴ διὰ τῆς στενῆς ταύτης εἰσόδου εἰσφρήσαντες
- 15 ἑαυτοὺς ταλάροις ἐναποτίθενται τὸν καρπὸν μάλα ἠδεῖς καὶ πρόσφοροι τὴν ἡλικίαν τῷ ἔργῳ. (16) Παρθένοι τε γὰρ καὶ ἠίθειοι εὖιον καὶ βακχικὸν ἐν ῥυθμῷ βαίνουσιν ἐνδιδόντος αὐτοῖς τὸν ῥυθμὸν ἑτέρου, ὃν οἶμαι ξυνίης ἀπὸ τε τῆς
- 20 κιθάρας καὶ τοῦ λεπτοῦ προσάδειν δοκεῖν τοῖς φθόγγοις. (17) Εἰ δὲ καὶ τὴν ἀγέλην ἐννοήσεως τῶν βοῶν, αἱ δὴ πρὸς τὴν νομὴν ἴενται ἐπομένων αὐταῖς τῶν νομέων, τῆς μὲν χροῆς οὐκ ἂν θαυμάσειας, εἰ καὶ χρυσοῦ καὶ καττιτέρου πᾶσα, τὸ
- 25 δὲ καὶ μυκωμένων ὥσπερ ἀκούειν ἐν τῇ γραφῇ καὶ τὸν ποταμὸν κελάδοντα εἶναι δοκεῖν, παρ' ὃν αἱ βόες, πῶς οὐκ ἐναργείας πρόσω ; τοὺς δὲ λέοντας οὐδ' ἂν ἀφερμηνεῦσαί μοι τις ἐπαξίως δοκεῖ καὶ τὸν ὑπ' αὐτοῖς ταῦρον, ὁ μὲν γὰρ
- 30 μεμυκέναι δοκῶν καὶ σπαίρειν σπαράττεται ἤδη πῶς ἐμπεφυκότων τοῖς ἐντοσθιδίοις τῶν λεόντων, οἱ δὲ κύνες, ἐννέα δ' οἶμαι οὗτοι, ἔπονται τῇ ἀγέλῃ καὶ παρὰ τῶν ἰθυνόντων αὐτοὺς νομέων
- 410 K. ἐγγύς μὲν ἴενται τῶν λεόντων ὑλακῇ πτοεῖν ἐθέλοντες αὐτούς, προσμιγνύναι δ' οὐ τολμῶσιν ἐπισπερχόντων αὐτοὺς καὶ ταῦτα τῶν νομέων. ὀρᾶς δὲ καὶ διασκιρτῶντα τοῦ ὄρουσ θρέμματα
- 5 καὶ τοὺς σταθμοὺς καὶ τὰς σκηναὺς καὶ τοὺς σηκοὺς· οἶκον ποιμνίων νόει ταῦτα.

<sup>1</sup> Cf. the "silver props" on the shield of Heracles, Hesiod, *Scut.* 298.



barrier surrounding the vines. As for the silver in the vineyard, these are props,<sup>1</sup> to keep the vines which are laden with fruit from being bent to the earth. And what would you say of the men gathering the grapes? Making their way through this narrow passage they pile the fruit in baskets, charming persons of an age adapted to their task. For young men and maidens move forward in rhythm, with Evian and Bacchic step, while another gives them the rhythm, one whom you doubtless recognize, not only from his lyre, but also from the fact that he seems to be singing softly to the lyre's notes. And if you should also notice the herd of cattle which press forward to their pasture followed by the herdsmen, you might not, indeed, marvel at the colour, although the whole scene is made of gold and tin, but the fact that you can almost hear the cows lowing in the painting and that the river along the banks of which are the cows seems to be making a splashing sound,—is not that the height of vividness? As for the lions, no one, it seems to me, could in a description do justice to them or to the bull beneath them; for the bull, that seems to bellow and quiver, is being torn to pieces, the lions having already laid hold upon its entrails. The dogs here, I believe there are nine of them, follow the herd and at the command of the herdsmen who set them on they rush close up to the lions, wishing to frighten them by barking, but they dare not come to close quarters though the herdsmen urge them even to that. And you also see sheep leaping on the mountain, and sheep-folds, and huts and pens; you are to recognize herein the home of the flocks.

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- (18) Λοιπὸς οἶμαι χορός τις οὐτοσὶ προσόμοιος τῷ Δαίδαλου, φασὶ δ' αὐτὸν Ἀριάδην τῇ Μίνῳ πρὸς αὐτοῦ δοθῆναι. τίς δ' ἡ τέχνη;
- 10 παρθένους ἠΐθεοι τὰς χεῖρας ἐπιπλέξαντες χορεύουσι. σὺ δ', ὡς ἔοικεν, οὐκ ἄρκεσθήσῃ τούτῳ, εἰ μὴ σοι καὶ τὰ τῆς ἐσθῆτος ἔξακριβώσομαι τῷ λόγῳ· οὐκοῦν αἰδὶ μὲν ὀθόναις ἤσθηνται στεφάνας ἐπὶ ταῖς κεφαλαῖς χρυσᾶς φέρουσαι, τοῖς
- 15 δ' εὐήτριοι μὲν καὶ λεπτοὶ περίκεινται χιτῶνες, μαχαίρας δὲ τῶν μηρῶν<sup>1</sup> ἐξήρτηνται χρυσᾶς ἀργυρῶν τελαμώνων ξυνεχόντων αὐτάς. (19) Ἄλλ' ἐν κύκλῳ μὲν ἰόντων, τοῦτ' ἐκεῖνο, τροχοῦ περιδίνησιν ὄρας νοήσει κεραμέως ἔργον τινός, εἴ πη
- 20 δυσκόλως ἢ μὴ τοῦ περιθεῖν ἔχοι, πειρῶντος. στοιχηδὸν δὲ ἰόντων αὐθις πολὺ τι χρῆμα ἐπιρρεῖ, ὅπως ἔχουσι τέρψεως, ἐπιδηλούντων· καὶ γάρ τινες ἐν μέσοις οὗτοι κυβιστῶντες καὶ ἄλλοτε ἄλλην ὄρχησιν ἐπιδεικνύμενοι ἄγειν μοι σαφῶς
- 25 αὐτοὺς ἐς τὸ θαῦμα δοκοῦσιν. (20) Ἡ δὲ δὴ κύκλῳ τῆς ἀντυγος θαλάσσης εἰκῶν οὐ θάλαττα, ὦ παῖ, Ὀκεανὸν δὲ νοεῖν χρῆ ὄρον εἶναι τεχνηθέντα τῆς ἐν τῷ σάκει γῆς. ἱκανῶς ἔχεις τῶν ἐκτυπωμάτων.
- 30 (21) Ἄθρει δὴ καὶ τὰ περὶ τοὺς νεανίας, ξὺν ὁποτέρῳ αὐτῶν ἡ νίκη· ἰδοὺ γὰρ καὶ καθήρηται<sup>2</sup> ὁ Εὐρύπυλος κατὰ τῆς μασχάλῃς ὥσαντος αὐτῷ καιρίαν τοῦ Πύρρου καὶ κρουνηδὸν ἐκχεῖται τὸ αἷμα, κεῖται τε ἄνοιμωκτὶ πολὺς κατὰ τῆς γῆς
- 35 ἐκχυθείς, μόνον οὐ φθάσας τὴν πληγὴν τῷ

<sup>1</sup> μηρῶν Jacobs: χειρῶν.

<sup>2</sup> καθήρηται Morelli: καθήρηται or καθήρηται.

One more scene remains, I think—a troupe of dancers here,<sup>1</sup> like the chorus which Daedalus is said to have given to Ariadne, the daughter of Minos. What does the art represent? Young men and maidens with joined hands are dancing. But apparently you will not be content unless I go on and give you an accurate account of their garments also. Well, the girls here are clothed in fine linen and wear golden crowns on their heads; while the young men wear delicate thin chitons, and golden swords hang at their sides held by silver belts. But as they move in a circle, behold the result—you see in imagination the whirling of a wheel, the work of a potter making trial of his wheel to see whether or not it turns with difficulty. And as they advance again in rows, a great crowd of men approaches, who show how merry they are; for some who here in the centre are turning somersaults and exhibiting sundry kinds of dancing seem to me evidently to fill the dancers with wonder. The image of the sea on the circle of the rim is not the sea, my boy, but you are to imagine that Oceanus is designed by the artist to represent the boundary of the land depicted upon the shield. Enough has been told you of the scenes in relief.

Now turn your glance to the youths themselves and note with which of them the victory lies. For behold, Eurypylus has been laid low, Pyrrhus having given him a fatal wound in the armpit, his blood pours forth in streams, and he lies without a groan, stretched at full length upon the ground, having

<sup>1</sup> For the description of the dance in Homer, see *Iliad* 18, 590 f.

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πτώματι διὰ τὸ ἐς καιρὸν τοῦ τραύματος. ἔτ'  
 ἐν τῷ τῆς πληγῆς ὁ Πύρρος σχήματι ρέομενος  
 411 K. τὴν χεῖρα τῷ λύθρῳ πολλῶ κατὰ τοῦ ξίφους  
 ἐνεχθέντι, οἱ Μυσοὶ τε οὐκ ἀνασχετὰ ἡγούμενοι  
 ταῦτα ἐπὶ τὸν νεανίαν χωροῦσιν. ὁ δ' ἐς αὐτοὺς  
 βλοσυρὸν ὄρων μειδιᾷ καὶ ὑφίσταται τὸ στίφος  
 5 καὶ τάχα που κρύψει τὸν Εὐρυπύλου νεκρὸν  
 σωρηδὸν ἐπ' αὐτῷ τοὺς νεκροὺς νήσας.

ια' ΑΡΓΩ Η ΑΙΗΤΗΣ

(1) Ἡ διεκπαίουσα τοῦ ποταμοῦ ναῦς ὑπὸ  
 πολλῶ τῷ ῥοθίῳ τῆς εἰρεσίας κόρη τέ τις αὕτη  
 ἐπὶ τῆς πρύμνης ὀπλίτου πλησίον καὶ ὁ ἐμμελὲς  
 10 προσάδων τοῖς τῆς κιθάρας κρούμασι ξὺν ὀρθῇ  
 τιάρᾳ ὃ τε ὑπὲρ τῆς ἱερᾶς ἐκείνης φηγοῦ δράκων  
 πολλῶ σπειράματι κεχυμένος καὶ τὴν κεφαλὴν  
 εἰς τὴν γῆν νεύων ὑπνω βρίθουσαν, τὸν ποταμὸν  
 μὲν Φᾶσιν γίνωσκε, Μήδειαν δὲ ταύτην, ὁ δ' ἐπὶ  
 15 τῆς πρύμνης ὀπλίτης Ἰάσων ἂν εἴη, κιθάραν δὲ  
 καὶ τιάραν ὄρωντας καὶ τὸν δι' ἀμφοῖν κοσμού-  
 μενον Ὀρφεὺς ὑπείσιν ἡμᾶς ὁ τῆς Καλλιόπης.  
 μετὰ γὰρ τὸν ἐπὶ τοῖς ταύροις ἄθλον θέλξασα  
 εἰς ὑπνον τὸν δράκοντα τοῦτον ἢ Μήδεια σεσύλη-  
 20 ται μὲν τὸ χρυσομάλλον τοῦ κριοῦ νάκος, φυγῇ  
 δὲ ἔενται λοιπὸν οἱ τῆς Ἀργοῦς πλωτῆρες, ἐπειδὴ  
 ἀνάπυστα τοῖς Κόλχοις καὶ τῷ Αἰήτῃ τὰ τῆς

<sup>1</sup> Cf. the account of the voyage of the Argo, the elder Phil. II, 15, *supra*, p. 187; also p. 319.

<sup>2</sup> For the tiara of Orpheus, cf. notes on pp. 310, 312 *supra*.

<sup>3</sup> Apoll. Rhod. *Argon.* 156 f.: "But she [Medea] . . . drawing untempered charms from her mystic brew, sprinkled

fallen almost before the blow was struck, so deadly was the wound. Pyrrhus still stands in the attitude of striking, his hand all covered with the copious blood which drops from his sword, when the Mysians, thinking this unendurable, advance against the youth. But he, looking at them grimly, smiles and takes his stand against their ranks; and doubtless he will soon bury the body of Eurypylus by heaping over it a mound of dead bodies.

### 11. THE ARGO OR AEËTES<sup>1</sup>

The ship, which forces its way along the river with much splashing of the oars, a maiden yonder at the stern who stands near a man in armour, the man with erect tiara<sup>2</sup> who sings in tune with the notes of his lyre, and the serpent which sprawls over the sacred oak tree over here with many a coil and bows to the earth its head all heavy with sleep<sup>3</sup>—in these you should recognize the river as the Phasis, the woman here as Medea, the armed man at the stern would be Jason, and when we see lyre and tiara and the man who is decked out with both it is Orpheus, son of Calliope, who comes to our mind. For after the contest with the bulls Medea has charmed this serpent to sleep, the “ram’s fleece of golden wool”<sup>4</sup> has been seized as booty, and the crew of the Argo have now set forth in hasty flight,

the serpent’s eyes, while she chanted her song; and all around the potent scent of the charm cast sleep; and on the very spot he let his jaw sink down, and far behind . . . were those countless coils stretched out.” Trans. Seaton, L.C.L.

<sup>4</sup> Quoted from Pindar. *Pyth.* 4. 68.

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κόρης. (2) Καὶ τὰ μὲν τῶν τῆς Ἀργούσ νουβα-  
 τῶν τί ἂν σοι λέγοιμι; ὄρας γὰρ βραχίονας μὲν  
 25 ἐξωδηκότας αὐτοῖς ὑπὸ τοῦ εἰς τὴν εἰρεσίαν  
 ξυντόνου, τὰ δὲ πρόσωπα οἷα γένοιτ' ἂν ἑαυτοῦς  
 σπερχόντων, τὸ δὲ τοῦ ποταμοῦ κλυδώνιον  
 ὑπερκαχλάζον τοῦ τῆς νεῶς ἐμβόλου καταφερο-  
 μένης ξὺν πολλῇ τῇ ρύμῃ τάχους δείγμα. ἡ κόρη  
 30 δὲ ἀμήχανόν τινα ἰοῦν δείκνυσιν ἐκ τοῦ προσώπου,  
 ὄμμα μὲν γὰρ αὐτῇ δεδακρυμένον ἐς γῆν ὄρα,  
 412 K. περίφοβος δὲ ἐστὶν ὑπ' ἐννοίας ὧν δέδρακε καὶ  
 λογισμοῦ τῶν μελλόντων πλήρης,<sup>1</sup> αὐτὴ τε πρὸς  
 ἑαυτὴν ἀνακυκλεῖν δοκεῖ μοι τὰς ἐννοίας διορῶσα  
 τῇ ψυχῇ ἕκαστα καὶ πεπηγυῖα τὰς τῶν ὀφθαλμῶν  
 5 βολὰς ἐς τὰ τῆς ψυχῆς ἀπόρρητα. (3) Ἰάσων  
 δὲ αὐτῇ πλησίον ξὺν ὄπλοις ἕτοιμος ἐς ἄμυναν.  
 ὀδὶ δὲ τὸ ἐνδόσιμον τοῖς ἐρέταις ἄδει, ὕμνους,  
 μοι δοκεῖν, ἀνακρουόμενος θεοῖς τοὺς μὲν  
 χαριστηρίους, ἐφ' οἷς κατωρθώκασι, τοὺς δὲ ἐς  
 10 ἰκεσίαν τείνοντας, ἐφ' οἷς δεδοίκασιν. (4) Ὅρας  
 δὲ καὶ τὸν Αἰήτην ἐπὶ τετρώρου μέγαν τε καὶ  
 ὑπεραίροντα ἀνθρώπους, ὄπλα μὲν ἐνδεδυκότα  
 ἀρήια γίγαντος οἰμαί τινος—τὸ γὰρ ὑπὲρ ἀνθρω-  
 πον τοῦθ' ἠγείσθαι δίδωσι—θυμοῦ δὲ τὸ πρό-  
 15 σωπον πλήρη καὶ μόνον οὐ πῦρ ἐξιέντα τῶν  
 ὀφθαλμῶν, λαμπάδιόν τε τῇ δεξιᾷ αἰωροῦντα,  
 ἐμπρήσειν γὰρ αὐτοῖς πλωτήρσι τὴν Ἀργώ,

<sup>1</sup> πλήρης Olearius: πλήρους.

<sup>1</sup> The phrase is taken from Hom. *Odyss.* 11. 274.

<sup>2</sup> The phrase is from the elder Phil., *Imag.* 315, 7 K.

<sup>3</sup> The phrase is from Homer, *Iliad* 6. 340.

inasmuch as the maiden's deeds have become known<sup>1</sup> to the Colchians and Aeëtes. As for the crew of the Argo, what need that I should describe them to you? For you see that the muscles of their arms are swollen<sup>2</sup> with the strain of their rowing, and that their faces have the look of men who are urging one another to haste, and the wave of the river which foams about the beak of the ship betokens that it is rushing forward with great speed. The maiden shows in her face a certain desperation of mind, for while her eyes filled with tears gaze towards the land, she is frightened at the thought of what she has done and is preoccupied in planning for the future, and she seems to me to be turning over her thoughts all to herself as she beholds in her mind each detail and has the gaze of her eyes steadfastly fixed upon the hidden secrets of her heart. Jason, who stands near her fully armed, is ready to defend her. Yon singer gives the rhythm to the oarsmen, striking up hymns to the gods, I should say, partly of thanksgiving for the success they have so far had and partly by way of supplication with reference to the fears they cherish. You also see Aeëtes on a four-horse chariot, tall and overtopping other men, wearing the war-armor<sup>3</sup> of some giant, methinks—for the fact that he exceeds human stature leads to this impression—and his countenance is filled with wrath and he all but darts fire from his eyes, and he lifts a torch aloft in his right hand,<sup>4</sup> for he intends to burn the Argo,

<sup>1</sup> Cf. the description of Aeëtes in Apoll. Rhod. *Argon.* 222 f. "In his left hand he raised his curved shield, and in his right a huge pine torch, and near him in front took up his mighty spear." Trans. Seaton.

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τὸ δόρυ δὲ αὐτῷ ὑπὲρ τὴν ἄντυγα τοῦ δίφρου  
πρόχειρον ἴσταται.

- 20 (5) Τί δὴ ποθεῖς τῶν γεγραμμένων; ἢ τὸ τῶν  
ἵππων; μυκτῆρες μὲν ἀναπεπταμένοι τούτοις  
καὶ ἀνεστηκῶς ἀνχὴν βολαί τε ὀφθαλμῶν ἔτοιμοι  
ἄλλως τε καὶ ἐνεργοὶ νῦν οὔσαι—δίδωσι γὰρ  
25 τουτὶ θεωρεῖν ἢ γραφή—τὸ δὲ ἄσθμα ἐξαιματο-  
μένων ἐς τὸν δρόμον τῇ μάστιγι ὑπὸ τοῦ Ἀψύρ-  
του—παραβατεῖν γὰρ τοῦτόν φασι τῷ Αἰήτῃ—  
ὑπὸ παντὸς ἐλκόμενον τοῦ στέρνου καὶ ἢ τῶν  
τροχῶν δίνη μόνου οὐ προσβαλοῦσα τῷ ἄρματεῖω  
σύρματι τὰς ἀκοὰς τὸ τάχος δίδωσι γινώσκειν.  
30 ἢ γὰρ διανισταμένη κόνις καὶ ἰδρῶσιν ἐπανθοῦσα  
τοῖς ἵπποις ἀμυδρὰν τῆς χροῆς ποιεῖ τὴν διά-  
σκεψιν.

ιβ' ΗΣΙΟΝΗ

- (1) Ταυτὶ μὲν οὐδ' ἐπιτάπτοντος οἰμαί τις  
ὁ γενναῖος Ἡρακλῆς μοχθεῖ οὐδ' ἔστιν εἰπεῖν,  
413 K. ὡς Εὐρυσθεὺς δι' ὄχλου νῦν αὐτῷ, δεσπόζειν  
δὲ τὴν ἀρετὴν ἑαυτοῦ τάξας ἐθελουσίους  
ἄθλους ὑπομένει. ἢ τί μαθὼν φοβερὸν οὔτω  
κῆτος ὑφίσταται; (2) Ὀρᾶς γάρ, ὁπόσοι μὲν  
5 αὐτῷ οἱ ὀφθαλμοὶ κυκλοτερῆ τ' αὖ τὴν ὄψιν  
ἀποτορνεύοντες καὶ δεινῶς ἐς πολὺ δεδορκότες

<sup>1</sup> Xenophon, *Art of Horsemanship*, 1. 10: "A wide dilated nostril is at once better than a contracted one for respiration, and gives the animal a fiercer aspect."

<sup>2</sup> Cf. the description of Amphiaraius driving his chariot, the elder Phil. *Imag.*, *supra*, p. 105.

<sup>3</sup> Hesione was the daughter of Laomedon. The story is that Poseidon, angry with Laomedon for breaking his promise



sailors and all, and his spear lies ready to hand on the chariot-rail.

What, now, do you still wish to hear about the painting? Shall I describe the horses? Their nostrils are dilated,<sup>1</sup> their heads erect, the glance of their eyes alert and particularly now when they are excited—for the painting makes you infer this—and the panting<sup>2</sup> of the horses which are being lashed to full speed by Apsyrtus till they are reddened with blood—for it is he, they say, who is charioteer for Aeëtes—the drawing of their breath from the entire chest, and the whirling of the wheels that almost brings to your ears the rumble of the chariot, all this makes you realize the swiftness of the motion. Indeed, the spreading cloud of dust that sprinkles the sweating horses makes it difficult to determine their colour.

## 12. HESIONE<sup>3</sup>

It is not, I think, at anyone's command that the noble Heracles is undertaking this labour, nor is it possible to say this time that Eurystheus is causing him travail; rather we must say that, having made valour his master, he is submitting to tasks of his own choosing. Else why is he confronting so terrible a monster? For you see what big eyes it has, that turn about their encircling glance and glare so terribly, and that pull down over them—about the walls of Troy, sent a sea-monster to ravage the country. When an oracle promised relief if Laomedon gave his daughter to the monster to be consumed, Laomedon left her chained to the rocks on the coast; but Heracles appeared to free her and to slay the monster. Cf. the account of the freeing of Andromeda, the elder Phil. I, 29, *supra*, p. 115.

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ἐπισκύνιον τε ὄφρῶν ἀκανθῶδες καὶ ἄγριον ἐφ'  
 ἑαυτοὺς ἔλκοντες, ὅπως δὲ ὀξεῖα ἢ τοῦ στόματος  
 ἐκβολὴ καρχάρους καὶ τριστοίχους ὀδόντας  
 10 ἐκφαίνουσα, ὧν οἱ μὲν ἀγκιστρῶδεις καὶ ἀνε-  
 στραμμένοι κατέχειν τὰ ληφθέντα, οἱ δὲ ὀξεῖς  
 τὴν αἰχμὴν καὶ ἐς πολὺν ἀνεστῶτες, ὅση δὲ ἢ  
 κεφαλὴ σκολιοῦ καὶ ὑγροῦ τοῦ αὐχένος ἐξιούσα.  
 (3) Μέγεθος δὲ ἄπιστον μὲν εἰπεῖν ἐν μικρῷ, ἢ δὲ  
 15 ὄψις νικᾷ τοὺς ἀπιστοῦντας. ἐκκυρτουμένου  
 γὰρ οὐχ ἅπαξ, ἀλλὰ κατὰ πολλὰ μέρη τοῦ  
 κήτους τὰ μὲν ὕφαλα διαφαίνεται τὸ ἀκριβὲς τῆς  
 ὄψεως κλέπτοντα τῷ βάθει, τὰ δὲ ἀνίσχει  
 νησίδες ἂν τοῖς ἀπειροθαλάττοις δόξαντα. (4)  
 20 Ἄτρεμοῦντι προσετύχομεν τῷ κήτει, κινούμενον δὲ  
 νυνὶ σφοδροτάτῃ ρύμῃ πολὺν ἐγείρει ρόθιου κτύ-  
 πον ἐν γαλήνῃ καὶ ταῦτα, καὶ κλύδων οὗτος ὑπὸ  
 τῆς ἐμβολῆς αὐτοῦ διανιστάμενος ὁ μὲν περὶ τοῖς  
 ἐκφαινομέοις μέρεσι κυμαίνει περικλύζων αὐτὰ  
 25 καὶ διαλευκαίνων κάτωθεν, ὁ δὲ τὰς ἡόνας προσ-  
 βέβληκεν ἢ τε τῶν οὐραίων ἀνάκλασις ἐπὶ πολὺ  
 τὴν θάλασσαν ἐς ὕψος ἀναρριπτούντων ἰστία  
 νεὼς ἂν ἀπεικασθείη ποικίλως προσαναγάζοντα.

(5) Ἄλλ' οὐκ ἐκπλήττεται ταῦτα ὁ θεσπέσιος  
 30 οὗτος, ἀλλ' ἢ μὲν λειοτῆ καὶ τὸ ρόπαλον ἐν  
 ποσὶν αὐτῷ ἔτοιμα πρὸς τὴν χρεῖαν, εἰ τούτων  
 δεήσειεν, ἔστηκε δὲ γυμνὸς ἐν προβολῇ τὸν μὲν  
 ἀριστερὸν προτείνας πόδα ὄχημα εἶναι τῷ παντὶ  
 414 K. σώματι μεθισταμένῳ πρὸς τὸ τῆς κινήσεως  
 ὀξύρροπον, καὶ τῆς πλευρᾶς δὲ τῆς ἀριστερᾶς

<sup>1</sup> Quoted from *Odyss.* 12. 91.

selves the overhanging brow all savage and covered with spines; and how sharp is the projecting snout that reveals jagged "teeth in triple row,"<sup>1</sup> some of which are barbed and bent back to hold what they have caught, while others are sharp-pointed and rise to a great height; and you see how huge a head emerges from its crooked and supple neck. The size of it is indeed incredible, when briefly described, but the sight of it convinces the incredulous. For as the monster's body is bent not at one point alone but at many points, the parts which are under the sea are indeed visible, though in a way to deceive the accuracy of vision because of their depth, while the other parts rise from the water and would look like islands to those unacquainted with the sea. The monster was at rest when we first encountered it; but now it is in motion with a most violent onrush and raises a great noise of splashing even though the weather is calm, and yonder wave which is raised by the force of its charge surges, on the one hand, around its exposed parts as it flows over them and makes them show white beneath, and, on the other, dashes against the shore; and the bending of its tail, which tosses the sea far aloft, might be compared to the sails of a ship shining with many colours.

This wonderful man, however, has no fear of these things, but the lion's skin and the club are at his feet ready for use if he should need them; and he stands naked in the attitude of attack, thrusting forward his left leg so that it can carry the whole weight of his body as he shifts it to secure swiftness of movement, and while his left side and

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ἅμα τῇ χειρὶ προκειμένης<sup>1</sup> πρὸς τὴν ἐπίτασιν  
 τοῦ τόξου τὰ δεξιὰ ὑπέσταλται τῆς δεξιᾶς χειρὸς  
 5 πρὸς τὸν μαστὸν τὴν νευρὰν ἐλκούσης. (6) Τὴν  
 δ' αἰτίαν, ὦ παῖ, μὴ ζητῶμεν τούτων, ἡ γὰρ τῶν  
 πετρῶν ἀνημμένη κόρη πρόκειται τῷ κῆτει βορά,  
 Ἑσιόνην δ' αὐτὴν Λαομέδοντος παῖδα νομίζω-  
 10 μέν. ποῖ δὲ οὗτος; εἴσω, μοι δοκεῖν, τοῦ τῆς  
 πόλεως τείχους ἐν περιωπῇ τῶν πραττομένων.  
 (7) Ὅρᾳς γὰρ πόλεως κύκλον καὶ τὰς ἐπάλξεις  
 ἀνθρώπων μεστὰς καὶ ὡς ἀνατετάκασιν ἐς οὐρανὸν  
 εὐχόμενοι τὰς χεῖρας τάχα πού δεδοικότες ὑπ'  
 ἐκπλήξεως περιττῆς, μὴ καὶ προσβάλοι τῷ  
 15 τείχει τὸ κῆτος, ἐπειδὴ ὡς χερσεύσον ὥρμηκε.  
 (8) Τὸ δὲ τῆς κόρης κάλλος ὁ καιρὸς ἐφερμηνεύειν  
 ἐπ' ἀκριβὲς οὐκ εἶα, τὸ γὰρ περὶ τῆ ψυχῆ δέος καὶ  
 ὁ ἐπὶ τοῖς ὀρωμένοις ἀγῶν ἀπομαραίνει μὲν τὸ τῆς  
 ὥρας ἄνθος, δίδωσι δ' ὅμως τοῖς ὀρώσιν ἐκ τῶν  
 20 παρόντων τὸ ἐντελὲς στοχάσασθαι.

### ιγ' ΣΟΦΟΚΛΗΣ

(1) Τί διαμέλλεις, ὦ θεῖε Σοφόκλεις, τὰ τῆς  
 Μελλομένης δέχεσθαι δῶρα; τί δ' ἐς γῆν ὄρᾳς;  
 ὡς ἔγωγ' οὐκ οἶδα, εἴτε ἀθροίζων ἐννοίας ἤδη εἴθ'  
 ὑπὸ τῆς πρὸς τὴν θεὸν ἐκπλήξεως. ἀλλὰ θάρσει,

<sup>1</sup> προκειμένης Salmasius : περικειμένης.

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<sup>1</sup> Cf. the account of the birth of Pindar, the elder Phil. II, 12, p. 179; and Introduction, *supra*, p. 278.

<sup>2</sup> The "gifts" were probably honey in the comb, such as Cheiron fed to the young Achilles (the elder Phil. *Imag.*,

left hand are brought forward to stretch the bow, his right side is drawn back as his right hand draws the string to his breast. We need not seek the reason for all this, my boy, for the maiden who is fastened to the rocks is exposed as prey for the monster, and we must believe her to be Hesione, the daughter of Laomedon. And where is her father? Within the walls of the city, it seems to me, in a look-out where he can see what is going on. For you see the circuit of the city and the battlements full of men, and how they stretch out their arms towards heaven in prayer, overcome no doubt with prodigious fear lest the monster even attack the city wall, since it rushes forward as if it meant to go ashore. As for the beauty of the maiden, the occasion precludes my describing it in detail, for her fear for her life and the agony occasioned by the sight she sees are withering the flower of her beauty; but nevertheless those who see her may conjecture from her present state what its full perfection is.

### 13. SOPHOCLES<sup>1</sup>

Why do you delay, O divine Sophocles, to accept the gifts of Melpomene?<sup>2</sup> Why do you fix your eyes upon the ground? Since I for one do not know whether it is because you are now collecting your thoughts, or because you are awe-stricken at the presence of the goddess. But be of good heart,

*supra*, p. 135). Cf. also *supra*, p. 163, where the Muses in the form of bees are said to lead the Athenian ships to Ionia to found a colony; and *supra*, p. 179, where bees anoint with honey the infant Pindar. (Benndorf.)

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- 25 ὦ ἄγαθέ, καὶ δέχου τὰ διδόμενα. ἀπόβλητα γὰρ οὐκ εἶναι τὰ θεῶν δῶρα οἷσθά που ἐξ ἑνὸς τῶν Καλλιόπης θιασωτῶν ἀκούσας. (2) Ὅρας γὰρ καὶ τὰς μελίττας, ὡς ὑπερπέτονταί σου καὶ βομβοῦσιν ἠδύ τι καὶ θεῖον ἐπιλείβουσαι σταγόνας
- 30 ἀπορρήτους τῆς οἰκείας δρόσου· τουτὶ γὰρ καὶ τῆς σῆς ποιήσεως διαφύσεσθαι παντὸς μᾶλλον.
- 415 K. (3) Ἡ πού τις καὶ ἀναφθέγγεται μικρὸν ὕστερον ἐπὶ σοὶ Μουσῶν εὐκόλων ἀνθρήνιον λέγων καὶ δεδοικέναι τῷ παρεγγυήσει, μὴ πῆ λάθοι τις ἐκπτᾶσα τοῦ σοῦ στόματος μέλιττα καὶ τὸ
- 5 κέντρον ἀφυλάκτως ἐγχρίσασα. (4) Ὅρας δέ που καὶ τὴν θεὸν αὐτὴν τὸ μὲν ὑψήγορον καὶ ἐπηρμένον τῆς γνώμης ἀπόθετον ἔχουσαν εἰς δὲ νῦν καὶ μειδιάματι εὐμενεῖ τὸ δῶρον μετροῦσαν. Ἀσκληπιὸς δὲ οἶμαι οὗτος ἐγγὺς παιᾶνά που
- 10 παρεγγυῶν γράφειν καὶ κλυτομήτης<sup>1</sup> οὐκ ἀπαξιῶν παρὰ σοῦ ἀκούσαι, βλέμμα τε αὐτοῦ πρὸς σέ φαιδρότητι μεμιγμένον παρὰ μικρὸν ὕστερον ἐπιξενώσεις αἰνίττεται.

### ιδ' ΤΑΚΙΝΘΟΣ

- (1) Πυθώμεθα τοῦ μεираκίου, ὦ παιδίον, τίς
- 15 τε αὐτὸς εἶη καὶ τίς αἰτία τῆς Ἀπόλλωνος αὐτῷ παρουσίας, θαρσήσει γὰρ ἡμᾶς γοῦν προσβλέψαι. (2) Οὐκοῦν ὁ μὲν Ἰάκινθος εἶναι

<sup>1</sup> κλυτόμητις conj. Bergk, cf. *Hom. Hymn.* 19, 1.

<sup>1</sup> *Iliad* 3, 65: "Not to be flung aside . . . are the glorious gifts of the gods."

<sup>2</sup> Cf. the elder Phil., *Her.* 217, 2; Amazons anoint their infants "with mare's milk and the dew's honeycomb."

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good sir, and accept her gifts; for the gifts of the gods are not to be rejected,<sup>1</sup> as you no doubt know, since you have heard it from one of the devotees of Calliope. Indeed you see how the bees fly above you, and how they buzz with a pleasant and divine sound as they anoint you with mystic drops of their own dew,<sup>2</sup> since this more than anything else is to be infused into your poesy. Surely someone<sup>3</sup> will before long cry out, naming you the "honeycomb of kindly Muses," and will exhort everyone to beware lest a bee fly unnoticed from your lips and insert its sting unawares. You can doubtless see the goddess herself imparting to you now sublimity of speech and loftiness of thought, and measuring out the gift with gracious smile. This is Asclepius near by, I think, doubtless urging you to write a paean,<sup>4</sup> and though "famed for his skill"<sup>5</sup> he does not disdain to listen to you; and his gaze that is fixed upon you, suffused as it is with joy, dimly foreshadows his visit to you a little later as your guest.

### 14. HYACINTHUS<sup>6</sup>

Let us ask the youth, my boy, who he is and what is the reason for Apollo's presence with him, for he will not be afraid to have us, at least, look at him. Well, he says that he is Hyacinthus, the son of

<sup>3</sup> Probably Aristophanes or some other writer of the old comedy; cf. *Com. Graec. Frag.* Kock, III. 402 (Mein. IV. 655).

<sup>4</sup> Cf. Philostr. *Vit. Apoll.* 96, 26: "The paean of Sophocles, which they sing to Asclepius at Athens."

<sup>5</sup> Quoted from *Hom. Hymns* XIX. 1.

<sup>6</sup> Compare the treatment of the same theme by the elder Phil. *Imag.* I. 24, *supra*, p. 93 f.

φησιν ὁ Οἰβάλου, μαθόντας δὲ τοῦτο χρῆ  
 λοιπὸν καὶ τὴν αἰτίαν τῆς τοῦ θεοῦ παρουσίας  
 20 γινώσκειν· ἐρών ὁ τῆς Λητοῦς τοῦ μεираκίου  
 πάντα δώσειν αὐτῷ φησιν, ὅσα ἔχει, τὸ ξυνεῖναί  
 οἱ προσεμένω, τοξείαν τε γὰρ καὶ μουσικὴν  
 διδάξειν καὶ μαντικῆς ἐπαίειν καὶ λύρας μὴ  
 ἀπωδὸν εἶναι καὶ τοῖς ἀμφὶ παλαίστραν ἐπι-  
 25 στήσειν, δώσειν δὲ ὑπὲρ κύκνων αὐτὸν ὀχού-  
 μενον περιπολεῖν χωρία, ὅσα Ἄπόλλωνος φίλα.  
 (3) Ταυτὶ μὲν ὁ θεός, γέγραπται δὲ ἀκειρεκόμης  
 μὲν, τὸ εἰωθός, φαιδρὰν δὲ ὀφρῶν ὑπὲρ ὀφθαλμῶν  
 ἐγείρων, ὧν ἀκτῖνες οἶον ἐκλάμπουσι, καὶ μει-  
 30 διάματι ἠδεῖ τὸν Ὑάκινθον θαρσύνων προ-  
 τείνων μὲν τὴν δεξιὰν ἐπὶ τῇ αὐτῇ αἰτία. (4)  
 416 K. Τὸ μεираκίον δὲ ἐς γῆν μὲν ἀτενὲς ὄρα, πολλὴ  
 δὲ ἡ τῶν ὀφθαλμῶν ἔννοια, γάνυται τε γὰρ ἐφ'  
 οἷς ἀκούει, καὶ τὸ θάρσος ἔτι μέλλον αἰδοῖ  
 μίγνυσιν. ἔστηκε δὲ τὰ μὲν ἀριστερὰ τοῦ  
 σώματος ἀλιπορφύρω χλανίδι καλύπτων, ἃ δὴ  
 5 καὶ ὑπέσταλται, ἀκοντίω δὲ τὴν δεξιὰν ἐπερείδει  
 ἐκκειμένω τῷ γλουτῷ καὶ τῇ πλευρᾷ διορωμένη,  
 βραχίων τε οὔτοσὶ γυμνὸς δίδωσι ἡμῖν ἐς τὰ  
 ὀρώμενα λέγειν.<sup>1</sup> σφυρὸν μὲν αὐτῷ κούφον ἐπ'  
 εὐθείᾳ τῇ κνήμῃ καὶ ἐπιγουνὶς αὐτῇ ἐλαφρὰ ὑπὲρ  
 10 κνήμης μηροῖ τε ἀπέριττοι καὶ ἰσχύιον ἀνέχον  
 τὸ λοιπὸν σῶμα πλευρά τε εὐπνουν ἀποτορ-  
 νεύουσα τὸ στέρνον καὶ βραχίων ξὺν ἀπαλότῃτι<sup>2</sup>  
 σφριγῶν καὶ αὐχὴν ἀνεστηκῶς τὸ μέτριον ἢ  
 κόμη τε οὐκ ἄγροικος οὐδὲ ἐν αὐχμῷ ἀνεστηκυῖα,

<sup>1</sup> Jacobs would emend to καὶ τὰ μὴ ὀρώμενα ἐλέγχειν, "to judge also of the parts not seen." The text as it is can hardly be sound.

<sup>2</sup> ἀπαλότῃτι Olearius: ἀπλότῃτι.



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Oebalus; and now that we have learned this we must also know the reason for the god's presence. The son of Leto for love of the youth promises to give him all he possesses for permission to associate with him; for he will teach him the use of the bow, and music, and understanding of the art of prophecy, and not to be unskilful with the lyre, and to preside over the contest of the palaestra, and he will grant to him that, riding on a chariot drawn by swans, he should visit all the lands dear to Apollo. Here is the god, painted as usual with unshorn locks; he lifts a radiant forehead above eyes that shine like rays of light, and with a sweet smile he encourages Hyacinthus, extending his right hand with the same purpose. The youth keeps his eyes steadfastly on the ground, and they are very thoughtful, for he rejoices at what he hears and tempers with modesty the confidence that is yet to come. He stands there, covering with a purple mantle the left side of his body, which is also drawn back, and he supports his right hand on a spear, the hip being thrown forward and the right side exposed to view, and this bare arm permits us to describe what is visible.<sup>1</sup> He has a slender ankle below the straight lower leg, and above the latter this supple knee-joint; then come thighs not unduly developed and hip-joints which support the rest of the body; his side rounds out a full-lunged chest, his arm swells<sup>2</sup> in a delicate curve,<sup>3</sup> his neck is moderately erect, while the hair is not unkempt nor stiff from grime, but falls

<sup>1</sup> See critical note. For the attitude, cf. p. 91, *supra*.

<sup>2</sup> Compare the description of Hyacinthus by the elder Phil. *Imag., supra*, p. 95.

<sup>3</sup> *i.e.* robust for all its delicacy; the phrase is from the elder Phil., *Her.* 151, 28 K.

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15 ἄλλ' ἐπικρεμαμένη τῷ μετώπῳ, συναπονεύουσα  
 δὲ ταῖς τοῦ ἰούλου ἀρχαῖς. (5) Ὁ δ' ἐν ποσὶ  
 δίσκος ἔχων καὶ σκοπ . . . <sup>1</sup> τι περὶ ἑαυτὸν  
 Ἔρωσ τε καὶ πάνυ φαιδρὸς ἅμα καὶ κατηφής,  
 καὶ Ζέφυρος ἐκ περιωπῆς ἄγριον ὑποφαίνων τὸ  
 20 ὄμμα, αἰνίττεται ὁ ζωγράφος τὴν ἀπώλειαν τοῦ  
 μαιρακίου, δισκεύοντι δὲ τῷ Ἀπόλλωνι πλάγιος  
 ἐμπνεύσας ἐμβαλεῖ τῷ Ἰακίνθῳ τὸν δίσκον.

### ΙΕ' ΜΕΛΕΑΓΡΟΣ

(1) Θαυμάζεις ὀρώων ἐς τοσοῦτον ἀγῶνα κόρη  
 ὀρμῶσαν, ἀγρίου τε οὕτω συὸς καὶ τοσοῦτου  
 25 ὀρμὴν ὑφισταμένην; ὀρᾶς γάρ, ὡς ὑφαιμον μὲν  
 αὐτῷ τὸ ὄμμα λοφιά τε φρίττουσα καὶ πολὺς  
 ὁ κατὰ τῶν ὀδόντων ἀφρὸς ἐς πολὺ ἀνεστηκότων  
 καὶ τὴν αἰχμὴν ἀτρίπτων, τό τε εὖρος, ὡς  
 πρὸς λόγου τῇ βύσει, ἦν δὴ καὶ τὰ ἴχνη ταυτὶ  
 30 δείκνυσι ταύρων ἀποδέοντα οὐδέν· οὐδὲ γὰρ τού-  
 των παρέλιπέ τι ὁ ζωγράφος ἐντυπώσας αὐτὰ  
 417 K. τῇ γραφῇ. (2) Τὰ δὲ ὀρώμενα καὶ δεινὰ ἤδη·  
 ἐμπεπτωκὸς γὰρ ὁ σὺς Ἀγκαίῳ τούτῳ κατὰ  
 τὸν μηρόν, κεῖται ὁ νεανίας ἀθρόον ἐκρέων τὸ  
 αἷμα καὶ ἐς πολὺ ἀνερρωγὸς τοῦ μηροῦ, ὅθεν  
 5 ἐν χερσὶν ἤδη τοῦ ἄθλου ὄντος ἡ μὲν Ἀταλάντη,

<sup>1</sup> Lacuna of one letter in F., σκόπει P.

<sup>1</sup> The story is that Zephyrus had been a lover of Hyacinthus, and out of jealousy deflected the discus of Apollo to kill the youth.

<sup>2</sup> The Calydonian boar, according to the usual form of the story, was sent by Artemis to devastate the crops of the country because she had been neglected by the King Oeneus in a harvest festival. His son Meleager, himself a great





FIG. 30.—*The Calydonian Hunt.*

[To face p. 357.]

## MELEAGER

over his forehead and blends with the first down of his beard. The discus at his feet . . . about himself, and Eros, who is both radiant and at the same time downcast, and Zephyrus,<sup>1</sup> who just shows his savage eye from his place of look-out—by all this the painter suggests the death of the youth, and as Apollo makes his cast, Zephyrus, by breathing athwart its course, will cause the discus to strike Hyacinthus.

### 15. MELEAGER<sup>2</sup>

Are you surprised to see a girl entering into so great a contest and withstanding the attack of so savage and so huge a boar? For you see how blood-shot is his eye, how his crest bristles, and how abundant is the foam that drips from his long upright tusks, which are unblunted at the point; and you see how the beast's bulk is proportional to his stride, which indeed is indicated by these tracks that are as large as those of a bull. For the painter has not failed to embody any of these points in his painting. But the scene before us is already terrible. For the boar has attacked Ancaeus here in the thigh, and the youth lies pouring out his blood in streams and with a long gaping wound in his thigh; therefore, now that the contest is already under way, Atalanta

hunter, summoned the heroes of Greece to take part in the destruction of the boar. Theseus came among others, and Jason and Achilles' father Peleus and Ancaeus with his niece Atalanta, herself a huntress and beloved of Artemis. Atalanta wounded the boar with an arrow, and Meleager finally killed it. Philostratus does not take up the rest of the story which dealt with Meleager's love for Atalanta. Cf. Fig. 30.

Cf. the account of a boar hunt by the elder Phil. (*Imag.* I. 28, *supra*, p. 107).

PHILOSTRATUS THE YOUNGER

ταύτην γὰρ εἶναι τὴν κόρην νοεῖν χρή, πρόχειρον ἐπιθεῖσα τῇ νευρᾷ τὸ βέλος ἀφήσειν μέλλει.

- (3) Ἔσταλται δὲ ἐσθήτι μὲν ὑπὲρ γόνυ, κρηπίδα δὲ τοῖν ποδοῖν ἐνήπται καὶ αἱ χεῖρες ἐς ὦμον  
 10 γυμναὶ διὰ τὸ ἐνεργοὶ εἶναι τῆς ἐσθήτος ἐκεῖ ἐς περόνας ξυνεχομένης, τὸ δὲ κάλλος ἀρρενωπὸν ἐκ φύσεως ὄν ἀνίστησιν ὁ καιρὸς ἐπὶ μᾶλλον οὐκ ἐφίμερον βλεπούσης, ἀλλὰ τὰς τῶν ὀφθαλμῶν βολὰς ἐς τὴν τῶν δρωμένων ἔννοιαν  
 15 τεινούσης. (4) Οἱ νεανίαὶ δὲ οὗτοι Μελέαγρος καὶ Πηλεύς, τούτους γὰρ δὴ τοὺς καθελόντας τὸν σὺν φησιν ἡ γραφή, ὁ μὲν ἐπερείσας ἐν προβολῇ τῷ λαιῷ ποδὶ ἑαυτὸν ὁ Μελέαγρος καὶ τὴν βάσιν τηρήσας ἀσφαλῶς ἐκδέχεται τὴν  
 20 ὀρμὴν τοῦ συὸς λόγχην ὑποστήσας.

- (5) Φέρε δὴ καὶ τὰ περὶ αὐτὸν εἶπωμεν· στιφρὸς μὲν ὁ νεανίας καὶ πάντῃ σφριγῶν, κνημαὶ δ' αὐτῷ εὐπαγεῖς καὶ ὀρθαὶ φέρειν τε ἔν τοις<sup>1</sup> δρόμοις ἱκαναὶ καὶ ὑφισταμένῳ τὸν  
 25 ἐκ χειρὸς ἀγῶνα φύλακες ἀγαθαί, μηρός τε ξὺν ἐπιγουνίδι ὁμολογῶν τοῖς κάτω καὶ ἰσχίον οἶον διδόναι θαρσεῖν ὡς οὐκ ἀνατραπησομένου ὑπὸ τῆς τοῦ συὸς ἐμβολῆς τοῦ νεανίου, πλευρά τε βαθεῖα καὶ γαστήρ ἀπέριττος καὶ στέρνα τὸ  
 30 μέτριον προεκκείμενα καὶ βραχίων διηρθρωμένος καὶ ὦμοι πρὸς αὐχένα ἐρρωμένον ξυνάπτουντες καὶ βάσιν αὐτῷ διδόντες, κόμη τε ἠλιῶσα καὶ ἀνεστηκυῖα νῦν ὑπὸ τοῦ τῆς ὀρμῆς ἐνεργοῦ καὶ χαροπὸν ἱκανῶς δεδορκὸς τὸ ὄμμα  
 35 ἢ τε ὀφρῦς οὐκ ἀνειμένη, ἀλλ' ἐν τῷ θυμῷ πᾶσα καὶ ἡ τοῦ προσώπου κατάστασις οὐδὲ  
 418 K. ξυγχωροῦσα περὶ κάλλους τι λέγειν διὰ τὸ  
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## MELEAGER

—for we must recognize that the girl is she—having put to the bowstring the arrow she has ready, is about to let it fly. She wears a garment that does not reach the knee and boots fastened on her feet; her arms are bare to the shoulders for freedom of movement, and the garment is fastened there by brooches; her beauty, which is naturally of the masculine type, is made more so by the occasion, since her glance is not alluring, but she strains her eyes to observe what is going on. The youths here are Meleager and Peleus, for the painting tells us that it is they who have slain the boar; Meleager in an attitude of defence throws his weight upon his left foot, and watching closely the boar's advance, awaits his onset securely with couched spear.

Come, let us describe him in detail. The youth is sturdy and well developed all over; his legs below the knee are firmly knit and straight, well able to carry him in the foot-race, and also good guardians for him when he fights in the hand-to-hand contest; the upper and lower parts of the thigh are in harmony with the lower leg, and the hip is the kind to make us confident that the youth will not be overthrown by the boar's attack; his flanks are broad, his stomach lean, his breast protrudes a little, his arms are well articulated and his shoulders join in a strong neck, providing it with a firm foundation; his hair is ruddy, and at this time stands erect because of the vehemence of his attack; the flash of his eye is very bright, and his forehead is not relaxed but all instinct with passion; the expression of his face does not permit a word to be said of its beauty because it is

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<sup>1</sup> τε before τοῖς deleted by Kayser.



ἐπιτετάσθαι, ἐσθῆς δὲ λευκῆ ὑπὲρ γόνυ καὶ  
 κρηπίς ὑπὲρ σφυρὸν ἔρεισμα ἀσφαλὲς τῇ βάσει,  
 χλαμύδα τε κοκκοβαφῆ ὑπὲρ αὐχένος κολπώσας  
 5 τὸ θηρίον ὑφίσταται.

(6) Ταυτὶ μὲν σοι τὰ τοῦ Οἰνέως, Πηλεὺς δὲ  
 οὔτος προβέβληται φοινικοῦν φᾶρος, μάχαιρα  
 δὲ αὐτῷ ἢ παρ' Ἡφαίστου ἐν χερσὶν ἐκδεξο-  
 μένω τὴν τοῦ συὸς ὀρμήν, τὸ δὲ ὄμμα ἄτρεπτος  
 10 καὶ ὄξυ ὀρώων καὶ οἶος μηδὲ ὑπερόριον ἄθλον  
 τὸν ἐς Κόλχους σὺν Ἰάσονι δεῖσαι.

### ις' ΝΕΣΣΟΣ

(1) Μὴ δέδιθι, ὦ παῖ, τὸν Εὐῆνον ποταμὸν  
 πολλῶ κυμαίνοντα καὶ ὑπὲρ τὰς ὄχθας αἰρό-  
 μενον, γέγραπται γάρ, ἀλλὰ μᾶλλον τὰ ἐν  
 15 αὐτῷ διασκεψώμεθα, ὅπη τε καὶ ὅπως ἔχει τὰ  
 τῆς τέχνης· ἢ γὰρ οὐκ ἐπιστρέφει σε πρὸς ἑαυτὸν  
 ὁ θεῖος Ἡρακλῆς οὕτως ἐμβεβηκῶς μέσῳ τῷ  
 ποταμῷ καὶ πῦρ ἐκλάμπων ἀπὸ τῶν ὀφθαλμῶν  
 τὸν σκοπὸν μετρούντων τόξον τε ἔχων ἐν τῇ  
 20 λαιᾷ προβεβλημένη, ἔτι καὶ τὴν δεξιὰν ἐν τῷ  
 τῆς ἀφέσεως τοῦ βέλους ἔχων σχήματι; ἐς  
 μαζὸν γὰρ αὕτη. (2) Τί δ' ἂν εἴποις περὶ τῆς  
 νευρᾶς; ἄρ' οὐκ αἰσθάνεσθαι δοκεῖς ἐπηχούσης  
 τῇ τοῦ οἴστοῦ ἀφέσει; ποῦ δὲ οὔτος; ὀράς τὸν  
 25 ὕστατον ἀνασκιρτῶντα κένταυρον; Νέσσος δὲ

<sup>1</sup> *i.e.* the Argonautic expedition, cf. pp. 187, 343, *supra*.

<sup>2</sup> The death of Heracles was attributed to the poisoned arrow with which he shot the centaur Nessus. The story is that Nessus gave Deianeira some of his blood to use as a love-charm in case the affections of Heracles strayed to another woman. When Deianeira had occasion to use it, she anointed a garment with the charm and sent it to Heracles; but when



## NESSUS

so tense; he wears a white garment that does not reach to the knee, and his high boot that reaches above the ankle gives him secure support in walking; and letting his scarlet mantle hang in a fold from his neck he awaits the beast.

So much for the son of Oeneus; but Peleus here holds his purple mantle out before him; and he holds in his hand the sword given him by Hephaestus, as he awaits the rush of the boar; his eye is unswerving and keen of glance, and he looks as if he did not fear even to cross the borders and go with Jason on the adventure to Colchis.<sup>1</sup>

### 16. NESSUS<sup>2</sup>

Do not fear<sup>3</sup> the river Evenus, my boy, though it rises in great waves and the water overflows its banks, for it is a painting; rather let us examine its details, to see how and in what manner they are represented in art.<sup>4</sup> Does not the divine Heracles attract your attention as he advances thus into the middle of the river, his eyes flashing fire and measuring off the distance to the mark, while he holds the bow in his outstretched left hand and still keeps his right hand in the attitude of one who has let fly the arrow?<sup>5</sup> for he holds it close to his breast. And what would you say of the bowstring? Do you not seem to hear it sing as it lets fly the arrow? Whither is it aimed? Do you see the centaur giving his last leap? This

he put on the garment, the poison caused his death in agony, and Deianeira in remorse hanged herself.

<sup>3</sup> The phrase is from the elder Phil., *Her.* 196, 20 f.

<sup>4</sup> Cf. *supra*, 410, 8 K for this use of *τέχνη*.

<sup>5</sup> Cf. the elder Phil., *Imag.*, p. 219 *supra*, for this device of the painter, who chooses the moment when an action is just completed to suggest the action itself.

PHILOSTRATUS THE YOUNGER

οἶμαι οὗτος διαφυγὼν ἐκ τῆς Φολόης τὴν Ἡρα-  
 κλείαν μόνος χεῖρα, ὅτ' ἐπιχειροῦντες ἀδίκως  
 αὐτῷ διέφυγεν οὐδεὶς πλὴν οὗτος. οἴχεται δὲ  
 καὶ οὗτος ἄδικος ἐς αὐτὸν φανείς· πορθμεύοντος  
 30 γὰρ τοὺς δεομένους τούτου ἐπιστάς ὁ Ἡρακλῆς  
 ξὺν τῇ γυναικὶ Δηιανείρᾳ καὶ τῷ παιδί "Υλλῷ,  
 ἐπειδὴ ἄπορος ὁ ποταμὸς ἐφαίνετο, τὴν γυναικα  
 419 K. πορθμεῦσαι παρεγγυᾶ, αὐτὸς δὲ ἐπιβὰς τοῦ  
 δίφρου ξὺν τῷ παιδί ἐχώρει διὰ τοῦ ποταμοῦ,  
 κἀνταῦθα ὁ μὲν κακῶς ἰδὼν τὴν γυναικα ἀτό-  
 ποις ἐπετόλμα τῆς ὄχθης ἐπιβὰς, ὁ δὲ βοῆς  
 5 ἀκούσας ὁ Ἡρακλῆς τοξεύει κατὰ τοῦ Νέσσου.  
 (3) Γεγράφαται δὲ ἡ μὲν Δηιάνειρα ἐν τῷ τοῦ  
 κινδύνου σχήματι καὶ περιδεῆς ἐς τὸν Ἡρακλέα  
 τὰς χεῖρας τείνουσα, ὁ δὲ Νέσσος ἄρτι τὸν  
 οἰστὸν δεξιόμενος καὶ περὶ ἑαυτῷ σφαδάζων  
 10 οὐπω, δοκεῖν, τὸν ἑαυτοῦ λύθρον<sup>1</sup> ἀπόθετον ἐς  
 Ἡρακλέα τῇ Δηιανείρᾳ δεδωκώς. (4) Τὸ δὲ  
 παιδίον ὁ "Υλλος ἐφέστηκε μὲν τῷ πατρῷ  
 δίφρῳ κατὰ τῆς ἄντυγος δεθέντων, ὥστε ἀτρε-  
 μεῖν, τῶν ἵππων, κροτεῖ δὲ ὑφ' ἡδονῆς τὰς  
 15 χεῖρας γέλωτι δούς ἅ μήπω ἔρρωται.

<sup>1</sup> λύθρον Jacobs : δίφρον.





FIG. 31.—*Deianeira at the Death of Nessus.*

[To face p. 363.]

## NESSUS

is Nessus, I think, who alone escaped the hand of Heracles at Pholoë,<sup>1</sup> when none but he escaped of those who wickedly attacked the hero. And he too is dead, caught in a manifest wrong to Heracles. For Nessus ferried across any who called for this service, and Heracles arrived, together with his wife and his son Hyllus; and since the river seemed unfordable, he entrusted his wife to Nessus to carry over, while he himself mounted his chariot along with his son and proceeded to cross the river. Thereupon the centaur when he reached the bank cast wanton eyes on the woman and dared a monstrous deed; and Heracles hearing her cry shot an arrow at Nessus. Deianeira is painted in the attitude of one in danger, in the extremity of her fear stretching out her arms to Heracles, while Nessus, who has just been hit by the arrow and is in convulsions, apparently has not yet given his own blood to Deianeira to be put aside for use on Heracles. The boy Hyllus stands on his father's chariot, to the rail of which the reins are fastened so that the horses will not run away, and he claps his hands in glee and laughs at what he has not yet the strength to do.

<sup>1</sup> When Heracles came to Pholoë, Pholos the centaur opened the cask of wine which Dionysus had given him long before with instructions to keep it till Heracles visited him. Drunken with the wine the other centaurs attacked Heracles and were slain by his poisoned arrows with the exception of Nessus who escaped. Pholos, like Cheiron, is described as a different type of centaur; he met his death accidentally with one of the poisoned arrows. Cf. Fig. 31.

## ιζ' ΦΙΛΟΚΤΗΤΗΣ

(1) Ὁ μὲν ἐπὶ τῷ στρατηγεῖν ἄρτι<sup>1</sup> καὶ τοὺς ἐκ Μελιβοίας ἐπὶ Τροίαν ἄγων τιμωροὺς Μενελάω κατὰ τοῦ Φρυγός Φιλοκτήτης ὁ τοῦ Ποίαντος γενναῖός που καὶ ἀναφέρων ἐς τὴν ὑφ'  
 20 Ἡρακλεῖ τροφήν—θεράπων δὴ γενέσθαι τῷ Ἡρακλεῖ ὁ Φιλοκτήτης ἐκ νηπίου, ὅτε καὶ φορεὺς εἶναι οἱ τῶν τόξων, ἃ δὴ καὶ ὕστερον μισθὸν λαβεῖν παρ' αὐτοῦ τῆς εἰς τὴν πυρὰν ὑπουργίας—ὁ δὲ νῦν ἐνταῦθα ξυμπεπτωκότι διὰ  
 25 τὴν νόσον τῷ προσώπῳ ξυννεφῆ ὄφρῦν ἐπὶ τῷφθαλμῷ ἐφέλκων κύτω που καὶ ἐν βάθει ὄντας καὶ ἀμενηνὸν ὀρώοντας, κόμην τε λύθρου καὶ αὐχμοῦ πλήρη δεικνὺς καὶ τὴν γενειάδα ὑπανεστηκῶς καὶ φρίττων καὶ ράκια αὐτός τε  
 30 ἀμπισχόμενος καὶ τὸν ταρσὸν καλύπτων τοιόνδε, ὦ παῖ, δίδωσι λόγον. (2) Ἀναπλέοντες ἐς Τροίαν οἱ Ἀχαιοὶ καὶ προσσχόντες ταῖς νήσοις  
 420 K. ἐμαστεύοντο τὸν τῆς Χρύσης βωμόν, ὃν Ἰάσων ποτὲ ἰδρύσατο, ὅτε ἐς Κόλχους ἔπλει, Φιλοκτήτης τε ἐκ τῆς ξὺν Ἡρακλεῖ μνήμης τὸν βωμόν τοῖς ζητοῦσι δεικνὺς ἐγχριψαντος αὐτῷ  
 5 τοῦ ὕδρου τὸν ἰὸν ἐς θάτερον τοῖν ποδοῖν οἱ μὲν ἐπὶ Τροίαν οἱ Ἀχαιοὶ στέλλονται, ὁ δὲ ἐν Λήμνῳ ταύτῃ κεῖται, διαβόρω φησὶ Σοφοκλῆς καταστάζων ἰῶ τὸν πόδα<sup>2</sup> . . .

<sup>1</sup> ἄρτι Hamaker: ἔτι.<sup>2</sup> The rest of the MS. is lost.<sup>1</sup> The story of Philoctetes was treated by Aeschylus and Euripides, as well as in the extant drama of Sophocles.

## PHILOCTETES

### 17. PHILOCTETES<sup>1</sup>

The man who but recently was in command of an army and led the men of Meliboea against Troy to avenge Menelaus on the Phrygian, is Philoctetes the son of Poeas, noble of birth, no doubt, and one who owes his upbringing to Heracles—for Philoctetes became the servant of Heracles from early youth and was the bearer of his bow and arrows, the bow which later he received from his master as a reward for his services in lighting the funeral pyre; but now with downcast face because of his malady and with clouded brow above lowered eyes, hollow eyes that glare with wrath, showing hair that is full of filth and grime, his beard unkempt, shivering, himself clothed in rags and with rags concealing his ulcered heel, my boy, he supplies the following story:—The Achaeans, when they sailed for Troy and put in at the islands, were earnestly seeking the altar of Chryse, which Jason had formerly erected when he made his voyage to Colchis; and Philoctetes, remembering the altar from his visit to it with Heracles, pointed it out to the searchers, whereupon a water-serpent drove its poison into one of his feet. Then the Achaeans set sail for Troy, but he was left here in Lemnos, “his foot dripping with devouring poison,”<sup>2</sup> as Sophocles says. . . .

When the Greeks learned from an oracle that the bow and arrows of Heracles were necessary for the capture of Troy, Neoptolemus was sent to get Philoctetes and these weapons from Lemnos. Neoptolemus won his confidence and received the bow and arrows, but refused to betray the trust. Only when Heracles appeared from heaven to direct Philoctetes to let them go were they secured for use against Troy.

<sup>2</sup> Quoted from Soph. *Phil.* 7.





CALLISTRATUS  
DESCRIPTIONS

WITH AN ENGLISH TRANSLATION BY  
ARTHUR FAIRBANKS



# INTRODUCTION

## CALLISTRATUS.

CALLISTRATUS is known to us only through the *Descriptions*. His quotations from the younger as well as the older Philostratus furnish evidence that he was familiar with the works of both writers, and therefore that he himself wrote not earlier than the latter part of the third century A.D.; on grounds of style Schenkl and Reisch<sup>1</sup> point out that presumably the work should be dated at least a century later. Of his life we only know that he writes as if he had himself seen statues which he describes as existing in Sicyon (No. 6), in Athens (No. 11), in Egyptian Thebes (No. 1) and in Macedonia (No. 13). There is, of course, nothing improbable in the belief that he had travelled to this extent.

The present *Descriptions* belong to the same class of rhetorical literature as the *Imagines* of the older and the younger Philostratus, in that they are essentially examples of the rhetorician's skill rather than of serious art criticism. While it would be possible to draw comparisons more or less close between these *Descriptions* and the *Imagines*, such a procedure would probably be misleading. Doubtless the present work is one of many in which

<sup>1</sup> Introduction, pp. xxii-xxiii. Cf. W. Meyer, *Der accentuirte Satzschluss in der griechischen Prosa vom IV bis XVI Jahrhundert*, Gött., 1891.

## INTRODUCTION

paintings and sculpture were praised; doubtless it is far truer to dwell on the influence of Philostratus the elder on this whole branch of later rhetoric than to attempt comparisons between any two examples of such rhetoric. In fact the study of Callistratus' work brings out the differences between him and his known predecessors quite as much as his dependence on them.

In general his descriptions have so little to say of the statues described that the name of the work seems inexact; his aim is rather to praise, and the description is quite subordinate to his rhetorical encomium of the sculptor's marvellous success in his work. Apparently he is as much indebted to writers who have praised works of literary art as to those who used painting and sculpture for their themes. His method is quite simple. He begins with the name, the location, and often the material of a statue; after some general remarks he praises the success of the artist in making the material express the living being he depicts; and in conclusion he adds some general remark on art or the artist which the statue had suggested. We find none of the rhetorical devices of the older Philostratus—the ornate language, the complicated effort for a conversational style, the mixture of actual description with other elements of the story which are not represented in the picture; the “boy” who served as the audience has all but disappeared (but cf. *ὁ νεός*, p. 428, 1K.); the numerous allusions to classical literature and the constant use of phrases from the poets are no longer found. Nor do we find the careful descriptions of the later Philostratus; his aim is to praise the success of the

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artist, and to this end is directed all the eloquence he can command. Callistratus is primarily not a student of art, but a sophist who displays his powers in these encomia. Like his predecessors, he held that literature as well as sculpture and painting was an inspired art; he too competed with the works of art he described in the effort to make his descriptions equally works of art; like the poets and the historians, like Demosthenes and Euripides (cf. Nos. 2, 8, 13), he would speak with an inspiration similar to that of sculptor or painter.

While the elder Philostratus emphasized the realism, the illusion of reality in the paintings he described, and at times mentioned the technique by which this illusion was produced; while the younger Philostratus treated paintings primarily as expressing the character and the inner experience of the persons represented, it was the aim of Callistratus to glorify the success of the sculptor in making bronze or marble all but alive in the figures he created. Briefly, he points out in each case how art almost transformed dead matter into the living beings which the artist represented, apparently endowing the material with the softness and colour of flesh, with sensations, with emotions, with passion and intelligence, and with the power to move; and because the statues were all but living beings, they represented the character and inner experience of these beings. There is a certain sameness and conventionality in the way this formula is developed. The details he praises are in almost every instance first the hair, its softness, its waving locks, its moist curls; then he often speaks of the eyes (Nos. 5, 8, 11) as expressing

## INTRODUCTION

character; he constantly dwells on the flesh, its softness and its varying colour as expressed in a material that was hard and of one colour; the power to move, or to seem to move, belongs to his statues as to the statues made by Daedalus (Nos. 3, 8, 9); but the statues he describes are superior to those of Daedalus in that they not only felt sensations of grief or joy or desire (Nos. 1, 3, 5, 8, 9), but they also had the power of sense perception (Nos. 2, 5) and intelligence (Nos. 3, 10, 13) and personal character (Nos. 5, 11, 13). The language of the Alexandrine epigrams dealing with sculpture and statuary, which are preserved in the Anthology, Callistratus transfers to these prose descriptions in order to lend eloquence to his treatment of the theme. If his eloquence sometimes becomes tedious, if it adds little or nothing to our knowledge of Greek sculpture, nevertheless these descriptions are valuable in the light they throw on the significance of the greater Greek art for the fourth and fifth centuries A.D.

It is of little consequence, therefore, whether or not the *Descriptions* of Callistratus are based on real statues he had seen. Probably we should assume that he writes about what he had himself seen, either in originals or copies, for there is no real reason against this belief; and when he uses the language of hearsay in speaking of the statue of Memnon (pp. 379, 409, *infra*), he expressly states the fact. At the same time, such praise as he offers to the "Opportunity" of Lysippus or the Bacchante of Scopas or the Eros of Praxiteles is by no means dependent on his personal acquaintance with these statues; indeed it rather smacks of a literary origin.

## INTRODUCTION

To say that "art carried imitation over into reality" (2, 2), that "the image passes over into the god himself" (10, 2), that art gave bronze the power to breathe (11, 2), is the language of the rhetorician rather than of one who is carried away in looking at the statue itself.





CALLISTRATUS  
DESCRIPTIONS

## α' ΕΙΣ ΣΑΤΤΡΟΝ

- 421 K. (1) "Αντρον ἦν τι περὶ Θήβας τὰς Αἰγυπτίας  
 προσεικασμένον σύριγγι εἰς ἑλικας αὐτοφυῶς ἐν  
 κύκλῳ περὶ τοὺς τῆς γῆς ἐλιπτόμενον πυθμένας·  
 οὐ γὰρ ἐπ' εὐθείας ἀνοιγόμενον εἰς εὐθυπόρους  
 5 αὐλῶνας ἐσχίζετο, ἀλλὰ τὴν ὑπώρειον περιτρέχον  
 καμπὴν ὑπογείους ἑλικας ἐξέτεινεν εἰς δυσεύρετον  
 πλάνην ἐκπίπτον. (2) "Ἰδρυτο δὲ ἐν αὐτῷ Σατύ-  
 ρου τι σχῆμα τεχνηθὲν ἐκ λίθου. εἰστήκει μὲν  
 • ἐπὶ τινος κρηπίδος εἰς χορείαν εὐτρεπίζων τὸ  
 10 σχῆμα καὶ τῆς δεξιᾶς βάσεως τὸν ταρσὸν τὸν  
 ὀπισθεν ἐξαίρων μετεχειρίζετο καὶ αὐλὸν καὶ  
 πρὸς τὴν ἠχὴν πρῶτος ἐξανίστατο· τῇ μὲν γὰρ  
 ἀκοῇ μέλος οὐ προσῆπτεν αὐλοῦντος οὐδὲ ἦν ὁ  
 αὐλὸς ἔμφωνος, τὸ δὲ τῶν αὐλούντων πάθος διὰ  
 15 τῆς τέχνης εἰς τὴν πέτραν εἰσῆκτο. (3) Εἶδες ἂν  
 ὑπανισταμένας καὶ φλέβας ὡς ἂν ἔκ τινος γεμιζο-  
 μένας πνεύματος καὶ εἰς τὴν ἐπήχησιν τοῦ αὐλοῦ  
 τὴν πνοὴν ἐκ στέρνων τὸν Σάτυρον ἀνασπῶντα

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<sup>1</sup> The statue here described corresponds to the "Satyr playing a flute" in the Villa Borghese (Brunn-Bruckman, *Denkmäler griech. u. röm. Sculptur*, No. 435). It is quite possible that at one time this Satyr was set up with a statue of Pan embracing the nymph Echo, for it is well known that after the death of Alexander the Great, single statues of men and gods which logically belonged together were set up together in gardens and public places. However, the question may be raised whether in this instance the nymph

## DESCRIPTIONS, BY CALLISTRATUS

### 1. ON A SATYR<sup>1</sup>

THERE WAS a certain cave near Thebes in Egypt which resembled a shepherd's pipe, since as it followed its winding course in the depths of the earth it formed a natural spiral; for it did not take a straight course at the opening and then branch off into straight-running corridors, but winding about under the mountain it made a huge spiral, ending in a most difficult maze. In it was set up an image of a Satyr wrought in marble. He stood on a base in the attitude of one making ready to dance, and lifting the sole of his right foot backward he not only held a flute in his hand but also was being the first to leap up at its sound; though in reality the flute's note was not reaching the player's ear, nor yet was the flute endowed with voice, but the physical effect which flute-players experience had been transferred to the stone by the skill of the artist. You could have seen the veins standing out as though they were filled with a sort of breath, the Satyr drawing the air from his lungs



FIG. 32.

is really Echo. While in the myth Pan is said to have been disappointed in his love for Echo, here he is represented as enjoying the satisfaction of his love, and as eager to defend the nymph from the danger which the Satyr threatens. (Benndorf.) This statue (Fig. 32) is wrongly restored with cymbals.

καὶ ἐνεργεῖν ἐθέλον τὸ εἶδωλον καὶ εἰς ἀγωνίαν  
 20 τὸν λίθον πίπτοντα· εἶναι γὰρ ἔπειθε καὶ πνοῆς  
 ἐξουσίαν ἐν ἑαυτῷ ἔμφυτον καὶ ἄσθματος ἔν-  
 422 K. δειξιν ἐγειρομένην οἴκοθεν—καὶ τῶν ἀμηχάνων  
 πόρον. (4) Οὐκ ἦν δὲ ἀβρότητας μετέχον τὸ  
 σῶμα, ἀλλ' ἡ τῶν μελῶν στερρότης τὴν ὥραν  
 ἔκλεπτεν εἰς ἄρθρων συμμετρίαν ἀνδρικῶν τὴν  
 5 ἰδέαν τραχύνουσα. καλῆ μὲν γὰρ κόρη<sup>1</sup> χρώτες  
 μαλθακοὶ πρόσφοροι καὶ μέλη θρυπτόμενα,  
 Σατύρου δὲ αὐχμηρὸν τὸ εἶδος ὡς ἂν ὀρείου  
 δαίμονος καὶ Διονύσω σκιρτῶντος. κισσὸς δὲ  
 αὐτὸν ἐστεφάνου οὐκ ἐκ λειμῶνος δρεψαμένης  
 10 τὸν καρπὸν τῆς τέχνης, ἀλλ' ὁ λίθος ἀπὸ<sup>2</sup>  
 στερρότητας εἰς κλῶνας χυθεὶς περιέθει τὴν  
 κόμην εἰς συμβολὴν ἐπὶ τοὺς αὐχενίους τένοντας  
 ἐκ μετώπων προσέρπων. (5) Παρειστήκει δὲ ὁ  
 Πὰν γανύμενος τῇ αὐλητικῇ καὶ ἐναγκαλισά-  
 15 μενος τὴν Ἥχώ, ὥσπερ οἶμαι δεδιώς, μὴ τινα  
 φθόγγον ἔμμουσον ὁ αὐλὸς κινήσας ἀντηχεῖν  
 ἀναπέιση τῷ Σατύρῳ τὴν Νύμφην. τοῦτο  
 θεασάμενοι τὸ εἶδωλον καὶ τὸν Αἰθιόπων λίθον  
 ἔμφωνον Μέμνονος ἐπιστεύομεν γενέσθαι, ὃς  
 20 προσιούσης μὲν τῆς Ἡμέρας ἐπὶ ταῖς παρουσίαις  
 ἐφαιδρύνετο, ἀπιούσης δὲ ἀνία βαλλόμενος πέν-  
 θιμον ἐπέστευεν καὶ μόνος ἐκ λίθων ἡδονῆς καὶ  
 λύπης παρουσία διοικούμενος τῆς οἰκείας ἀπέστη  
 κωφότητος εἰς ἐξουσίαν φωνῆς τὴν ἀναισθησίαν  
 25 ἐκνικήσας.

<sup>1</sup> καλῆ μὲν γὰρ κόρη Weinberger : καλῆ μὲν γὰρ κόρη.

<sup>2</sup> ἀπὸ Olearius : ὑπὸ.

<sup>1</sup> Cf. the elder Philostratus, *supra*, p. 81, the description of Zephyrus.

## 1. ON A SATYR

to bring notes from the flute, the statue eager to be in action, and the stone entering upon strenuous activity—for it persuaded you that the power to blow the flute was actually inherent in it, and that the indication of breathing was the result of its own inner powers<sup>1</sup>—finding a way to accomplish the impossible.<sup>2</sup> The body had no trace of delicacy, but the hardness of the members had stolen away their beauty, making the form rugged with the symmetry of manly limbs. For though soft skin and dainty limbs befit a beautiful girl, the appearance of a Satyr is unkempt, as of a mountain spirit that leaps in honour of Dionysus. The statue was wreathed with ivy, though the sculptor's art did not cull real berries from a meadow, nay, rather, it was the stone which for all its hardness spread out into sprays and encircled the hair, creeping back from the forehead till the ends met at the sinews of the neck. Pan stood beside him, delighting in the music of the flute and embracing Echo, in fear, I suppose, lest the flute set in motion some musical sound and induce the Nymph to make an echoing response to the Satyr. When we saw this statue we could well believe that the Ethiopian stone statue of Memnon<sup>3</sup> also became vocal, the Memnon, who when Day came was filled with joy by her presence, and, overcome by distress when she departed, groaned with grief—the only stone figure that has been moved by the presence of joy and sadness to depart from its natural dumbness, so far overcoming its insensibility as to gain the power of speech.

<sup>2</sup> The text seems to be imperfect. The last phrase is proverbial; cf. Aeschylus, *Prom.* 59, and *infra*, p. 433, 5 K.

<sup>3</sup> Cf. *supra*, p. 31, and *infra*, p. 407.

## Β' ΕΙΣ ΤΟ ΒΑΚΧΗΣ ΑΓΑΛΜΑ

(1) Οὐ ποιητῶν καὶ λογοποιῶν μόνου ἐπι-  
πνέονται<sup>1</sup> τέχναι ἐπὶ τὰς γλώττας ἐκ θεῶν  
θειαςμοῦ πεσόντος, ἀλλὰ καὶ τῶν δημιουργῶν  
αἱ χεῖρες θειοτέρων πνευμάτων ἐράνοις ληφθεῖ-  
30 σαι κάτοχα καὶ μεστὰ μανίας προφητεύουσι τὰ  
ποιήματα· ὁ γὰρ δὴ Σκόπας, ὥσπερ ἔκ τινος  
ἐπιπνοίας κινηθεὶς εἰς τὴν τοῦ ἀγάλματος  
δημιουργίαν τὴν θεοφορίαν ἐφῆκεν. τί δὲ ὑμῖν  
Κ. 423 οὐκ ἄνωθεν τὸν ἐνθουσιασμὸν τῆς τέχνης  
διηγούμαι ;

(2) Ἦν Βάκχης ἄγαλμα ἐκ λίθου Παρίου  
πεποιημένον ἀλλαττόμενον πρὸς τὴν ὄντως  
βάκχην. ἐν γὰρ τῇ οἰκείᾳ τάξει μένων ὁ λίθος  
5 τὸν ἐν λίθοις νόμον ἐκβαίνειν ἐδόκει· τὸ μὲν γὰρ  
φαινόμενον ὄντως ἦν εἶδωλον, ἡ τέχνη δ' εἰς τὸ  
ὄντως ὄν ἀπήγαγε τὴν μίμησιν. εἶδες ἂν ὅτι  
καὶ στερεὸς ὢν εἰς τὴν τοῦ θήλεος εἰκασίαν  
ἐμαλάττετο γοργότητος διορθουμένης τὸ θῆλυ  
10 καὶ εἰς ἐξουσίαν ἀμοιρῶν κινήσεως ἤδει βακ-  
χεύεσθαι καὶ τῷ θεῷ εἰσιόντι τὰ ἔνδον ὑπήχει.  
(3) Πρόσωπόν γε μὴν ἰδόντες ὑπὸ ἀφασίας  
ἔστημεν· οὕτω δὲ καὶ αἰσθήσεως συνείπετο

<sup>1</sup> ἐπιπνέονται Jacobs: πνέονται.

<sup>1</sup> The word means primarily to act as interpreter for the gods, and then to speak under divine inspiration.

<sup>2</sup> Cf. Plato, *Phaedr.* 245A on the madness which inspires the poet. "The third kind is the madness of those who are possessed by the Muses; which takes hold of a delicate and virgin soul, and this inspiring frenzy awakens lyrical and all other numbers; with these adorning the myriad actions of

## 2. ON THE STATUE OF A BACCHANTE

### 2. ON THE STATUE OF A BACCHANTE

It is not the art of poets and writers of prose alone that is inspired when divine power from the gods falls on their tongues, nay, the hands of sculptors also, when they are seized by the gift of a more divine inspiration, give utterance<sup>1</sup> to creations that are possessed and full of madness.<sup>2</sup> So Scopas,<sup>3</sup> moved as it were by some inspiration, imparted to the production of this statue the divine frenzy within him.<sup>4</sup> Why should I not describe to you from the beginning the inspiration of this work of art?

A statue of a Bacchante, wrought from Parian marble, has been transformed into a real Bacchante. For the stone, while retaining its own nature, yet seemed to depart from the law which governs stone; what one saw was really an image, but art carried imitation over into actual reality. You might have seen that, hard though it was, it became soft to the semblance of the feminine, its vigour, however, correcting the femininity, and that, though it had no power to move, it knew how to leap in Bacchic dance and would respond to the god when he entered into its inner being. When we saw the face we stood speechless; so manifest upon ancient heroes for the instruction of posterity." Trans. Jowett.

<sup>3</sup> Scopas of Paros, the sculptor of passionate emotions, worked during the first half of the fourth century B.C.

<sup>4</sup> Cf. *Anth. Pal.* IX. 774: "The Bacchante is of Parian marble, but the sculptor gave life to the stone, and she springs up as if in a Bacchic fury. Scopas, thy god-creating art has produced a great marvel, a Thyad, the frenzied slayer of goats." Trans. Paton, L.C.L.

CALLISTRATUS : DESCRIPTIONS

δῆλωμα μὴ παρούσης αἰσθήσεως, καὶ βάκχης  
 15 ἐκβακχεύων θειασμὸς ἐμηνύετο θειασμοῦ μὴ  
 πλήττοντος καὶ ὅσα φέρει μανίας οἰστρῶσα  
 ψυχὴ τοσαῦτα πάθους διέλαμπε τεκμήρια ὑπὸ  
 τῆς τέχνης ἀρρήτῳ λόγῳ κραθέντα. ἀνείτο δὲ  
 ἢ κόμη ζεφύρῳ σοβεῖν καὶ εἰς τριχὸς ἄνθησιν  
 20 ὑπεσχίζετο, ὃ δὴ καὶ μάλιστα τὸν λογισμὸν  
 ὑπεξίστη, ὅτι καὶ τριχὸς λεπτότητι λίθος ὧν  
 ἐπέιθετο καὶ πλοκάμων ὑπήκουσεν μιμήμασιν  
 καὶ τῆς ζωτικῆς ἕξεως γεγυμνωμένος τὸ ζωτικὸν  
 εἶχεν. (4) Ἐφῆς ἂν ὅτι καὶ αὐξήσεως ἀφορμὰς  
 25 ἢ τέχνη συνήγαγεν· οὕτως καὶ τὸ ὀρώμενον  
 ἄπιστον καὶ τὸ μὴ πιστὸν ὀρώμενον. οὐ μὴν  
 ἀλλὰ καὶ χεῖρας ἐνεργοὺς ἐπεδείκνυτο—οὐ γὰρ  
 τὸν βακχικὸν ἐτίνασσε θύρσον, ἀλλὰ τι σφάγιον  
 ἔφερεν ὡσπερ εὐάζουσα, πικροτέρας μανίας σύμβο-  
 30 λον· τὸ δὲ ἦν χιμαίρας τι πλάσμα πελιδνὸν τὴν  
 χροᾶν· καὶ γὰρ τὸ τεθνηκὸς ὁ λίθος ὑπεδύετο—  
 καὶ μίαν οὖσαν τὴν ὕλην εἰς θανάτου καὶ ζωῆς  
 διήρει μίμησιν, τὴν μὲν ἔμπνουν στήσασα καὶ  
 οἶον ὀρεγομένην Κιθαιρῶνος, τὴν δὲ ἐκ τοῦ  
 35 βακχικοῦ θανατωθεῖσαν οἴστρου καὶ τῶν αἰσθή-  
 Κ. 424 σεων ἀπομαραίνουσαν τὴν ἀκμὴν. (5) Ὁ μὲν  
 οὖν Σκόπας καὶ τὰς ἀψύχους εἰδωλοποιῶν  
 γενέσεις δημιουργὸς ἀληθείας ἦν καὶ τοῖς σώμασι  
 τῆς ὕλης<sup>1</sup> ἀπετυπούτο τὰ θαύματα, ὃ δὲ τὰ ἐν  
 5 λόγοις διαπλάττων Δημοσθένης ἀγάλματα μικ-  
 ροῦ καὶ λόγων ἔδειξεν εἶδος αἰσθητὸν τοῖς νοῦ

<sup>1</sup> Jacobs would emend ὕλης to ψυχῆς.

<sup>1</sup> Cf. Eur. Bacch. 32f.: ᾤστρησ' ἐγὼ μανίας. Dionysus says, "I goaded them with madness. . . ."



## 2. ON THE STATUE OF A BACCHANTE

it was the evidence of sense perception, though perception was not present; so clear an intimation was given of a Bacchant's divine possession stirring Bacchic frenzy though no such possession aroused it; and so strikingly there shone from it, fashioned by art in a manner not to be described, all the signs of passion which a soul goaded by madness<sup>1</sup> displays. The hair fell free to be tossed by the wind and was divided to show the glory of each strand, which thing indeed most transcended reason, seeing that, stone though the material was, it lent itself to the lightness of hair and yielded to imitation of locks of hair, and though void of the faculty of life, it nevertheless had vitality. Indeed you might say that art has brought to its aid the impulses of growing life, so unbelievable is what you see, so visible is what you do not believe. Nay, it actually showed hands in motion—for it was not waving the Bacchic thyrsus, but it carried a victim as if it were uttering the Evian cry, the token of a more poignant madness; and the figure of the kid was livid in colour,<sup>2</sup> for the stone assumed the appearance of dead flesh; and though the material was one and the same it severally imitated life and death, for it made one part instinct with life and as though eager for Cithaeron, and another part brought to death by Bacchic frenzy, its keen senses withered away. Thus Scopas fashioning creatures without life was an artificer of truth and imprinted miracles on bodies made of inanimate matter; while Demosthenes, fashioning images in words, almost made visible a form of words by mingling the medicaments of art

<sup>2</sup> Cf. *Anth. Pal.* IX. 774, p. 381, *supra*.

## CALLISTRATUS : DESCRIPTIONS

καὶ φρονήσεως γεννήμασι συγκεραννύς τὰ τῆς  
τέχνης φάρμακα. καὶ γνώσεσθε δὲ αὐτίκα, ὡς  
οὐδὲ τῆς οἰκοθεν κινήσεως ἐστέρηται τὸ εἰς  
10 θεωρίαν προκείμενον ἄγαλμα, ἀλλὰ καὶ ὁμοῦ  
δεσπόζει καὶ ἐν τῷ χαρακτήρῳ σῶζει τὸν  
γεννήτορα.

### γ' ΕΙΣ ΤΟ ΤΟΥ ΕΡΩΤΟΣ ΑΓΑΛΜΑ

(1) Καὶ ἑτέρας ἱερᾶς τέχνης οἱ λόγοι προφη-  
τεῦσαι βούλονται· οὐ γάρ μοι θεμιτὸν μὴ καλεῖν  
15 ἱερὰ τὰ τέχνης γεννήματα. Ἔρως ἦν, Πραξι-  
τέλους τέχνημα, ὃ Ἔρως αὐτός, παῖς ἀνθηρὸς  
καὶ νέος πτέρυγας ἔχων καὶ τόξα. χαλκὸς δὲ  
αὐτὸν ἐτύπου, καὶ ὡς ἂν Ἔρωτα τυπῶν τύραννον  
θεὸν καὶ μέγαν καὶ αὐτὸς ἐδυναστεύετο· οὐ γὰρ  
20 ἠνείχετο χαλκὸς εἶναι τὰ πάντα, ἀλλ' ὅσος ἦν,  
Ἔρως ἐγένετο. (2) Εἶδες ἂν τὸν χαλκὸν θρυ-  
πτόμενον καὶ εἰς εὐσαρκίαν ἀμηχάνως χλιδῶντα  
καὶ ὡς βραχέως εἰπεῖν τὰ ἀναγκαῖα πληροῦν  
ἑαυτῇ τὴν ὕλην ἀρκοῦσαν. ὑγρὸς μὲν ἦν ἀμοι-  
25 ρῶν μαλακότητος,<sup>1</sup> χαλκῷ δὲ ἔχων συνωδὸν τὴν

<sup>1</sup> μαλακότητος Jacobs : μεγαλότητος.

<sup>1</sup> *i.e.* the power of movement native to a Bacchante.

<sup>2</sup> "Keeps alive its own creator," *i.e.* its life, bestowed by the sculptor, is a continuation of the life of the latter; is "master" of its creator, in that it is divine, while he was human.

<sup>3</sup> Since what is said of the dress and attitude of this figure agrees with the manner of Praxiteles, there appears no reason to doubt the statement of Callistratus that it is the work of that sculptor. Compare the Eros from the Chigi Collection, now in Dresden (Clarac, *Mus. de sculpt.* Pl. 645, No. 1467 ;

### 3. ON THE STATUE OF EROS

with the creations of mind and intelligence. You will recognize at once that the image set up to be gazed at has not been deprived of its native power of movement<sup>1</sup>; nay, that it at the same time is master of and by its outward configuration keeps alive its own creator.<sup>2</sup>

### 3. ON THE STATUE OF EROS<sup>3</sup>

My discourse desires to interpret another sacred work of art; for it is not right for me to refuse to call the productions of art sacred. The Eros, the workmanship of Praxiteles,<sup>4</sup> was Eros himself, a boy in the bloom of youth with wings and bow. Bronze gave expression to him, and as though giving expression to Eros as a great and dominating god, it was itself subdued by Eros; for it could not endure to be just bronze, but it became Eros with all his greatness. You might have seen the bronze losing its hardness and becoming marvellously delicate in the direction of plumpness and, to put the matter briefly, the material proving equal to fulfilling all the obligations that were laid upon it. It was supple but without effeminacy; and while it had the proper colour of bronze, it looked

Michaelis, *Arch. Zeit.*, 1879, p. 173, Pl. XIV. 6), in which, however, the right hip is thrown out (cf. 425, 2 K.); also the Eros from the Palatine now in the Louvre, Fig. 33, p. 387 (Fröhner, *Notice de la sculpt. ant.*, p. 311, No. 325; Furtwängler, Roscher's *Lex. d. griech. u. röm. Myth.* I. 1360 f.), in which the left arm with the bow is not raised—but *μετῶπιζων* (425, 1 K.) does not necessarily mean "raised." (Benndorf.)

<sup>4</sup> Praxiteles of Athens, probably son of the sculptor Cephisodotus; his artistic activity falls about the middle of the fourth century B.C.

CALLISTRATUS : DESCRIPTIONS

- χροάν εὐανθῆς ἑωρᾶτο, τῶν δὲ κινήσεως ἔργων  
 ἔστερημένος ἔτοιμος ἦν δεῖξαι κίνησιν· εἰς μὲν  
 γὰρ ἔδραν στάσιμον ἴδρυτο, ἠπάτα δὲ ὡς καὶ  
 τῆς μετεώρου κυριεύων φορᾶς. ἐγανροῦτο δὲ εἰς  
 30 γέλωτα, ἔμπυρόν τι καὶ μείλιχον ἐξ ὀμμάτων  
 διαυγάζων, καὶ ἦν ἰδεῖν ὑπακούοντα τῷ πάθει  
 τὸν χαλκὸν καὶ δεχόμενον εὐκόλως τὴν γέλωτος  
 μίμησιν. (3) Ἴδρυτο δὲ εἰς μὲν τὴν κορυφὴν τὸν  
 Κ. 425 δεξιὸν ἐπικάμπτων καρπὸν, τῇ δὲ ἑτέρα μετεω-  
 ρίζων τὸ τόξον καὶ τὴν τῆς βάσεως ἰσορροπίαν  
 ἐπικλίνων ἐπὶ τὰ λαιά, τὴν γὰρ τῆς ἀριστερᾶς  
 λαγόνος ἔκστασιν ἀνίστη πρὸς τὴν εὐμαρότητα  
 5 τοῦ χαλκοῦ τὸ στεγαγὸν ἐκκλίσας. (4) Πλό-  
 καμοὶ δὲ αὐτοῦ τὴν κεφαλὴν ἐσκίαζον ἀνθηροὶ  
 καὶ ἔνουλοι νεοτήσιον ὑπολάμποντες ἄνθος. καὶ  
 ἦν θαυμαστὸς οἶος ὁ χαλκός· ἰδόντι μὲν γὰρ  
 ἔρευθος ἀπέστιλβεν ἐξ ἄκρων βοστρύχων αἰρό-  
 10 μενον, ἀψαμένῳ δὲ ἡ θριξ ὑπεξανίστατο μαλθα-  
 κίζομένη πρὸς τὴν αἴσθησιν. (5) Ἐμοὶ μὲν δὴ  
 θεασαμένῳ τὴν τέχνην ἐπήει πιστεύειν, ὅτι καὶ  
 χορὸν ἤσκησε κινούμενον Δαίδαλος καὶ χρυσῷ  
 παρείχεν αἰσθήσεις, ὅπου καὶ Πραξιτέλης εἰς  
 15 τὴν εἰκόνα τοῦ Ἔρωτος ἐνέθηκε μικροῦ καὶ  
 νοήματα καὶ πτέρυγι τὸν αἶρα τέμνειν ἐμηχανή-  
 σατο.

### 3. ON THE STATUE OF EROS

bright and fresh; and though it was quite devoid of actual motion, it was ready to display motion; for though it was fixed solidly on a pedestal, it deceived one into thinking that it possessed the power to fly. It was filled with joy even to laughter, the glance from the eyes was ardent and gentle, and one could see the bronze coming under the sway of passion and willingly receiving the representation of laughter. It stood with right hand bent toward the head and lifting the bow with its left; and the even balance of the body's posture was modified by an inclination toward the left, for the projecting left hip was raised so as to break the stiffness of the bronze and produce an easy pose. The head was shaded by locks that were bright and curly and shining with the brightness of youth. And what wonderful bronze it was! for as one looked a ruddy colour shone out from the ends of the curls, and when one felt the hair it yielded as though soft to the touch. As I gazed on this work of art, the belief came over me that Daedalus<sup>1</sup> had indeed wrought a dancing group in motion and had bestowed sensation upon gold, while Praxiteles had all but put intelligence into his image of Eros and had so contrived that it should cleave the air with its wings.



FIG. 33.

<sup>1</sup> Cf. p. 341, *supra*, for the dancing group of Daedalus.

## δ' ΕΙΣ ΤΟ ΙΝΔΟΥ ΑΓΑΛΜΑ

(1) Παρὰ κρήνην Ἰνδὸς εἰστήκει ἀνάθημα ταῖς  
 Νύμφαις ἰδρυθείς. ἦν δὲ ὁ Ἰνδὸς λίθος μελαινό-  
 20 μενος καὶ πρὸς τὴν ἐκ φύσεως τοῦ γένους αὐτο-  
 μολῶν χροάν, εἶχε δὲ εὐθαλῆ μὲν καὶ οὐλην τὴν  
 χαίτην οὐκ ἀκράτῳ τῷ μέλανι λάμπουσαν, ἀλλ'  
 ἐκ τῶν ἄκρων πρὸς κόχλου Ἰυρίας ἄνθος ἐρίζου-  
 σαν· οἶον γὰρ εὐπαθοῦσα καὶ νοτιζομένη ταῖς  
 25 προσοίκοις Νύμφαις ἢ θριξὲς ἐκ ρίζων ἀνιούσα  
 μελάντερος πρὸς τοῖς ἄκροις ἐπόρφυρεν. (2)  
 Ὁφθαλμοὶ γε μὴν οὐ συνῆδον τῷ λίθῳ, κατὰ γὰρ  
 τὰς τῶν ὀμμάτων κόρας περιέθει λευκότης κατ'  
 ἐκείνο τὸ μέρος τῆς πέτρας μεταπιπτούσης εἰς  
 30 λευκότητα, καθ' ὃ καὶ τῆς τοῦ Ἰνδοῦ φύσεως ἢ  
 χροά λευκαίνεται. (3) Μέθη δὲ αὐτὸν ἐξίστη καὶ  
 τὸ μεμεθυμένον οὐ κατεμήνυσε ἢ τοῦ λίθου  
 Κ. 426 χροά—οὐ γὰρ ἦν αὐτῷ μηχανήμα τὰς παρειὰς  
 φοινῖξαι σκέποντος τοῦ μέλανος τὴν μέθην—, ἐκ  
 δὲ τοῦ σχήματος κατηγόρει τὸ πάθος· παράφορός  
 τε γὰρ καὶ κωμάζων εἰστήκει οὐ δυνάμενος  
 5 ἐρείδειν τὸ πόδε, ἀλλ' ὑπότρομός τε καὶ ὑπὸ<sup>1</sup>  
 τὴν γῆν ὀκλάζων. (4) Ὁ δὲ λίθος ὑπὸ τοῦ πάθους  
 ἐώκει πληγέντι καὶ οἶονεὶ σπαίρει τὸν ἀπὸ τῆς  
 μέθης ἐμφανίζων σεισμόν. εἶχε δὲ ἄβρὸν οὐδὲν  
 τοῦ Ἰνδοῦ τὸ εἶδωλον οὐδ' εἰς τὴν κατὰ χροάν  
 10 ἐξήσκητο χάριν, ἀλλ' εἰς μόνων τῶν μελῶν

<sup>1</sup> Text corrupt. Reisch suggests ὑπὸ τῆς μέθης.

<sup>1</sup> In the eastern campaigns of Alexander the Great certain orgiastic cults in India were identified with the worship of Dionysus; the names of Dionysiac legend were applied to them, statues of the Indian Dionysus were erected, and

## 4. ON THE STATUE OF AN INDIAN

### 4. ON THE STATUE OF AN INDIAN<sup>1</sup>

By a spring stood an Indian, set up as a dedication to the Nymphs. The Indian was of a marble verging on black and shifting of its own accord to the colour given by nature to his race; and it had thick, woolly hair, shining with a hue not exactly black,<sup>2</sup> but at the tips vying with the brilliancy of Tyrian shellfish;<sup>3</sup> for the hair, as if it were well cared for and moistened by the neighbouring Nymphs, was rather black where it rose from the roots but grew purple near the tips. The eyes, however, were not of a colour to match the marble; for whiteness encircled the pupils of the eyes, since the marble changed to whiteness at that point where the natural colour of the Indian becomes white. Drunkenness was overcoming him, and yet the colour of the marble did not betray his drunkenness—for the artist had no means by which to redden the cheeks, the black colour being proof against this effect of drink—but this condition was indicated by the attitude; for he stood reeling and jovial, not able to plant his feet steadily, but trembling and tending to sag to the ground. The marble resembled a man overcome by this condition, and it all but quivers as it indicates the trembling that comes from drunkenness. There was nothing delicate about the statue of the Indian, nor yet was it carefully wrought to match the charm of its colour, but it was perfected only as regards the composition stories were told of the visit of Dionysus to India with the train of his followers. Cf. the visit of Apollonius to one of these shrines of Dionysus in India, Philostr. *Vit. Apollon.* 11. 8.

<sup>2</sup> Cf. the description of Memnon, p. 31, *supra*.

<sup>3</sup> *i.e.* Tyrian purple, made from the murex.

## CALLISTRATUS : DESCRIPTIONS

συμβολὴν διήρθρωτο. ἀσκεπῆς δὲ ἦν καὶ γυμνὸς ὡς ἂν τῶν Ἰνδικῶν σωμάτων πρὸς τὸ τῆς ἀκμῆς φλογῶδες εἰωθότων ἀπανδρίζεσθαι.

### Ε΄ ΕΙΣ ΤΟ ΤΟΥ ΝΑΡΚΙΣΣΟΥ ΑΓΑΛΜΑ

- (1) Ἄλσος ἦν καὶ ἐν αὐτῷ κρήνη πάγκαλος  
 15 ἐκ μάλα καθαρῷ τε καὶ διαυγοῦς ὕδατος, εἰστική-  
 κει δὲ ἐπ' αὐτῇ Νάρκισσος ἐκ λίθου πεποιημένος.  
 παῖς ἦν, μᾶλλον δὲ ἡίθεος, ἡλικιώτης Ἐρώτων,  
 ἀστραπὴν οἶον ἐξ αὐτοῦ τοῦ σώματος ἀπολάμπων  
 κάλλους. ἦν δὲ τοιόνδε τὸ σχῆμα· κόμαις ἐπι-  
 20 χρύσοις ἤστραπτεν κατὰ μὲν τὸ μέτωπον τῆς  
 τριχὸς ἐλισσομένης εἰς κύκλον, κατὰ δὲ τὸν  
 αὐχένα κεχυμένης εἰς νῶτα, ἔβλεπε δὲ οὐκ  
 ἀκράτως γαῦρον οὐδὲ ἰλαρὸν καθαρῶς· ἐπιπεφύ-  
 κει γὰρ ἐν τοῖς ὄμμασιν ἐκ τῆς τέχνης καὶ λύπη,  
 25 ἵνα μετὰ τοῦ Ναρκίσσου καὶ τὴν τύχην ἢ εἰκὼν  
 μιμῆται. (2) Ἔσταλτο δὲ ὡσπερ οἱ Ἐρωτες, οἷς  
 καὶ τῆς ὥρας τὴν ἀκμὴν προσεΐκαστο. σχῆμα  
 δὲ ἦν τὸ κοσμοῦν τοιόνδε· πέπλος λευκαυθῆς  
 ὁμόχρως τῷ σώματι τοῦ λίθου περιθέων εἰς  
 30 κύκλον, κατὰ τὸν δεξιὸν ὤμον περονηθεὶς ὑπὲρ  
 γόνου καταβαίνων ἐπαύετο μόνην ἀπὸ τοῦ πορπή-  
 ματος ἐλευθερῶν τὴν χεῖρα. οὕτω δὲ ἦν ἀπαλὸς  
 427 K. καὶ πρὸς πέπλου γεγονῶς μίμησιν, ὡς καὶ τὴν

<sup>1</sup> The statue of Narcissus in the Vatican, Fig. 34 (Hellbig, *Führer durch die Ant.-Samml. Roms*, 2, 18), inscribed with the name of Phaedimus agrees in almost all respects with this description; cf. Welcker, *Narcissus*, p. 38f. (Benndorf.) This interpretation of the statue of Narcissus has been disputed (cf. Greve, in Roscher, *Lex. d. griech. u. röm. Myth.* III, 19). The cloak on the left shoulder is the usual garment of an Eros.



## 5. ON THE STATUE OF NARCISSUS

of its limbs. It was unclothed and nude, on the ground that the bodies of Indians are wont to endure manfully the fiery heat of the midday sun.

### 5. ON THE STATUE OF NARCISSUS<sup>1</sup>

There was a grove, and in it an exceedingly beautiful spring of very pure clear water, and by this stood a Narcissus made of marble. He was a boy, or rather a youth, of the same age as the Erotes; and he gave out as it were a radiance of lightning from the very beauty of his body. The appearance of the statue was as follows:—It was shining with gilded hair, of which the locks encircled the forehead in a curve and hung free down the neck to the back; and its glance did not express unmixed exultation nor yet pure joy, for in the nature of the eyes art had put an indication of grief, that the image might represent not only both Narcissus but also his fate. He was clothed like the Erotes, and he resembled them also in that he was in the prime of youth. The garb which adorned him was as follows: a white mantle, of the same colour as the marble of which he was made, encircled him; it was held by a clasp on the right shoulder and reached down nearly to the knees, where it ended, leaving free, from the clasp down, only the hand. Moreover, it was so delicate and imitated a mantle so closely that the colour of the



FIG. 34.

CALLISTRATUS : DESCRIPTIONS

τοῦ σώματος διαλάμπειν χροάν τῆς ἐν τῇ περι-  
 βολῇ λευκότητος<sup>1</sup> τὴν ἐν τοῖς μέλεσιν αὐγὴν  
 ἐξιέναι συγχωρούσης. (3) Ἔσθη δὲ καθάπερ  
 5 κατόπτρῳ τῇ πηγῇ χρώμενος καὶ εἰς αὐτὴν  
 περιχέων τοῦ προσώπου τὸ εἶδος, ἢ δὲ τοὺς ἀπ'  
 αὐτοῦ δεχομένη χαρακτῆρας τὴν αὐτὴν εἰδωλο-  
 ποίαν ἤνουν, ὡς δοκεῖν ἀλλήλαις ἀντιφιλοτιμεῖ-  
 σθαι τὰς φύσεις. ἢ μὲν γὰρ λίθος ὅλη πρὸς  
 10 ἐκεῖνον μετηλλάττετο τὸν ὄντως παῖδα, ἢ δὲ  
 πηγῇ πρὸς τὰ ἐν τῇ λίθῳ μηχανήματα τῆς  
 τέχνης ἀντηγωνίζετο ἐν ἀσωμάτῳ σχήματι τὴν  
 ἐκ σώματος ἀπεργαζομένη τοῦ παραδείγματος  
 ὁμοιότητα καὶ τῷ ἐκ τῆς εἰκόνας κατερχομένῳ  
 15 σκιάσματι, οἷον τινὰ σάρκα τὴν τοῦ ὕδατος  
 φύσιν περιθεῖσα. (4) Οὕτω δὲ ἦν ζωτικὸν καὶ  
 ἔμπνουν τὸ καθ' ὑδάτων σχῆμα, ὡς αὐτὸν εἶναι  
 δοξάσαι σὸν Νάρκισσον, ὃν ἐπὶ πηγὴν ἐλθόντα  
 τῆς μορφῆς αὐτῷ καθ' ὑδάτων ὀφθείσης παρὰ  
 20 Νύμφαις τελευτῆσαι λέγουσιν ἐρασθέντα τῷ  
 εἰδώλῳ συμμῖξαι καὶ νῦν ἐν λειμῶσι φαντάζεσθαι  
 ἐν ἡριναῖς ὥραις ἀνθοῦντα. εἶδες δ' ἂν ὡς εἰς ὧν  
 ὁ λίθος τὴν χροάν καὶ ὀμμάτων κατασκευὴν  
 ἤρμοξε καὶ ἡθῶν ἱστορίαν ἔσωζεν καὶ αἰσθήσεις  
 25 ἐνεδείκνυτο καὶ πάθη ἐμήνουν καὶ πρὸς τριχώματος  
 ἐξουσίαν ἠκολούθει εἰς τὴν τριχὸς καμπὴν λυό-  
 μενος. (5) Τὸ δὲ οὐδὲ λόγῳ ῥητὸν λίθος εἰς ὑγρό-  
 τητα κεχαλασμένος καὶ ἐναντίον σῶμα τῇ οὐσίᾳ  
 παρεχόμενος· στερεωτέρας γὰρ τετυχηκῶς φύσεως  
 30 τρυφερότητος ἀπέστελλεν αἰσθησιν εἰς ὑραίων

<sup>1</sup> Jacobs would emend to λεπτότητος ; Welcker compares the elder Phil., *Imag.* 352, 27 K.

## 5. ON THE STATUE OF NARCISSUS

body shone through, the whiteness of the drapery permitting the gleam of the limbs to come out. He stood using the spring as a mirror and pouring into it the beauty of his face, and the spring, receiving the lineaments which came from him, reproduced so perfectly the same image that the two beings seemed to emulate each other. For whereas the marble was in every part trying to change the real boy<sup>1</sup> so as to match the one in the water, the spring was struggling to match the skilful efforts of art in the marble, reproducing in an incorporeal medium the likeness of the corporeal model and enveloping the reflection which came from the statue with the substance of water as though it were the substance of flesh. And indeed the form in the water was so instinct with life and breath that it seemed to be Narcissus himself, who, as the story goes, came to the spring, and when his form was seen by him in the water he died among the water-nymphs, because he desired to embrace his own image, and now he appears as a flower in the meadows in the spring-time. You could have seen how the marble, uniform though it was in colour, adapted itself to the expression of his eyes, preserved the record of his character, showed the perception of his senses, indicated his emotions and conformed itself to the abundance of his hair as it relaxed to make the curls of his locks. Indeed, words cannot describe how the marble softened into suppleness and provided a body at variance with its own essence; for though its own nature is very hard, it yielded a sensation of softness, being dis-

<sup>1</sup> *i.e.* The statue of the boy.

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τινα σώματος ὄγκον διαχέόμενος. μετεχειρίζετο δὲ καὶ σύριγγα, ἧς νομίους θεοῖς ἐκείνος ἀπήρχετο, καὶ τὴν ἐρημίαν κατήχει τοῖς μέλεσιν, εἶποτε μουσικοῖς ψαλτηρίοις προσομιλῆσαι ποθήσειεν.

428 K. τοῦτον θαυμάσας, ὦ νέοι, τὸν Νάρκισσον καὶ εἰς ὑμᾶς παρήγαγον εἰς Μουσῶν αὐλὴν ἀποτυπωσάμενος. ἔχει δὲ ὁ λόγος, ὡς καὶ ἡ εἰκὼν εἶχεν.<sup>1</sup>

### ς' Εἰς τὸ ἐν Σικτωνίᾳ ἀγαλμα τοῦ καιροῦ

(1) Ἐθέλω δέ σοι καὶ τὸ Λυσίππου δημιούργημα τῷ λόγῳ παραστήσαι, ὅπερ ἀγαλμάτων κάλλιστον ὁ δημιουργὸς τεχνησάμενος Σικυωνίοις εἰς θέαν προὔθηκε· Καιρὸς ἦν εἰς ἀγαλμα τετυ-

<sup>1</sup> The last sentence, omitted by FP, is very likely a marginal gloss.

<sup>1</sup> The syrinx or shepherd's pipe is a series of tubes of different length, fastened together side by side, to produce the different notes.

<sup>2</sup> Cf. *Anth. Pal.* XVI. 275, on the statue of Opportunity (Time) by Lysippus: "Why dost thou stand on tiptoe? I am ever running. And why hast thou a pair of wings on thy feet? I fly with the wind. And why dost thou hold a razor in thy right hand? As a sign to man that I am sharper than any sharp edge. And why does thy hair hang over thy face? For him who meets me to take me by the forelock. And why in Heaven's name is the back of thy head bald? Because none whom I have raced by . . . will take hold of me from behind." Trans. Paton, L.C.L.

## 6. ON THE STATUE OF OPPORTUNITY

solved into a sort of porous matter. The image was holding a syrinx,<sup>1</sup> the instrument with which Narcissus was wont to offer music to the gods of the flock, and he would make the desert echo with his songs whenever he desired to hold converse with stringed musical instruments. In admiration of this Narcissus, O youths, I have fashioned an image of him and brought it before you also in the halls of the Muses. And the description is such as to agree with the statue.

## 6. ON THE STATUE OF OPPORTUNITY AT SICYON<sup>2</sup>

I desire to set before you in words the creation of Lysippus<sup>3</sup> also, the most beautiful of statues, which the artist wrought and set up for the Sicyonians to look upon. Opportunity was repre-

This statue is to be understood, not as pure allegory, but as representing one of the mythical beings created in the classical age of Greek thought. The accounts of the god and this statue vary greatly, but the common elements in the accounts which may be conceived as belonging to a statue indicate that the type was developed out of the form of the Hermes who granted victory in athletic contests. Probably Lysippus represented him as a youth, presumably with winged feet, possibly with hair long in front and short behind to indicate that opportunity cannot be grasped when it is past, and perhaps with a razor (or a pair of scales balanced on a sharp edge) in his hand to suggest that success is balanced on a razor's edge. Cf. Benndorf, *Arch. Zeit.* XXI. 87 f., and Curtius, *Arch. Zeit.* XXXIII. 33 f., Pl. 1, 2; *infra*, p. 397, fig. 35.

<sup>3</sup> Lysippus, head of the Sicyonian school of sculptors, was a prolific sculptor of statues in bronze during the middle and latter part of the fourth century B.C.

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πωμένος ἐκ χαλκοῦ πρὸς τὴν φύσιν ἀμιλλωμένης  
 τῆς τέχνης. παῖς δὲ ἦν ὁ Καιρὸς ἡβῶν ἐκ  
 10 κεφαλῆς ἐς πόδας ἐπανθῶν τὸ τῆς ἡβῆς ἄνθος.  
 ἦν δὲ τὴν μὲν ὄψιν ὠραῖος σείων<sup>1</sup> ἴουλον, καὶ  
 ξεφύρω τινάσσειν πρὸς ὃ βούλοιτο καταλιπὼν  
 τὴν κόμην ἄνετον, τὴν δὲ χροάν εἶχεν ἀνθηρὰν  
 τῇ λαμπεδόνι τοῦ σώματος τὰ ἄνθη δηλῶν. (2)  
 15 Ἦν δὲ Διουύσω κατὰ τὸ πλεῖστον ἐμφερής· τὰ  
 μὲν γὰρ μέτωπα χάρισιν ἔστιλβεν, αἱ παρειαὶ  
 δὲ αὐτοῦ εἰς ἄνθος ἐρευθόμεναι νεοτήσιον  
 ὠραίζοντο ἐπιβάλλουσαι τοῖς ὄμμασιν ἄπαλὸν  
 ἐρύθημα. εἰστήκει δὲ ἐπὶ τινος σφαίρας ἐπ'  
 20 ἄκρων τῶν ταρσῶν βεβηκῶς ἐπτερωμένος τῷ  
 πόδε. ἐπεφύκει δὲ οὐ νενομισμένως ἢ θρίξ, ἀλλ'  
 ἢ μὲν κόμη κατὰ τῶν ὀφρῶν ὑφέρπουσα ταῖς  
 παρειαῖς ἐπέσειε τὸν βόστρυχον, τὰ δὲ ὀπισθεν  
 ἦν τοῦ Καιροῦ πλοκάμων ἐλεύθερα μόνην τὴν ἐκ  
 25 γενέσεως βλάστην ἐπιφαίνοντα τῆς τριχός. (3)  
 Ἡμεῖς μὲν οὖν ἀφασίᾳ πληγέντες πρὸς τὴν θέαν  
 εἰστήκειμεν τὸν χαλκὸν ὀρῶντες ἔργα φύσεως  
 μηχανώμενον καὶ τῆς οἰκείας ἐκβαίνοντα τάξεως·  
 χαλκὸς μὲν γὰρ ὦν ἠρυθραίνεται, σκληρὸς δὲ ὦν  
 30 τὴν φύσιν διεχεῖτο μαλακῶς εἴκων τῇ τέχνῃ  
 πρὸς ὃ βούλοιτο, σπανίζων δὲ αἰσθήσεως ζωτι-  
 κῆς ἔνοικον ἔχειν ἐπιστοῦτο τὴν αἴσθησιν, καὶ  
 429 K. ὄντως ἐστήρικτο πάγιον τὸν ταρσὸν ἐρείσας,

<sup>1</sup> Jacobs σπείρων; but cf. Philostr. *Imag.* 370, 15 K. and Eur. *Cycl.* 75.

## 6. ON THE STATUE OF OPPORTUNITY

sented in a statue of bronze, in which art vied with nature. Opportunity was a youth, from head to foot resplendent with the bloom of youth. He was beautiful to look upon as he waved his downy beard and left his hair unconfined for the south wind to toss wherever it would; and he had a blooming complexion, showing by its brilliancy the bloom of his body. He closely resembled Dionysus; for his forehead glistened with graces, and his cheeks, reddening to youthful bloom, were radiantly beautiful, conveying to the beholder's eye a delicate blush. And he stood poised on the tips of his toes on a sphere, and his feet were winged. His hair did not grow in the customary way, but its locks, creeping down over the eyebrows, let the curl fall upon his cheeks, while the back of the head of Opportunity was without tresses, showing only the first indications of sprouting hair. We stood speechless at the sight when we saw the bronze accomplishing the deeds of nature and departing from its own proper province. For though it was bronze it blushed; and though it was hard by nature, it melted into softness, yielding to all the purposes of art; and though it was void of living sensation, it inspired the belief that it had sensation dwelling within it; and it really was stationary, resting its foot firmly on the ground, but though it was standing, it nevertheless gave



FIG. 35.

For though it was bronze it blushed; and though it was hard by nature, it melted into softness, yielding to all the purposes of art; and though it was void of living sensation, it inspired the belief that it had sensation dwelling within it; and it really was stationary, resting its foot firmly on the ground, but though it was standing, it nevertheless gave

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έστως δὲ ὀρμῆς ἐξουσίαν ἔχειν ἐδείκνυτο καὶ σοι  
τὸν ὀφθαλμὸν ἠπάτα, ὡς καὶ τῆς εἰς τὸ πρόσω  
κυριεύων φορᾶς καὶ παρὰ τοῦ δημιουργοῦ λαβὼν  
5 καὶ τὴν ἀέριον λῆξιν<sup>1</sup> τέμνειν, εἰ βούλοιο, ταῖς  
πτέρυξι.

(4) Καὶ τὸ μὲν ἡμῖν θαῦμα τοιοῦτον ἦν, εἰς δέ  
τις τῶν περὶ τὰς τέχνας σοφῶν, καὶ εἰδότων σὺν  
αἰσθήσει τεχνικωτέρᾳ τὰ τῶν δημιουργῶν ἀνιχ-  
10 νεύειν θαύματα, καὶ λογισμὸν ἐπήγε<sup>2</sup> τῷ τεχνή-  
ματι, τὴν τοῦ καιροῦ δύναμιν ἐν τῇ τέχνῃ σφωζο-  
μένην ἐξηγούμενος· τὸ μὲν γὰρ πτέρωμα τῶν  
ταρσῶν αἰνίττεσθαι τὴν ὀξύτητα, καὶ ὡς<sup>3</sup> τὸν  
πολὺν ἀνελίπτων αἰῶνα φέρεται ταῖς ὥραις  
15 ἐποχοῦμενος, τὴν δὲ ἐπανθοῦσαν ὥραν, ὅτι πᾶν  
εὐκαιρον τὸ ὠραῖον καὶ μόνος κάλλους δημιουργὸς  
ὁ καιρός, τὸ δὲ ἀπηνθηκὸς ἅπαν ἔξω τῆς καιροῦ  
φύσεως, τὴν δὲ κατὰ τοῦ μετώπου κόμην, ὅτι  
προσιόντος μὲν αὐτοῦ λαβέσθαι ῥάδιον, παρελ-  
20 θόντος δὲ ἢ τῶν πραγμάτων ἀκμὴ συνεξέρχεται  
καὶ οὐκ ἔστιν ὀλιγωρηθέντα λαβεῖν τὸν καιρόν.

<sup>1</sup> Abresch λῆξιν : πλῆξιν.

<sup>2</sup> ἐπήγε A and Jacobs : ἐπῆδε the other MSS.

<sup>3</sup> ὡς Olearius : ὦ.



## 6. ON THE STATUE OF OPPORTUNITY

evidence of possessing the power of rapid motion ; and it deceived your eyes into thinking that it not only was capable of advancing forward, but that it had received from the artist even the power to cleave with its wings, if it so wished, the aerial domain.

Such was the marvel, as it seemed to us ; but a man who was skilled in the arts and who, with a deeper perception of art, knew how to track down the marvels of craftsmen, applied reasoning to the artist's creation, explaining the significance of Opportunity as faithfully portrayed in the statue : the wings on his feet, he told us, suggested his swiftness, and that, borne by the seasons, he goes rolling on through all eternity ; and as to his youthful beauty, that beauty is always opportune and that Opportunity is the only artificer of beauty,<sup>1</sup> whereas that of which the beauty has withered has no part in the nature of Opportunity ; he also explained that the lock of hair on his forehead indicated that while he is easy to catch as he approaches, yet, when he has once passed by, the moment for action has likewise expired, and that, if opportunity has been neglected, it cannot be recovered.

<sup>1</sup> *i.e.* beauty is always in season and seasonableness is the only artificer of beauty. Cf.

“Gather ye rose-buds while ye may,  
Old Time is still a-flying.”

Herrick, To the Virgins to make much of Time.

“Let us crown ourselves with rose-buds, before they be withered.”

Wisdom of Solomon, 2. 8.

## ζ' ΕΙΣ ΤΟ ΤΟΥ ΟΡΦΕΩΣ ΑΓΓΑΛΜΑ

- (1) Ἐν τῷ Ἐλικῶνι, τέμενος δὲ τῶν Μουσῶν  
 σκιερὸν ὁ χώρος, παρὰ τοὺς Ὀλμειοῦ τοῦ ποτα-  
 μοῦ ῥύακας καὶ τὴν ἰοειδέα Πηγάσου κρήνην  
 Ὀρφέως ἄγαλμα τοῦ τῆς Καλλιόπης παρὰ τὰς  
 25 Μούσας εἰστήκει ἰδεῖν μὲν κάλλιστον· ὁ γὰρ  
 χαλκὸς τῇ τέχνῃ συναπέτικτε τὸ κάλλος τῇ<sup>1</sup>  
 τοῦ σώματος ἀγλαίᾳ τὸ μουσικὸν ἐπισημαίνων  
 τῆς ψυχῆς. ἐκόσμει δὲ αὐτὸν τιάρα Περσικῇ  
 χρυσῷ κατάστικτος ἀπὸ κορυφῆς εἰς ὕψος ἀν-  
 30 έχουσα, χιτῶν δὲ ἐξ ὤμων ἀπαγόμενος εἰς πόδας  
 τελαμῶνι χρυσέῳ κατὰ στέρνων ἐσφίγγετο. (2)
- 430 K. Κόμη δὲ οὕτως ἦν εὐανθῆς καὶ ζωτικὸν ἐπιση-  
 μαίνουσα καὶ ἔμπνου, ὡς ἀπατᾶν τὴν αἴσθησιν,  
 ὅτι καὶ πρὸς τὰς ζεφύρου πνοᾶς σειομένη δονεῖται  
 — ἡ μὲν γὰρ ἐπαυχένιος κατὰ νώτου χυθεῖσα, ἡ  
 5 δὲ ταῖς ὀφρύσιν ἄνωθεν δισχιδῆς ἐπιβαίνουσα<sup>2</sup>  
 καθαρὰς τῶν ὀμμάτων ἔφαινε τὰς βολάς. τὸ  
 πέδιλον δὲ αὐτῷ ξανθοτάτῳ χρυσῷ κατήνθιστο  
 καὶ πέπλος ἄφετος κατὰ νώτου εἰς σφυρὸν  
 κατῆι, μετεχειρίζετο δὲ τὴν λύραν, ἡ δὲ ἰσαρίθ-  
 10 μους ταῖς Μούσαις ἐξῆπτο τοὺς φθόγγους· ὁ γὰρ  
 χαλκὸς καὶ νευρὰς ὑπεκρίνετο καὶ πρὸς τὴν  
 ἐκάστου μίμησιν ἀλλαττόμενος πειθηνίως ὑπή-  
 γετο μικροῦ καὶ πρὸς αὐτὴν τὴν ἡχὴν τῶν  
 φθόγγων φωνήεις γενόμενος. (3) Ὑπὸ δὲ τῶν  
 15 ποδῶν τὴν βάσιν οὐκ οὐρανὸς ἦν τυπωθεὶς οὐδὲ  
 Πλειάδες τὸν αἰθέρα τέμνουσαι οὐδὲ Ἄρκτου

<sup>1</sup> δὲ after τῇ deleted by Jacobs.<sup>2</sup> ἐπιβαίνουσα Jacobs : ἐπιφαίνουσα.

## 7. ON THE STATUE OF ORPHEUS

### 7. ON THE STATUE OF ORPHEUS

On Helicon<sup>1</sup>—the spot is a shaded precinct sacred to the Muses—near the torrent of the river Olmeius and the violet-dark spring of Pegasus, there stood beside the Muses a statue of Orpheus, the son of Calliope, a statue most beautiful to look upon. For the bronze joined with art to give birth to beauty, indicating by the splendour of the body the musical nature of the soul. It was adorned by a Persian tiara<sup>2</sup> spangled with gold and rising high up from the head, and a chiton hanging from the shoulders to the feet was confined at the breast by a golden belt. The hair was so luxuriant and so instinct with the spirit of life as to deceive the senses into thinking it was being tossed and shaken by gusts of wind—for the hair behind on the neck fell free down the back, while the parted hair which lay above the eyebrows gave full view of the pure glance of the eyes. The sandal shone brightly with the yellowest of gold, and a robe fell ungirded down the back to the ankle; and he was carrying the lyre, which was equipped with as many notes as the number of the Muses. For the bronze even acted the part of strings and, being so modified as to imitate each separate note, it obediently carried out the deceit, almost indeed becoming vocal and producing the very sound of the notes. Beneath his feet heaven was not represented nor the Pleiades coursing the aether nor the revolving Bear that “has

<sup>1</sup> Cf. Pausanias, IX. 30, 4. On Helicon with statues of other poets and famous musicians “there is a statue of Orpheus the Thracian, with Telete standing by his side, and round about him are beasts in stone and bronze listening to his song.”

<sup>2</sup> Cf. *supra*, p. 311 and note 1.

CALLISTRATUS : DESCRIPTIONS

περιστροφὰι τῶν Ὀκεανοῦ λουτρῶν ἄμοιροι,  
 ἀλλ' ἦν πᾶν μὲν τὸ ὀρνίθων γένος πρὸς τὴν  
 ὠδὴν ἐξιστάμενον, πάντες δὲ ὄρειοι θῆρες καὶ  
 20 ὅσον ἐν θαλάττης μυχοῖς νέμεται καὶ ἵππος  
 ἐθέλγετο ἀντὶ χαλινοῦ τῷ μέλει κρατούμενος  
 καὶ βοῦς ἀφείς τὰς νομὰς τῆς λυρῶδίας  
 ἤκουε καὶ λεόντων ἀτεγκτος φύσις πρὸς τὴν  
 ἀρμονίαν κατηνιάζετο. (4) Εἶδες ἂν καὶ ποτα-  
 25 μούς τυποῦντα τὸν χαλκὸν ἐκ πηγῶν ἐπὶ τὰ  
 μέλη ῥέοντα καὶ κύμα θαλάσσης ἔρωτι τῆς  
 ὠδῆς ὑψοῦμενον καὶ πέτρας αἰσθήσει πληττο-  
 μένας μουσικῆς καὶ πᾶσαν βλάβστην ὄριον ἐξ  
 ἡθῶν ἐπὶ τὴν μουσαν τὴν Ὀρφικὴν σπεύδουσιν,  
 30 καὶ οὐδὲν μὲν ἦν τὸ ἡχοῦν οὐδὲ τὴν ἀρμονίαν τὴν  
 λυρῶδὸν ἐγείρον, ἢ τέχνη δὲ ἐν τοῖς ζώοις τοῦ  
 περὶ τὴν μουσικὴν ἔρωτος τὰ πάθη κατεμήνυε  
 καὶ ἐν τῷ χαλκῷ τὰς ἡδονὰς ἐποίει φαίνεσθαι  
 καὶ τὰ ἐπανθούντα τῇ αἰσθήσει τῶν ζώων  
 θελκτῆρια ἀρρήτως ἐξέφαιεν.

431 K.

ἢ Εἰς τὸ Διονύσου ἄγαλμα

(1) Δαιδάλω μὲν ἐξῆν, εἰ δεῖ τῷ περὶ Κρήτην  
 πιστεύειν θαύματι, κινούμενα μηχανᾶσθαι τὰ  
 ποιήματα καὶ πρὸς ἀνθρωπίνην αἴσθησιν ἐκ-  
 βιάζεσθαι τὸν χρυσόν, αἱ δὲ δὴ Πραξιτέλειοι

<sup>1</sup> Quoted from *Iliad* 18. 486 : for the reliefs on the pedestal, Brunn (*Jahrb. Phil.* CIII. 21) compares the base of the Nile in the Vatican, and of the Farnese Bull.

<sup>2</sup> Cf. p. 311, *supra*.

<sup>3</sup> Apoll. Rhod. *Argon.* I. 26 f. : "Men say that he by the music of his songs charmed the stubborn rocks upon the

## 8. ON THE STATUE OF DIONYSUS

no part in the baths of Oceanus,"<sup>1</sup> but there was every kind of bird, brought under the spell of the singing,<sup>2</sup> and all beasts of the mountains and whatever feeds in the recesses of the sea, and a horse stood entranced, held in control, not by a bridle, but by the music, and a bull, having abandoned its pasturage, was listening to the strains of the lyre, and lions by nature fierce were being lulled to sleep in response to its harmony. You could see the bronze taking on the shape of rivers flowing from their sources toward the singing,<sup>3</sup> and a wave of the sea raising itself aloft for love of the song, and rocks being smitten with the sensation of music, and every plant in its season hastening from its usual abode towards the music of Orpheus;<sup>4</sup> and though there was nothing that gave out a sound or roused the lyre's harmony, yet art made manifest in all the animals the emotions excited by their love of music, and caused their pleasure to be visible in the bronze, and in a wonderful manner expressed the enchantment that springs up in the sense-perceptions of the animals.

## 8. ON THE STATUE OF DIONYSUS

Daedalus, if one is to place credence in the Cretan marvel, had the power to construct statues endowed with motion and to compel gold to feel human sensations, but in truth the hands of Praxiteles

mountains and the course of rivers. And the wild oak trees to this day, tokens of that magic strain . . . stand in ordered ranks close together, the same which under the charm of his lyre he led down from Pieria." Trans. Seaton, L.C.L.

<sup>4</sup> Cf. p. 311, *supra*.

## CALLISTRATUS : DESCRIPTIONS

- 5 χεῖρες ζωτικὰ διόλου κατεσκεύαζον τὰ τεχνή-  
 ματα. (2) Ἄλσος ἦν καὶ Διόνυσος εἰστήκει  
 ἠθέου σχῆμα μιμούμενος, οὕτω μὲν ἄπαλός, ὡς  
 πρὸς σάρκα μεταρρυθμίζεσθαι τὸν χαλκόν, οὕτω  
 δὲ ὑγρὸν καὶ κεχαλασμένον ἔχων τὸ σῶμα, ὡς  
 10 ἐξ ἑτέρας ὕλης, ἀλλὰ μὴ χαλκοῦ πεφυκώς, ὃς  
 χαλκὸς μὲν ὦν ἠρυθραίνεται, ζωῆς δὲ μετουσίαν  
 οὐκ ἔχων ἐβούλετο τὴν ιδέαν δεικνύναι, ἀψα-  
 μένω δέ σοι πρὸς τὴν ἀκμὴν ὑπεξίστατο, καὶ  
 ὄντως μὲν ἦν ὁ χαλκὸς στεγανός, ὑπὸ δὲ τῆς  
 15 τέχνης μαλαττόμενος εἰς σάρκα ἀπεδίδρασκε  
 τῆς χειρὸς τὴν αἴσθησιν. (3) Ἦν δὲ ἀνθηρός,  
 ἀβρότητος γέμων, ἰμέρω ρέομενος, οἶον αὐτὸν  
 Εὐριπίδης ἐν Βάκχαις εἰδοποιήσας ἐξέφηνε,  
 κισσὸς δ' αὐτὸν ἔστεφε περιθέων ἐν κύκλῳ—ὡς  
 20 κισσὸς ἦν ὁ χαλκὸς εἰς κλῶνας καμπτόμενος καὶ  
 τῶν βοστρύχων τοὺς ἐλικτῆρας ἐκ μετώπου  
 κεχυμένους ἀναστέλλων. γέλωτος δὲ ἔμπλεως,  
 ὃ δὴ καὶ παντὸς ἦν ἐπέκεινα θαύματος, ἠδονῆς  
 ἀφιέναι τὴν ὕλην τεκμήρια καὶ τὴν παθῶν  
 25 δῆλωσιν ὑποκρίεσθαι τὸν χαλκόν. (4) Νεβρὶς  
 δὲ αὐτὸν ἔσκεπεν οὐχ οἶαν εἴωθεν ὁ Διόνυσος

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<sup>1</sup> On statues of Dionysus by Praxiteles, cf. Furtwängler, *Meisterwerke d. griech. Plastik*, p. 586, Eng. trans. p. 337. Two Praxitelian types are discussed: (a) Represented by the "Bacchus de Versailles" in the Louvre, Fig. 36 (Fröhner, *Notice*, 218), the figure of a delicate youth wearing a fawn-skin fastened on the left shoulder and a Bacchic mitra in his hair which falls in curls to his shoulders, and holding his right hand over his head. (b) The Dionysus in Madrid, Fig. 37

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## 8. ON THE STATUE OF DIONYSUS

wrought works of art that were altogether alive. There was a grove, and in it stood Dionysus<sup>1</sup> in the form of a young man, so delicate that the bronze was transformed into flesh, with a body so supple and relaxed that it seemed to consist of some different material instead of bronze: for though it was really bronze, it nevertheless blushed, and though it had no part in life, it sought to show the appearance of life and would yield to the very finger-tip if you touched it, for though it was really compact bronze, it was so softened into flesh by art that it shrank from the contact of the hand. It had the bloom of youth, it was full of daintiness, it melted with desire, as indeed Euripides represented him when he fashioned his image in the *Bacchae*.<sup>2</sup> A wreath of ivy encircled the head—since the bronze was in truth ivy, bent as it was into sprays and holding up the curly locks which fell in profusion from his forehead. And it was full of laughter, nay, it wholly passed the bounds of wonder in that the material gave out evidence of joy and the bronze feigned to represent the emotions. A fawn-skin clothed the statue, not such as Dionysus was accustomed to wear, but the



FIG. 36.

(Clarac, Pl. 690 B, No. 1593 A), a nude figure leaning his left arm on a bearded herm of Dionysus.

<sup>2</sup> Cf. Eur. *Bacch.* 233 f.: "Men say a stranger to the land hath come. . . . With essenced hair in golden tresses tossed, Wine-flushed, Love's witching graces in his eyes." Trans. Way.

CALLISTRATUS : DESCRIPTIONS

ἐξάπτεσθαι, ἀλλ' εἰς τὴν τῆς δορᾶς μίμησιν ὁ  
 χαλκὸς μετεβάλλετο. εἰστήκει δὲ τὴν λαιὰν<sup>1</sup>  
 ἐπερείδων τῷ θύρσῳ, ὁ δὲ θύρσος ἠπάτα τὴν  
 30 αἴσθησιν καὶ ἐκ χαλκοῦ πεποιημένος χλοερὸν τι  
 καὶ τεθηλὸς ἀποστίλβειν ἐδοξάζετο πρὸς αὐτὴν  
 ἀμειβόμενος τὴν ὕλην. (5) Ὅμμα δὲ ἦν πυρὶ  
 διαυγὲς μανικὸν ἰδεῖν· καὶ γὰρ τὸ βακχεύσιμον ὁ  
 432 K. χαλκὸς ἐνεδείκνυτο καὶ ἐπιθειάζειν ἐδόκει, ὥσπερ  
 οἶμαι τοῦ Πραξιτέλους καὶ τὸν βακχεῖον οἶστρον  
 ἐγκαταμίξαι δυνηθέντος.

θ' Εἰς τὸ τοῦ ΜΕΜΝΟΝΟΣ ΑΓΓΑΜΑ

(1) Ἐθέλω δέ σοι καὶ τὸ Μέμνονος ἀφηγή-  
 5 σασθαι θαῦμα· καὶ γὰρ ὄντως παράδοξος ἡ  
 τέχνη καὶ κρείττων ἀνθρωπίνης χειρός. τοῦ  
 Τιθωνοῦ Μέμνονος εἰκὼν ἦν ἐν Αἰθιοπία ἐκ λίθου  
 πεποιημένη, οὐ μὴν ἐν τοῖς οἰκείοις ὄροις ἔμενε  
 λίθος ὃν οὐδὲ τὸ τῆς φύσεως σιγηλὸν ἠνείχετο,  
 10 ἀλλὰ καὶ λίθος ὃν εἶχεν ἐξουσίαν φωνῆς· νῦν  
 μὲν γὰρ ἀνίσχουσιν τὴν Ἡμέραν προσεφθέγγετο  
 ἐπισημαίνων τῇ φωνῇ τὴν χαρὰν καὶ ἐπὶ ταῖς  
 τῆς μητρὸς παρουσίαις φαιδρυνόμενος, νῦν δὲ  
 ἀποκλινομένης εἰς νύκτα ἐλεεινὸν τι καὶ ἀλγεινὸν  
 15 ἔστενε πρὸς τὴν ἀπουσίαν ἀνιώμενος. (2)  
 Ἡπόρει δὲ οὐδὲ δακρύων ὁ λίθος, ἀλλ' εἶχεν  
 ὑπηρετούμενα τῇ βουλήσει καὶ ταῦτα. καὶ ἦν  
 Μεμνόνιος ἡ εἰκὼν μόνῳ μὲν τοῦ ἀνθρωπίνου.<sup>2</sup>

<sup>1</sup> Jacobs λαιὰν: λύραν.

<sup>2</sup> τοῦ ἀνθρωπίνου Kayser: τῷ ἀνθρωπίνῳ.



## 9. ON THE STATUE OF MEMNON

bronze was transformed to imitate the pelt; and he stood resting his left hand on a thyrsus, and the thyrsus deceived the beholder's vision; for while it was wrought of bronze it seemed to glisten with the greenness of young growth, as though it were actually transformed into the plant itself. The eye was gleaming with fire, in appearance the eye of a man in a frenzy; for the bronze exhibited the Bacchic madness and seemed to be divinely inspired, just as, I think, Praxiteles had the power to infuse into the statue also the Bacchic ecstasy.



FIG. 37.

## 9. ON THE STATUE OF MEMNON<sup>1</sup>

I wish to describe to you the miracle of Memnon also; for the art it displayed was truly incredible and beyond the power of human hand. There was in Ethiopia an image of Memnon, the son of Tithonus, made of marble; however, stone though it was, it did not abide within its proper limits nor endure the silence imposed on it by nature, but stone though it was it had the power of speech. For at one time it saluted the rising Day, by its voice giving token of its joy and expressing delight at the arrival of its mother; and again, as day declined to night, it uttered piteous and mournful groans in grief at her departure. Nor yet was the marble at a loss for tears, but they too were at hand to serve its will. The statue of Memnon, as it seems

<sup>1</sup> Cf. pp. 31, 155, *supra*. Memnon was the son of Tithonus and Day (or of Eos, The Dawn).

CALLISTRATUS : DESCRIPTIONS

διαλλάττειν μοι δοκεῖ σώματι, ὑπὸ δὲ ψυχῆς  
 20 τινος καὶ ὁμοίας προαιρέσεως ἀγομένη κατηνθύ-  
 νετο. εἶχε γοῦν ἐγκεκραμένα καὶ τὰ λυπούντα  
 καὶ πάλιν ἡδονῆς αἴσθησις αὐτὸν κατελάμβανεν  
 ὑπ' ἀμφοτέρων τῶν παθῶν πληττόμενον. καὶ ἡ  
 μὲν φύσις τὴν λίθων γένεσιν ἄφθογγον παρήγαγε  
 25 καὶ κωφὴν καὶ μήτε ὑπὸ λύπης ἐθέλουσαν διοικεῖσ-  
 θαι μήτε εἰδυῖαν ἡσθῆναι, ἀλλὰ καὶ πάσαις τύχαις  
 ἄτρωτον, ἐκείνῳ δὲ τῷ Μέμνονος λίθῳ καὶ  
 ἡδονὴν παρέδωκεν ἡ τέχνη καὶ πέτραν ἀνέμιξεν  
 ἀλγεινῶ, καὶ μόνην ταύτην ἐπιστάμεθα τὴν  
 30 τέχνην νοήματα τῷ λίθῳ καὶ φωνὴν ἐνθεῖσαν.  
 (3) Ὁ μὲν γὰρ Δαίδαλος μέχρι μὲν κινήσεως  
 ἐνεανιεύετο καὶ δύναμιν εἶχεν ἢ ἐκείνου τέχνη  
 433 K. ἐξιστάναι τὰς ὕλας καὶ εἰς χορείαν κινεῖν, ἀμή-  
 χανον δὲ ἦν καὶ παντελῶς ἄπορον καὶ φωνῆς  
 μέτοχα πραγματεύεσθαι τὰ ποιήματα· αἱ δὲ  
 Λιθιόπων χεῖρες πόρους τῶν ἀμηχάνων ἐξεῦρον  
 5 καὶ τὴν ἀφθογγίαν ἐξενίκησαν τοῦ λίθου. ἐκείνῳ  
 τῷ Μέμνονι καὶ τὴν Ἥχῳ λόγος ἀντηχεῖν, ὅποτε  
 φθέγγοιτο, καὶ γοερὸν μὲν στενάζοντι γοερὸν  
 ἀντιπέμπειν μέλος, εὐπαθοῦντι δὲ ἀνταποδιδόναί  
 τὴν ἡχὴν ἀντίμιμον. ἐκείνο τὸ δημιούργημα καὶ  
 10 τῇ Ἡμέρᾳ τὰς ἀνίας ἐκοίμιζε καὶ οὐκ εἶα  
 μαστεύειν τὸν παῖδα, ὡς ἂν ἀντιτιθείσης αὐτῷ<sup>1</sup>  
 τῆς Λιθιόπων τέχνης τὸν ἐκ τῆς εἰμαρμένης  
 ἀφαισθέντα Μέμνονα.

## 9. ON THE STATUE OF MEMNON

to me, differed from a human being only in its body, but it was directed and guided by a kind of soul and by a will like that of man. At any rate it both had grief in its composition and again it was possessed by a feeling of pleasure according as it was affected by each emotion. Though nature had made all stones from the beginning voiceless and mute and both unwilling to be under the control of grief and also unaware of the meaning of joy, but rather immune to all the darts of chance, yet to that stone of Memnon art had imparted pleasure and had mingled the sense of pain in the rock; and this is the only work of art of which we know that has implanted in the stone perceptions and a voice. Daedalus did indeed boldly advance as far as motion, and the products of his art had power to transcend the materials of which they were made and to move in the dance; but it was impossible and absolutely out of the question for him to make statues that could speak. Yet the hands of Aethiopians discovered means to accomplish the impossible,<sup>1</sup> and they overcame the inability of stone to speak. The story runs that Echo answered this Memnon when it spoke, uttering a mournful note in response to its mournful lament and returning a mimicking sound in response to its expressions of joy. The statue in question both lulled to rest the sorrows of Day and caused her to abandon her search for her son, as though the art of the Aethiopians were compensating her by means of the statue for the Memnon who had been snatched away from her by fate.

<sup>1</sup> The expression occurs *supra*, p. 422, 1 K.

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<sup>1</sup> Jacobs, perhaps rightly, proposed ἀὐτῆ for ἀὐτῶ.

## ι' ΕΙΣ ΤΟ ΑΓΑΛΜΑ ΤΟΥ ΠΑΙΑΝΟΣ

(1) Εἶτα τὸ μὲν Ἀργῶον σκάφος ἔμφωνον  
 15 γενέσθαι πειθόμεθα τὸ ὑπὸ τῶν Ἀθηνῶν τεχνηθὲν  
 χειρῶν, ὃ καὶ τὴν ἐν ἄστροις ἐκληρούχησε τύχην,  
 ἄγαλμα δὲ οὐ πιστεύσομεν, εἰς ὃ τὰς δυνάμεις  
 Ἀσκληπιὸς ἀνίησι τὸν προνοητικὸν ἐπεισάγων  
 νοῦν ἐπὶ τὴν ἑαυτοῦ κοινωσίαν, τοῦ συνοικούντος  
 20 τὴν δύναμιν πρέπειν, ἀλλ' εἰς μὲν ἀνθρώπινα  
 κατάγεσθαι τὸ θεῖον δώσομεν, ἔνθα καὶ μιανθῆναι  
 παθήμασιν, οὐ πιστεύσομεν δέ, ἢ μηδὲν ἔγγονον  
 κακίας παραπέφυκεν ; (2) Ἐμοὶ μὲν οὖν οὐ τύπος  
 εἶναι δοκεῖ τὸ ὀρώμενον, ἀλλὰ τῆς ἀληθείας  
 25 πλάσμα. ἰδοὺ γὰρ ὡς οὐκ ἀνηθοποίητος ἡ  
 τέχνη, ἀλλ' ἐνεικουισαμένη τὸν θεὸν εἰς αὐτὸν  
 ἐξίσταται. ὕλη μὲν οὖσα θεοειδὲς ἀναπέμπει  
 νόημα, δημιούργημα δὲ χειρὸς τυγχάνουσα ἂ μὴ  
 δημιουργίαις ἐξεστι πράττει τεκμήρια ψυχῆς  
 30 ἀρρήτως ἀποτίκτουσα. πρόσωπον δὲ σοι θεα-  
 σαμένῳ δουλοῦται τὴν αἴσθησιν· οὐ γὰρ εἰς  
 434 K. κάλλος ἐπίθετον ἐσχημάτισται, ἀλλὰ πάναγνον  
 καὶ ἴλεων ἀνακινῶν ὄμμα βάθος ἄφραστον  
 ὑπαστράπτει σεμνότητος αἰδοῖ μιγείσης. (3)  
 Πλοκάμων δὲ ἔλικες ρέομενοι χάρισιν οἱ μὲν εἰς  
 5 νῶτα τεθηλότες ἄφετοι κέχυνται, οἱ δὲ ὑπὲρ

<sup>1</sup> The Greek paeon was a choral song accompanied by dancing, which was used as an incantation to cure disease, as well as for celebration of a victory and in the worship of certain gods. Personified as a god, Paeon was closely akin to Asclepius, and at the same time, especially at Delphi, was

## 10. ON THE STATUE OF PAEAN

### 10. ON THE STATUE OF PAEAN<sup>1</sup>

Are we then to believe that the vessel Argo,<sup>2</sup> which was wrought by the hands of Athena and later assumed its allotted place among the stars, became capable of speech, and yet in the case of a statue into which Asclepius infused his own powers, introducing purposeful intelligence therein and thus making it a partner with himself, not believe that the power of the indwelling god is clearly manifest therein? Nay, more, shall we admit that the divine spirit descends into human bodies, there to be even defiled by passions, and nevertheless not believe it in a case where there is no attendant engendering of evil? To me, at any rate, the object before our eyes seems to be, not an image, but a modelled presentment of truth; for see how Art not only is not without power to delineate character, but, after having portrayed the god in an image, it even passes over into the god himself. Matter though it is, it gives forth divine intelligence, and though it is the work of human hands, it succeeds in doing what handicrafts cannot accomplish, in that it begets in a marvellous way tokens of a soul. The face as you look at it entralls the senses; for it has not been fashioned to an adventitious beauty, but as it raises a saintly and benignant eye it flashes forth an indescribable depth of majesty tempered with modesty. Curly locks abounding in grace,—some fall luxuriant and unconfined on the back, while others come down over the often identified with Apollo as Apollo Paeon. Cf. Fairbanks, *A Study of the Greek Paeon*, 1900.

<sup>2</sup> Cf. *supra*, p. 187 and note 3.

## CALLISTRATUS : DESCRIPTIONS

μετώπου πρὸς τὰς ὀφρῦς ἐπιβαίνοντες τοῖς ὄμμασιν εἰλοῦνται. οἶον δὲ ἐκ ζωτικῆς αἰτίας καὶ αὐτοὶ καταρδόμενοι εἰς τὴν τῶν βοστρύχων καμπὴν συνελίττονται, τῷ νόμῳ τῆς τέχνης μὴ  
 10 πειθομένης τῆς ὕλης, ἀλλὰ νοούσης ὅτι σχηματίζει θεὸν καὶ δεῖ δυναστεύειν. τῶν δὲ γενομένων εἰωθότων φθείρεσθαι ἢ τοῦ ἀγάλματος ἰδέα, ἅτε δὴ τῆς ὑγείας τὴν οὐσίαν ἐν ἑαυτῇ φέρουσα, ἀκμὴν ἀνώλεθρον ἐπικτωμένη θάλλει.  
 15 (4) Ἡμεῖς μὲν δὴ σοὶ καὶ λόγων, ὦ Παιάν,<sup>1</sup> νεαρῶν καὶ μνήμης ἐγγόνων ἀπηρξάμεθα· κελεύεις γὰρ οἶμαι· πρόθυμος δέ σοι καὶ τὸν νόμον ἄδειν, εἰ νέμοις ὑγείαν.

### ια' ΕΙΣ ΤΟ ΤΟΥ ΗΪΘΕΟΥ ΑΓΓΑΜΑ

(1) Τεθέασαι τὸν ἠΐθεον ἐπ' ἀκροπόλει, ὃν Πραξι-  
 20 τέλης ἴδρυσεν, ἢ δεῖ σοὶ τῆς τέχνης παραστήσαι τὸ πρᾶγμα; παῖς ἦν ἀπαλὸς τε καὶ νέος πρὸς τὸ μαλθακὸν τε καὶ νεοτήσιον τῆς τέχνης τὸν χαλκὸν μαλαπτούσης, χλιδῆς δὲ ἦν καὶ ἰμέρου μεστὸς καὶ τὸ τῆς ἠΐβης ἔφαιεν ἄνθος, πάντα δὲ  
 25 ἦν ἰδεῖν πρὸς τὴν τῆς τέχνης βούλησιν ἀμειβόμενα· καὶ γὰρ ἀπαλὸς ἦν<sup>2</sup> μαχομένην τῇ ἀπαλότητι τὴν οὐσίαν ἔχων καὶ πρὸς τὸ ὑγρὸν ἠγετο ἔστερημένος ὑγρότητος καὶ ὅλως ἐξέβαινε τῆς αὐτοῦ φύσεως ὁ χαλκὸς τοὺς ὄρους εἰς τὸν

<sup>1</sup> Jacobs Παιάν: MSS. παί.

<sup>2</sup> μὴ after ἦν deleted by Olearius: μὴ μαχομένην (μηχανωμένην A).

<sup>1</sup> Overbeck (*Geschichte d. griech. Plastik*<sup>4</sup>, II. 63) points out that this passage is the only extant reference to a  
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## 11. ON THE STATUE OF A YOUTH

forehead to the eyebrows and hang thick about the eyes. But, as if stirred by life and kept moist of themselves, they coil themselves into the bending curls, the material not rendering obedience to the law of art, but realizing that it represents a god and that he must work his own will. And although all things that are born are wont to die, yet the form of the statue, as though carrying within itself the essence of health, flourishes in the possession of indestructible youth. And so we, O Paeon, have offered to you the first fruits of discourse, freshly made, and the offspring of memory; for you bid us do so, I think; and I am eager also to sing the strains to you if you allot me health.

### 11. ON THE STATUE OF A YOUTH<sup>1</sup>

Have you seen on the acropolis the youth which Praxiteles set up, or must I set before you the work of art? It was a boy tender and young, and art had softened the bronze to express softness and youth; moreover, it abounded in daintiness and desire, and it made manifest the bloom of youth. Indeed, it was plain to see that in all points the statue was responsive to the will of the artist; for it was tender though the essence of the bronze is opposed to tenderness, and though devoid of suppleness it yet inclined to be supple, and the bronze departed totally from the limitations of its own nature and was transmuted

Diadoumenos, "Youth binding his hair with a fillet," of Praxiteles on the acropolis, no doubt the Athenian acropolis; and Furtwängler (*Meisterwerke d. griech. Plastik*, p. 335) finds the data here given entirely insufficient to enable the student to identify any copy of this work.

CALLISTRATUS : DESCRIPTIONS

- 30 ἀληθῆ τύπον μεθιστάμενος. (2) Ἄμοιρος δὲ ὦν  
 πνεύματος καὶ τὸ ἔμπνου ὑπεδύετο· ἃ γὰρ μὴ  
 παρέλαβεν ὕλη μηδὲ εἶχεν<sup>1</sup> ἔμφυτα, τούτων ἢ  
 435 K. τέχνη τὴν ἐξουσίαν ἐπορίζετο. ἐκοινοῦτο δὲ τὰς  
 παρειὰς ἐρυθρήματι, ὃ δὴ καὶ παράδοξον ἦν,  
 χαλκοῦ τικτόμενον ἔρευθος καὶ παιδικῆς ἦν  
 ἡλικίας ἄνθος ἐκλάμπον. κόμη δὲ εἶχεν ἕλικας  
 5 ταῖς ὀφρύσιν ἐπιβαίνοντας. (3) Ὁ δὲ τῷ τελα-  
 μῶνι καταστέφων τὴν κόμην καὶ ἐκ τῶν ὀφρύων  
 ἀπωθούμενος τῷ διαδήματι τὰς τρίχας γυμνὸν  
 πλοκάμων ἐτήρει τὸ μέτωπον. ὡς δὲ καὶ κατὰ  
 μέρος ἐξητάζομεν τὴν τέχνην καὶ τὰ ἐν αὐτῇ  
 10 δαιδάλματα,<sup>2</sup> ἀφασίᾳ πληγέντες εἰστήκειμεν· ὅ  
 τε γὰρ χαλκὸς εὐτραφῆ καὶ λιπῶσαν ἐπε-  
 δείκνυτο τὴν σάρκα καὶ πρὸς τὴν τριχὸς κίνησιν  
 μεθηρμόζετο, ὅτε μὲν βοστρύχων οὐλῶν πλοκαῖς  
 συνεξελιπτόμενος, ὅτε δ' ἐθελούσῃ τῇ τριχὶ  
 15 ἐκτάδην κατὰ νώτου χυθῆναι συναπλούμενος, καὶ  
 ὅτε μὲν ἐθέλει τὸ πλάσμα καμφθῆναι πρὸς τὴν  
 καμπὴν ἀνιέμενος, ὅτε δὲ ἐπιτεῖναι τὰ μέλη πρὸς  
 τὸ σύντονον μεθιστάμενος. (4) Ὅμμα δὲ ἰμερῶδες  
 ἦν αἰδοῖ συμμιγὲς ἀφροδισίᾳ<sup>3</sup> καὶ ἐρωτικῆς<sup>4</sup>  
 20 γέμον χάριτος· καὶ γὰρ ἦδει ζηλοῦν ὁ χαλκὸς τὸ  
 ἐράσιμον καὶ ὑπήκουσεν ἐθέλοντι τῷ εἰδώλῳ  
 γαυροῦσθαι. ἀκίνητος δὲ ὦν οὗτος ὁ ἔφηβος  
 ἔδοξεν ἂν σοι κινήσεως μετέχειν καὶ εἰς χορείαν  
 εὐτρεπίζεσθαι.

<sup>1</sup> εἶχεν ἔμφυτα Jacobs: εἶχε τὸν φύντα.



## 11. ON THE STATUE OF A YOUTH

into the true qualities of the subject. Though not endowed with breath, it yet began to breathe; since what the material had not inherited as a gift of nature, for all this art furnished the capacity. It imparted to the cheeks to make them blush—a thing incredible—a ruddiness born of the bronze, and a bloom of young boyhood shone from it. And the hair had curls which tended to fall over the eye-brows. But fastening his hair with a band and thrusting it back from his brows with a fillet, he kept his forehead bare of the locks. When, however, we went on to examine the statue part by part and the matters of artistry in it, we stood overcome by speechlessness; for the bronze showed the flesh well-nurtured and sleek with oil, and it adapted itself to the movement of the hair, now coiling in strands of curly locks, now unfolding with the hair that strove to pour in broad mass down the back; and where the figure wished to bend, the bronze would relax itself to the bending, and where the figure would make tense its limbs, the bronze would change and become rigid. The eye held a look of longing commingled with a passionate modesty, and was full of the grace of love; for the bronze knew how to imitate love's passion and yielded to the image when it wished to indulge in wantonness. Though it was motionless, this youth seemed to possess the power to move and to be making ready to dance.

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<sup>2</sup> δαιδάλματα Jacobs: δὲ ἄλματα.

<sup>3</sup> ἀφροδισία Reisch: ἀφροδισίας or ἀφροδισίου.

<sup>4</sup> ἐρωτικῆς Reisch: ἐρωτικοῦ.

## ιβ' ΕΙΣ ΤΟ ΚΕΝΤΑΥΡΟΤ ΑΓΓΑΛΜΑ

- 25 (1) Εἰς ἱερὸν εἰσιῶν σεμνὸν τι καὶ μέγα, ὃ τὴν  
καλλίστην εἰκασίαν εἰς ἑαυτὸ μεθίστη, ἐν τοῖς  
προπυλαίοις τοῦ νεῶ ἰδρυνόμενον θεῶμαι κένταυρον,  
οὐκ ἀνδρὶ κατὰ τὴν Ὀμήρειον εἰκόνα, ἀλλὰ ρίψ  
παραπλήσιον ὑλήεντι. ἄνθρωπος ἦν ἄχρι λα-  
30 γόνος κατιῶν ὃ κένταυρος εἰς ἵππου βάσιν  
τετρασκελῆ λήγων. (2) Τὸν γὰρ ἵππον καὶ τὸν  
ἄνθρωπον ἢ φύσις ἐξ ἡμισείας τεμοῦσα εἰς ἓν  
σῶμα συνήρμοσε, τὰ μὲν ἀποκρίνασα τῶν μερῶν,  
436 K. τὰ δὲ ἀλλήλοις τεχνησαμένη σύμφωνα· τῆς μὲν  
γὰρ ἀνθρωπίνης ὅσον ἀπ' ἰξύος εἰς ἄκραν ἀπο-  
φέρεται τὴν βάσιν ἀφεῖλε, τοῦ δὲ ἰππέιου  
σώματος ὅσον εἰς ὀμφαλὸν καταβαίνει τεμοῦσα  
5 τῷ ἀνθρωπίνῳ συνῆγε τύπῳ, ὡς τὸν μὲν ἵππον  
τὴν κεφαλὴν ποθεῖν καὶ τοὺς ἀνχεινίους τένοντας  
καὶ ὅσον εἰς τὸ νῶτον καταβαῖνον εὐρύνεται, τὸν  
δὲ ἄνθρωπον τὸν ἀπὸ ὀμφαλοῦ μέχρι τῆς βάσεως  
στηριγμὸν ζητεῖν. (3) Τοιούτου δὲ ὄντος τοῦ  
10 σώματος εἶδες ἂν καὶ θυμὸν ἐπιπνέοντα τῷ  
τεχνήματι καὶ ἡγριωμένον τὸ σῶμα καὶ τῷ  
προσώπῳ τὸ θηριῶδες ἐπαιθοῦν καὶ τὸ τῆς  
τριχὸς κάλλιστα ὑποκρινομένην τὴν πέτραν καὶ  
πάντα πρὸς τὸν ἀληθῆ τύπον σπεύδοντα.

<sup>1</sup> Cf. *Anth. Pal.* XVI. 115. On the Centaur Cheiron, "A horse is shed forth from a man, and a man springs up from a horse; a man without feet and a swift horse without a head; a horse belches out a man, and a man farts out a horse;" and 116, "There were a horse without a head and a man lying unfinished. Nature, in sport, grafted him on the swift horse." Trans. Paton, L.C.L. Cf. also the elder Phil., *supra*, p. 138.

## 12. ON THE STATUE OF A CENTAUR

### 12. ON THE STATUE OF A CENTAUR<sup>1</sup>

On entering an awe-inspiring and ample shrine which had received into itself the most beautiful statues, I behold set up in the entrance-hall of the temple a centaur, not like a man,<sup>2</sup> as Homer represents him, but like a "wooded mountain peak."<sup>3</sup> The centaur was a man down as far as the flanks, then it ended in a horse's "four-legged stance."<sup>4</sup> For both the horse and the man Nature had cut in two in the middle and joined into one body, omitting some members and cleverly adapting the rest to each other: since of the human form it took away everything from the waist to the feet, while of the horse's body it cut off everything down to the navel and joined the rest to the human figure, as though the horse desired the head, the neck-sinews and that part of a man's back which broadens as it descends, while the man sought the firm support of a horse from the navel to the feet. Such being the body, you could see also a spirit breathing upon the work of art, and the savage type of the body, and the animal nature coming to light in the face; and you could see the stone most beautifully interpreting the hair and every element striving to express the truth.

<sup>2</sup> Homer never described Cheiron or the other centaurs as part horse, part man.

<sup>3</sup> Quoted from *Odyssey*, 9. 191. when the expression is used of Polyphemus: "For he was fashioned a wondrous monster, and was not like a man that lives by bread, but like a wooded peak of lofty mountains, which stands out to view alone, apart from the rest." Trans. Murray, L.C.L.

<sup>4</sup> Cf. Eur. *Her. Fur.* 181: τετρασκελές θ' ὕβρισμα, Κενταύρων γένος, "The four-foot monsters ask, the Centaur tribe"; *Hec.* 1058, τετρίποδος βίσιω θηρὸς ὄρεστέρον, "The stance of a mountain beast."

## CALLISTRATUS : DESCRIPTIONS

## 17' ΕΙΣ ΤΟ ΤΗΣ ΜΗΔΕΙΑΣ ΑΓΑΛΜΑ

15 (1) Είδον καὶ τὴν πολυθρύλητον ἐν ὄροις  
 Μακεδόνων Μήδειαν. λίθος ἦν μνηύων τὸ τῆς  
 ψυχῆς εἶδος ἀπομαξαμένης εἰς αὐτὴν τῆς τέχνης  
 τὰ συμπληροῦντα τὴν ψυχὴν· καὶ γὰρ λογισμοῦ  
 κατηγορεῖτο δῆλωμα καὶ θυμὸς ὑπανίστατο καὶ  
 20 πρὸς λύπης διάθεσιν μετέβαινεν ἢ εἰκῶν, καὶ ὡς  
 βραχέως εἰπεῖν τοῦ περὶ αὐτὴν δράματος ἐξήγησις  
 ἦν τὸ ὀρώμενον. (2) Ὁ μὲν γὰρ λογισμὸς ὑπὲρ  
 τὴν πρᾶξιν ἐδήλου τῆς γυναικὸς τὰ βουλευμάτα,  
 ὁ δὲ θυμὸς τῇ ῥύμη τῆς ὀργῆς παραγραφόμενος  
 25 τὴν φύσιν πρὸς τὸ ἔργον ἤγειρε τὴν ἐπὶ τὸν  
 φόνον<sup>1</sup> ὀρμὴν εἰσηγούμενος, ἢ λύπη δὲ τὸν ἐπὶ  
 τοῖς παισὶν ἐπεσήμαινεν οἶκτον εἰς τὴν μητρώαν  
 σύνεσιν ἀρρώστως ἐκ τοῦ θυμοῦ τὴν λίθον  
 ἔλκουσα. οὐ γὰρ ἄτεγκτος οὐδὲ θηριώδης ἢ  
 30 εἰκῶν, ἀλλ' εἰς θυμοῦ καὶ μαλακίας<sup>2</sup> ἔνδειξιν  
 διηρεῖτο ὑπηρετουμένη τοῖς τῆς γυναικειᾶς φύσεως  
 βουλευμασιν· εἰκὸς γὰρ ἦν μετὰ τὸν χόλον  
 K. 437 καθαρεύουσιν τοῦ θυμοῦ ἐπιστρέφειν πρὸς  
 οἶκτον καὶ εἰς ἔννοιαν ἐρχομένην τοῦ κακοῦ τὴν  
 ψυχὴν οἰκτιρίζεσθαι. (3) Ταῦτα μετὰ τοῦ σώματος  
 τὰ πάθη ἢ εἰκῶν ἐμιμείτο καὶ ἦν ἰδεῖν τὴν λίθον  
 5 ὅτε μὲν φέρουσιν τὸν θυμὸν ἐν ὄμμασιν, ὅτε δὲ  
 σκυθρωπὸν ὀρώσαν καὶ μαλαπτομένην εἰς στυγνό-  
 τητα, ὡσπερ ἄντικρυς τοῦ τεχνησαμένου τὴν

<sup>1</sup> φόνον, Olearius : ψόφον, ψόγον.

<sup>2</sup> μαλακίας Schenkl, ἀνίας Huschke : μανίας.

<sup>1</sup> Cf. *Anth. Pal.* XVI. 135-141 on the picture of Medea in Rome, e.g. 135: "The art of Timomachus mingled the love

### 13. ON THE STATUE OF MEDEA

#### 13. ON THE STATUE OF MEDEA

I also saw the celebrated Medea in the land of the Macedonians.<sup>1</sup> It was of marble and disclosed the nature of her soul in that art had modelled into it the elements which constitute the soul; for a course of reasoning was revealed, and passion was surging up, and the figure was passing over into a state of grief, and, to put it briefly, what one saw was an interpretation of her whole story. For her reasoning about her course of action revealed the schemes of the woman, the passion connoted by the onset of her anger roused her nature to the deed by introducing the impulse to murder, and the grief denoted her compassion for her children, transforming without violence the expression of the marble from passion to the natural feeling of a mother. For the figure was not relentless nor brutal, but was so apportioned as to show both passion and tenderness, thus ministering to the varying purposes of her womanly nature; for it was but natural that after her wrath was over and she was purified of her passion, she should turn to pity, and that when her soul came to a realization of her evil deed it should be stirred to pity. These passions the figure strove to imitate as well as the form of the body, and one could see the marble now flashing passion in its eyes, now wearing a look sullen and softened into gloom, exactly as if the artist had modelled the woman's passionate impulse

and jealousy of Medea, as she drags her children to death. She half consents as she looks at the sword, and half refuses, wishing both to save and to slay her children." Trans. Paton, L.C.L. For the subject compare the Pompeian wall-painting, Baumeister, *Denkmäler d. klass. Altertums*, I, 142.

## CALLISTRATUS : DESCRIPTIONS

ὄρμην εἰς τῆς Εὐριπίδου δραματοποιίας πλήσ-  
 αντος τὴν μίμησιν, ἐν ἣ καὶ βουλευέται συνανα-  
 10 κινουῦσα καὶ σύνεσιν ἔμφρονα καὶ εἰς θυμὸν  
 ἀγριαίνει τὸ ἦθος τοὺς πεπηγότας τῇ φύσει  
 πρὸς τὰ ἔκγονα τῆς φιλογονίας ὄρους ἐκβάλ-  
 λουσα καὶ παιδικῶν λόγων μετὰ τὴν ἄνομον  
 σφαγὴν ἄπτεται. (4) Ἦν δὲ αὐτῇ καὶ ξιφηφόρος  
 15 ἡ χεὶρ διακονεῖν ἐτοίμη τῷ θυμῷ ἐπὶ τὸ μίασμα  
 σπυροδούση καὶ ἡμελημένη θρίξ τὸ αὐχμηρὸν  
 ἐπισημαίνουσα καὶ στολή τις πένθιμος ἀκόλουθος  
 τῇ ψυχῇ.

### ιδ' ΕΙΣ ΤΗΝ ΤΟΥ ΑΘΑΜΑΝΤΟΣ ΕΙΚΟΝΑ

(1) Εἰκὼν ἦν ἐπὶ ταῖς Σκυθικαῖς ἡίοσιν οὐκ εἰς  
 20 ἐπίδειξιν, ἀλλὰ εἰς<sup>1</sup> ἀγωνίαν τῶν τῆς γραφῆς  
 καλῶν οὐκ ἀμούσως ἐξησκημένη. ἐκτετύπεται  
 δὲ κατ' αὐτὴν Ἀθάμας μανίαις οἰστρούμενος.  
 ἦν δ' ἰδεῖν γυμνός, αἵματι φοινίσσων τὴν κόμην,  
 ἠνεμωμένος τὴν τρίχα, παράφορος τὸ ὄμμα, ἐκ-  
 25 πληξίας γέμων, καὶ ὄπλιστο δὲ οὐ μανίαις μόνον  
 εἰς τόλμαν οὐδὲ τοῖς ἐξ Ἐρινύων δείμασι θυμο-  
 φθόροις<sup>2</sup> ἠγριαίνεν, ἀλλὰ καὶ σίδηρον τῆς χειρὸς  
 προβέβλητο ἐκθέοντι παραπλήσιος. (2) Ἡ μὲν  
 γὰρ εἰκὼν ὄντως ἦν ἀκίνητος, ἐδόκει δὲ οὐ τηρεῖν<sup>3</sup>

<sup>1</sup> εἰς for καὶ MSS. Jacobs, who also inserts πλαστικῆς after ἐπίδειξιν. Kayser inserts μόνον after ἐπίδειξιν.

<sup>2</sup> θυμοφθόροις Jacobs: δημοφθόροις.

<sup>3</sup> τηρεῖν Jacobs: οὐ τι ἦν.

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<sup>1</sup> Athamas king of Orchomenos, in secret love with Ino daughter of Cadmus, became the father of Learehus and  
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## 14. ON THE FIGURE OF ATHAMAS

in imitation of the drama of Euripides, in which Medea not only forms her plan with the exercise of a rational intelligence, but also excites her spirit to anger as she casts aside the principles fixed by nature to govern a mother's love for her offspring, and then after the lawless murder she speaks the fond words of a mother. Her hand was armed with the sword, being ready to minister to her passion as she hastens to her foul deed, and her hair was unkempt, a mark of squalor, and she wore a garment of mourning in conformity to the state of her soul.

## 14. ON THE FIGURE OF ATHAMAS<sup>1</sup>

There was a figure on the Scythian shores, not set up for display but fashioned not inelegantly for a contest of beauty in painting. It represented Athamas goaded on by madness.<sup>2</sup> He was shown as naked, his hair reddened with blood and its locks flying in the wind, his eye distraught, himself filled with consternation; and he was armed not by madness alone for a rash deed, nor did he rage merely with the soul-consuming fears which the Furies send; nay, he even held a sword out in front of him, like a man making a sally. For though the figure was in reality without motion, yet it seemed not to retain a

Melicertes. Smitten with madness by Hera to avenge herself on Ino, who had cared for the infant Dionysus, he slew his son Learchus. Thereupon Ino threw herself with Melicertes into the sea, where both were transformed into sea divinities. For the later story of Melicertes Palaemon, see *supra*, p. 191, note 1.

<sup>2</sup> Cf. *supra*, p. 383, note 1.

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30 τὸ στάσιμον, ἀλλὰ δόξῃ κινήσεως τοὺς θεατὰς  
 438 K. ἐξίστη. παρῆν δὲ ἡ Ἴνῶ περιδεής, ὑπότρομος,  
 ὑπὸ τοῦ φόβου χλωρόν τι καὶ τεθνηκὸς ὀρώσα,  
 ἐνηγκάλιστο δὲ καὶ παῖδα νήπιον καὶ τὴν θηλὴν  
 τοῖς χεῖλεσιν αὐτοῦ προσήγε τὰς τροφίμους  
 5 ἐπιστάζουσα πηγὰς τοῖς τροφίμοις. (3) Ἐπήγετο  
 δὲ ἡ εἰκὼν ἐπὶ<sup>1</sup> τὴν ἄκραν τοῦ Σκείρωνος καὶ τὴν  
 θάλατταν τὴν ὑπόρειον, τὸ δὲ ῥόθιον πρὸς ὑπο-  
 δοχὴν ἐκολποῦτο κυμαίνειν εἰωθός, καὶ Ζεφύρου  
 τι κατεῖχε<sup>2</sup> τὸ κῦμα<sup>3</sup> λιγυρῶ πνεύματι τὴν  
 10 θάλατταν κατευνάζοντος· ὁ γὰρ δὴ κηρὸς ἐφάνταζε  
 τὴν αἴσθησιν, ὡς καὶ πνοὴν δημιουργεῖν ἐπιστά-  
 μενος καὶ ἀνακοντίζειν θαλασσίους αὔρας καὶ  
 εἰς ἔργα φύσεως ἐπάγειν τὴν μίμησιν. (4) Παρεσ-  
 κίρτων δὲ καὶ ἐνάλιοι δελφῖνες τὸ ῥόθιον ἐν τῇ  
 γραφῇ τέμνοντες καὶ ὁ κηρὸς ἐδόκει διαπνέεσθαι  
 15 καὶ πρὸς τὸ τῆς θαλάττης νοτίζεσθαι<sup>4</sup> μίμημα  
 πρὸς αὐτῆς τὴν ἐξουσίαν ἐξαλλαττόμενος. (5)  
 Ἐν γε μὴν τοῖς τοῦ πίνακος τέρμασιν Ἀμφιτρίτη  
 τις ἐκ βυθῶν ἀνέβη ἄγριόν τι καὶ φρικῶδες  
 ὀρώσα καὶ γλαυκόν τι σέλας ἐκ τῶν ὀμμάτων  
 20 μαρμαίρουσα, Νηρηίδες δὲ περὶ αὐτὴν εἰστήκεσαν,  
 ἡπαλαὶ δὲ ἦσαν αὐταὶ καὶ ἀνθηραὶ προσιδεῖν  
 καὶ ἀφροδίσιον ἴμερον ἐξ ὀμμάτων στάζουσαι,  
 ὑπὲρ δὲ ἄκρων τῶν θαλασσίων κυμάτων ἐλίσ-  
 σουσαι τὴν χορείαν<sup>5</sup> ἔπληττον. περὶ δὲ αὐτὰς  
 25 Ὀκεανὸς βα . . . .<sup>6</sup> ὥχετό γε μικροῦ τῆς τοῦ  
 ποταμοῦ κινήσεως καὶ κυμαίνειν δειχθείσης.

<sup>1</sup> ἐπὶ Petrettini: κατὰ Kayser: καὶ.

<sup>2</sup> κατεῖχε Kayser: κατέχει.

<sup>3</sup> κῦμα Arnim (with κατήχει for κατέχει): σῶμα.

<sup>4</sup> νοτίζεσθαι Kayser: νομίζεσθαι.

<sup>5</sup> Jacobs χορείαν: πορείαν.



## 14. ON THE FIGURE OF ATHAMAS

fixed position; instead it astonished those who saw it by a semblance of motion. Ino too was present, in a state of terror, trembling slightly, her face pale and corpse-like through fright; and she embraced her infant child and held her breast to its lips, letting the nurturing drops fall on the nursling. The figure of Ino was hastening towards the promontory of Sceiron and the sea at the foot of the mountain, and the breakers that were wont to surge in billows were spreading out in a hollow to receive her, and something of Zephyrus pervaded the waters<sup>1</sup> as he with shrill blast lulled the sea to rest. For in truth the wax<sup>2</sup> beguiled the senses into thinking that it could fashion a breeze and cause the sea winds to rise and could apply the art of imitation to nature's works. And sea-dolphins were sporting near by, coursing through the waves in the painting, and the wax seemed to be tossed by the wind and to become wet in imitation of the sea, assuming the sea's own qualities. Moreover, at the outer edges of the painting an Amphitrite rose from the depths, a creature of savage and terrifying aspect who flashed from her eyes a bright radiance. And round about her stood Nereids; these were dainty and bright to look upon, distilling love's desire from their eyes; and circling in their dance over crests of the sea's waves, they amazed the spectator. About them flowed Oceanus, the motion of his stream being well-nigh like the billows of the sea.<sup>3</sup>

<sup>1</sup> See critical note.

<sup>2</sup> The medium for colour in the painting was wax.

<sup>3</sup> The text of the last sentence is so imperfect that only the general meaning can be given.

---

<sup>6</sup> Kayser *βαθυδίνης*: Schenkl *βαθύρρους*. The *γε* after *ᾠχέτο* is corrupt.



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