

15 και εἰς δένδρα λήξαι πέτρα τε ἀφείηται. καὶ ἡ
 γραφὴ ταῦτα οἶετ' ἴστας γὰρ βαλόμενῃ ταῖς
 κορυφαῖς τὰ μὲν εἰς ἀμφάδων δένδρα αὐτὰι, τὰς
 δὲ χεῖρας ὄξοι φέουσιν. φεῦ τῆς κόρης, ὡς
 αἴγρου πάντα. φεῦ τῶν δακρύων, ὡς χυρὰ
 20 καὶ τὸ μὲν πλημύρον ἐν τῇ τῶν ὀφθαλμῶν
 ἑστῶ χάροπαις ἐπαυγίξει ταῖς κόρας καὶ οἶον
 ἀστὴρα ἔσκει, τὸ δὲ ταῖς παρειαῖς ἐντύγγανον
 μαρμαίρει περὶ τὸ ἐκείνῃ ἔρευθος, τὰ δὲ σταζόντα
 κατὰ τοῦ στήθου χυρὸς ἦδη. (5) θηρεῖται καὶ
 25 ὁ ποταμὸς ἀέχων τῆς δίνης καὶ τῶ μὲν φαίδωντι
 κόλπον ὑπέχει—τὸ γὰρ σχήμα δεξιέμενον—τὰς
 δὲ Ἠλιάδας γεωργήσεται αὐτίκα· αὐραὶς γὰρ καὶ
 κρημοῖς, οὗς ἀαδίδωσι, λιθουργήσεται καὶ πε-
 30 σόντα ὑποδέξεται καὶ διὰ φαίδου τοῦ ὕδατος
 αἰεῖται τοῖς ἐν Ἰκκαυῶ βαρβάρους τὰ τῶν
 αἰγίων ψήγματα.

18 ΒΟΣΠΟΡΟΣ

(1) —Τὰ δὲ ἐπὶ τῇ ὄχθῃ γύναια¹ παραβῶσι,
 παραλαβεῖν δὲ καὶ τοὺς ἵππους εἰκασί μὴ
 εἶναι τὰ παῖδια μηδὲ ἀποπύσαι τὸν χαλινόν,
 312 K. εἰεῖν δὲ καὶ συμπαραθεῖναι τὰ θηρία, οἱ δὲ ἀκούου-
 σιν οἴμαι καὶ ποιῶσι ταῦτα. θηράσαντας δὲ
 αὐτοὺς καὶ δαῖτα ἡρηκότας διαπορθμεύει παῦς

¹ τὰ . . . γύναια deleted by Kayser, as repeated from
 311.10 K. The beginning of this sketch is lost.

¹ Amber was explained by the ancients as the "tears of
 the daughters of Helius." The river Eridanus is a mythical
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misshap 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 Phæthon—for the attitude is of
 one ready to receive—and soon it will harvest the
 tears of the daughters of Helius;¹ 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
 Baltic, where lived "the barbarians by Oceanus."
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ἀπὸ τῆς Ἐβρώπης ἐς τὴν Ἀσίαν σταδίους
 ὁ μάλιστα που τέταρτος—τοὐτὶ γὰρ τὸ ἐν μέσῳ
 τοῖν ἔθνεσιν—καὶ ἀντέρεται πλόουσιν.

(2) ἰεὺς καὶ πείσμα βάλανταί, δέχεται δὲ
 αὐτοὺς οἰκία μάλα ἰδέια θαλάμους ὑποφαίνουσά
 καὶ ἀνδράνας καὶ θυρίδων ἔχει, καὶ τείχος δὲ
 10 περιβέβηκται καὶ ἐπαλξῆς ἔχει. τὸ δὲ καλ-
 ῖστον αὐτῆς, ἠμίκυκλος περιέστηκε σταδὶ τῆ
 θαλάσῃ κίρροειδῆς ὑπὸ τοῦ ἐν αὐτῇ λίθου.
 γένεσις ἐκ πηγῶν τῶ λίθῳ¹ θεμιὸν γὰρ νῆμα
 ὑπεκρίον τὰ τῆς κἀτω φρυγίας ὄρη καὶ τὸ πένμα
 15 εἰς τὰς λιθοτομίας ἐσάγειον ὑπὸ μίβρους ἐργάζεται
 τῶν πετρῶν ἑτίας καὶ ὑδατῶδῃ ποιεῖ τὴν ἐκφυσι-
 τῶν λίθων, ὅθεν αὐτῶν καὶ πολλὰ τὰ χρώματα.
 θολερὸν μὲν γὰρ ἐνθα λιμναίξει κίρροειδῆς δίδωσι,
 καθαρὸν δὲ ὅπου κρυσταλλοειδῆς ἐκείθεν, καὶ
 20 ποικίλλει τὰς πέτρας ἐν πολλαῖς διαπνύμενον
 ταῖς τροπαῖς.

(3) ἡ ἀκτὴ δὲ ὑψηλὴ καὶ τοιοῦδε μύθου φέρει
 σὺμβόλα. κόρη καὶ παῖς ἀμφὼ καλῶ καὶ
 φοιτῶντε ταύτῳ διδασκάλῳ προσεκαίθησαν ἀλ-
 25 λήλαις καὶ περιβάλλειν οὐκ οὔσης ἀδείας
 ὄρησαν ἀποθανεῖν ἀπὸ ταυτησὶ τῆς πέτρας
 κεντεῦθεν ἠρθσαν εἰς τὴν θαλάσσαν ἐν ὑστά-
 ταις καὶ πρώταις περιβόλαις. καὶ ὁ Ἔρως ἐπὶ
 τῇ πέτρῃ τείνει τὴν χεῖρα ἐς τὴν θαλάτταν,
 30 ὑποσημαίνων τὸν μῦθον ὁ ζωγράφος.
 (4) ἡ δὲ ἐφέξις οἰκία, χηρνεῖ τι γύναιον

¹ The marble of Hierapolis is here described; cf. Strabo,

p. 629, Vitruvius 8. 3. 10.

² Cf. Xenophon, Conviv. 4. 23 *συμφερόν τις 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
 sea 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.¹
 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 love² 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;

¹ *ἄια κελύξ* . . . *προσεκαίθη*. "This hot flame of his was
 kindled when they used to go to school together." Trapp.
 Todd, L.C.L.

εὐδαλνυθὸς τοῦ ἄστεος δι' ὄχλων νέων ἀπρά-
 σαθῶν γὰρ αὐτὸ ἔφασαν καὶ ἀφειδῶς ἐκοιμάτο
 καὶ ὄσους ἐποιῶν. ἢ ὀίμαι κομψὸν τι ἐς
 25 αὐτοὺς ἔχουσα κίχλι τῆν ἔχυρᾶν ταύτην οἰκίαν.
 ἔπρεθλαθούσα οἰκεῖ τῆν ἔχυρᾶν ταύτην οἰκίαν.
 313 K. σκέψαι γὰρ ὡς ὠχλύρωται κρημνὸς τῆ θαλάττης
 ἐφέστηκε τὰ μὲν κλυζόμενα ὑπολασθήκως, τὰ δὲ
 ἀνω ὑπερκείμενος ἐφαλὸν τινα ταύτην ἀνέχων
 οἰκίαν, ἐφ' ἧς καὶ ἡ θαλάττια κυνωτέρη φαίνεται.
 5 ται καθιέμενων ἐς αὐτὴν τῶν ὀφθαλμῶν, καὶ ἡ
 γῆ παρέχεται τὰ νεὸς πάντα πλὴν τοῦ κινεῖσθαι.
 ἐς τοῦτο ἤκουσαν τὸ φροῦριον οὐδὲ ὡς ἀπολαλοῦ-
 πασαν αὐτῆν οἰεῶντες, ἀλλ' ὁ μὲν κυνωτέρωρον,
 10 ὁ δὲ χρωστέρωρον. ὁ δὲ ἄλλος ἄλλο τι τῶν
 ποικίλων ἀκατίων ἐμβεβηκὸς πλεῖ, κόμμος αὐτῆ.
 καλοῖ τε καὶ ἰστεφανωμένον. καὶ ὁ μὲν ἀυλεῖ,
 15 ὁ δὲ κροτεῖν¹ φησὶν, ὁ δὲ ἄδει οἶμαι, στεφάνους
 δὲ ἀναρριπτοῦσι καὶ φιλήματα. καὶ οὐδὲ ἐπέ-
 τουσιν, ἀλλ' ἐπέχουσι τῆν εἰσεσίαν καὶ ἐφορμῆ-
 20 ζονται τῷ κρημνῷ. τὸ δὲ γύναιον ἀπὸ τῆς
 οἰκίας οἶον ἐκ περὶωπῆς ὀρᾷ ταῦτα καὶ γελᾷ
 κατὰ τοῦ κόμμου, χλιδῶσα εἰς τοὺς ἐρῶντας ὡς
 οὐ πλεῖν μόνον, ἀλλὰ καὶ νεῖν ἀναγκαζούσα.
 (5) καὶ ποίμναις ἐντευξῆν προχωρῶν καὶ
 25 μυκαμμένων ἀκούστη βοῶν καὶ συριγγίων βοῆ
 περὶληγῆσαι σε καὶ κυνηγέταις ἐντευξῆν καὶ
 γεωργῶν καὶ ποταμῶν καὶ λίμναις καὶ πηγαῖς
 —ἐκμίμκται γὰρ ἡ γραφή καὶ τὰ ὄντα καὶ τὰ
 γινόμενα καὶ ὡς ἂν γένοιτο ἔνια, οὐ διὰ πλῆθος

¹ κροτεῖν Olearius: κροτεῖν.

she has been driven out of the city by the im-
 portunity 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 projecting
 5 her into secret she inhabits this secure house. For
 as how secure it is: a cliff juts out into the sea, a house
 reeding, 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 gar-
 lands. And one plays the flute, another evidently
 10 applauds, another seems to be singing; and they
 throw her crowns and kisses. And they are not
 tiring 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 way in which they take place, not slighting

25 αὐτῶν ἡδαιουργοῦσα τὴν ἀσπίδα, ἀλλ' ἐπι-
τέλουσα τὸ ἑκάστου οἰκείου, ὡς κἀν εἰ 1 ἐν
τῇ ἐργασίᾳ—ἔστ' ἂν ἐφ' ἑσπέρην ἀφικνούμεθα. καὶ
τὸν ἐκεῖ νεῶν οἶμας ὄρας καὶ στηλας, αἱ περι-
ῖσθονται αὐτῶν, καὶ τὸν ἐπὶ τῶν στόματι πυρσῶν,
30 ὅς ἤρτηται ἐς φρυκτωρίας τῶν νεῶν, αἱ πάλαιουσι
ἐκ τοῦ Πόντου.

1 γ' 2 (6) "τί οὐν οὐκ ἐπ' ἄλλο δέγεις; ἱκανῶς
γάρ μοι τὰ τοῦ Βοσπόρου διανεύονται." τί
φίσεις; λέλοιπέ με τὸ τῶν ἀλιέων, ὃ κατ' ἀρχὰς
35 ἐπηγγείλαμην. ἐν οὐν μὴ περὶ σμικρῶν διεξί-
314 κ. μιν, ἀλλὰ περὶ ὧν λέγειν ἄξιον, τοὺς μὲν κα-
λῶν θηρῶντας ἢ κύρτῳ τεχνάζοντας ἢ εἰ τις
ἀνιμῆ δικτυῶν ἢ ἐπαράττει τρίασαν, ἀφ' ἑλθόμεν
τοῦ λόγου—σμικρὰν γὰρ ἀκούσει περὶ αὐτῶν
8 καὶ φανείται σοι μάλλον ἠδυσμάτα τῆς γραφῆς.
—τοὺς δὲ ἐπιχειροῦντας τοῖς θύνοισι ἰδοίμεν.
ἄξιοι γὰρ οὗτοι λόγου διὰ μέγεθος τῆς θήρας.
(7) φοιτῶσιν οἱ θύνοι τῇ ἔξω θαλάττῃ παρὰ
τοῦ Πόντου γένεσθαι ἐν αὐτῶ σχώρτες καὶ νομάς
10 τὰς μὲν ἰχθύων, τὰς δὲ ἰθύων καὶ χυμῶν ἑτέρων,
ὅς ἴστρος ἐς αὐτῶν φέρεται καὶ Μαϊῶτις, ὑφ' ὧν
γλυκύτερος καὶ ποτιμώτερος ἄλλης θαλάττης
ὁ Πόντος. νέουσι δὲ οἶον στρατιωτῶν φάλαγγ'
ἐπὶ ὀρεῶν καὶ ἐφ' ἑκκαίδεκα καὶ δις τόσοι καὶ
15 ὑποκυματίζουσι ἀλλήλοισι, ἄλλος ἄλλῶ ἐπι-
νήοιτες, τοσοῦτον βάθος ὅσον αὐτῶν τὸ εὖρος.

¹ ἐκ αὐτῶν ἐκ τῶν ἐπιπέδων.
² In the early editions the following part of the Twelfth
Picture was treated as an independent sketch, numbered 13,
and entitled 'Αλιεῖς,' 'Fishermen.'
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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.
You see the temple
the painter were to a shrine. You see the temple
—all 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
Paxine 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 sea¹ from the Eaxine, 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 Paxine
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
¹ i.e. the Mediterranean.
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(8) ἰδέαι μὲν οὖν, καθ' ὅς ἀλιεῦσθαι, μυρία·
καὶ γὰρ σιδήρον ἔστιν ἐπ' αὐτοῦς θήξασθαι καὶ
φάρμακα ἐπιπλάσαι καὶ μικρὸν ἤρκεσε δίκτυον,
20 ὅτῳ ἀπόχρησι καὶ σμικρὸν τι τῆς ἀγέλης.
ἀριστὴ δὲ ἦδε ἡ θήρα· σκοπιωπέτται γὰρ τις ἀφ'
ἐψηλοῦ ξυλοῦ ταχύς μὲν ἀοιθμησάτω, τὴν δὲ
ὄψω ἰκανός. δεῖ γὰρ αὐτῷ πεπηγμένα μὲν τοὺς
ὀφθαλμοὺς ἐς τὴν θαλάτταν ἐξικνεῖσθαι τε
25 πορρωτάτω, κἂν ἐμβάλλοντας τοὺς ἰχθύς ἴδῃ,
βοῆς τε ὡς μεγίστης δεῖ αὐτῷ πρὸς τοὺς ἐν τοῖς
ἀκατίοις, καὶ τὸν ἀριθμὸν λέγει καὶ τὰς μαυριάδας
αὐτῶν, οἱ δὲ ἀποφράξαι αὐτοὺς βαθεῖ καὶ
κλειστοῦ δικτύου δέχονται λαμπρὰν ἀγρὰν, ὑφ'
30 ἧς καὶ πλουτεῖν ἔτοιμον τῷ τῆς θήρας ἠγεμόνι.

(9) βλέπε πρὸς τὴν γραφὴν ἦδη· κατόψει
γὰρ αὐτὰ καὶ ὄρωμενα. ὁ μὲν σκοπιωπὸς ἐς
τὴν θαλάτταν βλέπει διαπέμπων τοὺς ὀφθαλμοὺς
ἐς τὴν τοῦ ἀριθμοῦ σύληψιν, ἐν γλαυκῷ δὲ
35 τῷ τῆς θαλαίτης ἄνθει τὰ τῶν ἰχθύων χροῖματα·
μέλαινα μὲν οἱ ἄνω δοκοῦσιν, ἦττον δ' οἱ ἐφεξῆς,
εἴτα σκιδώεις, εἴτα ὕδαροι ὑπονοῆσαι· κατα-
βαίνουσα γὰρ ἐς τὸ ὕδωρ ἡ 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 κῆτην ζεύγυσσιν, ὁ δὲ
ἐπέττει μάλα διεξφοδικῶτι τῷ βραχίονι, ὁ δὲ
ἐπικέλευται τῷ πέλῃ, ὁ δὲ παλαί τὸν μὴ
ἐπέττουτα. βοῆ δὲ ἦσται τῶν ἀλιέων ἑμπεπτω-
10 κῶτων ἦδη τῶν ἰχθύων εἰς τὸ δίκτυον. καὶ τοὺς
μὲν ἠρήκασι, τοὺς δὲ αἰροῦσιν. ἀμηχανοῦντες
δὲ ὁ τι χροῖσονται τῷ πᾶσι καὶ παρανοίοντες
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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 in the water is 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

PHILOSTRATUS: IMAGINES

τοῦ βροτίου καὶ εὐχρηστούου ἐπίου διαφύγει
καὶ διεκπεσεῖν¹ τοσούτων ἐς τὴν θήραν τοῦ
15 φῶσιν.

δ' SEMEAE

(1) Βροτὴ ἐν εἶδει σκλήρῃ καὶ Ἀστραπὴ
σέλας ἐκ τῶν ὀφθαλμῶν ἰεῖσα πῦρ τε παρδαῖον
ἐξ οὐρανοῦ τυραννικῆς οἰκίας ἐπειλημμένον λόγου
τοιοῦδε, εἰ μὴ ἀγνοεῖς, ἀπτεται. (2) πυρὸς
20 νεφέλη περισχούσα τὰς Θηβὰς εἰς τὴν τοῦ
Κάδμου στέγην ῥήγνυται κομισσάντος ἐπὶ τῆς
Σεμέλης τοῦ Διός, καὶ ἀπόλλυται μὲν, ὡς δοκοῦ-
μεν, ἡ Σεμέλη, τίκεται δὲ Διόνυσος οἶμαι πῆ
Δία πρὸς τὸ πῦρ. καὶ τὸ μὲν τῆς Σεμέλης εἶδος
25 αἰμιόδον διαφαίνεται ἰούσης ἐς οὐρανοῦ, καὶ αἱ
Μούσαι αὐτὴν ἐκεῖ ἄσονται, ὃ δὲ Διόνυσος τῆς
μὲν μητρὸς ἐκθρόσκει βλάβεισης τὴν γαστήρα,
τὸ δὲ πῦρ ἀχλυσὸς ἐργάζεται φαιδρὸς αὐτὸς
οἶον ἀστὴρ τις ἀπαστρέπτων. (3) διασχούσα
30 δὲ ἡ φλόξ ἄντρον τι τῷ Διονύσῳ σκιαγραφεῖ
παντὸς ἡέλιον Ἀστυρίου τε καὶ Ἀυδίου¹ Ἰλκίς τε
γὰρ περὶ αὐτὸ τεθίχασαι καὶ κίττου κόρυμβοι καὶ
ἡὲν ἀπτελοι καὶ θύραυ δένδρα οὕτω τι ἐκόνσης
316 K. ἀνασχούσα τῆς γῆς, ὡς κἂν¹ τῷ πυρὶ εἶναι ἐνια,
καὶ οὐ χρῆ βαυμάζειν, εἰ στεφανοῖ τὸ πῦρ ἐπὶ
τῷ Διονύσῳ ἡ γῆ, ἡ γε καὶ συμβακεύεται αὐτῷ
καὶ οἶον ἀφύσσειν ἐκ πηγῶν δώσει γάλα τε οἶον

¹ καὶ Jacobs: καὶ.

¹ Thuesler (Bronté) and Lightning (Astraphé). Cf. Pliney, N. H., 25, 90: pinxit (Apelles) et quae pingit non possunt, 53

BOOK I. 14

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

Bronzé stern of face, and Astraphé¹ 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.² The flame, divid-
ing, dimly outlines a cave for Dionysus more charm-
ing 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 thyrsus² 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-

tontra, fulgura, quae Bronten, Astraphen, Ceramæoboliam
appellat.

¹ On the birth of Dionysus, see Overbeck, *Kunstmythologie*,
Zeus, p. 4161.

² The wand carried by followers of Dionysus, properly a
wand wreathed with ivy and with a pine-cone at the top.

κς' ΞΕΝΙΑ

(1) Ὁ μὲν ἐν τῷ οἰκίᾳ Λαγῶδες δικτύου θή-
 ραμα, καθήσεται δὲ ἐπὶ τῶν σκελῶν ὑποκίτων
 τοὺς προσθίους καὶ ὑπεγείρων τὸ οἶος, ἀλλὰ καὶ
 10 βλάπτει παντὶ τῷ βλάμματι, βούλεται δὲ καὶ
 κατόπις ὄραν δι' ὑποψίαν καὶ τὸ αἰεὶ πτήσσειν,
 ὃ δ' ἐκτρέψαιμος τῆς αἰῶος δρυὸς ἀνεργαγῶς τε
 τῶν γαστέρα καὶ διὰ τοῦ παθοῖν ἐκείνουκός
 ἀκύντητα κατηγορεῖ τοῦ κυνός, ὃς ὑπὸ τῆς δρυὸς
 15 καθήσεται ἐνανταπαύων ἑαυτῶν καὶ δηλῶν μόνος
 ἠρηκίαι. τὰς πλησίων τοῦ λαγῶν νηττας, ἀριθ-
 μαὶ δὲ αὐτῶν, ἕκκα, καὶ τοὺς ὄσαιπερ αἱ νητται
 χῆρας οὐ δεῖ βλαμᾶσαι ἀποτέλλεται γὰρ αὐτῶν
 τὸ περὶ τὰ στέγνα πᾶν ἐκεῖ τοῖς πληστοῖς ὄρησι
 20 πλοσεκτούσης τῆς τιμηλῆς. (2) Εἰ δὲ ζυμίτας
 ἄρτους ἀγαπᾷς ἢ ὄταβλάμους, ἐκείνοι πλησίων
 ἐν βαθεί τῷ κανῶν. καὶ εἰ μὲν ὄφου τι χορῆσαι,
 αὐτοὺς ἔχεις—τοῦ τε γὰρ μαρᾶθου μετέχουσι
 καὶ τοῦ σελίνου καὶ ἐπι τῆς μήκωνος, ἦπερ ἑστίαι
 25 ἦνευμα τοῦ ἔπρου—εἰ δὲ δευτέρως¹ τραπίδος
 ἐπᾶς, τοῦτι ἐς ὄφουσιὸν ἀναβλάθου, σὺ δὲ
 αὐτοῦ τὰ ἀπύρα. (3) Τί οὖν οὐ τὰς δρυπεταῖς

¹ δευτέρως added by Jacobs.

¹ 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 paintings, then

26. ΞΕΝΙΑ¹

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,² 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,"³ they are here near by in the deep basket. And if you want any relish, you have the loaves themselves—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,

¹ 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.

² In early Greek art it was customary to represent trees without leaves.

³ 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.

ἀγρᾶίτες, ὧν ἐφ' ἐτέρου κανοῦ σωπὸς οὗτος; οὐκ
αἰσθ' ὅτι μικρὸν ὑστερον οὐκέτι ὀμολαίς ἐπιτέθη
30 ταύτας, ἀλλὰ γυναικίς ἦδη τῆς δρόσου; καί
μὰρδὲ τραγημάτων ἐπερίδης, εἴ τί σοι μεστῶ
μέλει καὶ Διὸς βαλάντων, ὡς τρέφει Λαϊότατος
φύτων ἐν ὄξει τῶ ἐλάντρω καὶ ἀτότρω λέπειν,¹
281 κ. ἐρήτω καὶ τὸ μέλι² παρουσίας παλῆθης ταυτησί,
καλοῦμένης καὶ ὄ τι³ ἂν εἴποις οὕτως ἦδὲ
πέσμα. περιαιπίσχει δὲ αὐτὴν φύλλα οἰκεία
παρέχοντα τῇ παλῆθι τὴν ὄραν.

5 (4) Οἷμαι τὴν γραφὴν ἀποφίρειν τὰ ἔτινα
ταυτὶ τῶ τοῦ ἀγροῦ δεσπότη, ὃ δὲ λούεται τάχα
Πραμνεῖος ἢ Θασίους βλάπτων ἐβὼν τῆς γλυκείας
τρυγὸς ἐπὶ τῇ τραπέζῃ πιεῖν, ὡς εἰς ἄστν καταῶν
ὄλοι στεμφύλου καὶ ἀπραγμοσύνης καὶ κατὰ τῶν
10 ἀστνρήθων ἐρένιοιστο.

κζ' ΑΘΗΝΑΣ ΤΟΝΑΙ

(1) Οἱ μὲν ἐκπλαττόμενοι θεοὶ καὶ θεαί, προ-
ειρημένον αὐτοῖς μῆδὲ Νύμφας ἀπέειναι τοῦ οὐ-
ρανῶ, παρῆναι δὲ αὐτοῖς ποταμοῖς, ὧν γίνονται,

¹ λέπειν Schenklund and Beudant: εἰρεῖν or λαῖν libri.

² After μέλι, the MSS. give τῶν τοῦ γάλακτος, which Jacobs deletes as a gloss on παλῆθης, Heeghelius giving as a definition of παλῆθης: ἡ τῶν σόκων θ' ἄστν.

³ ἡ τῶν ἰαχῶν: εἰρε.

¹ A popular term for sweet chestnuts.

² The hypothetical speaker uses the term *palathē* 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 be 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,¹ 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 *palathē*,² or whatever you like to call it, so sweet a dainty it is! And it is wrapped in its own leaves, which lend beauty³ to the *palathē*.

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 leisure⁴ 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,⁵

right word. Its meaning is given by Heeghelius as "a layer of figs set close together."

¹ i.e., attractiveness and freshness.

² For similar expressions cf. Aristoph. *Neb.* 50, 1008.

³ *Il.* 20, 71. 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 coasts, the springs that feed the rivers, and the grassy meadows." Trans. Murray, L.C.L.