

PHILOSTRATUS
THE YOUNGER

IMAGINES

WITH AN ENGLISH TRANSLATION BY
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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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| 9. Pelops, Hippodameia and Oenomaüs. | I. 17. Hippodameia, Pelops and Oenomaüs. |
| 10. Pyrrhus and Eurypylos. | I. 7. Memnon and Achilles. |
| 11. Departure of the <i>Argo</i> . | II. 15. Arrival of the <i>Argo</i> . |
| 12. Hesione freed. | I. 29. Andromeda freed. |
| 13. Sophocles and bees. | II. 12. Pindar and bees. |
| 14. Hyacinthus before death. | I. 24. Hyacinthus after death. |
| 15. Meleager and the Calydonian boar. | 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,¹ and sometimes two or three scenes are described in the same picture without indicating the transition from one to another.² Moreover, he takes satis-

¹ 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.

² 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),¹ 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.² His one excursion into literature is his

¹ References to the descriptions of the younger Philostratus are here given by the number (or number and section) of the description.

² 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 Pindar¹ 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

¹ *supra*, p. 179.

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.

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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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ΠΡΟΟΙΜΙΟΝ

390 Κ. (1) Μὴ ἀφαιρώμεθα τὰς τέχνας τὸ ἀεὶ σώζεσθαι δυσαντίβλεπτον ἠγούμενοι τὸ πρεσβύτερον μῆδ', εἴ τῳ τῶν παλαιότερων προείληπταί τι,¹ τοῦτο ζηλοῦν κατὰ δύναμιν φειδώμεθα σχήματι
5 εὐπρεπεῖ τὸ ράθυμον ὑποκοριζόμενοι, ἀλλ' ἐπιβάλωμεν τῷ φθάσαντι· τυχόντες γὰρ σκοποῦ ἀξίως λόγου πρίξομεν, εἰ δέ πῃ καὶ σφαλῆναι ξυμβαίῃ, τὸ γοῦν ἐπαινοῦντας² φαίνεσθαι ζηλοῦν τὰ εὖ ἔχοντα ἑαυτοῖς δώσομεν.

10 (2) Τί δή μοι ταυτὶ προανακέκρουσαι ; ἐσπούδασταί τις γραφικῆς ἔργων ἔκφρασις τῶμῳ ὁμωνύμῳ τε καὶ μητροπάτορι λίαν Ἀττικῶς τῆς γλώττης ἔχουσα ξὺν ὥρᾳ τε προηγμένη καὶ τόνῳ. ταύτης κατ' ἴχνη 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 παρεῖων

¹ τι added by Olearius.

² 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 painting¹ 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

¹ *Lit.* "figure-painting."

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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, μεμνηνότεα εἰ τύχοι ἢ
 ὀργιζόμενον ἢ ἔννου ἢ χαίροντα ἢ ὀρμητὴν ἢ
 5 ἔρῳντα, καὶ καθίπαξ τὸ ἰρμόδιον ἐφ' ἐκάστῳ
 γράψει. (4) Ἦδεῖα δὲ καὶ ἢ ἐν αὐτῷ ἀπάτη καὶ
 οὐδὲν ὄνειδος φέρουσα· τὸ γὰρ τοῖς οὐκ οὔσιν ὡς
 οὔσι προσεστάται 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 ἰρμονίας ἠκούσης· τὸ γὰρ
 ἔκφυλον καὶ ἔξω μέτρου οὐκ ἀποδέχεσθαι φύ-
 σεως ὀρθῶς ἐχούσης κίνησιν. (6) Σκοποῦντι δὲ
 καὶ ξυγγένειάν 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,

¹ 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

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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 deception¹ 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 καὶ¹ 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 ΣΚΤΡΩΙ

392 K. (1) Ἡ κομῶσα τῇ σχίνῳ ἡρώϊνη—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-

¹ εἰ καὶ Jacobs: ἦ.

¹ 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."

² Cf. the same sentiment, *Od.* 12. 451 f.

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does the art of painting, indicating in the lines of the figures what the poets are able to describe in words.¹

And yet why need I say what has been admirably said by many,² 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,³ 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.

I. ACHILLES ON SCYROS⁴

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.”⁵ 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

³ *i.e.*, as a discourse of one person.

⁴ 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.

⁵ Soph. Frag. 539 N.

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γος, παρθευένονται ἐνταῦθα αἱ τοῦ Λυκομήδους
 κόραι ξὺν τῇ δοκούσῃ παρὰ Θέτιδος ἤκειν. (2)
 Τὸ γάρ τοι Μοιρῶν ἐπὶ τῷ παιδί 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 προίων 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 ὄρας γε, ὡς ἄλλη
 ἀλλαχόσε ἀποσκίδνανται τὰ ἄνθη ἀποκείρουσαι.
 κίλλος μὲν οὖν ἀμήχανον ἀπασῶν, ἀλλ’ αἱ μὲν
 ἀτεχνῶς ἐς θήλειαν ὄραν ἀποκλίνουσι βολαῖς
 τε ὀφθαλμῶν ἀπλᾶ ἐκβλεπούσαις καὶ παρειᾶς
 25 ἄνθει καὶ τῇ πρὸς ἕκαστα ὀρμῇ εὖ μάλα τὸ
 θῆλυ ἐλέγχουσαι, ἠδὲ δὲ ἡ 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 Ἕλληνας ἐμπεσόντος τοῦ τῆς
 Θέτιδος ἀπορρήτου στέλλεται Διομήδης ξὺν
 Ὀδυσσεῖ ἐπὶ τὴν Σκύρον διελέγοντες, ὅπῃ
 ταῦτα ἔχει.

393 K. (4) Ὅρας δὲ ἄμφω τὸν μὲν καὶ βεβυθισμένον
 τὴν τῶν ὀφθαλμῶν ἀκτίνα διὰ πανουργίαν οἶμαι

1 Cf. *Iliad* 9. 410f. "Thetis telleth me that twofold
 fates are bearing me towards the doom of death: if I abide
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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 soon¹—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 eyes² 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.

² For the phrase τὴν τῶν ὀφθαλμῶν ἀκτῖνα, cf. the elder Phil. *Vit. Soph.* 61, 3, and *Imag.* 311, 18 K.

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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 ἰκανὸς
 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 ἀύχμῳ 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

¹ Jacobs saw that the end of this description and the beginning of the next have been lost.

¹ The same phrase is used by the elder Philostratus, *Vit. Apoll.* II, 20 (62, 24 K).

² Cf. Soph. *Ajax* 2, where the word *θηρώμενον*, "ever on the prow," is used by Odysseus.

³ 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?¹ Odysseus, shrewd and an able tracker of secrets,² 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]³

. . . 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 ἀτακτῆσει¹ συναπο-
 30 ἀνασκιρτῶσαι ἄνετον αἶγες καὶ τὰ ἀτακτοῦντα
 βουκόλια καὶ ἢ ἐν μέσοις ἐρριμμένη κορύνῃ
 σὺν καλαύροπι τοιοῦδε, ὦ παῖ, λόγου ἔχεται
 ἀχθόμενος τῇ μητρὶ καὶ τῷ πάππῳ τῆς ἐν τῇ
 νήσῳ ἔδρας, ἐπειδὴ ἐπ' Ἀχιλλεῖ τεθνεῶτι δεῖ-
 35 σαντες περὶ τῷ παιδὶ ἀπώμοτον ἐποίησαντο τὴν
 τοῦ Πύρρου ἔξοδον, αἰπολίοις τε καὶ βουσὶν
 394 K. ἑαυτὸν ἐφίστησιν ἀπαυχενίζων τοὺς ἀτιμά-
 ζοντας τὴν ἀγέλην ταύρους, οἳ δὴ πρὸς τῷ ἐν
 δεξιᾷ δείκνυνται ὕρει. (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 ᾧδῆν
 παρασχεῖν.

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 thrown¹ 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, subduing² 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.

¹ *Iliad* 23. 845-6: "Far as a herdsman flings his crook, and it flieth whirling over the herds of kine. . . ."

² *Lit.* "turning back the neck" and thus throwing them to the ground; cf. Philostratus, *Her.* 190, 1, where the same phrase had been used.

¹ 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 ἐλήλεκται· καὶ παρέστηκε μὲν τῇ πίτυι, ἀφ' ἧς
 κρεμασθήσεσθαι οἶδε ταύτην ἑαυτοῦ καταδικα-
 σάμενος δίκην ἀσκὸς δεδύρθαι. (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 παρεϊῶς ἔρευθος φονῶντος οἶμαι καὶ ἡ
 30 ὀφρῦς δὲ ὑπέρκειται τοῦ ὀμματος ἐς αὐγὴν¹
 ξυνηγμένη καὶ διδοῦσά τι τῷ θυμῷ ἦθος, ἀλλὰ
 καὶ σέσηρεν ἄγριόν τι ὑπὸ τῶν μελλόντων αὐτῷ

¹ αὐγὴν F: αὐτὴν suggested by Jacobs, ὀργὴν by an anonymous critic.

¹ 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. MARSYAS¹

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.² He glances furtively at the barbarian yonder who is whetting the edge of the knife to be applied to him; for you see,



FIG. 26.

I am sure, that the man's 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 light³ 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

² *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.

³ A similar expression is used by the elder Philostratus, *Vit. Apoll.* 283, 10 K (VII. 28).

δρᾶσθαι, οὐκ οἶδ' εἴτε χαίρων εἴτε 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. ὄρας δὲ καὶ
 5 ῥάθυμον τὸ τοῦ θεοῦ εἶδος καὶ μειδίαμα ἐπαν-
 θοῦν τῷ προσώπῳ,¹ 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 ὑπὸ θήρας ἢ γραφῆ, πηγὴν δ' αὐτοῖς ἀνα-
 δίδωσιν ἀκραιφνή ποτίμου τε καὶ διαυγοῦς
 νάματος; ὄρας δέ που καὶ τὸ περὶ τὴν πηγὴν
 ἄλσος, φύσεως ἔργον οἶμαι τῆς σοφῆς· ἰκανὴ
 γὰρ πάντα, ὅσα βούλεται, καὶ δεῖται τέχνης
 20 οὐδέιν, ἢ γε καὶ τέχναις αὐταῖς ἀρχὴ καθέστηκε.
 (2) Τί γὰρ ἐνδεὶ πρὸς τὴν τῆς σκιᾶς παρασκευὴν;
 αἰδὶ μὲν ἡμερίδες ἄγριαι ἄνω ἐρπύσασαι² τῶν
 δένδρων ξυμβεβλήκασιν τοὺς τῶν κλημάτων
 κορύμβους ἄλλον ἄλλω συνδέουσαι, σμίλαξ δὲ

¹ προσώπῳ Olearius: ἀσώπῳ.

² 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.¹ 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. HUNTERS²

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

¹ 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.

² Cf. the treatment of the same theme by the elder Philostratus, *Imag.* I, 28, p. 107 f.

PHILOSTRATUS THE YOUNGER

25 αὐτὴ 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

πυκνόπτεροι¹ δ'
 εἶσω κατ' αὐτὸν εὐστομοῦσ' ἀηδόνες,
 εἰπόντος.

396 K. (3) Ἄλλ' ὃ γε τῶν θηρευτῶν ὄμιλος ἠδεῖς
 μὲν καὶ στιφροὶ² καὶ πνέοντες ἔτι τὸν ἐν τῇ θήρα
 θυμὸν, ἄλλος δὲ ἄλλο τι πράττοντες διαναπαύ-
 ούσι σφᾶς αὐτούς. οἶον, ὦ θεοί, καὶ ὡς ἠδὺ τὸ
 σαφὲς τῆς τέχνης καὶ ὡς ἔστιν ὄραν τὴν ἐκάστου
 5 τύχην. στιβὰς μὲν αὐτοσχέδιος αὐτὴ 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 σῦς ἐγκείμενα. ἦ γὰρ οὐκ ἐπῆρθαί σοι
 δοκεῖ καὶ χαίρειν τῷ ἔργῳ; οἱ δ' ἀτενὲς μὲν
 15 ὀρῶσιν ἐς αὐτὸν ἀφηγούμενον, ἄτερος δὲ σφῶν
 ἐναποκλίνας ἑαυτὸν τῇ στιβάδι διαναπαύει που
 καὶ αὐτὸς τάχα ἀναγράψων³ τι τῆς θήρας
 οἰκείου ἔργον. θάτερον δὲ τοῦ ξυσσιτίου κέρας

¹ πυκνόπτεροι Olearius from Sophocles: πυκνότερον, πυκνό-
 τεροι.

² στιφροὶ Olearius: στριφνοὶ.

³ 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.¹ The chorus of nightingales and the choirs of other birds² bring clearly to our tongues the verses of Sophocles, sweetest of poets: "And within (the copse) a feathered choir makes music."³

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 elated⁴ 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

¹ The description is based on a passage in the elder Philostratus, *Vit. Apoll.* 49. 23 f K (II, 7).

² Eur. *Frag.* 88. 2 f. has the phrase "choir of nightingales."

³ Quoted from Soph. *Oed. Col* 17 f.

⁴ For this use of *ἐπαίρειν*, cf. Phil. *Imag.* 347, 7 K.

PHILOSTRATUS THE YOUNGER

20 ὁ¹ πρὸς τῷ μεσαιτάτῳ κύλικος ἡμιδεοῦς ἐν
 κεφαλῆς περιαγαγὼν τὴν Ἀγροτέραν ἄδειν μοι
 δοκεῖ, ὁ δὲ ἐς τὸν διάκονον ὀρῶν 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, κακ²
 πήρας ἐνημμένης αὐτῷ δειπνῶν· δυεῖν δὲ κυνῶν
 30 ὁ μὲν ἐκτείνας ἑαυτὸν πρὸ αὐτοῦ ἐσθίει, ὁ δὲ τοῖς
 ὀπισθίοις ἐνοκλάσας ἀνέχει τὴν δέρην ἐνδεχό-
 μενος³ 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, ἀσκός
 397 Κ. τε οὗτος εἰκῇ ἔρριπται ποτὸν ἀπαντλεῖν τῷ
 βουλομένῳ, δυεῖν τε θεραπόντοιν ὁ μὲν δαιτρὸς
 οἶμαι μοίρας τέμνειν φησὶ τῆς ἰσαίας ἐπιμελού-
 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,¹ 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.

¹ Artemis the goddess of wild beasts whom the hunter must propitiate.

¹ *ὁ* added by Olearius.

² *καὶ* Jacobs: *καί*.

³ *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' ὀρθῆ
 καὶ πριονωτῆ τῆ λοφιᾷ βλέπων τε δεινῶς δεδορ-
 κὸς καὶ ἰκανὸν εἰς ἔκπληξιν ἀγαγεῖν, ταύρου¹
 τε, ὃς ὑπὸ τοσαύτῃ κεραία γυρώσας τὸν ἀρχένα
 καὶ διασκάπτων τὴν ἐν ποσὶ γῆν ὡς ἐς ἐμβολὴν
 15 ἴεται, καὶ ἀνδρὸς τούτου ἡμίθηρος· βούπρωρα
 μὲν γὰρ αὐτῷ πρόσωπα² 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 χρὴ
 20 νοεῖν τῷ ἀμφ' αὐτὴν κόσμῳ, καὶ γέρων οὗτος ἐν
 ἀθύμῳ τῷ εἶδει νεανίας τε ἐκδυνόμενος λεοντῆς
 καὶ ῥόπαλον ἐν ταῖν χεροῖν ἔχων, ἡρώϊνη τέ τις

¹ ταύρου Wakefield: γαυροῦ. ² πρόσωπα Morelli: ἄσπα.

¹ 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 ACHELOÛS¹

Probably you are asking what these three figures have to do with each other—a serpent “ruddy of back”² 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;³ 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.⁴ 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.)

² Quoted from Homer, *Il.* 2. 308.

³ Cf. Eur. *Her. Fur.* 869: “Like a bull in act to charge.”

⁴ 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
 Ἀρκαίδων τροφῆς φηγῶ ἔστεμμένη. Καλυδῶν
 25 οἶμαι ταῦτα.

(2) Τίς δὲ ὁ τῆς γραφῆς λόγος; Ἀχελῷος ὁ
 ποταμός, ὃ παῖ, Δηϊανείρας τῆς Οἰνέως ἐρῶν τὸν
 γάμον σπεύδει καὶ Πειθῶ μὲν ἄπεστι τῶν δρω-
 μένων, ἄλλος δὲ ἄλλοτε δοκῶν ὑπὸ τοῖς ὀρω-
 30 μένοις εἶδесιν ἐκπλήξειν ἠγείται τὸν Οἰνέα.
 τοῦτον γὰρ εἶναι γίνωσκε τὸν ἐν τῇ γραφῇ,
 κατηφῆ δὴ¹ ἐπὶ τῇ παιδιῇ Δηϊανείρα ἀθύμως
 398 K. τὸν μνηστῆρα ὀρώση. γέγραπται γὰρ οὐκ αἰδοῖ
 τὴν παρειὰν ἐξανθοῦσα, ἀλλὰ περιδεὴς οἶα
 πείσεται τῷ παρὰ φύσιν τῆς συζυγίας. ἀλλ'
 ὁ μὲν γενναῖος Ἡρακλῆς ὁδοῦ πᾶρεργον 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 ὑπο-
 νοεῖσθω, 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 θίτερον τῷ ῥοπάλῳ τῶν κρο-
 τάφων ἐκπρεμνίζει, κἀντεῦθεν ὁ μὲν αἵματος ἤδη
 μᾶλλον ἢ νάματος ἀφίησι κρουνοὺς ἀπαγορεύων,
 15 ὁ δὲ Ἡρακλῆς γανύμενος τῷ ἔργῳ ἐς τὴν Δηϊά-
 νειραν ὀρᾷ καὶ τὸ μὲν ῥόπαλον αὐτῷ ἐς γῆν
 ἔρριπται, προτείνει δὲ αὐτῇ τὸ τοῦ Ἀχελῷου
 κέρας οἶον ἔδνον τοῦ γάμου.

¹ 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; ¹ 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.

¹ It must be remembered that Deianeira had been promised to Acheloüs by Oeneus.

Ε΄ ΗΡΑΚΛΗΣ ΕΝ ΣΠΑΡΓΑΝΟΙΣ

(1) Ἀθύρεις, Ἡράκλεις, ἀθύρεις καὶ γελαῖς ἤδη
 20 τὸν ἄθλον, ἐν σπαργάνοις ὧν καὶ ταῦτα, καὶ τοὺς
 ἐξ Ἡρας δράκοντας ἑκάτερον ἑκάτερα χεiri ἀπο-
 λαβὼν οὐδὲν ἐπιστρέφη τῆς μητρὸς ἑκφρονος παρε-
 στώσης καὶ περιδεοῦς. ἀλλ' οἱ μὲν ἤδη παρέυνται
 μηκύναντες ἐς γῆν τοὺς ὄλκους καὶ τὰς κεφαλὰς
 25 ἐπικλιναντες ταῖς τοῦ νηπίου χερσὶν ὑποφαιν-
 ούσας τι καὶ τῶν ὀδόντων· κάρχαροι δὲ οὗτοι 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 ὑπανυγάζουσα,
 ἀλλ' ὑπωχρος καὶ ἐν τῷ δαφαινῶ πελιδνή.

(2) Τὸ δὲ τῆς Ἀλκμήνης εἶδος ἀνασκοποῦντι
 ἀναφέρειν μὲν ἀπὸ τῆς πρώτης ἐκπληξέως δοκεῖ,
 399 K. ἀπιστεῖ δὲ νῦν οἷς ἤδη ὄρα, ἢ δ' ἐκπληξίς αὐτὴν
 οὐδὲ λεχῶ κείσθαι ξυνεχώρησεν· ὄραῖς γάρ που, ὡς
 ἄβλαυτος καὶ μονοχίτων ἀναπηδήσασα τῆς
 εὐνῆς σὺν ἀτάκτῳ τῇ κόμῃ τὰς χεῖρας ἐκπε-
 5 τάσασα βοᾷ, θεράπειναί τε, ὅσαι παρήσαν
 τικτούση, ἐκπλαγείσαι ἄλλη ἄλλο τι προσδια-
 λέγονται τῇ πλησίον. (3) Οἱ δὲ ἐν ὅπλοις οὗτοι

¹ Cf. the treatment of the birth of Hermes by the elder Philostratus. I, 26, p. 99.

² 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, Alcmena'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 CLOTHES¹

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.² 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 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.



FIG. 27.

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 ὀρώντος. (4) Ταῦτά τοι
 καὶ ὠδὶ πλησίον ὁ Τειρεσίας θεσπίζων οἶμαι
 ὀπόσος ὁ νῦν ἐν σπαργάνοις ὧν 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

¹ The phrase is taken from the elder Philostratus, *Her.* 182. 14 K.

² The phrase is from the elder Phil., *Imag.* II. 21, p. 386, 21 K.

³ For ἐν εἴδει in this sense, see the elder Phil., *Imag.* p. 376, 5 K.

⁴ 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;¹ 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 revealed² 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 form³; she is shedding a light upon herself with a torch that the exploit of the child may not lack a witness.

6. ORPHEUS ⁴

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

ὀρμῆς τοῦ λέοντος, καὶ ὅσοις ἐν θήρᾳ δεινὸς ὁ
 θήρ, ξυναγελάζονται αὐτῷ ῥαθύμῳ νῦν ῥάθυμοι.
 30 σὺ δὲ μηδὲ τοὺς ὄρνιθας ἀργῶς ἴδης, 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, ἔξω¹
 ἑαυτοῦ ἀτενὲς ἐς τὸν Ὀρφέα βλέπει, οὐδ' ἐπι-
 στρεφόμενος τοῦ πτωκὸς πλησίον ὄντος, οἱ δὲ
 5 ξυγκλείσαντες τὰς γένυς ὅλοι² εἰσὶ τοῦ θέλγον-
 τος, λύκοι τε οὗτοι καὶ ἄρνες ἀναμίξ, ἧ τεθη-
 πότες. (2) νεανιεύεται δέ τι καὶ μείζον ὁ
 ζωγράφος· δένδρα γὰρ ἀνασπίασας 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
 ἐστήκε καὶ τὸ θέατρον αὐτῷ ξυγκλείουσιν οὐ
 δεηθέντα τέχνης, ἵν' οἱ τε ὄρνιθες ἐπ' αὐτῶν
 15 καθέξοιντο καὶ ἐκεῖνος ὑπὸ σκιᾷ μουσουργοίῃ.
 (3) Ὁ δὲ κάθηται ἀρτίχρουν μὲν ἐκβάλλων
 ἰουλον ἐπιρρέοντα τῇ παρειᾷ, τιάραν δὲ

¹ ἔξω Piccolos: ἐξ.

² ὅλοι Morelli: ὄ followed by space for three letters.

¹ Quoted from Pind. *Nym.* III. 82.

² Quoted from Hesiod, *Opp.* 747.

³ Cf. Pind. *Pyth.* I. 6 f. and schol. The notes of Apollo's lyre cause the eagle to sleep on the sceptre of Zeus.

⁴ 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,"¹ the "cawing crow,"² and the eagle of Zeus. The eagle, poised aloft on both his wings,³ 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. 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.



FIG. 28.

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 tiara⁴ bright with Thrace and Asia Minor. Cf. Fig. 28, wall-painting of Orpheus charming animals and birds.

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χρυσαυγῇ ἐπὶ κεφαλῆς αἰωρῶν τό τε ὄμμα αὐτῷ
 ξὺν ἀβρότητι ἐνεργὸν καὶ ἔνθεον αἰεὶ τῆς γνώμης
 20 εἰς θεολογίαν τεινούσης. τάχα δέ τι καὶ νῦν
 ἄδει· καὶ ἡ ὄφρῦς οἶον ἀποσημαίνουσα τὸν νοῦν
 τῶν ἀσμάτων ἐσθῆς τε αὐτῷ 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 τῷ πεδίλῳ, αἱ
 χεῖρες δὲ ἡ μὲν δεξιὰ ξυνέχουσα ἀπρίξ τὸ
 πλήκτρον ἐπιτέταται τοῖς φθόγγοις ἐκκειμένῳ
 τῷ ἀγκῶνι καὶ καρπῷ 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 διασπᾶσονται
 σῶμα, ᾧ καὶ θηρία φθεγγομένῳ εὐμενεῖς ἀκοὰς
 35 παρέσχει.

ζ' ΜΗΔΕΙΑ ΕΝ ΚΟΛΑΧΟΙΣ

401 K. (1) Τίς ἡ βλοσυρὸν μὲν ἐπισκύνιον ὑπὲρ
 ὀφθαλμῶν αἴρουσα, τὴν δὲ ὄφρῦν ἐννοίας μεστὴν
 καὶ ἱεροπρεπῆς τὴν κόμην τό τε ὄμμα οὐκ οἶδ'
 εἴτε ἐρωτικὸν ἤδη εἴτε τι ἔνθεον ὑποφαίνουσα

¹ 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.

² The phrase is taken from the elder Phil. *Imag.* 324, 26 K.

³ Apparently the left arm steadies the lyre, which rests on the left thigh.

gold standing erect upon his head, his eye¹ tender, yet alert, and divinely inspired as his mind ever reaches out to divine themes.² 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.³ 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,⁴ 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,⁵ 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

⁴ 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

⁵ *Lit.* "lifting the ridge of skin above her eyes in a grim frown."

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5 αὐγὴν¹ τε ἄρρητον ἐκδεικνύσα τοῦ προσώπου
 τὴν θέαν ; τουτὶ δὴ τὸ τῶν Ἡλιάδων γνώρισμα·
 Μήδειαν οἶμαι χρὴ νοεῖν τὴν Αἰήτου. (2)
 Ἐγορμισάμενος γάρ τῷ Φάσιδι ὁ τοῦ Ἰάσονος
 στόλος, ὅτε τὸ χρυσοῦν μετῆει δέρας, καὶ εἰς
 10 τὴν τοῦ Αἰήτου παρελθὼν πόλιν, ἐρᾷ ἢ κόρη
 τοῦ ξένου λογισμὸς τε ὑπείσιν αὐτὴν ἀήθης, καὶ
 ὅ τι μὲν πέπονθεν, οὐκ οἶδεν,² ἀτακτεῖ δὲ τὰς ἐν-
 νοίας καὶ τῇ ψυχῇ ἀλύει. ἔσταλται δὲ οὐκ ἐνεργὸς
 νῦν οὐδὲ ἐν ξυνουσίᾳ τῶν κρειπτόνων, ἀλλ' ὡς καὶ
 15 πολλοῖς ὁράν. (3) Τὸ δὲ τοῦ Ἰάσονος εἶδος
 ἀβρὸν μὲν, οὐ μὴν ἔξω τοῦ ἐρρῶσθαι, ὄμμα τε
 αὐτῷ χαροπὸν ὑπόκειται τῷ τῆς ὀφρύος ἥθει
 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, ἀκουτίῳ τε
 ἐπερείσας ἑαυτὸν ἔστηκε· τό τε ἦθος τοῦ προσ-
 ὄπου³ 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.

¹ α' γ' ἴν Gomperz : αὐτήν.

² οἶδεν Jacobs : οἶδα

³ προσώπον Morelli : ἀσώπον.

¹ 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

with an ineffable radiance, when she permits her face to be seen? This in truth is the distinguishing mark of the descendants of Helios¹; 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,² 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.

² The phrase is taken from the elder Phil. *Her.* 141, 27 K.

ἡ 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 ἀστραγάλους
 οὔτοι,¹ γεγράφαι δ' ὁ μὲν ὑβριστικῶς ἐπι-
 5 τωθάζων ὁ Ἔρωσ καὶ πλήρη τῆς ῥίκης τὸν
 κόλπον ἀνασεύων, ὁ δὲ δυεῖν ἀστραγάλους ἔτι
 τὸν μὲν καὶ αὐτὸν ἀπολωλεκῶς, τὸν δ' ἐφ'
 ὁμοίᾳ προπέμπων ἐλπίδι. κατηφῆς δὲ αὐτῷ
 παρειὰ καὶ ἡ τοῦ ὄμματος ἀκτῖς καίτοι ἀβροῦ
 10 ὄντος βεβυθισμένη² 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, ἡδὲ δὲ αὐτὸ φιλομειδῆς

¹ οὔτοι Morelli: οὔσι.

² *a* and *P* give βεβυθισμένον: cf. *supra* 393, 1 K., p. 288.

¹ 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.

² 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.

³ 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,¹ 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.²



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,”³ casting a “bright glance”⁴ from under her helmet, and ruddy of face as well as masculine in general appearance ; the second one

⁴ Referring to the Homeric epithet *γλαυκῶπις*, “bright-glancing,” if this interpretation of the word be accepted.

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ὑπὸ τῇ τοῦ κεστοῦ ἴνγγι κὰν τῷ γράμματι σημαίνει, "Ἦσαν δέ γε τὴν τρίτην εἶναι τὸ σεμνὸν καὶ βασιλικὸν τοῦ εἴδους φησί.

- 20 (3) Ἰί δὴ βούλονται καὶ τίς ἢ τῆς ξυνουσίας αὐταῖς ἀνάγκη; ἄγουσα τοὺς πεντήκοντα ἢ Ἄργῳ 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 ὑποφρίπτουσα καὶ γλαυκιῶντες 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 Ἄργῳ καὶ Ὀμήρου ᾠδαὶ φράζουσιν. ἀλλ' οἱ μὲν τῆς Ἀργούσας 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 ὀραῖσθαι, ἔλικιάς

¹ The epithet applied to Aphrodite in Homer, e.g. *Iliad* 3. 424.

² The "magic of her girdle" is described, *Iliad* 14. 214 f.

³ 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"¹ disposition caused by the magic of her girdle;² 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;³ 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,"⁴ and the songs of Homer also describe the Argo as "known of all."⁵ 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 plaything⁶ 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.

⁴ The word for the golden fleece, *δέρας*, is the one regularly used by the poets, *e.g.* Eur. *Med.* 5.

⁵ Quoted from the *Odyssey*, 12. 70.

⁶ Here also the account closely follows Apoll. Rhod. *Argon.* III. 132f.

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τε κυανοῦ ἐφ' ἑαυτῆς ἐλίττουσα¹ καὶ ἀναρριφεῖσα
 τάχα που τὸ ἀποχωροῦν σέλας μαρμαρυγαῖς
 ἀστέρων εἰκάζειν αὐτὴν² 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' ΠΕΛΟΣ

(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 ὀπλὴν καὶ τὸ ὄμμα
 κυνέοί τε καὶ ἔτοιμοι χαίτην τε ἀμφιλαφῆ

¹ ἐλίττουσα Olearius: ἐλίττουσαν.

² αὐτὴν Jacobs: αὐτῆ.

¹ 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.

² The upright tiara was the prerogative of royalty, cf p. 260, n. 1.

³ Quoted from *Iliad* 8. 126.

⁴ *Iliad* 13. 127. Poseidon in his car "set out to drive over the waves . . . and the axle of bronze was not wetted

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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 ¹

The man mounted on a four-horse chariot who is setting out to drive across the mainland, wearing an upright tiara ² and Lydian dress, is Pelops, I believe, a "bold charioteer" ³ 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. ⁴ His flashing eye and erect head attest his alertness of mind, and his haughty brow indicates that the youth despises Oenomaüs. ⁵ For he is proud of his horses, since they hold their necks high, are broad of nostril, hollow of hoof, ⁶ 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.

¹ The father of Hippodameia.

² 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.

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κναιῶν ἀπαιωροῦντες ἀχένων, 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. ἔρᾳ τε γὰρ
 καὶ τὸν γεννήτορα μυσάττεται τοιούτοις ἀκροθι-
 νίοις φρονούντα, ἃ δὴ καὶ ὄρᾳς, κεφαλὰς ταύτας,
 404 K. τῶν¹ προπυλαίων 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) Εἰδῶλα δὲ ὑπεριπτάμενα σφῶν
 ὀλοφύρεται τὸν ἑαυτῶν ἀγῶνα τῇ τοῦ γάμου
 ξυμβάσει ἐφυμνούντα· 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
 μεριάκιον κτείνει, ὁ δὲ τῷ πατρὶ θύων Ἄρει
 σπεύδει ἄγριος ἰδεῖν καὶ φονῶν τὸ ὄμμα καὶ τὸν
 15 Μυρτίλον ἐπισπέρχει. (6) Ἐρως δὲ κατηφῆς

¹ A relative like ᾧν seems to be required before τῶν; or possibly we should read ἀνημμένας (Reiske) ἐκάστοτε (Capps).

¹ *i.e.* she sides with Pelops, while her father is hostile to all the suitors.

² 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.¹ 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;² 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;³ 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 cutting⁴ the

³ 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."

⁴ 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 διδοὺς νοεῖν, ὅτι τε ἐρώσα ἢ κόρη τοῦ ἐρώωντος¹ 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 οὐ ἐμῶ μένει ἀντιώωσιν, οἱ δὲ γενναῖοι γενναίων κρατοῦσι.

(2) Τὰ μὲν δὴ περὶ τῶν ἐν τῷ νικᾶν ἕτερα, ἢ 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 διεύργων. τοὺν μέσῳ δὲ πεδίον ποταμῷ διαιρεῖται Ξάνθῳ, γέγραπται δὲ οὐ μορμύρων ἀφρῶ, οὐδ' οἷος ἐπὶ τὸν τοῦ Πηλέως ἐπλήμμυρεν,
5 ἀλλ' εὐνὴ μὲν αὐτῷ λωτὸς καὶ θρῦνον καὶ ἀπαλοῦ δόνακος κόμαι, κατὰκειται δὲ μᾶλλον ἢ ἀνέστηκε

¹ ἐρώωντος Jacobs: ἔρωτος.

¹ 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.

² 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 MYSIANS¹

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,² some go away not inglorious but able to say to the world, "children of wretched men are they who encounter my wrath,"³ 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 Homer⁴ 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"⁵ nor yet as when it rose in flood against the son of Peleus,⁶ but its bed is lotus grass and rushes and foliage of tender reeds; it reclines instead of stand-

³ Quoted from *Iliad* 6. 127. Cf. *supra*, p. 225 n.

⁴ *Ibid.* 22. 411.

⁵ *Ibid.* 18. 403, where the phrase is used of the stream of Oceanus: cf. 21. 302 f.

⁶ 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.¹ (3) Στρατιά τε ἐκατέρωθεν
 10 Μυσῶν τε ξὺν Τρωσὶ καὶ Ἑλλήνων ἐκ θατέρου,
 οἱ μὲν κεκμηκότες ἤδη οἱ Τρῶες, οἱ δὲ ἀκμήτες
 οἱ ξὺν Εὐρυπύλῳ. ὀράς δὲ αὐτῶν, ὡς οἱ μὲν
 ἐν τοῖς ὄπλοις κάθηνται τάχα που τοῦτο Εὐρυ-
 πύλου αἰτήσαντος, καὶ χαίρουσι τῇ ἀνακωχῇ, οἱ
 15 δὲ ἔκθυμοί τε καὶ ἐξορμῶντες οἱ Μυσοὶ ἴενται
 τό τε τῶν Ἑλλήνων ἐν ὁμοίᾳ καταστάσει τοῖς
 Τρωσὶν ὄντων πλὴν τῶν Μυρμιδόνων ἐνεργοὶ
 γὰρ καὶ περὶ τὸν Πύρρον ἔτοιμοι.

(4) Τὼ νεανία δέ, κάλλους μὲν ἕνεκεν 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 ἐπιπρέπει²
 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, ἢ ἴρις, τῷ Πύρρῳ δὲ
 30 τὰ ἐξ Ἑφαιίστου πάρεστιν, ἐκστάς ποτ' αὐτῶν
 Ὀδυσσεὺς καὶ ἀπευξάμενος τὴν ἑαυτοῦ νίκην.

¹ μέτριον P and Morelli: μέτρον. The text is corrupt.

² ἐπιπρέπει Olearius: ἐπιτρέπει.

¹ Cf. the account of the sources of the Nile, the elder Phil., *supra*, p. 21.

² See critical note

³ Quoted from *Iliad* 3. 8.

⁴ 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 sources¹ to keep them within bounds, now moistening . . . the stream keeps within bounds.² 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.”³ Both wear the armour of their fathers; but while Eurypylus is clad in armour bearing no device, which gives forth, like a rainbow,⁴ a light that varies with his position and movements, Pyrrhus wears the armour made by Hephaestus, which Odysseus, regretting his own victory,⁵ has yielded to him.

⁵ *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
 φράζοντες 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 μικρόν γε ὕστερον πεύση
 περὶ ἐκάστων, οὐρανοῦ δὲ ὅδε. 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 ἀμητοῦ ξύμβολα δυόμεναι ἢ αὐ
 πάλιν ἐκφανῶς ἔχουσαι, ὡς ἂν καὶ τὰ τῆς ὥρας
 αὐτὰς ἄγη,¹ Ὑάδες δ' ἐπὶ θάτερα. ὄρας καὶ τὸν
 Ὀρίωνα, τὸν δὲ ἐπ' αὐτῷ μῦθον καὶ τὴν ἐν
 ἄστροις αἰτίαν ἐς ἔτερον ἀναβαλόμεθα, ὦ παῖ,
 15 καιρόν, ὡς ἂν μὴ ἀπάγοιμέν σε τῶν νῦν ἐν πόθῳ.

¹ αὐτὰς ἄγη Kayser: αὐτ' ἄγ, αὐτῆς ἄγει, or αὐτοῖς ἄγει.

¹ 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.¹ For the representations of earth and sea and sky² 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 reaping³ 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).

² *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.

³ 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 αὐταὶ 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 κρούσις καὶ ὁ τῶν ὀρχουμένων ῥυθμὸς ἐς αὐτὰ 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 οὐκ¹ εὐθειαν φέροι.
5 τίς δ' ἢ δίκη; διττοὶ μὲν ἐν μέσῳ τινὲς οὔτοι,

¹ οὐκ added by Schenkl.

¹ *Iliad* 18. 490: "Therein fashioned he also two cities of mortal men exceeding fair. In the one there were marriages and feastings, 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.¹ 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.² 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.

² 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 ὦνπερ¹ 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, γυναῖά τε γὰρ ἔστιν οὐ τῶν ἐπάλξεων
 καὶ γέροντες οὗτοι καὶ κομιδῆ παιδία. ποῖ δὲ
 20 τὸ μάχιμον αὐτοῖς; ἐνταῦθα εὔροις ἂν τούτους,
 οἳ δὲ 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 δὲ διατάπτουσιν²
 ἐντεῦθεν· τουτὶ γάρ, μοι δοκεῖν, ἢ πρὸς ταῖς
 ὄχθαις αἰνίττεται λόχμη, οὐ δὲ καθωπλισμένους
 30 αὐτοὺς ὀράς. ἀλλ' οὐκ ἂν ἐγγένοιτ' αὐτοῖς

¹ αἰτίαν ἔχειν ὦνπερ Kayser: κατασχέειν ὑπερ F, ἔχει νῶν ὑπερ aP.

² διατάπτουσιν 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,¹ 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 second² 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.³ 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

¹ *i.e.* voluntary homicide; but he acknowledges by his payment of the "were-geld" or blood-money the commission of involuntary homicide.

² Cf. *Iliad* 18. 509 ff. for the Homeric description.

³ Here a goddess of war.

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χρήσασθαι τῷ λόχῳ.¹ 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
 πολεμίων 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, ὃς δ' ὑφέλκεται ὑπ' αὐτὴν νεκρός, ὄν δὲ
 15 καὶ νεότρωτον ἐπισπέρχει. οἱ δ' ἄνδρες φοβεροὶ
 τῆς ὀρμῆς καὶ τοῦ βλέμματος ὡς οὐδὲν δια-
 λάττειν ἐμοὶ ζώντων ἐν ταῖς ὀρμαῖς δοκοῦσιν.

¹ λόχῳ Morelli: λοχῳ̄.

¹ 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.¹ 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?² 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 horseback; 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.

² 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 δοκεῖ¹ τὸν χρυσὸν περισχίζουσα.² (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 χρή· τὸ γάρ τοι λήμιον 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 μάλια συντόνωσ. (14) Ἡ δὲ δρυς οὐκ ἀκαίρως ἐνταῦθα οὐδ' ἔξω λόγου· σκιά τε γὰρ ἀμφιλαφῆς ὑπ' αὐτῇ ψυχάσαι τοῖς ἐν τῷ ἔργῳ καμοῦσι καὶ
 35 βούς οὕτοσὶ πίων καθιερωθεῖς ὑπὸ τῶν κηρύκων, 409 K. οὓς ὀράς, ὑπὸ τῇ δρυὶ δαῖς προτίθεται³ τοῖς περὶ τὴν συλλογὴν τοῦ πυροῦ κάμνουσι. τὰ δὲ γύναια τί φῆς; ἄρ' οὐκ ἐπτοῆσθαι σοι δοκεῖ καὶ διακελεύεσθαι ἀλλήλοις συχνὰ μίττειν τῶν ἀλφίτων
 5 δεῖπνον εἶναι τοῖς ἐρίθοις; (15) Εἰ δὲ καὶ ὀπώρας δεῖσει, πάρεστί σοι ἀλωή⁴ 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

¹ δοκεῖ added by Westermann.

² περ.σχίζουσα Jacobs: περισχοῦσα.

³ 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

⁴ 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 δὲ 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 ἡίθεοι εὖιον καὶ βακχικὸν ἐν ῥυθμῷ βαίνουσιν ἐνδιδόντος αὐτοῖς τὸν ῥυθμὸν ἑτέρου, ὃν οἶμαι ξυνίης ἀπὸ τε τῆς
- 20 κιθάρας καὶ τοῦ λεπτὸν προσάδειν δοκεῖν τοῖς φθόγγοις. (17) Εἰ δὲ καὶ τὴν ἀγέλην ἐννοήσεως τῶν βοῶν, αἱ δὲ πρὸς τὴν νομὴν ἴενται ἐπομένων αὐταῖς τῶν νομέων, τῆς μὲν χροᾶς 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 ἀφερμηνεῦσαι μοί τις ἐπαξίως δοκεῖ καὶ τὸν ὑπ' αὐτοῖς ταῦρον, ὁ μὲν γὰρ
- 30 μεμυκέναι δοκῶν καὶ σπαίρειν σπαράττεται ἤδη πῶς ἐμπεφυκότην τοῖς ἐντοσθιδίοις τῶν λεόντων, οἱ δὲ κύνες, ἐννέα δ' οἶμαι οὔτοι, εἶπονται 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 ὄρου θρέμματα
- 5 καὶ τοὺς σταθμοὺς καὶ τὰς σκηναὺς καὶ τοὺς σηκοὺς· οἶκον ποιμνίων νόει ταῦτα.

¹ 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,¹ 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 οὕτως προσόμοιος τῷ Δαίδαλου, φασὶ δ' αὐτὸν Ἀριάδην τῇ Μίνῳ πρὸς αὐτοῦ δοθῆναι. τίς δ' ἡ τέχνη;
- 10 παρθένοις ἠΐθεοι τὰς χεῖρας ἐπιπλέξαντες χορεύουσι. σὺ δ', ὡς ἔοικεν, οὐκ ἄρκεσθήσῃ τούτῳ, εἰ μὴ σοι καὶ τὰ τῆς ἐσθῆτος ἑξακριβώσομαι τῷ λόγῳ· οὐκοῦν αἰδὶ μὲν ὀθύναις ἤσθηται στεφάνας ἐπὶ ταῖς κεφαλαῖς χρυσᾶς φέρουσαι, τοῖς
- 15 δ' εὐήτριοι μὲν καὶ λεπτοὶ περίκεινται χιτῶνες, μαχαίρας δὲ τῶν μηρῶν¹ ἐξήρτηται χρυσᾶς ἀργυρῶν τελαμώνων ξυνεχόντων αὐτάς. (19) Ἄλλ' ἐν κύκλῳ μὲν ἰόντων, τοῦτ' ἐκεῖνο, τροχοῦ περιδίησιν 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 εἰκὼν 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 ἢ νίκη· ἰδοὺ γὰρ καὶ καθήρηται² ὁ Εὐρύπυλος κατὰ τῆς μασχάλης 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

¹ μηρῶν Jacobs: χειρῶν.

² καθήρηται Morelli: καθήρηται or καθήρηται.

One more scene remains, I think—a troupe of dancers here,¹ 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

¹ 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 μειδιά 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 ὀρώντας καὶ τὸν δι' ἀμφοῖν κοσμού-
 μενον Ὀρφεὺς ὑπεισιν ἡμᾶς ὁ τῆς Καλλιόπης.
 μετὰ γὰρ τὸν ἐπὶ τοῖς ταύροις ἄθλον θέλξασα
 εἰς ὑπνον τὸν δράκοντα τοῦτον ἢ Μήδεια σεσύλη-
 20 ται μὲν τὸ χρυσόμαλλον τοῦ κριοῦ νάκος, φυγῇ
 δὲ ἴενται λοιπὸν οἱ τῆς Ἀργοῦς πλωτῆρες, ἐπειδὴ
 ἀνάπυστα τοῖς Κόλχοις καὶ τῷ Αἰήτῃ τὰ τῆς

¹ Cf. the account of the voyage of the Argo, the elder Phil. II, 15, *supra*, p. 187; also p. 319.

² For the tiara of Orpheus, cf. notes on pp. 310, 312 *supra*.

³ 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 AEËTES¹

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 tiara² 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 sleep³—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”⁴ 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.

⁴ Quoted from Pindar. *Pyth.* 4. 68.

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κόρης. (2) Καὶ τὰ μὲν τῶν τῆς Ἀργούσιν ναυβα-
 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 ῥύμῃ τάχους δείγμα. ἡ κόρη
 30 δὲ ἀμήχανόν τινα ροῦν δείκνυσιν ἐκ τοῦ προσώπου,
 ὄμμα μὲν γὰρ αὐτῇ δεδακρυμένον ἐς γῆν ὄρα,
 412 K. περίφοβος δέ ἐστιν ὑπ' ἐννοίας ὧν δέδρακε καὶ
 λογισμοῦ τῶν μελλόντων πλήρης,¹ αὐτὴ τε πρὸς
 ἑαυτὴν ἀνακुकλεῖν δοκεῖ μοι τὰς ἐννοίας διορωσα
 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 κατωρθώκασιν, τοὺς δὲ ἐς
 10 ἰκεσίαν τείνοντας, ἐφ' οἷς δεδοίκασιν. (4) Ὅρας
 δὲ καὶ τὸν Αἰήτην ἐπὶ τετρώρον 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,

¹ πλήρης Olearius: πλήρους.

¹ The phrase is taken from Hom. *Odys.* 11. 274.

² The phrase is from the elder Phil., *Imag.* 315, 7 K.

³ The phrase is from Homer, *Iliad* 6. 340.

inasmuch as the maiden's deeds have become known¹ 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 swollen² 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-armor³ 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,⁴ for he intends to burn the Argo,

¹ 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 οὖσαι—δίδωσι γὰρ
25 τουτὶ θεωρεῖν ἢ γραφή—τὸ δὲ ἄσθμα ἐξαιματο-
μένων ἐς τὸν δρόμον τῇ μᾶστιγι ὑπὸ τοῦ Ἀψύρ-
του—παραβατεῖν γὰρ τοῦτόν φασι τῷ Αἰήτῃ—
ὑπὸ παντὸς ἐλκόμενον τοῦ στέρνου καὶ ἢ τῶν
τροχῶν δίνη μόνου οὐ προσβαλοῦσα τῷ ἄρματίῳ
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 ΉΣΙΟΝΗ

- (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 οὕτω
κῆτος ὑφίσταται; (2) Ὀρᾶς γάρ, ὁπόσοι μὲν
5 αὐτῷ οἱ ὀφθαλμοὶ κυκλοτερῆ τ' αὖ τὴν ὄψιν
ἀποτοριεύοντες καὶ δεινῶς ἐς πολὺ δεδορκότες

¹ Xenophon, *Art of Horsemanship*, l. 10: "A wide dilated nostril is at once better than a contracted one for respiration, and gives the animal a fiercer aspect."

² Cf. the description of Amphiaraius driving his chariot, the elder Phil. *Imag.*, *supra*, p. 105.

³ 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,¹ 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 panting² 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. HESIONE³

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 ὀφρύων ἀκανθῶδες καὶ ἄγριον ἐφ'
 ἑαυτοὺς ἔλκοντες, ὅπως δὲ ὀξεῖα ἢ τοῦ στόματος
 ἐκβολὴ καρχίρους 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

¹ 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,"¹ 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 προκειμένης¹ 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, ἢ γὰρ τῶν
 πετρῶν ἀνημμένη κόρη πρόκειται τῷ κήτει βορά,
 Ἡσιόνην δ' αὐτὴν Λαομέδοντος παῖδα νομίζω-
 10 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 που δεδοικότες ὑπ'
 ἐκπλήξεως περιττῆς, μὴ καὶ προσβάλοι τῷ
 15 τείχει τὸ κήτος, ἐπειδὴ ὡς χερσεύσον ὥρμηκε.
 (8) Τὸ δὲ τῆς κόρης κάλλος ὁ καιρὸς ἐφερμηνεύειν
 ἐπ' ἀκριβὲς οὐκ ἔᾶ, 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.

ἰγ' 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,

¹ προκειμένης Salmasius: περικειμένης.

¹ Cf. the account of the birth of Pindar, the elder Phil. II, 12, p. 179; and Introduction, *supra*, p. 278.

² 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. SOPHOCLES¹

Why do you delay, O divine Sophocles, to accept the gifts of Melpomene?² 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 γαθέ, 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) Ἦ πού τις καὶ ἀναφθέγγεται μικρὸν ὕστερον ἐπὶ σοὶ Μουσῶν εὐκόλων ἀνθρήμιον λέγων καὶ δεδοικέναι τῷ παρεγγυήσει, μὴ πη λάθοι τις ἐκπτῶσα 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 κλυτομήτης¹ 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

¹ κλυτόμητις conj. Bergk, cf. *Hom. Hymn.* 19, 1.

¹ *Iliad* 3, 65: "Not to be flung aside . . . are the glorious gifts of the gods."

² Cf. the elder Phil., *Her.* 217, 2; Amazons anoint their infants "with mare's milk and the dew's honeycomb."

HYACINTHUS

good sir, and accept her gifts; for the gifts of the gods are not to be rejected,¹ 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,² since this more than anything else is to be infused into your poesy. Surely someone³ 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,⁴ and though "famed for his skill"⁵ 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. HYACINTHUS⁶

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

³ Probably Aristophanes or some other writer of the old comedy; cf. *Com. Graec. Frag.* Kock, III. 402 (Mein. IV. 655).

⁴ Cf. Philostr. *Vit. Apoll.* 96, 26: "The paean of Sophocles, which they sing to Asclepius at Athens."

⁵ Quoted from *Hom. Hymns* XIX. 1.

⁶ Compare the treatment of the same theme by the elder Phil. *Imag.* I. 24, *supra*, p. 93 f.

φησιν ὁ Οἰβάλου, μαθόντας δὲ τοῦτο χρή
 λοιπὸν καὶ τὴν αἰτίαν τῆς τοῦ θεοῦ παρουσίας
 20 γινώσκειν· ἐρών ὁ τῆς Λητοῦς τοῦ μειρακίου
 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 Ἀπόλλωνος φίλα.
 (3) Ταῦτὶ μὲν ὁ θεός, γέγραπται δὲ ἀκειρεκόμης
 μὲν, τὸ εἰωθός, φαιδρὰν δὲ ὀφρῶν ὑπὲρ ὀφθαλμῶν
 ἐγείρων, ὧν ἀκτῖνες οἶον ἐκλάμπουσι, καὶ μει-
 30 διάματι ἠδεὶ τὸν Ὑάκινθον θαρσύνων προ-
 τείνων μὲν τὴν δεξιὰν ἐπὶ τῇ αὐτῇ αἰτία. (4)
 416 K. Τὸ μειράκιον 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.¹ σφυρὸν μὲν αὐτῷ κοῦφον 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 στέρνιον καὶ βραχίων ξὺν ἀπαλότῃ²
 σφριγῶν καὶ αὐχὴν ἀνεστηκῶς τὸ μέτριον ἢ
 κόμη τε οὐκ ἄγροικος οὐδὲ ἐν αὐχμῷ ἀνεστηκυῖα,

¹ 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.

² ἀπαλότῃ Olearius: ἀπλότῃ.

HYACINTHUS

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.¹ 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 swells² in a delicate curve,³ his neck is moderately erect, while the hair is not unkempt nor stiff from grime, but falls

¹ See critical note. For the attitude, cf. p. 91, *supra*.

² Compare the description of Hyacinthus by the elder Phil. *Imag., supra*, p. 95.

³ *i.e.* robust for all its delicacy; the phrase is from the elder Phil., *Her.* 151, 28 K.

PHILOSTRATUS THE YOUNGER

15 ἄλλ' ἐπικρεμαμένη τῷ μετώπῳ, συναπονεύουσα
 δὲ ταῖς τοῦ ἰούλου ἀρχαῖς. (5) Ὁ δ' ἐν ποσὶ
 δίσκος ἔχων καὶ σκοπ . . . ¹ 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 τοσοῦτον
 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, ἣν 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·
 ἐμπεπτωκῶς γὰρ ὁ σὺς Ἀγκαίῳ τούτῳ κατὰ
 τὸν μηρόν, κεῖται ὁ νεανίας ἀθρόον ἐκρέων τὸ
 αἷμα καὶ ἐς πολὺ ἀνερρωγῶς τοῦ μηροῦ, ὅθεν
 5 ἐν χερσὶν ἤδη τοῦ ἄθλου ὄντος ἡ μὲν Ἀταλάντη,

¹ Lacuna of one letter in F., σκόπει P.

¹ The story is that Zephyrus had been a lover of Hyacinthus, and out of jealousy deflected the discus of Apollo to kill the youth.

² 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,¹ 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. MELEAGER²

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).

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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 ἢ γραφῇ, 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 εἴπωμεν· στιφρὸς μὲν ὁ νεανίας καὶ πάντῃ σφριγῶν, κνήμαι δ' αὐτῷ εὐπαγεῖς καὶ ὀρθαὶ φέρειν τε ἔν τοις¹ 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 ξυνάπτουτες 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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—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

¹ τε before τοῖς deleted by Kayser.

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ἐπιτετάσθαι, ἐσθῆς δὲ λευκὴ ὑπὲρ γόνυ καὶ
 κρηπίς ὑπὲρ σφυρὸν ἔρεισμα ἀσφαλὲς τῇ βάσει,
 χλαμύδα τε κοκκοβαφῆ ὑπὲρ ἀυχένος κολπώσας
 5 τὸ θηρίον ὑφίσταται.

(6) Ταυτὶ μὲν σοι τὰ τοῦ Οἰνέως, Πηλεὺς δὲ
 οὗτος προβέβληται φοινικοῦν φᾶρος, μάχαιρα
 δὲ αὐτῷ ἢ παρ' Ἡφαίστου ἐν χερσὶν ἐκδεξο-
 μένω τὴν τοῦ συὸς ὀρμήν, τὸ δὲ ὄμμα ἄτρεπτος
 10 καὶ ὀξὺ 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, ὅπῃ 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 οὗτος; ὀράς τὸν
 25 ὕστατον ἀνασκιρτῶντα κένταυρον; Νέσσος δὲ

¹ *i.e.* the Argonautic expedition, cf. pp. 187, 343, *supra*.

² 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

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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.¹

16. NESSUS²

Do not fear³ 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.⁴ 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?⁵ 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.

³ The phrase is from the elder Phil., *Her.* 196, 20 f.

⁴ Cf. *supra*, 410, 8 K for this use of *τέχνη*.

⁵ 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.

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οἶμαι οὗτος διαφυγὼν ἐκ τῆς Φολόης τὴν Ἡρακλείαν μόνος χεῖρα, ὅτ' ἐπιχειροῦντες ἀδίκως αὐτῷ διέφυγεν οὐδεὶς πλὴν οὗτος. οἴχεται δὲ καὶ οὗτος ἄδικος ἐς αὐτὸν φανείς· πορθμεύοντος
 30 γὰρ τοὺς δεομένους τούτου ἐπιστὰς 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 ἀτόποις 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 λύθρον¹ ἀπόθετον ἐς Ἡρακλέα τῇ Δηιανείρᾳ δεδωκώς. (4) Τὸ δὲ παιδίον ὁ "Υλλος ἐφέστηκε μὲν τῷ πατρῷ δίφρῳ κατὰ τῆς ἄντυγος δεθέντων, ὥστε ἀτρεμεῖν, τῶν ἵππων, κροτεῖ δὲ ὑφ' ἡδονῆς τὰς
 15 χεῖρας γέλωτι δούς ἂ μῆπω ἔρρωται.

¹ λύθρον Jacobs : δίφρον.



FIG. 31.—*Deianira at the Death of Nessus.*

[To face p. 363.]

NESSUS

is Nessus, I think, who alone escaped the hand of Heracles at Pholoë,¹ 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.

¹ 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 ἄρτι¹ καὶ τοὺς ἐκ Μελιβοΐας ἐπὶ Τροίαν ἄγων τιμωροὺς Μενελάω κατὰ τοῦ Φρυγὸς 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 ὀφρῦν ἐπὶ τῷφθαλμῷ ἐφέλκων κύτῳ που καὶ ἐν βάθει ὄντας καὶ ἀμενηνὸν ὀρώντας, κόμην τε λύθρου καὶ ἀνχμοῦ 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, Φιλοκτῆτης τε ἐκ τῆς ξὺν Ἡρακλεῖ μνήμης τὸν βωμόν τοῖς ζητοῦσι δεικνὺς ἐγχερίψαντος αὐτῷ
 5 τοῦ ὕδρου τὸν ἰὸν ἐς θῆτερον τοῖν ποδοῖν οἱ μὲν ἐπὶ Τροίαν οἱ Ἀχαιοὶ στέλλονται, ὁ δὲ ἐν Λήμνῳ ταύτῃ κείται, διαβόρῳ φησὶ Σοφοκλῆς καταστάζων ἰῶ τὸν πόδα² . . .

¹ ἄρτι Hamaker: ἔτι.² The rest of the MS. is lost.

¹ The story of Philoctetes was treated by Aeschylus and Euripides, as well as in the extant drama of Sophocles.

PHILOCTETES

17. PHILOCTETES¹

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,”² 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.

² Quoted from Soph. *Phil.* 7.

