

### Imperial Ekphrasis in Galen's *Protrepicus*

<p><b>1. Philostratus, <i>Imagines</i> 1.6.1 (text and translation of Philostratus are from Fairbanks)</b></p> <p>Μῆλα Ἐρωτες ἰδοῦ τρυγῶσιν · εἰ δὲ πλῆθος αὐτῶν, μὴ θαυμάσης. Νυμφῶν γὰρ δὴ παῖδες οὗτοι γίνονται, τὸ θνητὸν ἅπαν διακυβερνῶντες, πολλοὶ διὰ πολλὰ, ὧν ἐρῶσιν ἄνθρωποι, τὸν δὲ οὐράνιον φασιν ἐν τῷ οὐρανῷ πράττειν τὰ θεῖα. μῶν ἐπήσθου τι τῆς ἀνὰ τὸν κῆπον εὐωδίας ἢ βραδύνει σοι τοῦτο; ἀλλὰ προθύμως ἄκουε · προσβαλεῖ γὰρ σε μετὰ τοῦ λόγου καὶ τὰ μῆλα.</p>	<p>See, Cupids are gathering apples; and if there are many of them, do not be surprised. For they are children of the Nymphs and govern all mortal kind, and they are many because of the many things men love; and they say that it is heavenly love which manages the affairs of the gods in heaven. Do you catch aught of the fragrance hovering over the garden, or are your senses dull? But listen carefully; for along with my description of the garden the fragrance of the apples also will come to you.</p>
<p><b>2. Philostratus, <i>Imagines</i> 1.6.3</b></p> <p>Καὶ ἵνα μὴ τοὺς χορεύοντας λέγωμεν ἢ τοὺς διαθέοντας ἢ τοὺς καθεύδοντας ἢ ὡς γάννυται τῶν μῆλων ἐμφαγόντες, ἴδωμεν ὅ τι ποτὲ οὗτοι νοοῦσιν. οἱ γὰρ κάλλιστοι τῶν Ἐρώτων ἰδοῦ τέτταρες ὑπεξεληθόντες τῶν ἄλλων δύο μὲν αὐτῶν ἀντιπέμπουσι μῆλον ἀλλήλοισ, ἢ δὲ ἑτέρα δυὰς ὁ μὲν τοξεύει τὸν ἕτερον, ὁ δὲ ἀντιτοξεύει καὶ οὐδὲ ἀπειλή τοῖς προσώποις ἔπεστιν, ἀλλὰ καὶ στέρνα παρέχουσιν ἀλλήλοισ, ἵν' ἐκεῖ που τὰ βέλη περάσῃ. καλὸν τὸ αἶνιγμα · σκόπει γὰρ, εἴ που ξυνήμι τοῦ ζωγράφου. φιλία ταῦτα, ὧ παῖ, καὶ ἀλλήλων ἴμερος. οἱ μὲν γὰρ διὰ τοῦ μῆλου παίζοντες πόθου ἄρχονται, ὅθεν ὁ μὲν ἀφίησι φιλήσας τὸ μῆλον, ὁ δὲ ὑπτίαις αὐτὸ ὑποδέχεται ταῖς χερσὶ δῆλον ὡς ἀντιφιλήσων, εἰ λάβοι, καὶ ἀντιπέμψων αὐτό· τὸ δὲ τῶν τοξοτῶν ζεῦγος ἐμπεδοῦσιν ἔρωτα ἢδη φθάνοντα. καὶ φημι τοὺς μὲν παίζειν ἐπὶ τῷ ἄρξασθαι τοῦ ἐρᾶν, τοὺς δὲ τοξεύειν ἐπὶ τῷ μὴ λῆξαι τοῦ πόθου.</p>	<p>Not to speak of the Cupids that are dancing or running about or sleeping, or how they enjoy eating the apples, let us see what is the meaning of these others. For here are four of them, the most beautiful of all, withdrawn from the rest; two of them are throwing an apple back and forth, and the second pair are engaged in archery, one shooting at his companion and the latter shooting back. Nor is there any trace of hostility in their faces; rather they offer their breasts to each other, in order that the missiles may pierce them there, no doubt. It is a beautiful riddle; come, let us see if perchance I can guess the painter's meaning. This is friendship, my boy, and yearning of one for the other. For the Cupids who play ball with the apple are beginning to fall in love, and so the one kisses the apple before he throws it, and the other holds out his hands to catch it, evidently intending to kiss it in his turn if he catches it and then to throw it back; but the pair of archers are confirming a love that is already present. In a word, the first pair in their play are intent on falling in love, while the second pair are shooting arrows that they may not cease from desire.</p>

<b>3. Philostratus, <i>Imagines</i> 2.32.3-4</b>	
<p>Τὸ δὲ εἶδος τῆς Παλαιίστρας, εἰ μὲν ἐφήβῳ εἰκάζοιτο, κόρη ἔσται, εἰ δὲ εἰς κόρην λαμβάνοιτο, ἔφηβος δόξει. κόμη τε γὰρ ὅση μῆδ' ἀναπλέκεσθαι ὄμμα τε ἀμφοτέρῳ τῷ ἦθει καὶ ὄφρυς οἷα καὶ ἐρώντων ὑπερορᾶν καὶ παλαιόντων· φησὶ γὰρ πρὸς ἄμφω τὰ ἔθνη ἐρρῶσθαι μαζῶν τε οὐδ' ἂν παλαίοντα θιγεῖν τινα, τοσοῦτον αὐτῇ περιεῖναι τῆς τέχνης. καὶ αὐτοὶ δὲ οἱ μαζοὶ μικρὰ τῆς ὀρμῆς παραφαίνουσιν ὥσπερ ἐν μειρακίῳ ἀπαλῶ, θῆλύ τε ἐπαινεῖ οὐδέν, ὅθεν οὐδὲ λευκώλενος θέλει εἶναι, οὐδὲ τὰς Δρυάδας ἐπαινεῖν ἔοικεν, ὅτι λευκαίνουσιν ἑαυτὰς ἐν ταῖς σκιαῖς, ἀλλὰ τὸν Ἥλιον ἄτε κοίλην Ἀρκαδίαν οἰκοῦσα αἰτεῖ χρῶμα, ὃ δ' οἷον ἄνθος τι ἐπάγει αὐτῇ καὶ φοινίττει τὴν κόρην μετρία τῇ εἴλῃ. (4) Καθῆσθαι δέ, ὧ παῖ, τὴν κόρην πάνσοφόν τι τοῦ ζωγράφου· πλεῖσται γὰρ τοῖς καθημένοις αἰ σκιαὶ καὶ τὸ καθῆσθαι αὐτῇ ἱκανῶς εὔσχημον, πρᾶττει δὲ τοῦτο καὶ ὁ θαλλὸς τῆς ἐλαίας ἐν γυμνῷ τῷ κόλπῳ.</p>	<p>The figure of Palaestra, if it be compared with a boy, will be that of a girl; but if it be taken for a girl, it will seem to be a boy. For her hair is too short even to be twisted into a knot; the eye might be that of either sex; and the brow indicates disdain for both lovers and wrestlers; for she claims that she is able to resist both the one and the other, and that not even in a wrestling bout could anyone touch her breasts, so much does she excel in the art. And the breasts themselves, as in a boy of tender years, show but slight signs of beginning fullness. She cares for nothing feminine; hence she does not even wish to have white arms, and apparently even disapproves of the Dryads because they stay in the shade to keep their skin fair; nay, as one who lives in the vales of Arcadia, she begs Helius for colour, and he brings it to her like a flower and reddens the girl with moderate heat. (4) It shows the skill of the painter, my boy, that the maiden is sitting, for there are most shadows on seated figures, and the seated position is distinctly becoming to her; the branch of olive on her bare bosom is also becoming to her.</p>
<b>4. Galen, <i>Protrepticus</i> 2.1-2 (Greek text of Boudon-Millot 2000, translation mine)</b>	
<p>Πῶς οὖν οὐκ αἰσχρόν, ὧ μόνῳ τῶν ἐν ἡμῖν κοινοῦμεν θεοῖς, τούτου μὲν ἀμελεῖν, ἐσπευκέναι δὲ περὶ τι τῶν ἄλλων, τέχνης μὲν ἀναλήψεως καταφρονοῦντα, Τύχῃ δ' ἑαυτὸν ἐπιτρέποντα; ἥς τὴν μοχθηρίαν ἐμπανίσαι βουλευθέντες οἱ παλαιοὶ γράφοντες καὶ πλάττοντες αὐτὴν οὐ μόνον ἐν εἴδει γυναικὸς ἠρκέσθησαν, καίτοι τοῦθ' ἱκανὸν ἦν ἀνοίας σύμβολον, ἀλλὰ καὶ πηδάλιον ἔδοσαν ἐν χεροῖν ἔχειν αὐτῇ καὶ τοῖν ποδοῖν ὑπέθεσαν βάσιν σφαιρικήν, ἐστέρησαν δὲ καὶ τοῖν ὀφθαλμοῖν ἐνδεικνύμενοι διὰ τούτων ἀπάντων τὸ τῆς Τύχης ἄστατον.</p>	<p>How, then, is it not shameful, in regard to the only thing of what we share with the gods, to be untrained in [art], and to have pursued other things, disdain the acquisition of art and turning oneself to Fortune? Ancient authors and sculptors, wishing to reveal her bad condition, were pleased to have written of her and fashioned her not only in the form of a woman, although this was a fitting symbol of her ignorance, but also they gave her a rudder to hold in her hands and they placed underneath her feet a spherical base, and they deprived her also of her eyes, demonstrating through all these things the instability of Fortune.</p>
<b>5. Galen, <i>Protrepticus</i> 3.1-2</b>	
<p>Τὰ μὲν δὴ τῆς Τύχης ἔργα τοιαῦτα. Τὸν δ' Ἑρμῆν ἄτε λόγου μὲν ὄντα δεσπότην,</p>	<p>Such then are the deeds of Fortune. But inasmuch as Hermes is the master of word,</p>

<p>ἐργάτην δὲ τέχνης ἀπάσης θέασαι πάλιν, ὅπως ἐξ ὑπεναντίου τῆ Τύχῃ κεκοσμήκασι οἱ παλαιοὶ γράφοντές τε καὶ πλάττοντες. Νεανίσκος ἐστὶν ὠραῖος, οὐκ ἐπίκτητον οὐδὲ κομμωτικὸν ἔχων κάλλος, ἀλλ' εὐθὺς ὥστε συνεμφαίνεσθαι τὴν τῆς ψυχῆς ἀρετὴν δι' αὐτοῦ. Ἔστι δὲ φαιδρὸς μὲν τὰς ὄψεις, δέδορκε δὲ δριμύ, καὶ ἡ βᾶσις τὸ πάντων σχημάτων ἐδραιότατόν τε καὶ ἀμεταπτωτότατον ἔχει, τὸν κύβρον · ἔσθ' ὅτε δὲ καὶ αὐτὸν τὸν θεὸν τούτῳ τῷ σχήματι κοσμοῦσιν.</p>	<p>the craftsman of every art, look at how ancient authors and sculptors arranged him in opposition to Fortune. A young man in the vigor of youth, whose beauty is neither acquired nor adorned, but so as to immediately express the virtue of his soul through it. He has bright eyes, with a penetrating gaze, and the base is the most secure of all shapes and most stable, the cube. Therefore they also fashion the god himself in this shape.</p>
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