

A BABYLONIAN STORY

Photius's Summary (Bibliotheca 94)

Read: a story by Iamblichus, with a love plot. He parades salaciousness 1
 less than does Achilles Tatius but exhibits more shamelessness than does 73b
 the Phoenician Heliodorus. These three writers set for themselves almost
 the same goal in presenting love stories. Heliodorus does so in a more
 reverent and decent way, Iamblichus less so than he, and Achilles Tatius
 most disgracefully and shamelessly. His vocabulary is flowing and gen-
 tle. As for its sonorous qualities, the words have not been given rhyth-
 mical force so much as titillating and, so to speak, mincing movement.
 Iamblichus was justified in displaying the skill and force of his writing, as
 far as the merits of his language and construction and disposition of nar- 74a
 rative are concerned, and on really serious subjects, not on frivolous
 fictions.

The characters in the story are the attractive Sinonis and Rhodanes, 2
 who are joined by the mutual ties of love and marriage, and the Babylo-
 nian king Garmus. After the death of his wife, he falls in love with
 Sinonis and is eager to marry her. Sinonis refuses and is bound in gold
 chains. The king's eunuchs Damas and Sacas are given the task of putting
 Rhodanes onto a cross for this reason. But through Sinonis's efforts he is
 taken down, and they each avoid their fate, he of crucifixion, she of mar-
 riage. Because of this Sacas and Damas have their ears and noses cut off
 and are sent in search of the pair. They split up and start to track them
 down.

Rhodanes and his companion are almost captured in a field by their 3
 pursuer, Damas; for there was a fisherman who gave information about
 the shepherds, who when tortured finally point out the field—Rhodanes
 found in it gold that had been revealed by the inscription on a leonine
 stele. A goatlike specter falls in love with Sinonis. For this reason Rho-
 danes and his companion leave the meadow. Finding Sinonis's garland of
 wild meadow flowers, Damas sends it to Garmus to console him. In
 their flight Rhodanes and his companion come upon an old woman in a
 hut. They hide in a cave that is dug right through for over three miles
 and is blocked at the mouth by a thicket. Damas suddenly arrives, and
 the old woman is questioned and faints on seeing the drawn sword. The
 horses on which Rhodanes and Sinonis were riding are seized; the troop
 of soldiers takes up position around the spot where Sinonis and Rho-
 danes are hiding; the bronze shield of one of the soldiers breaks on top of
 the cave; disclosure of the fugitives is caused by the empty sound of the
 echo; holes are dug around the cave, and Damas shouts all over; those

74b within hear and flee to the innermost parts of the cave and make their escape in the direction of its other opening. Swarms of savage bees come from the cave and attack those who are digging there, and honey drops down onto the fugitives; both the bees and the honey are poisonous because the bees have fed on snakes; attacking those who have turned towards the cave, the bees seriously injure some and kill others.

4 Overcome by hunger, Rhodanes and his companion lick the honey off themselves, are stricken with diarrhea, and fall as if dead at the side of the road. Worn out from fighting the bees, the soldiers flee; all the same, they pursue Rhodanes and his companion, and, seeing their quarry collapsed, they pass them by, taking them to be truly dead.

In this cave Sinonis's hair is cut so that they can draw water up it by capillary action. Damas finds the hair there and sends it to Garmus as a sign that he is close to capturing them.¹ While Rhodanes and Sinonis are lying collapsed at the side of the road, the soldiers as they are passing follow the custom of their country in throwing shrouds in the form of tunics over what they take to be corpses, and whatever they happen to have, and pieces of meat and bread. In this way the soldiers pass by. The couple made unconscious by the honey wake up with difficulty; Rhodanes is awakened by the sound of crows quarreling over the pieces of meat, and he wakes up Sinonis. They get up and travel in the direction opposite to that taken by the soldiers so as to improve their chances of not being recognized as the fugitives. Finding two asses, they mount them and load them with what they retained from the things that the soldiers who supposed that they were dead threw over their bodies. They then turn into an inn, flee from there, and take lodgings at another one around midday.

The fatal episode of the two brothers occurs, and they are charged with murder and released; the elder, who has poisoned his brother, brings the charge but by his own suicide exonerates them. Rhodanes gains possession of the poison without being seen.

They stop at the house of a robber who robs travelers and makes a meal of them. Soldiers sent by Damas capture the robber and set fire to his house. They are surrounded by flames and scarcely manage to escape destruction by killing their asses and placing the dead creatures on the flames as a pathway.

During the night they are seen by those who set the fire, and when asked who they are, they answer, "The ghosts of those killed by the rob-

1. A lavish description of hair quoted at two points in the *Suda* and conjecturally assigned to Iamblichus (Habrich 17) may refer to Sinonis's shorn locks: "The locks were cut. They were like the locks of a wild beast that lives in the open—abundant, sun-bleached, and thick locks, nurtured by the rain, blown by the wind."

ber." Because of their pale and emaciated appearance and their weak voices they convince the soldiers and frighten them. They flee again from there, overtake the funeral cortege of a young woman, and join the crowd to watch. An aged Chaldaean astrologer arrives and forbids the burial, saying that the young woman is still breathing. That proves to be true. He prophesies to Rhodanes that he will be a king. 6
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The grave of the young woman is left empty, and there are left behind several robes that were to be burned on the grave, and food and drink. Rhodanes and his companion feast on the food and drink, take some of the clothing, and lie down to sleep in the young woman's grave. As daylight comes, those who set fire to the robber's house realize that they have been tricked and follow the footprints of Rhodanes and Sinonis, supposing that they are henchmen of the robber. They follow the footprints right up to the grave and look in at the motionless, sleeping, wine-sodden bodies lying in the grave. They suppose that they are looking at corpses and leave, puzzled that the tracks led there. Rhodanes and his companion leave there and cross the sweet and translucent river that is dedicated to supplying the Babylonian king's drinking water. Sinonis sells the clothing, is arrested as a grave robber, and is sent before Soraechus, the son of the tax collector Soraechus who was called the Just. Because of her beauty he plans to send her to King Garmus; and for this reason Rhodanes and Sinonis prepare a dose of the brothers' poison, for to them death is preferable to seeing Garmus. Soraechus is informed by a maidservant of what Rhodanes and Sinonis were intending to resort to. Soraechus secretly empties the cup of the deadly poison and fills it with a sleeping potion. After they drink it and fall asleep, he takes them in a covered carriage to the king. As they draw near, Rhodanes is frightened by a dream, shouts, and arouses Sinonis. She strikes her breast with a sword. Soraechus asks them to relate all that has happened to them, which they do after securing a pledge from him. He releases them and points out the temple of Aphrodite on the small island, where Sinonis can recover from her wound. 7

In a digression he tells us of matters concerning the temple and the small island, namely, that the rivers Euphrates and Tigris form the small island by flowing around it, and that the priestess of Aphrodite there had three children—Euphrates, Tigris, and Mesopotamia, the last of whom was ugly at birth but was transformed into a beautiful woman by Aphrodite. A quarrel for her took place among three lovers, and a judicial decision was reached in their case. Bochorus was the judge, the best of the judges at that time. The three presented and argued their cases: Mesopotamia had given to one of them the cup from which she drank, had wreathed one of them with the garland of flowers that she took from 8
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her head, and had kissed one of them. Although the one who had been kissed was declared the winner, the quarrel grew no less bitter until they killed one another in the course of their quarrel.

- 9 He reports parenthetically on the temple of Aphrodite, how the women who go there must publicly recount the dreams that appear to them in the temple. At this point he explains in great detail matters concerning Pharnuchus, Pharsiris, and Tanais, from whom the river Tanais takes its name; and that the mysteries of Aphrodite for the inhabitants of that place and the region of Tanais are those of Tanais and Pharsiris.

On the small island that was mentioned earlier Tigris dies after devouring a rose, for a beetle lay hidden in its bud. The boy's mother is convinced that she has transformed her son into an immortal hero by performing magical practices.

- 10 Iamblichus treats in great detail various types of magic—the locust magician, the lion magician, the mouse magician. The mysteries take their name from mice, for mice have preeminent magical powers.² He mentions the hail magician, the snake magician, the necromancer, and the ventriloquist. Greeks, he says, call a ventriloquist Eurycles; Babylonians call him Sacchuras.

The author says of himself that he is Babylonian, that he has studied the magical arts, that he has a Greek education, and that his floruit belongs to the time of King Sohaemus, son of the Arsacid king Achæmenides—who ruled in the kingly line of descent on his father's side and was also a member of the Senate in Rome, a Roman consul, and then once more king of Greater Armenia. It was at the time of this man, then, he says, that he flourished. He states explicitly that Antoninus was the Roman emperor; when Antoninus sent the co-emperor Verus, his adoptive brother and son-in-law, to wage war against the Parthian Vologeses, he himself, he says, predicted the war—that it would occur and how it would end; that Vologeses fled across the Euphrates and Tigris and that Parthia became a subject of Rome.³

- 11 Tigris and Euphrates, the two sons, resemble each other, and Rhodanes resembles them. As I mentioned, one of them died because of a rose. Rhodanes crosses over to the small island with Sinonis. When the mother looks at Rhodanes, she shouts that her dead son has come back to

2. The word *mysteria* has been derived from *mys*, "mouse."

3. All the historical details agree with a date after A.D. 165. Antoninus is not Antoninus Pius but his adopted son Marcus Aurelius, who on becoming emperor took the additional name Antoninus. Vologeses is Vologeses III, who took advantage of Antoninus Pius's death in 161 to reopen the Armenian conflict. The biography referred to in the Introduction states that Iamblichus was Syrian by birth; Photius reports the author's claim that he was Babylonian.

life and that Core has accompanied him from the underworld.⁴ Rhodanes plays the part, delighting in the islanders' naïveté.

Damas is informed of Rhodanes' actions and of what Soraechus has done for them. The informer was the physician whom Soraechus sent secretly to attend to Sinonis's wound. For this reason, Soraechus is arrested and sent before Garmus. The informer is dispatched with a letter from Damas for the priest of Aphrodite, ordering him to arrest Sinonis. The physician crosses the river in the customary fashion, by clinging to a sacred camel, having first placed the letter in its right ear. The physician eventually drowns in the river, but the camel crosses the river to the island, and Rhodanes and his companion learn everything after removing Damas's letter from the ears of the camel.⁵ Therefore, they flee from there and meet Soraechus as he is being taken to Garmus. They all take lodgings at the same inn. During the night Rhodanes bribes some greedy strangers, and Soraechus's guards are killed; Soraechus flees with them, thereby being rewarded for his previous kindness.

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Damas arrests the priest of Aphrodite and questions him about Sinonis; the old man's punishment is to be made a public executioner instead of a priest.⁶ The customs and regulations concerning the public executioner (are described). Euphrates is arrested because his father, the priest, thinking that he is Rhodanes, addresses him as that. His sister, Mesopotamia, flees; Euphrates is led away to Sacas and is questioned about Sinonis, for he was interrogated as though he were Rhodanes. Sacas sends word to Garmus that Rhodanes has been arrested and that Sinonis will be, for Euphrates, while being questioned as though he were Rhodanes, and being obliged to call his sister, Mesopotamia, by Sinonis's name, says that she fled when he was arrested.

Rhodanes and Sinonis flee with Soraechus and find shelter at the house of a farmer. He has an attractive daughter who has just been widowed and out of regard for the memory of her husband has cut her hair. She is sent to sell (a piece of) the gold chain that Rhodanes and his companion brought from their bonds. The farmer's daughter goes to the goldsmith. He, seeing the girl's attractive appearance, her cut hair, and the piece of

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4. Core is Persephone.

5. The citations in the *Suda* that are plausibly assigned to Iamblichus at this point in the narrative (Habrich 49–52) suggest that Iamblichus, like Achilles Tatius, delighted in exotic "natural history": for instance, "the camel ate the fodder but drank water from the river unwillingly; and because it exhaled vigorously, as water passed down its throat, there was a gurgling sound in its gullet and a lot of intestinal rumbling."

6. A citation from the *Suda* plausibly assigned here (Habrich 55) suggests that Iamblichus's story involved sharp swings of fortune: "the priest prepared the accoutrements of the office of public executioner, exchanging the most revered office for the most pitiable role." At the end of the story there are "rags-to-riches" transformations of Soraechus and Rhodanes.

chain, of which he was the manufacturer, suspects that she is Sinonis; and sending word to Damas and taking with himself some guards, he secretly watches her closely on her return journey. She becomes suspicious of what is happening and flees to a deserted inn.

At this point (there is an account) of the young woman named Trophime and the slave who is her lover and murderer; of the gold jewelry; of the slave's crimes; of his slaughtering of himself over Trophime's corpse; of his spattering of the farmer's daughter with his blood as he kills himself; of the young woman's fright and flight; of the guards' surprise and flight; of the young woman's arrival at her father's house and her account of what happened; of the flight from there of Rhodanes and his companion; and of the goldsmith's letter before that to Garmus saying that Sinonis has been found. To prove it, the chain that he has bought is sent, as well as a report of other suspicious matters concerning the farmer's daughter.

- 14 As Rhodanes is about to flee, he kisses the farmer's daughter, and Sinonis is seized by anger because of this. At first she only suspects that there has been a kiss, but then, wiping off from Rhodanes' lips the blood with which he has become coated by kissing her, she becomes completely certain. Sinonis therefore seeks to kill the young woman. She quickly turns towards her like an insane person. Soraechus follows, since
- 15 he is unable to control her mad anger.⁷ They take lodgings at the house of a dissolute rich man, Setapus by name, who falls in love with Sinonis and tries to seduce her. She pretends to return his love, and on the very first night of their lovemaking she kills him with a sword as he lies in a drunken stupor. Ordering the door to be opened and leaving Soraechus in ignorance of what has happened, she makes her way to the farmer's daughter.⁸ Once Soraechus learns of her departure, he goes back in pursuit. He takes with him some of Setapus's slaves, whom he hired to prevent the slaughter of the farmer's daughter. Seizing her, he puts her onto
- 77a a wagon (for he has provided for this) and drives back. As they are returning, Setapus's slaves, since they saw their master killed, angrily confront them. They seize Sinonis and take her in bonds to Garmus to be punished for murder. Soraechus appears with dust in his hair and torn

7. The preceding few lines ("Sinonis therefore seeks...her mad anger") are Photius's summary of a long passage extant, in fragmentary condition, in the third of the manuscript fragments given after Photius's text in the present translation. Comparison of the fragment and this summary of it gives some idea of the nature of Photius's summary of the story in general (cf. note 1 above).

8. The *Suda* quotes a passage that seems to belong at this point in the summary (Habrich 70): "She was already filled with jealous wrath, and she took additional courage from her action. Thus when she reached the road, she said, 'The first trial has been accomplished. Let us undertake the second. Our training has been timely.'"

clothing to announce this misfortune to Rhodanes. Rhodanes tries to kill himself, but Soraechus prevents him.

When he is informed by Sacas's letter that Rhodanes has been arrested, and by the one from the goldsmith that Sinonis is being held, Garmus rejoices, performs sacrifices, and prepares for the marriage; and he has it proclaimed everywhere that all prisoners are to be set free and released. Sinonis, who is being conducted in bonds by Setapus's slaves, is released and set free because of the general amnesty. Garmus orders that Damas be put to death, and he is handed over to the public executioner, whom he himself transformed from priest to public executioner. Garmus becomes angry with Damas because he has been led to believe that Rhodanes and Sinonis were being held by others. Damas's brother Monasus is appointed as his successor. 16

Digression about Berenice, the daughter of the Egyptian king, and her savage and unlawful love affairs; and about how she has relations with Mesopotamia; and about how Mesopotamia is later arrested by Sacas and sent with her brother Euphrates before Garmus. Garmus receives a letter from the goldsmith saying that Sinonis has escaped; he orders that he be executed and that those who were in charge of guarding and conducting her be buried alive with their wives and children. 17

Rhodanes' Hyrcanian dog finds in that accursed inn the body of the unfortunate young woman and that of the murderous slave, unlucky in love. It consumes first the slave's body and then, piece by piece, that of the young woman. Sinonis's father arrives; and knowing the dog to belong to Rhodanes and seeing what he believes to be Sinonis's half-eaten body, he kills the dog over Sinonis's body as a sacrifice and hangs himself, after first burying the remains of the young woman and writing with the dog's blood "Lovely Sinonis lies buried here." Soraechus and Rhodanes arrive and seeing the sacrificed dog on the grave, Sinonis's father hanging, and the epitaph, Rhodanes wounds himself for the first time and with his own blood adds to Sinonis's epitaph "And the handsome Rhodanes"; and Soraechus places his head in a noose. 18 77b

At this moment, as Rhodanes is about to inflict the last blow on himself, the farmer's daughter arrives and shouts loudly, "It is not Sinonis lying there, Rhodanes." Racing up, she cuts Soraechus' noose, takes away Rhodanes' sword, and with difficulty convinces them of her account of what happened to the unfortunate young woman and of the buried treasure that she has come to recover.

Freed from her bonds, Sinonis hurries to the house of the farmer towards whose daughter she still feels such insane enmity. When she fails to find her, she questions her father. He tells her where she has gone, and she returns in pursuit, unsheathing her sword. When she catches sight of 19

Rhodanes stretched out and that young woman sitting alone beside him (for Soraechus has gone to search for a doctor) and tending the wound on his chest, she is filled with still more anger and jealousy and rushes towards the young woman. Rhodanes, prevailing over his wound at the onset of Sinonis's violence, faces her and stops her, taking her sword from her. Driven by the force of her anger, Sinonis races out of the inn and as she runs like a mad woman, shouts out these words alone to Rhodanes, "I invite you to my wedding with Garmus today!" When Soraechus returns and learns everything, he consoles Rhodanes. After nursing the wound, they return the girl along with the money to her father.

20 Euphrates is taken as Rhodanes before Garmus, and Mesopotamia as Sinonis; and Soraechus and the real Rhodanes are taken before him too. When Garmus realizes that Mesopotamia is not Sinonis, he orders Zobaras to behead her beside the Euphrates river "so that," as he puts it, "no other woman would appropriate Sinonis's name." Zobaras, who has drunk at the fountain of love and is held in bondage by his love for Mesopotamia, spares her and takes her away with him to Berenice, who has become queen of the Egyptians after the death of her father.⁹ Berenice has Mesopotamia's marriage performed, and because of Mesopotamia there is the threat of war between Garmus and Berenice.

78a Euphrates is handed over to his father, the public hangman, but when recognized he is spared, and he himself performs the duties of his father, who has not been defiled by human blood. Later, disguised as the public hangman's daughter, he leaves the prison and saves himself. At this point there is an account of the habits and practices of a woman who sleeps with the public executioner, and of the farmer's daughter and how she is driven into exile after Sinonis marries the king of Syria and is able to vent her anger against her; and how she condemns her [the farmer's daughter] to sleep with the public executioner; she [the farmer's daughter] enters the slaves' quarters and sleeps with Euphrates who, disguised as her, leaves the quarters, and she performs the duties of the public executioner in place of Euphrates.

21 The story advances in this way. Soraechus is condemned to be crucified. The place chosen is where Rhodanes and Sinonis spent the first night, in the meadow near the stream, where the hidden gold was discovered by Rhodanes. He points it out to Soraechus as he is being led away to be crucified. A military force of Alans, which has not been paid by Garmus and is ill disposed to him, is stationed in the area where

9. Zobaras is mentioned in the *Suda's* entry on Iamblichus, which says that Iamblichus "is said to have been of servile origin. He wrote a work called the *Babylonian Story*. It is a work of thirty-nine books about the love of Rhodanes and Sinonis. He tells about the eunuch Zobaras, the lover of the very beautiful Mesopotamia."

Soraechus is to be crucified.¹⁰ They drive away Soraechus's guards and release him. By finding the gold that was pointed out to him and by skillfully and cleverly extracting it from the tunnel he convinces the Alans that he has been taught this and other things by the gods. He gradually makes himself one of their number and induces them to make him their king; he wages war against Garmus's army and defeats it.

But this is later. When Soraechus was being taken to be crucified, Rhodanes was being led to and hoisted onto the cross that had been designated for him earlier by a garlanded and dancing Garmus, who was drunk and dancing round the cross with the flute players and reveling with abandon.

While this is happening, Sacas informs Garmus by letter that Sinonis 22 is marrying the youthful king of Syria. Rhodanes rejoices up high on the cross, but Garmus makes to kill himself. He checks himself, however, and brings down Rhodanes from the cross against his will (for he prefers to die); he appoints him general and sends him to command his army, as lover against rival in love, in the war that he has stirred up against the Syrian king. He makes an empty show of friendliness and writes secretly to his lieutenants that if victory should be his and if Sinonis should be taken, Rhodanes is to be killed.

Rhodanes wins and recovers Sinonis and becomes king of the Babylonians. This a swallow foretold; for when Garmus arrived to send off Rhodanes, an eagle and a hawk pursued it. It escaped the eagle, but the hawk caught it. In this way the sixteenth book (concludes).

Extracts from the Babylonian Story

I. ON THE PROCESSION OF THE BABYLONIAN KING

The chariot on which the king is conveyed is made completely of ivory and is very much like the Greek four-wheeled chariot. The reins of the horses are purple strips. The king stands on it wearing a special outfit that he does not wear for hunting, for sitting in judgment, or for performing sacrifices, but only for ceremonial occasions. There is a gilded purple robe made of equal parts of gold and purple. He carries an ivory scepter on the top of which he rests his right hand. Sceptered knights, sa-traps, cavalry commanders, and the tribunes who have the right to do so head the procession. The infantry have silver shields, and some have silver or gold breastplates; they have their hands adorned with bracelets, and their necks with necklaces. They do not have helmets on their heads, but representations of battlements and towers crown and protect their

10. The Alans were a people of north-central Europe.

heads. These are made of silver and gold. Some of the dignitaries have representations set with precious stones, and a few of them wear gold crowns that have been presented to them by the king. Some ride on Nisaeon horses, some of which are decked out in military fashion with frontlets, chestplates, and flank armor, others being trained for ceremony, all with gold-studded bridles as though they belonged to wealthy women. Belts, straps, and other equestrian gear—there is not any of this that is not of beaten gold or flaked with gold.

Tied and bound with variegated purple bands, the tails of the horses are braided like women's locks; their manes are raised in crests along both sides of their necks; some of the horses have soft manes, some upright, some crinkled, some natural, some constrained through art.

They mold their gait, their way of looking, their nods, their spirits, and the neighing and whinnying of some of them. The ceremonial horse is taught everything. It stretches out its legs of its own accord on the ground and lies down to receive its luxuriously and brilliantly dressed rider. A horse trained to be more haughty does not drop to its stomach but instead falls to its knees so as to appear to make obeisance while receiving its rider. Then it makes its back supple and maneuverable in movement, like a serpent; it learns to conduct itself rhythmically and to hold itself, and at a nod to breathe through its nostrils, direct its glance, hold its head high, and posture and prance, in every respect like an athlete showing off in the amphitheater. As a result of this the horse seems more handsome, and the rider more impressive.

2. THE MASTER OF THE HOUSE CHARGES A SLAVE WITH DEBAUCHING HIS WIFE, WHO HAS RECOUNTED HOW SHE DREAMED OF HAVING SEXUAL INTERCOURSE WITH HIM IN THE TEMPLE OF APHRODITE.

“Everyone would agree with me that no one would willingly come to such a trial and choose to submit himself to you as judge, King; for you review closely not only defendants' lives but the way of life of plaintiffs. Let this be evidence that the charge is true—that the subject is distasteful to the person who is going to make the charge—for she who loses such a case is unjust, and he who wins it is unlucky.

“I beg you to forgive me; I have not made up my mind to bring an accusation, but I cannot remain silent, not only because adultery is an insufferable crime but also because in addition to the usual outrageous behavior involved in it, there is a special feature in this case: the man involved is a slave—he is spiritually base, even if my wife thinks him handsome. Furthermore, he is not even someone else's slave; he is my own. He should have been her slave too—not her master! The act of adultery is made extreme and more disgraceful by the twin facts that the

adulterous woman's good reputation is united with her paramour's bad one.

"I beg you, King, to come to my aid in this, for I have been dishonored by my wife and displaced in esteem by my slave; and to let your indignation fall on those who were able to escape detection in the act but were exposed by the gods.

"I am at a loss to know which of them I should charge with being the adviser and teacher of the other in crime. He is but a boy and as such appears to be more easily persuaded to be persuaded than to persuade, to be corrupted than to corrupt. But she is a woman, and a woman seems to be a very easily deceived thing. Thus, in his defense is the weakness of his age, in hers that of her nature.

"Well, to sum things up, I have this to say. They are an attractive pair. But who would rank a slave above a husband? He is in the bloom of youth, King, and I too think him handsome; and often did I foolishly commend him to her as attractive in appearance, with his languishing eyes. I often commended his white fingers and his tawny locks. By saying these things, then, I taught her to love. You, King, know that this is the truth; for his beauty did not desert him even when he was in fear; his cheeks shone brightly with his panic; his looks did not lose their bloom even when he was in pain. He stood in bonds before you, but even his bonds were becoming to him. The curses that are showered on your head and the risk of destruction that you run adorn you, you handsome rogue. I hesitate, my lord, to say that he is even more handsome today. Do you not pity me, King? My adulterous wife is listening as I, the husband, am praising the adulterer. I am afraid that his good looks will help him even today—so much have I been praising him.

"I was suspicious of the way his eyes strayed, of his many gestures, of the way he looked beyond the wineglass, and of the way he transgressed the limits of a wine steward. I closely observed how the two of them communicated by nods—he began, and she responded. Everything was to hand for them—youth, wine, good looks. I aided them as the instigator of their adultery, the herald of his good looks.

"I thought to chastise them by sending her away barefoot and by casting him down to be trampled on. He, it seems, was not disgraced by being trampled on, but merely won more pity thereby...¹¹in the dreams of women, the woman who loves her husband stays at home; the woman who loves children gives birth; the hired servant works; the erotic woman commits adultery. If not, let each of us remind himself of his dreams, of what he frequently dreams, and of what he sees: the archer, a bow; the horseman, a horse; the king, a throne; she, her adulterous

11. There may be a lacuna in the text here.

lover. You have been caught, you wicked woman! I have discovered you sleeping with this boy. Your lovemaking at night is the memory of its occurrence during the day. What you do while awake, you rehearse in your sleep; for a dream is the image of a person's desire. While you are sleeping beside me, your thoughts are with that slave; while your body is with me, your heart is with him. Beside me, you sleep; beside him, you do not."

3. [The following fragment comes from a damaged Vatican palimpsest. The beginning is only very partially preserved; conjectural restorations are given in brackets. The passage apparently comes at Photius chapter 14.]

...but go rather and sleep with that foreign girl...or perhaps now with her face cleaned and with that little hair of hers tidied. For why do you still want Sinonis? You have a girl with short hair like mine...When Sinonis said this, Rhodanes could not put up with it but [wailed in astonishment]...Sinonis was filled with anger...raised her hands in opposition, [uttered] many threats and, pointing to the wound that had hurt her, said, "You see this...you see that Sinonis is not reluctant to risk her life...I call you to witness, Rhodanes, you will be the cause of great trouble today...farmer's daughter...[circa 10 lines missing]...Sinonis withdrew and went running through the moonlight straight to the [farm] of the farmer [where] she had been before, intending to race in and kill the farmer's daughter..."

When Rhodanes and his companion understood her intentions, Soraechus said: "Wait here, Rhodanes, and do not leave this spot, so that you will not appear to be coming to the rescue of your beloved; rather, we must watch over the girl in love and in murderous mood. I will go after that girl; I am convinced that I shall soon bring her back. Cheer up...I know...to overcome Sinonis's fits of anger. Why are you crying, Rhodanes? Stay here if you want to recover Sinonis, if you trust Soraechus, who is wandering because of you." With these words he managed to persuade Rhodanes to wait; Rhodanes was greatly afraid for Sinonis, while his own concern was for the girl in danger, for fear that she would take some serious harm as a consequence of her jealousy.

At first it did not seem possible that Soraechus could overtake Sinonis; for she was far ahead and a faster runner than Soraechus, and she was still quicker because of her anger—her rapid emotions were making her more nimble. All the same, Soraechus, exerting and straining himself, shouted to Sinonis when he caught sight of her [cloak]: "Wait, Sinonis. It is I, Soraechus, alone. Rhodanes is not with me, by Baal!"

Taking him at his word because of her respect for him, Sinonis checked her flight. As Soraechus drew closer, he first called to her to allow him to approach and then said: "Sinonis, I love you both, since I was lucky enough to be assigned to you two as a father. I took charge of you before I took charge of Rhodanes. I do not absolve Rhodanes of blame, but I do not think it proper for you to indulge your anger in all matters or to exact such punishment from a young woman who has claims on us. We may be exposed to danger by her, and in any case we shall offend Zeus, the God of Hospitality, for she provided us with hospitality and welcomed us as her guests. Perhaps she was abused; perhaps she was deceived and misled. Not to you alone, my child, does Rhodanes appear handsome."

She was incensed at this and did not wait for the rest of his plea but said: "Soraechus, I have granted you this miserable utterance, and I was wrong to do so! Sooner would I die than hear that Rhodanes appears handsome to any other woman. Do not prevent me from committing murder in my loneliness—do not even desire to do so! You know that I am not lying, for you are the witness of my courage. You see that I have a sword, and that I have a wound too. Rhodanes was only crucified; I have had a brush with death, and have proved that dying people feel no pain and that death is not unpleasant. Indeed, to lovers it is sweet. Why are you holding me back, Soraechus? I swear that you want to save Rhodanes' lover for him. Do not threaten me with danger, arrest, or punishment. I fear no one—I, who did not fear night or the cross!"¹²

12. It seems from these three fragments that Iamblichus shared the liking commonly found in these novels for elaborate description (*ecphrasis*), law-court scenes, and direct speech.

Habrich prints another fragment (101), which he attributes (with much hesitation) to the Florentine manuscript as well as to the Vatican manuscript. A. Borgogno ("Da un' autopsia del Cod. Laur. Gr. 57, 12," *Rheinisches Museum* 116[1973]: 127-28) has shown that the Florentine attribution is mistaken.