



1. Damoxenus, *Σύντροφοι* (*The Foster-Brothers*), fr. 2.

Ἐπικούρου δέ με
ὄραξ μαθητὴν ὄντα τοῦ σοφοῦ, παρ' ᾧ
ἐν δὺ' ἔτεσιν καὶ μηνσὶν οὐχ ὅλοις δέκα
τάλαντ' ἐγὼ σοι κατεπύκνωσα τέτταρα.
(B.) τοῦτο δὲ τί ἐστίν; εἰπέ μοι. (A.) καθήγισα.
μάγειρος ἦν κάκεϊνος ἴσθαι θεοίῃ
(B.) ποῖος μάγειρος; (A.) ἡ φύσις πάσης τέχνης
ἀρχέγονόν ἐστ'. (B.) ἀρχέγονον, ὦλιτήριε;
(A.) οὐκ ἔστιν οὐθὲν τοῦ πονεῖν σοφώτερον,
ἦν τ' εὐχερές τὸ πρᾶγμα τοῦ λόγου τριβὴν
ἔχοντι τούτου· πολλὰ γὰρ συμβάλλεται.
διόπερ μάγειρον ὅταν ἴδῃς ἀγράμματον
μὴ Δημόκριτόν τε πάντα διανεγνωκότα,
{ μᾶλλον δὲ κατέχοντα καταγέλα ὡς κενοῦ }
καὶ τὸν Ἐπικούρου Κανόνα, μινθώσας ἄφες
ὡς ἐκ διατριβῆς. τοῦτο δεῖ γὰρ εἰδέναί,
τίν' ἔχει διαφορὰν πρῶτον, ᾧ βέλτιστε σύ,
γλαυκίσκος ἐν χειμῶνι καὶ θέρει, πάλιν
ποῖος περὶ δύσιν Πλειάδος συνειδέναί
ἰχθὺς ὑπὸ τροπᾶς τ' ἐστὶ χρησιμώτατος.
αἱ μεταβολαὶ γὰρ αἱ τε κινήσεις κακὸν
ἠλίβατον ἀνθρώποισιν ἀλλοιώματα
ἐν ταῖς τροφαῖς ποιοῦσι, μανθάνεις; τὸ δὲ
ληφθὲν καθ' ὥραν ἀποδίδωσι τὴν χάριν.
τίς παρακολουθεῖ ταῦτα; τοιγαροῦν στρόφοι
καὶ πνευμάτια γινόμενα τὸν κεκλημένον
ἀσχημονεῖν ποιοῦσι. παρὰ δ' ἐμοὶ τρέφει
τὸ προσφερόμενον βρῶμα καὶ λεπτύνεται,
ὀρθῶς τε διαπνεῖ. τοιγαροῦν εἰς τοὺς πόρους
ὁ χυμὸς ὁμαλῶς πανταχοῦ συνίσταται —
(B.) χυμὸς; (A.) λέγει Δημόκριτος — οὐδ' ἐμφράγματα
γινόμενα ποιεῖ τὸν φαγόντ' ἀρθριτικόν.
(B.) καὶ τῆς ἰατρικῆς τι μετέχει μοι δοκεῖς.
(A.) καὶ πᾶς ὁ φύσεως ἐντός. ἡ δ' ἀπειρία

τῶν νῦν μαγείρων κατανοεῖ, πρὸς τῶν θεῶν,
οἷα ἴσθαι. ἄλμην ὅταν ἴδῃς ἐξ ἰχθύων
ὑπεναντίων αὐτοῖσι ποιοῦντας μίαν
καὶ σήσαμ' ὑποτριβόντας εἰς ταύτην, λαβὼν
ἕκαστον αὐτῶν κατὰ μέρος προσπαρδ' (B.) ἐγώ;
ὡς μοι κέχρησαι. (A.) τί γὰρ ἂν εὖ γένοιτ' ἔτι,
τῆς ἰδιότητος πρὸς ἕτεραν μεμιγμένης
καὶ συμπλεκομένης οὐχὶ συμφώνους ἀφᾶς;
τὸ ταῦτα διορᾶν ἐστὶν ἐμφυλίου τέχνης,
οὐ τὸ διανίξιν λοπάδας οὐδ' ὄζειν καπνοῦ.
ἐγὼ γὰρ εἰς τοῦπᾶνιον οὐκ εἰσέρχομαι.
(B.) ἀλλὰ τί; (A.) θεωρῶ πλησίον καθηήμενος,
πονοῦσι δ' ἕτεροι. (B.) σὺ δέ; (A.) λέγω τὰς αἰτίας
καὶ τάποβαῖνον· “ὄξυ τὸ περίκομμ', ἄνες”.
(B.) ἄρμονικός, οὐ μάγειρος. (A.) “ἐπίτεινον. τὸ πῦρ
ὁμαλιζέτω τοῖς τάχεσιν· ἡ πρώτη λοπάς
ζεῖ ταῖς ἐφεξῆς οὐχὶ συμφώνως”. νοεῖς
τὸν τύπον; (B.) Ἄπολλον. (A.) καὶ τι φαίνεται τέχνη;
εἴτ' οὐθὲν εἰκὴ παρατίθημι (μανθάνεις;) βρῶμ',
ἀλλὰ μείζας πάντα κατὰ συμφωνίαν.
(B.) πῶς; (A.) ἔστιν αὐτοῖς ἅ διὰ τεττάρων ἔχει
κοινωνίαν, διὰ πέντε, διὰ πασῶν πάλιν.
ταῦτα προσάγω πρὸς αὐτὰ τὰ διαστήματα
καὶ ταῖς ἐπιφοραῖς εὐθὺς οικείως πλέκω.
ἐνίστ' ἐφεστῶς παρακελεύομαι· “πόθεν
ἄπτει; τί τούτῳ μιγνύειν μέλλεις; ὄρα,
διάφωρον ἔλκεις· οὐχ ὑπερβήσῃ;» ἴσοφοντ'
Ἐπίκουρος οὕτω κατεπύκνου τὴν ἡδονήν,
ἐμασᾶτ' ἐπιμελῶς. εἶδε τάγαθὸν μόνος
ἐκεῖνος οἷόν ἐστιν· οἱ δ' ἐν τῇ στοᾷ
ζητοῦσι συνεχῶς, οἷόν ἐστ' οὐκ εἰδότες.
οὐκοῦν ὅ γ' οὐκ ἔχουσιν, ἀγνοοῦσι δέ,
οὐδ' ἂν ἐτέρῳ δοίησαν.

(A.) You see in me a student of the intellectual Epicurus, with whom in less than two years and ten months I consolidated four talents. (B.) What does that mean? Tell me. (A.) Holy offerings. He was a cook too—although perhaps he didn't know it. (B.) What do you mean, a cook? (A.) Nature is the chief conceiver of every art ... (B.) “Chief conceiver,” eh? You criminal! (A.) Nothing is more intellectual than labor, and the task was easy for one who was practiced in this field: much is done by deduction. That is why whenever you see a cook who hasn't read

all of Democritus, and the Canon of Epicurus, tell him “Beat it, shit-face.” He’s not part of the school. You have to know first, my good man, how a baby shark differs from summer to winter; then recognize when the Pleiad sets, or at the solstice, what sort of seafood is appropriate. Alterations and upheavals produce differences in food, you know, a scorching nuisance for mankind; but what’s taken in season brings joy. But who follows these precepts? The indigestion and flatulence that result may cause the guest considerable embarrassment. But the edibles served by me are nourishing and digestible, and he does his exhaling out the right end. The result is that the humors are mixed homogeneously into the arteries. (B.) Humors? (A.) Democritus says so; and blockages don’t occur to induce gout in the customer. (B.) You seem to have some medical training also. (A.) So does everyone who is involved with Nature! As for today’s cooks, just observe how ignorant they are: When you see them making a combined stock from fish that are at odds with each other—even rubbing sesame into it! Then you should take every last one of them and fart in their faces. (B.) I should? You’re putting me on! (A.) What good can come when the individuality of one is mingled with another and weaves into it touches of discord? It’s not washing plates or stinking of soot that is the goal of our innate art, but understanding this. You see, I never work at the oven. (B.) But why not? (A.) I sit nearby and observe; others perform the labor. (B.) What do *you* do? (A.) I expound causes and effect: “Ease up, the base is sharp.” (B.) He’s a maestro, not a cook! (A.) “Get moving, the flame needs a more even tempo. The first casserole isn’t cooking in tune with the next ones.” You see what I mean? (B.) Good God! (A.) And it looks like an art? Besides, I serve no food without due deliberation, you see, but all in a harmonious blend. (B.) How does that work? (A.) Some of them are major combinations, some minor, some diminished. I distribute them at the right intervals, interweave them right into different courses. Sometimes I stand by with advice: “What leads into it? What do you mean this to mix with? Hey! You’re adding something out of tune. Leave it out. Bravo!” That is how Epicurus consolidated pleasure: he masticated carefully—he alone realized what “the highest good” is. The boys in the stoa are still looking, but they don’t have a clue. Therefore, what they don’t possess, and don’t apprehend, they couldn’t communicate to another.

2. Nicomachus, *Eiλείθια*, fr. 1.

ὑποδεικνύεις μὲν ἥθος ἀστεῖον πάνυ
καὶ πρᾶον, ὀλίγωρον δὲ πεποιήκας τι. (B.) πῶς;
(A.) ἐν τῇ τέχνῃ τίνες ἐσμὲν οὐκ ἐξήτακας.
ἢ πρότερον ἐτύθου τῶν ἀκριβῶς εἰδότεων
οὕτω τ’ ἐμισθώσω με; (B.) μὰ Δί’ ἐγὼ μὲν οὐ.
(A.) καὶ μὴν ἴσως ὅσον μαγείρου διαφέρει
μάγειρος οὐκ οἶσθ’. (B.) εἶσομαι δὲ γ’, ἢν λέγῃς.
(A.) τὸ γὰρ παραλαβόντ’ ὄψον ἡγορασμένον
ἴπτερον ἴ αποδοῦναι σκευάσαντα μουσικῶς
διακόνου ’στ’ οὐ τοῦ τυχόντος; (B.) Ἡράκλεις.
(A.) ὁ μάγειρός ἐσθ’ ὁ τέλειος ἕτερα διάθεσις.
πολλὰς τέχνας λάβοις ἂν ἐνδόξους πάνυ,
ὧν τὸν μαθεῖν βουλόμενον ὀρθῶς οὐκ ἐνι
ταύταις προσελθεῖν εὐθύς, ἀλλ’ ἐμπροσθε δεῖ
ῤζωγραφίας ἦφθαι ταῦτα καὶ μαγειρικῆς
πρότερον μαθεῖν δεῖ τῆς τέχνης ἕτερας τέχνας,
ὧν εἰδέναι σοι κρεῖττον ἦν μοι πρὶν ῤγαλεῖνῤ,
ἀστρολογικὴν, γεωμετρικὴν, ἰατρικὴν.
τῶν ἰχθύων γὰρ τὰς δυνάμεις καὶ τὰς τέχνας
ἐντεῦθεν εἶση· παρακολουθήσεις χρόνοις,

πότ’ ἄωρός ἐσθ’ ἕκαστος ἢ πόθ’ ὄριμος.
τῶν ἡδονῶν γὰρ μεγάλα τὰ διαστήματα·
ἐνίοτε κρεῖττων γίνεται θύννου βόαξ.
(B.) ἔστω. γεωμετρικῆ δὲ καὶ σοὶ πρᾶγμα τί;
(A.) τοῦπτάνιον ἡμεῖς σφαῖραν εἶναι τιθέμεθα.
τοῦτο διελέσθαι καὶ τόπον λαβόνθ’ ἕνα
μερίσαι κατ’ εἶδος τῆς τέχνης ἐπιδέξια,
ἐκεῖθεν ἐνταῦθ’ ἐστὶ μετενηνεγμένα.
(B.) οὕτος, πέπεισμαι, κἂν τὰ λοιπὰ μὴ λαλῆς.
(A.) περὶ τῆς ἰατρικῆς δὲ· τῶν γὰρ βρωμάτων
πνευματικὰ καὶ δύσπεπτα καὶ τιμωρίαν
ἔχοντ’ ἐνὶ ἐστίν, οὐ τροφήν. δειπνῶν δὲ πᾶς
τάλλότρια γίνετ’ ὀξύχειρ κοῦκ ἐγκρατής·
τοῖς δὴ τοιοῦτοις βρώμασιν τὰ φάρμακα
εὔρητ’ ἐκεῖθεν. μεταφορὰ δ’ ἐστὶν τέχνης·
ἤδη τὸ μετὰ νοῦ καὶ τὸ συμμετρως ἐμόν.
περὶ τακτικῆς, ἕκαστα ποῦ τεθήσεται·
ἀριθμῶ τὸ πλῆθος εἰδέναι μαγειρικῆς.
οὐδεὶς ἕτερός σοι πρὸς ἐμὲ καὶ γραφήσεται.

(A.) You indicate a character that is, to be sure, very charming and gentle, but you have been negligent in one detail. (B.) What is that? (A.) You have failed to scrutinize carefully our importance as artists. Or have you, before hiring me, asked of those who know me well? (B.) No, by Zeus, I have not. (A.) Then look you! You have no notion, perhaps, of how one cook differs from another. (B.) But I shall know if you tell me. (A.) To take a fish purchased by someone else and dish it up with an artistic dressing is not within the capacity of any ordinary servant, is it? (B.) Heracles defend us! (A.) The complete cook is made on a different plan. You must acquire many arts held in high esteem, which anyone that wishes to learn them properly should not approach offhand; no, you must first grasp the art of painting. Then there are other arts, too, which you must learn before the art of cookery, and which it would have been better for you to know about before you spoke to me. They are astrology, geometry, and medicine. For from these you will learn the potencies and tricks of fishes; you will carefully observe the seasons, to see when any fish, in each case, is served untimely or in season. For in pleasures the divergences are great. Sometimes a boax proves to be better than a tunny. (B.) That may be so. But what business have you with geometry? (A.) We regard the kitchen as a globe. We must divide it into segments, and after finding one locus separate it into specific parts as the advantage of the art decrees. These are processes borrowed

from geometry. (B.) Stop! I believe you even if you don't tell me the rest. (A.) Now, about medicine. There are foods which in some cases cause winds and dyspepsia and bring dire vengeance, not nourishment. Every one who dines on hostile food becomes quarrelsome and loses his self-control. For such foods, then, you must find the antidote in the art of medicine, and it's a borrowing of art. Again, it is a matter of military tactics as well — this use of reason and harmony, the knowing just where in cookery each unit is to be posted in number and in quantity. In that respect no one else can be enrolled as my equal.

3. Sosipater, *Καταψευδόμενος (The False Accuser)*, fr. 1.

οὐ παντελῶς εὐκαταφρόνητος ἡ τέχνη,
 ἂν κατανοήσης, ἐστὶν ἡμῶν, Δημιύλε,
 ἀλλὰ πέπλυται τὸ πρᾶγμα, καὶ πάντες σχεδὸν
 εἶναι μάγειροί φασι, οὐθὲν εἰδότες.
 ὑπὸ τῶν τοιούτων δ' ἡ τέχνη λυμαίνεται.
 ἐπεὶ μάγειρον ἂν λάβης ἀληθινόν,
 ἐκ παιδὸς ὀρθῶς εἰς τὸ πρᾶγμα εἰσηγμένον,
 καὶ τὰς δυνάμεις κατέχοντα καὶ τὰ μαθήματα
 ἅπαντ' ἐφεξῆς εἰδότη', ἕτερόν σοι τυχὸν
 φανήσεται τὸ πρᾶγμα. τρεῖς ἡμεῖς ὤ —
 ἐσμὲν ἔτι λοιποὶ, Βοιδίων καὶ Χαριάδης
 ἐγὼ τε. τοῖς λοιποῖς δὲ προσπέρδου. (ΔΗ.) τί φήεις;
 ἐγὼ; (Α.) τὸ διδασκαλεῖον ἡμεῖς σφώζομεν
 τὸ Σίκωνος. οὗτος τῆς τέχνης ἀρχηγὸς ἦν.
 ἐδίδασκεν ἡμᾶς πρῶτον ἀστρολογεῖν ὤ —
 ἔπειτα μετὰ ταῦτ' εὐθύς ἀρχιτεκτονεῖν.
 περὶ φύσεως κατεῖχε πάντας τοὺς λόγους·
 ἐπὶ πᾶσι τούτοις ἔλεγε τὰ στρατηγικά.
 πρὸ τῆς τέχνης ἔσπευδε ταῦθ' ἡμᾶς μαθεῖν.
 (ΔΗ.) ἄρα σὺ με κόπτειν οἶος εἶ γε, φίλτατε;
 (Α.) οὐκ ἀλλ' ἐν ὅσῳ προσέρχεται ἐξ ἀγορᾶς ὁ παῖς,
 μικρὰ διακινήσω σε περὶ τοῦ πράγματος,
 ἵνα τῷ λαλεῖν λάβωμεν εὐκαιρὸν χρόνον.
 (ΔΗ.) Ἄπολλον, ἐργῶδες <γ>. (Α.) ἄκουσον, ὦγαθέ·
 δεῖ τὸν μάγειρον εἰδέναι πρότιστα μὲν
 περὶ τῶν μετεώρων, τὰς τε τῶν ἀστρῶν δύσεις
 καὶ τὰς ἐπιτολάς, καὶ τὸν ἥλιον πότε
 ἐπὶ τὴν μακρὰν τε καὶ βραχεῖαν ἡμέραν
 ἐπάνεισι, κὰν ποίοισιν ἐστι ζῳδίοις.

τὰ γὰρ ὅσα πάντα καὶ τὰ βρώματα σχεδὸν
 ἐν τῇ περιφορᾷ τῆς ὄλης συντάξεως
 ἐτέραν ἐν αὐτοῖς λαμβάνει τὴν ἡδονήν.
 ὁ μὲν οὖν κατέχων τὰ τοιαῦτα τὴν ὥραν ἰδὼν
 τούτων ἐκάστοις ὡς προσήκει χρήσεται.
 ὁ δ' ἀγνοῶν ταῦτ' εἰκότως τυντάζεται.
 πάλιν τὸ περὶ τῆς ἀρχιτεκτονικῆς ἴσως
 ἐθαύμασας τί τῇ τέχνῃ συμβάλλεται.
 (ΔΗ.) ἐγὼ δ' ἐθαύμασ'; (Α.) ἀλλ' ὅμως ἐγὼ φράσω.
 τοῦπτάνιον ὀρθῶς καταβαλέσθαι καὶ τὸ φῶς
 λαβεῖν ὅσον δεῖ καὶ τὸ πνεῦμ' ἰδεῖν πόθεν
 ἐστίν, μεγάλην χρεῖαν τιν' εἰς τὸ πρᾶγμα ἔχει.
 ὁ καπνὸς φερόμενος δεῦρο κἀκεῖ διαφορὰν
 εἴωθε τοῖς ὄψοισιν ἐμποιεῖν τινα.
 †τοιούτων† ἔτι σοι δίδειμι τὰ στρατηγικά

ἔχω γε τὸν μάγειρον. ἡ τάξις σοφὸν
 ἀπανταχοῦ μὲν ἐστὶ κὰν πάση τέχνῃ,
 ἐν τῇ καθ' ἡμᾶς δ' ὡσπερ ἡγεῖται σχεδόν.
 τὸ γὰρ παραθεῖναι κἀφελεῖν τεταγμένως
 ἕκαστα καὶ τὸν καιρὸν ἐπὶ τούτοις ἰδεῖν,
 πότε δεῖ πυκνότερον ἐπαγαγεῖν καὶ πότε βάδην,
 καὶ πῶς ἔχουσι πρὸς τὸ δεῖπνον, καὶ πότε
 εὐκαιρὸν αὐτῶν ἐστὶ τῶν ὄψων τὰ μὲν
 θερμὰ παραθεῖναι, τὰ δ' ἐπανέντα, τὰ δὲ μέσως,
 τὰ δ' ὄλως ἀποψύξαντα, ταῦτα πάντα < >
 ἐν τοῖς στρατηγικοῖσιν ἐξετάζεται
 μαθήμασιν.

(A.) Our profession, Demylus, is by no means one you could slight, if you ponder it; and yet the subject's been diluted, and almost everyone claims to be a chef, though without any knowledge. People like this are an insult to the profession! When you find a genuine chef, trained properly in the subject from boyhood, who's mastered the techniques and knows every detail of the doctrines, perhaps the subject will look different to you. There remain just three of us: Boidion, Chariades and myself. You should fart in the faces of the rest. (Demylus) I should? (A.) It is we who preserve the teachings of Sicon—the founding father of the profession. He used to instruct us first in astronomy, then he moved straight on to architecture. He mastered all the theory of natural sciences; as the crowning touch, he professed military strategy. That's what he insisted we learn *before* the profession. (Dem.) So, then, you're qualified to get on my nerves? (A.) I'm merely going to put you through a little course on the subject, while my slave is returning from the market, to give us a chance to chat. (Dem.) God, what a pain! (A.) Hear me out, sir: The chef must first of all have a knowledge of celestial phenomena, the dates of the stars' risings and settings, and when the sun revolves in a long day or a short one, and in what sign of the zodiac it is; almost all delicacies and edibles possess a delectability that differs according to the revolutions of the universe. A master of these will, by observing the right time, employ their individualities properly; but one unschooled, as you'd expect, mucks it up. You must be wondering next what the study of architecture contributes to our profession. (Dem.) Who says I do? (A.) I'll tell you anyway. Laying out a proper kitchen, getting as much light as you need, and observing the air circulation, all mean a great deal to the subject. Whether the smoke blows this way or that tends to impart a distinctive quality to the dishes. What next? I still have to tell you about strategy ... the chef. Tactics is always a prudent thing in every profession, but in ours it virtually takes the lead. Serving and removing the individual dishes tactically, observing the right moment for them, when to step it up and be insistent, when to pace it, how the guests are reacting to the dinner, when it's right to serve them the dishes that are hot, or warm, or moderate, or entirely chilled; all this is covered in our lessons on strategy.

4. Philemon, fr. 114, and Straton, *Phoenicides*, fr. 1.

σφίγγ' ἄρρεν', οὐ μάγειρον, εἰς τὴν οἰκίαν
εἴληφ'· ἀπλῶς γὰρ οὐδὲ ἓν, μὰ τοὺς θεοὺς,
ὧν ἂν λέγη συνίημι· καινὰ ῥήματα
πεπορισμένος πάρεστιν. ὡς εἰσηλθε γάρ,
εὐθύς μ' ἐπηρώτησε προσβλέψας μέγα·
'πόσους κέκληκας μέροπας ἐπὶ δεῖπνον; λέγε.'
'ἐγὼ κέκληκα Μέροπας ἐπὶ δεῖπνον; χολᾶς.
τοὺς δὲ Μέροπας τούτους με γινώσκειν δοκεῖς;
'οὐδ' ἄρα παρέσται δαιτυμῶν οὐθεις ὅλως;
'ἤξει Φιλίνος, Μοσχίων, Νικήρατος,
ὁ δεῖν', ὁ δεῖνα.' κατ' ὄνομα ἐπεπορευόμην·
οὐκ ἦν ἐν αὐτοῖς οὐδὲ εἷς μοι Δαιτυμῶν.
ὁ δ' ἠγανάκτησ' ὥσπερ ἠδικημένος
ὅτι οὐ κέκληκα Δαιτυμόνα. καινὸν σφόδρα.
'οὐδ' ἄρα θυεῖς ῥηξίχθον;' 'οὐκ', ἔφην, 'ἐγὼ.'
'βοῦν εὐρυμέτωπον;' 'οὐ θύω βοῦν, ἄθλιε.'
'μῆλα θυσιάζεις ἄρα;' 'μὰ Δί', ἐγὼ μὲν οὐ,
οὐδέτερον αὐτῶν, προβάτιον δ'.' 'οὐκουν', ἔφη
'τὰ μῆλα πρόβατα;' 'μῆλα πρόβατα'; οὐκ οἶδ', ἔφην,
'μάγειρε, τούτων οὐθέν, οὐδὲ βούλομαι.
ἀγρικοτέροσ εἰμ', ὥσθ' ἀπλῶς μοι διαλέγου.'
'Ὀμηρον οὐκ οἶσθας λέγοντα;' 'καὶ μάλα
ἐξῆν ὁ βούλοιτ', ὧ μάγειρ', αὐτῷ λέγειν.

(A.) I've taken a male Sphinx into my house, not a cook! For, by the gods, I don't understand a single word he says. He's here with a full supply of strange vocabulary. The minute he entered the house, he immediately looked me in the eye and asked in a loud voice: 'How many *meropes* ("people") have you invited to dinner? Tell me!' 'I've invited the Meropes to dinner? You're crazy; do you think I know these Meropes?' 'Isn't a single *daitymōn* ("guest") going to be present?' 'Philius is going to come, and Moschion, and Niceratus, and so-and-so, and so-and-so.' I went through them, name by name; I didn't have a single *Daitymōn* among them. He got irritated, as if he was being treated badly because I hadn't invited *Daitymōn*. Very strange. 'Aren't you sacrificing an earthbreaker?' 'No, I'm not,' I said. 'A bull with a wide forehead?' 'I'm not sacrificing a bull, you miserable creature.' 'Are you making a sacrifice of *mēla* ("sheep", but also "apples")?' 'No, by Zeus, I'm not, neither of these things, only a small sheep.' 'Well, *mēla* are sheep.' 'Apples are sheep? I don't know anything about any of this, cook,' I said, 'and I don't want to. I'm quite unsophisticated; so talk to me very simply.' 'Do you not know what Homer says?' 'Yes, of course, cook, he had every right to say whatever he liked. But what is this to us, in the name of the goddess Hestia?' 'According to his verses you have to take note of everything else I will say.' 'So you have in mind to ruin me in Homeric style?' 'This is the way I use to speak.' 'Well, don't speak in this way when you are with me.' 'What are you talking about? For a salary of four drachmas should I lose my habit? Bring the *oulochytes* here!' 'What's that?' 'Barley.' 'Why then, you idiot, do you talk in riddles?' 'Is any *pēgos* available?' '*Pēgos*? Suck me! Will you say what you want to say to me more clearly?' 'You're an ignoramus, old man,' he says. 'Bring me salt; that's what *pēgos* is. Let me see it.' A basin was there. He made the sacrifice and said countless words of the sort no one, by Earth, could have understood: *mistylla*, *moires*, *diptycha*, *obeloi*. The result was that you would have had to get Philetas' books to understand everything he said. But now I took a different tack and began to beg him to talk a bit like a human being. Persuasion herself would never have convinced him if she were standing right there next to him. I suspect the bastard's been the slave of some sort of rhapsode ever since he was a boy, and has got stuffed full of Homeric vocabulary.

5. Timon of Phlius, *Silloi*, SH 786 (fr. 12 Diels, 60 Wachsmuth)

πολλοὶ μὲν βόσκονται ἐν Αἰγύπτῳ πολυφύλῳ / βιβλιακοὶ χαρακίται ἀπειρίτα δηριόωντες / Μουσέων ἐν τάλάρῳ

In the populous land of Egypt many are they who get fed, cloistered bookworms, endlessly arguing in the bird-cage of the Muses.

6. Machon, *Ἐπιστολή (The Letter)*, fr. 2.

ὄψοφάγος εἰμί, τοῦτο δ' ἐστὶ τῆς τέχνης
θεμέλιος ἡμῖν. προσπεπονθέναι τι δεῖ
τὸν μὴ τὰ παραδοθέντα λυμανοῦμενον.
πεφροντικῶς αὐτοῦ γὰρ οὐκ ἔσται κακός,
ἔπειτ' ἐπὶ ἢ καθαρὰ ταίσθητήρια
οὐκ ἂν διαμάρτοις. ἔψε καὶ γεῖου πυκνά.

ἀλλὰ τί πρὸς ἡμᾶς τοῦτο, πρὸς τῆς Ἑστίας;
'κατ' ἐκείνον ἤδη πρόσεχε καὶ τὰ λοιπὰ μοι.'
'Ὀμηρικῶς γὰρ διανοεῖ μ' ἀπολλύναι,'
'οὕτω λαλεῖν εἴωθα.' 'μὴ τοῖνυν λάλει
οὕτω παρ' ἔμοιγ' ὦν.' 'ἀλλὰ διὰ τὰς τέτταρας
δραχμὰς ἀποβάλω', φησί, 'τὴν προαίρεσιν;
τὰς οὐλοχύτας φέρε δεῦρο.' 'τοῦτο δ' ἐστὶ τί;
'κριθαί.' 'τί οὖν, ἀπόπληκτε, περιπλοκάς λέγεις;
'πηγὸς πάρεστι;' 'πηγὸς; οὐχὶ λαικάσει,
ἐρεῖς σαφέστερόν θ' ὁ βούλει μοι λέγειν;'
'ἀτάσθαλός γ' εἶ, πρέσβυ,' φησίν. 'ἄλα φέρε·
τοῦτ' ἔσθ' ὁ πηγός. τοῦτο δεῖξον.' χέρνιβον
παρῆν· ἔθθεν, ἔλεγεν ἕτερα μυρία
τοιαῦθ' ἄ, μὰ τὴν Γῆν, οὐδὲ εἷς συνήκεν ἄν,
μίστυλλα, μοίρας, δίπτυχ', ὀβελούς· ὥστ' ἔδει
τὰ τοῦ Φιλίτα λαμβάνοντα βυβλία
σκοπεῖν ἕκαστον τί δύναται τῶν ῥημάτων.
ἀλλ' ἰκέτερον αὐτὸν ἤδη μεταβαλὼν
ἀνθρωπίνως λαλεῖν τι. τὸν δ' οὐκ ἂν ποτε
ἔπεισεν ἢ Πειθῶ παραστᾶσ' αὐτόθι.
καὶ μοι δοκεῖ ῥαψοδοτοιοῦτου τινὸς
δοῦλος γεγωνὸς ἐκ παιδὸς ἀλιτήριος
εἶτ' ἀναπεπληθῆσθαι τῶν Ὀμήρου ῥημάτων

I am a gourmand: this is the cornerstone of our art. He who would not spoil the materials handed over to him must feel some affection for them. For if he has given heed to his own taste, he will not be a bad cook. Further, when your organs of sense are clear, you cannot go wrong. Boil and taste frequently. It does not have enough salt: add some. It still requires something else; keep tasting it again and again, until the flavour is pleasant. Tune it like a lyre, until it becomes well tempered. Then, when you think that everything is finally in harmony, bring it in with the concord of an octave...

7. Euphron, *Ἀδελφοί (The Brothers)*, fr. 1.

πολλῶν μαθητῶν γενομένων ἐμοί, Λύκε,
διὰ τὸ νοεῖν αἰεὶ τι καὶ ψυχὴν ἔχειν
ἄπει γεγωνῶς μάγειρος ἐκ τῆς οἰκίας
ἐν οὐχ ὄλοις δέκα μηνί, πολὺ νεώτατος.
Ἄγις Ῥόδιος ὤπηθεν ἰχθὺν μόνος ἄκρωσ·
Νηρεὺς δ' ὁ Χίος γόγγρον ἤψε τοῖς θεοῖς·
θρίον τὸ λευκὸν οὐξ Ἀθηνῶν Χαριάδης.
ζωμὸς μέλας ἐγένετο πρώτῳ Λαμπρία.
ἀλλᾶντας Ἀφθόνητος, Εὐθύνοσ φακῆν,
ἀπὸ συμβολῶν συνάγουσιν ἀρίστων πόρους.
οὗτοι μετ' ἐκείνους τοὺς σοφιστὰς τοὺς πάλαι
γεγόνασιν ἡμῶν ἐπτὰ δεῦτεροί σοφοί.
ἐγὼ δ' ὄρων τὰ πολλὰ προκατελιημμένα
εὐρον τὸ κλέπτειν πρῶτος, ὥστε μηδένα
μισεῖν με διὰ τοῦτ', ἀλλὰ πάντας λαμβάνειν.
ὕπ' ἐμοῦ δ' ὄρων σὺ τοῦτο προκατελιημμένον
ἴδιον ἐφεύρηκάς τι, καὶ τοῦτ' ἐστὶ σόν.
πέμπτην ἔθουον ἡμέραν ῥιτινι οἱ

πολλοὶ γέροντες, πλοῦν πολὺν πεπλευκότες,
λεπτὸν ἔριφον καὶ μικρόν. οὐκ ἦν ἐκφορὰ
Λύκῳ κρεῶν τότε· οὐδὲ τῷ διδασκάλῳ.
ἐτέρους πορίσασθαι δὴ ἐρίφους ἠνάγκασας·
τὸ γὰρ ἦπαρ αὐτῶν πολλακίς σκοπομένων
καθεὶς κάτω τὴν χεῖρα τὴν μίαν λαθῶν
ἔρριψας εἰς τὸν λάκκον ἰταμῶς τὸν νεφρόν.
πολὺν ἐποίησας θόρυβον. 'οὐκ ἔχει νεφρόν'
ἔλεγον. ἔκυπτον οἱ παρόντες ἀποβολῆ.
ἔθυσαν ἕτερον. τοῦ δὲ δευτέρου πάλιν
τὴν καρδίαν εἰδόν σε καταπίνοντ' ἐγώ.
πάλαι μέγας εἶ, γίνωσκε· τοῦ γὰρ μὴ χανεῖν
λύκον διακενῆς σὺ μόνος εὐρηκας τέχνην.
χορδῆς ὀβελίσκους ἡμέρας ζητουμένους
δὴ ἐχθὲς ὠμοὺς εἰς τὸ πῦρ ἀποσβέσας,
καὶ πρὸς τὸ δίχορδον ἐτερέτιζες, ἠσθόμην·
ἐκεῖνο δρᾶμα, τοῦτο δ' ἐστὶ παίγνιον

I've had many students, Lycus, but your unfailing good sense and fortitude have seen to it that you'll leave my house trained as a cook, by far the youngest, in less than ten months. Only Agis of Rhodes has brought roast fish to perfection, and Nereus of Chios boiled an eel fit for the gods. For fig leaves with white stuffing, Chariades from Athens. Black broth belonged to Lamprias first. Sausages, Aphonetos; Euthynus, bean soup, the way to make lunches for pay-your-way guests. You know those illustrious ancient sophists? Well, these are our new seven sages. Realizing that so much had been anticipated, I became the inventor of the sort of pilfering that no one hates me for, but they all hire me. You, then, seeing I'd anticipated this, invented a special refinement, one that's all yours: Four days ago the people of Tenos, a big crowd, after a long sea voyage, were holding a sacrifice, a little, scrawny goat. The contract read "no leftover meat for Lycus or his teacher," but you made them get two extra goats; while they kept inspecting the liver, you sneaked one hand down and quickly tossed the kidney into the sink. What a commotion! "It's missing its kidney!" they cried, and bent down to view the damage. They slaughtered another, but once again I saw you—you gobbled up this one's heart. You're one of the greats, that's for sure, the founding father of never-go-hungry-ology. Two skewers with intestines, sought for days, raw yesterday, you extinguished in the fire, and hummed along to the lyre. I was your audience. The earlier performance was theater, but this was magic!

8. Euphron, *Συνέφηβοι (Fellow Ephebes)*, fr. 9.

ὅταν ἐρανισταῖς, Καρίων, διακονῆς,
οὐκ ἔστι παίζειν, οὐδ' ἄ μεμάθηκας ποιεῖν.
ἐχθὲς κεκινδύνευκας· οὐδεὶς εἶχέ σοι
κωβιδὸς ὅλως γὰρ ἦπαρ, ἀλλ' ἦσαν κενοί·
ἐγκέφαλος ἠλλοίωτο. δεῖ δέ, Καρίων,
ὅταν μὲν ἔλθῃς εἰς τοιοῦτον συρφετόν,
Δρόμωνα καὶ Κέρδωνα καὶ Σωτηρίδην,
μισθὸν διδόντας ὅσον ἂν αἰτήσης, ἀπλῶς

εἶναι δίκαιον, οἳ δὲ νῦν βαδίζομεν
εἰς τοὺς γάμους, ἀνδροφόνον. ἂν τοῦτ' αἰσθάνῃ,
ἐμὸς εἶ μαθητῆς καὶ μάγειρος οὐ κακός.
ὁ καιρὸς εὐκτός· ὠφελοῦ. φιλάργυρος
ὁ γέρων, ὁ μισθὸς μικρός· εἴ σε λήψομαι
νῦν μὴ κατεσθίοντα καὶ τοὺς ἄνθρακας,
ἀπόλωλας. εἴσω πάραγε· καὶ γὰρ οὐτοσί
αὐτὸς προσέρχεθ'. ὥς δὲ καὶ γλίσχρον βλέπει

When you are working for a common-man's dinner, Carion, you mustn't fool around, or do the tricks I've taught you. Yesterday you took too many chances. Not a single goby fish had a liver, they were all cleaned out. The brains were tampered with. It's your job, Carion, when you meet a mob like this, Dromon or Cerdon or Soterides, who pay whatever wage you ask for, to be absolutely straight. But where we are going now, to a wedding feast—be ruthless! If you understand this, you're a true student of mine, and no common cook. It's the chance we've prayed for: make some money! The old man is greedy, the pay is poor: if I don't find you are gobbling up the very charcoals, you're dead. Go along inside; the man himself approaches. How stingy he looks!

9. Demetrius (II), *Ἀρεοπαγίτης (The Areopagite)*, fr. 1.

ὅσον ἀπὸ ταύτης τῆς τέχνης εἴργασμ' ἐγώ,
οὐδεὶς ὑποκριτῆς ἐσθ' ὅλως εἴργασμένος.
καπιζομένη τυραννὶς αὐτῆ ᾿σθ' ἡ τέχνη.
ἀβυρτακοποιὸς παρὰ Σέλευκον ἐγενόμην·
παρ' Ἀγαθοκλεῖ δὲ πρῶτος εἰσήνεγκ' ἐγὼ
τῷ Σικελιώτῃ τὴν τυραννικὴν φακῆν.
τὸ μέγιστον οὐκ εἶρηκα· Λαχάρους †τινος†,
ὅτ' ἦν ὁ λιμός, ἐστιῶντος τοὺς φίλους,
ἀνάληψιν ἐποίησ' εἰσενέγκας κάππαριν

What I have made out of this art, no actor has come close to achieving. This art is nothing short of aromatic mastery! I was sauce maker for Seleucus; then I was the first to invent, for Agathocles of Sicily, his official lentil soup. But I've saved the best for last: when a certain Lachares was entertaining his friends, in the time of the famine, I saved the day by providing the capers!

10. Euphron, fr. 10.

ἐγὼ μαθητὴς ἐγενόμην Σωτηρίδου,
ὃς ἀπὸ θαλάττης Νικομήδει δώδεκα
ὁδὸν ἀπέχοντι πρῶτος ἡμερῶν ποτε
ἀφύης ἐπιθυμήσαντι χειμῶνος μέσου
παρέθηκε νῆ Δί', ὥστε πάντα ἀνακραγεῖν.
(B.) πῶς δὲ δυνατόν τοῦτ' ἐστί; (A.) θήλειαν λαβῶν
γογγυλίδα, ταύτην ἔτεμε λεπτὰ καὶ μακρὰ

τὴν ὄψιν αὐτῆς τῆς ἀφύης μιμούμενος,
ἀποζέσας, ἔλαιον ἐπιχέας, ἄλας
δοὺς μουσικῶς, μήκωνος ἐπιπάσας ἄνω
κόκκους μελαίνης τὸν ἀριθμὸν δισχιλίους,
περὶ τὴν Σκυθίαν ἔλυσε τὴν ἐπιθυμίαν.
καὶ Νικομήδης γογγυλίδα μασώμενος,
ἀφύης τότε ἔλεγε τοῖς φίλοις ἐγκώμιον

(A.) I was a pupil of Soterides. He's the one who, when Nicomedes once had to have fried whitebait, though he was twelve days from the sea, in the midst of winter, was the first, by god, to put it on his plate, to universal acclaim. (B.) How is that possible? (A.) He got a fancy turnip, sliced it long and smooth, mimicking exactly the look of whitebait, boiled it, poured on some oil, salted it tastefully, sprinkled about two thousand black poppy seeds over it; and so, though they were in Scythia, he satisfied the king's desire. And when Nicomedes tasted the turnip, he pronounced the "whitebait's" praises to his friends.

11. Poseidippus, *Χορεύουσαι (The Dancing Women)*, fr. 28.

μαθητὰ Λεύκων οἱ τε συνδιάκονοι
ὑμεῖς (ἅπας γὰρ ἐστὶν οἰκεῖος τόπος
ὑπὲρ τέχνης λαλεῖν τι)· τῶν ἡδυσμάτων
πάντων κράτιστόν ἐστιν ἐν μαγειρικῇ
ἀλαζονεῖα· τὸ καθ' ὅλου δὲ τῶν τεχνῶν
ὄψει σχεδόν τι – Ὡ τοῦθ' ἡγούμενον.
ξεναγὸς οὗτος, ὅστις ἂν θῶρακ' ἔχη
φολιδωτὸν ἢ δράκοντα σεσιδηρωμένον,
ἐφάνη Βριάρεως, ἂν τύχη δ' ἐστὶν λαγῶς.
ὁ μάγειρος ἂν μὲν ὑποδιακόνους ἔχων
πρὸς τὸν ἰδιώτην καὶ μαθητὰς εἰσὶν,
κυμινοπρίστας πάντα ἢ λιμοὺς καλῶν,

ἔπηξ' ἕκαστος εὐθύς. ἂν δ' ἀληθινὸν
σαυτὸν παραβάλλης, καὶ προσεκδαρεῖς ἄπει.
ὅπερ οὖν ὑπεθέμην, τῷ κενῷ χώραν δίδου.
καὶ τὰ στόμια γίνωσκε τῶν κεκλημένων·
ὥσπερ γὰρ εἰς τὰμπόρια, τῆς τέχνης πέρας
τοῦτ' ἐστὶν, ἂν εὖ προσδράμῃς πρὸς τὸ στόμα.
διακονοῦμεν νῦν γάμους. τὸ θῦμα βοῦς,
ὁ διδοὺς ἐπιφανῆς, ἐπιφανῆς ὁ λαμβάνων.
τούτων γυναῖκες ἱερεῖαι †τῆ θεᾶ θεοί,
κορύβαντες, αὐλοί, παννυχίδες, ἀναστροφή·
ἵππόδρομος οὗτός ἐστί σοι μαγειρικῆς.
μέμνησο καὶ σὺ τοῦτο

Leucon, my disciple, and you fellow servants (for every place is appropriate for saying something about our art), best of all the sauces in the art of cooking is braggadocio. In general you'll see that this practically governs all the arts. He's the commander who wears a breastplate of mail or a serpent done in iron, he seems a Briareus, but it may be he's a hare. If a cook, taking his assistants, approaches a layman and his disciples and calls everyone cumin-cutters or starvelings, each immediately cowers: but if you expose your true self, you'll go away flayed besides. So as I was explaining, give room to vanity. And know the mouths of those who've been invited; for just as in a harbor, the limit of our art is this: if you make a good run for the mouth. Now we are serving a wedding. The sacrifice is an ox, the giver of the bride is famous, famous the groom. Their wives are priestesses of goddess and god—revelers, flutes, all-nighters, hub-bub. This is your racecourse in the art of cooking. Remember this too.

12. Poseidippus, fr. 29.

ιδιώτης μέγας
αὐτοῖς ὁ Σεύθης. οἶσθας, ὃ βέλτισθ', ὅτι
ἀγαθοῦ στρατηγοῦ διαφέρειν οὐθὲν δοκεῖ.
οἱ πολέμοι πάρεσιν· ὁ βαθὺς τῆ φύσει
στρατηγὸς ἐστὶ καὶ τὸ πρᾶγμ' ἐδέξατο.
πολέμιός ἐστι πᾶς ὁ συμπίνων ὄχλος.

κινεῖ γὰρ ἀθρόος οὗτος· εἰσελήλυθεν,
ἐκ πεντεκαίδεχ' ἡμερῶν προηλπικῶς
τὸ δεῖπνον, ὄρμηξ μεστός, ἐκκεκαυμένος,
τηρῶν πότ' ἐπὶ τὰς χεῖρας οἶσει τις. νόει
ὄχλου τοιοῦτου ῥαχίαν ἠθροισμένην

Seuthes is a great amateur to them. You know, my good man, that one should differ in no way from a good general. The enemy approach: a general who's deep by nature stands and bears the brunt. The whole crowd of drinkers is the enemy. For it moves in a mass: it invades, having anticipated the dinner for fifteen days, full of

impetuousness, inflamed, watching for when someone'll put it in their hands. Recognize the massed flood of such a crowd.

13. Nicolaus, fr. 1.

τὸ τῶν παρασίτων, ἄνδρες, ἐξεῦρεν γένος
Διὸς πεφυκῶς, ὡς λέγουσι, Τάνταλος.
οὐ δυνάμενος δὲ τῇ τέχνῃ χρῆσθαι καλῶς
ἀκόλαστον ἔσχε γλῶσσαν, εἴτ' ἀκουσίῳ
δίφρῳ περιπεσὼν δυναμένῳ λιμὸν ποιεῖν,
ἀπὸ τῆς τραπέζης ἐξαπίνης ἀπεστράφη.
ἄφνω δὲ πληγείς εἰς μέσσην τὴν γαστέρα
ἔδοξεν αὐτῷ γεγονέναι τᾶνω κάτω,
Σίπυλόν τε τοῦτον ἀνατετράφθαι τὸν τρόπον,
καὶ μάλα δικαίως· Φρῦξ γὰρ ὢν οὐχ ἰκανὸς ἦν
τὴν τοῦ τρέφοντος εὐ φέρειν παρρησίαν.
διὸ δὴ τοιαύτης παντελῶς καχεξίας
ἐν τοῖς βίοις παρὰ πᾶσιν ἐζηλωμένης,
πικρῶς ἐπιπλήξαι βούλομ', ἂν περ νῆ Δία
παρρησίαν μοι δῶτε, τοὺς ἀσυμβόλους
τάλλότρια δειπνεῖν ἐλομένους ἄνευ πόνου.
τί γὰρ μαθὼν, ἄνθρωπε, πρὸς τῶν δαιμόνων
βούλει παρασιτεῖν; ἢ τί τῶν ἐν τῷ βίῳ
ἠϋξήκας; εἶπον, ἄξιον γὰρ εἰδέναι
τίνος μαθητῆς γέγονας; αἴρουν τίνα
ζηλοῖς; ἀπὸ τίνων δογμάτων ὀρμώμενος
τολμᾶς παρασιτεῖν; ἃ μόλις ἡμεῖς τὸν βίον
ἅπαντα κατατρίψαντες, οὐδὲ νῦν ἔτι

ἀνεωγμένην δυνάμεθα τὴν θύραν ἰδεῖν,
διὰ τοὺς ἀνοδία τάλλότρια μασωμένους.
οὐ παντὸς ἀνδρὸς ἐπὶ τράπεζαν ἔσθ' ὁ πλοῦς.
πλευρὰν ἔχειν πρότιστον ἐν τούτοισι δεῖ,
πρόσωπον ἰταμόν, χρῶμα διαμέμον, γνάθον
ἀκάματον, εὐθὺς δυναμένην πληγὰς φέρειν·
στοιχεῖα μὲν ταῦτ' ἐστὶ τῆς ὅλης τέχνης.
ἔπειτα δεῖ σκωπτόμενον ἐφ' ἑαυτῷ γελᾶν·
αἰσχρὸν γὰρ οἶμαι δοῦλον εἶναι σκώμματος.
ἀπὸ τῶν ἐτῶν κλέπτει τις ἢ καὶ βάπτεται
θέλων καλὸς εἶναι, καὶ παρ' ἠλικίαν νοσεῖ·
ἔστω Γανυμήδης οὗτος ἀποθεοῦμενος.
πρὸς χάριν ὀμίλει τοῦ τρέφοντος ἐπ' ὀλέθρῳ.
παρατάττεται τις καὶ ποιεῖ πάντα νεκροῦς
δειπνῶν· σιωπῇ τοῦτον ὑπομυκτηρίσας
εἰς τὴν τράπεζαν καὶ σὺ τὴν χολὴν ἄφες.
οἶμαι δ' ἑμαυτὸν εὐθετον τῷ πράγματι,
παῖδες, γεγονέναι· πάντα γὰρ πρόσεστί μοι
ὅσα περ ἔχειν τάλλότρια τὸν δειπνοῦντα δεῖ,
λιμός, ἀπόνοια, τόλμα, γαστήρ, ἀργία.
καὶ νῦν μ' ὁ Λυδῶν τῶν πολυχρύσων ἄναξ
σύνδειπνον αὐτῷ κέκρικεν εἶναι καὶ φίλον

The tribe of the parasites, gentlemen, was invented, as people say, by Tantalus, the son of Zeus. But he was unable to use the art in a good manner and had an unbridled tongue. Then he fell, against his will, on a particular guests' couch which had the capacity of causing famine, and he was abruptly turned away from the table. All of a sudden he was struck in the middle of his belly and thought that the world had turned upside down, and that Sipylum had been knocked down in the same way. All this was perfectly right: the man being a Phrygian, he was unfit to tolerate properly the free speech of his feeding patron. Therefore, since this miserable state of affairs is thoroughly sought after by everyone in this life, I would like to chastise bitterly —if you allow me freedom of speech, by god— those uninvited men who choose to dine on someone else's expense without having laboured at all. You, man — yes, you: what do you think, in the name of the gods, when you want to become a parasite? Have you made any contribution to communal life? Anything at all? Tell me, it would be worthwhile to know. Whose pupil have you been? Which doctrine do you pursue? What dogmas do you take as basis to venture to be a parasite? We have spent our entire life to learn all this stuff with great difficulty, and even now we cannot find an open door, because of all those who gobble other people's food without ever having run a mile! It is not for every man to sail to the table. First of all he must have a strong side for the job, an audacious face, a colour that remains unchanged, an untiring jaw which is ready to endure blows at any moment. These are the constituents of our art as a whole. Then you must be able to laugh with yourself, if the others make fun of you. It is shameful, I think, to be a slave of mockery. Someone hides the true number of his years or even uses cosmetics and wishes to look handsome, because he is crazy with love in spite of his age. Call him a Ganymede who has been received among the gods. Gratify your patron with your speech, to his own detriment. Someone else narrates at dinner how he arranges his forces and kills everyone in battle. Sneer at him silently and let your rancour be manifested on the table. I think, my lads, that I have been very suitable for this task; for I possess everything that is necessary to the man who eats at other people's expense: hunger, despair, boldness, a belly, idleness. And now the satrap of the gold-laden Lydians has singled me out as his friend and companion at dinner.

14. Anaxippus, *Ἐγκαλοπτόμενος (The Wrapped-up Man)*, fr. 1.

Σόφων Ἀκαρνᾶν καὶ Ῥόδιος Δαμόξενος
ἐγένονθ' ἑαυτῶν συμμαθηταὶ τῆς τέχνης·
ἐδίδασκε δ' αὐτοὺς Σικελιώτης Λάβδακος.
οὔτοι τὰ μὲν παλαιὰ καὶ θρυλούμενα
ἀρτύματ' ἐξήλειψαν ἐκ τῶν βυβλίων
καὶ τὴν θυεῖαν ἠφάνισαν ἐκ τοῦ μέσου,
οἷον λέγω κύμινον, ὄξος, σίλφιον,
τυρόν, κορίαννον, οἷς ὁ Κρόνος ἀρτύμασιν

ἐχρήτο, πάντ' ἀφεῖλον εἶναί θ' ὑπέλαβον
τὸν τοῖς τοιοῦτοις παντοπόλῃν χρώμενον.
αὐτοὶ δ' ἔλαιον καὶ λοπάδα καινὴν, πάτερ,
πῦρ τ' ὄξυν καὶ μὴ πολλάκις φυσώμενον
ἐποίουν· ἀπὸ τούτου πᾶν τὸ δειπνον εὐτρεπές.
οὔτοι τε πρῶτοι δάκρυα καὶ παρμὸν πολὺν
ἀπὸ τῆς τραπέζης καὶ σίαλον ἀπήγαγον,
τῶν τ' ἐσθιόντων ἀνεκάθηραν τοὺς πόρους.

ὁ μὲν οὖν Ῥόδιος πίων τιν' ἄλμην ἀπέθανεν·
παρὰ τὴν φύσιν γὰρ τὸ ποτόν ἦν. μάλ' εἰκότως,
ὁ Σόφον δὲ πᾶσαν τὴν Ἰωνίαν ἔχει,
ἐμὸς γενόμενος, ὃ πάτερ, διδάσκαλος.
καυτὸς φιλοσοφῶ καταλιπεῖν συγγράμματα
σπεύδων ἑμαυτοῦ καινὰ τῆς τέχνης. (B.) παπαῖ·
ἐμὲ κατακόψεις, οὐχ ὃ θύειν μέλλομεν.
(A.) τὸν ὄρθρον ἐν ταῖς χερσί μ' ὄψει βυβλία
ἔχοντα καὶ ζητοῦντα τὰ κατὰ τὴν τέχνην.
οὐθὲν Διοδώρου διαφέρω τὰσπενδίου.
γεύσω δ', ἐὰν βούλη, σὲ τῶν εὐρημένων.
οὐ ταῦτὰ προσάγω πᾶσιν ἀεὶ βρώματα,
τεταγμέν' εὐθύς ἐστὶ μοι πρὸς τὸν βίον·
ἕτερον ἐστὶ τοῖς ἐρώσι καὶ τοῖς φιλοσόφοις
καὶ τοῖς τελώναις, μειράκιον ἐρωμένην
ἔχον πατρώαν οὐσίαν κατεσθίει·
τούτῳ παρέθηκα σηπίας καὶ τευθίδας

(A.) Sophon of Akarnania and Damoxenus of Rhodes were each other's fellow students in the science; their teacher was Labdacus of Sicily. They took the old, commonplace seasonings and expunged them from their books; the mortar and pestle they threw out of the window; things like cumin, vinegar, silphium, cheese, coriander—the superannuated condiments—they removed and judged their users common peddlers. *Their* ingredients, distinguished sir, were olive oil, a modern casserole, and a fire that's hot without constantly being fanned. That will lead to a decent meal every time. These men first banished weeping and coughing and drooling from the dinner table, and cleaned out the diners' ductwork. Well, the Rhodian swallowed some brine and died (quite as expected; it was an unnatural drink). But Sophon rules over all of Ionia; he was, distinguished sir, my teacher. And I myself am an intellectual, my project being to pass on my own modern, scientific treatise. (B.) Wow! It's me you're going to butcher, not our sacrifice! (A.) You'll see me at dawn, with books in my hands, engaged in scientific research. I'm just like Diodorus of Aspendos. If you like, I'll give you a taste of my discoveries. I don't always offer the same foods to everyone; I've arranged them just according to their lifestyles, different things for lovers, or philosophers, or tax collectors. Now, a youth with a girlfriend, who is bankrupting his father, him I serve cuttlefish and squid and, with an accompaniment of nice dips, some little bits of rockfish. You see, he isn't there to have dinner, he has his mind on love. The philosopher I serve ham or pigs' feet—the creature takes hunger to an extreme. For the tax collector there's bluefish, eel, and bream. And when the wintry month approaches, I prepare lentil soup, and make life's funeral banquet glorious. Old men's palates are different; they are much more dull than youths'. For them I serve mustard, and make flavors that have a pungent nature, so they can agitate and blow out the gas. One look at your faces, and I'll know what each of you wants to eat.

15. Athenion, *Σαμόθρακες (The Samothracians)*, fr. 1.

οὐκ οἶσθ' ὅτι πάντων ἡ μαγειρικὴ τέχνη
πρὸς εὐσέβειαν πλεῖστα προσεήνεχθ' ὅλως;
(B.) τοιοῦτόν ἐστι τοῦτο; (A.) πάνυ γε, βάρβαρε.
τοῦ θηριώδους καὶ παρασπόνδου βίου
ἡμᾶς γὰρ ἀπολύσασα καὶ τῆς δυσχεροῦς
ἀλληλοφαγίας ἤγαγ' εἰς τάξιν τινὰ
καὶ τουτονὶ περιῆψεν ὃν νυνὶ βίον
ζῶμεν. (B.) τίνα τρόπον; (A.) πρόσσεχε, κἀγὼ σοι φράσω.
ἀλληλοφαγίας καὶ κακῶν ὄντων συχνῶν
γενόμενος ἄνθρωπός τις οὐκ ἀβέλτερος
ἔθυσ' ἱερεῖον πρῶτος, ὥπτησεν κρέας.
ὡς δ' ἦν τὸ κρέας ἡδίων ἀνθρώπου κρεῶν,
αὐτοὺς μὲν οὐκ ἐμασῶντο, τὰ δὲ βοσκήματα
θύοντες ὥπτων. ὡς δ' ἅπαξ τῆς ἡδονῆς
ἐμπειρίαν τιν' ἔλαβον, ἀρχῆς γενομένης,
ἐπὶ πλεῖον ἠῦξον τὴν μαγειρικὴν τέχνην.
ὅθεν ἔτι καὶ νῦν τῶν πρότερον μεμνημένοι
τὰ σπλάγχνα τοῖς θεοῖσιν ὀπτῶσιν φλογί
ἄλας οὐ προσάγοντες· οὐ γὰρ ἦσαν οὐδέπω

καὶ τῶν πετραίων ἰχθύων τῶν ποικίλων,
ἐμβαμματίοις γλαφυροῖσι κεχορηγημένα·
ὁ γὰρ τοιοῦτός ἐστιν οὐ δειπνητικός,
πρὸς τῷ φιλεῖν δὲ τὴν διάνοιάν ἐστ' ἔχων.
τῷ φιλοσόφῳ παρέθηκα κωλῆν ἢ πόδα·
ἀδηφάγον τὸ ζῷον εἰς ὑπερβολὴν
ἔστιν. τελώνη γλαῦκον, ἔγγελυν, σπάρων·
ὅταν ἐγγὺς ἦ δ' ὁ Δύστρος, ἀρτύω φακῆν
καὶ τὸ περιδείπνον τοῦ βίου λαμπρὸν ποιῶ.
τὰ τῶν γερόντων στόματα διαφορὰν ἔχει,
νωθρότερα πολλῶ δ' ἐστὶν ἢ τὰ τῶν νέων.
σίναπι παρατίθημι τούτοις, καὶ ποιῶ
χυλοὺς ἐχομένους δριμύτητος, τὴν φύσιν
ἵνα διεγείρας πνευματῶ τὸν ἀέρα.
ιδῶν τὸ πρόσωπον γνώσομ' οὐ ζητεῖ φαγεῖν
ἕκαστος ὑμῶν

εἰς τὴν τοιαύτην χρῆσιν ἐξευρημένοι.
ὡς δ' ἦρεσ' αὐτοῖς ὕστερον, καὶ τοὺς ἄλας
προσάγουσιν ἤδη τῶν ἱερῶν ἱεραγισμένων
τὰ πάτρια διατηροῦντες, ἅπερ ἡμῖν μόνα
ἅπασιν ἀρχὴ γέγονε τῆς σωτηρίας,
τὸ προσφιλοτεχνεῖν διὰ τε τῶν ἡδυσμάτων
ἐπὶ πλεῖον αὔξειν τὴν μαγειρικὴν τέχνην.
(B.) καινὸς πάρεστιν οὗτοσι Παλαίφατος.
(A.) μετὰ ταῦτα γαστρίον τις ὠνθυλευμένον
προϊόντος εἰσηνέγκατ' ἤδη τοῦ χρόνου·
ἐρίφιον ἐτακέρωσε, πνικτῶ διέλαβεν
περικομματίῳ, διεγίγγρασ' ὑποκρούσας γλυκεῖ,
ἰχθὺν παρεισεκύκλησεν οὐδ' ὀρώμενον,
λάχανον, τάριχος, πουλύποδας, χόνδρον, μέλι.
ἴως πολὺ ἴα διὰ τὰς ἡδονὰς ἃς νῦν λέγω
ἀπειχ' ἕκαστος τοῦ φαγεῖν ἂν ἔτι νεκροῦ·
αὐτοῖς ἅπαντες ἠξίουσιν συζῆν, ὄχλος
ἠθροίζετ', ἐγένονθ' αἱ πόλεις, οἰκούμεναι
διὰ τὴν τέχνην, ὅπερ εἶπα, τὴν μαγειρικὴν.

(A.) Don't you know that it is to religion that the art of cooking has made the very greatest contribution of all?
(B.) Is that so? (A.) Absolutely, my foreign friend. It liberated us from the savage and lawless life and horrible

cannibalism, and led us to order and bestowed on us the life we live today. (B.) How? (A.) Listen and I'll tell you. In the days of cannibalism and a host of evils, there came a man who was not so uncouth, the first to offer a sacrificial victim—and roast the meat. Since the meat was tastier than human flesh, they stopped chewing on each other, and fattened up animals to sacrifice and cook. Once they experienced this pleasure and made a start of it, they greatly expanded the art of cooking. (That's why to this day, to commemorate the past, when they roast innards over an open fire to the gods they add no salt—you see, they hadn't discovered yet they could use it this way. Because they grew fond of it later, they now add salt, keeping the old ways only for sacrifices.) The only things that were the key to the survival of the human race were constant innovation and the constant growth, sauce by sauce, of the art of cooking. (B.) This man's a regular Palaephatus! (A.) Next, as time went on, someone introduced stuffing a gut for sausage, boiling a kid 'til it melted in the mouth; he set the intervals for stewed meats, with an accompanying wine to set the tempo, then brought in a fish smothered in sauces, greens, high-priced salt fish, porridge, honey. Because of the delights I've mentioned, everyone abstained from eating dead bodies. They decided to get along with each other, formed into groups, and so there were populated cities; all, as I've said, because of the art of cooking.

16. *Baton, Ανδροφόνος (The Man-Killer)*.

fr. 2

τῶν φιλοσόφων τοὺς σῶφρονας ἐνταυθοῖ καλῶ,
τοὺς ἀγαθὸν αὐτοῖς οὐ διδόντας οὐδὲ ἔν,
τοὺς τὸν φρόνιμον ζητοῦντας ἐν τοῖς περιπάτοις
καὶ ταῖς διατριβαῖς ὥσπερ ἀποδεδρακότα.
ἄνθρωπ' ἀλάστωρ, διὰ τί συμβολὰς ἔχων
νήφεις; τί τηλικούτον ἀδικεῖς τοὺς θεοὺς;
τί τάργυριον, ἄνθρωπε, τιμώτερον
ἴσαυτοῦ τέθεικας ἢ πέφυκε τῇ φύσει;
ἀλυσιτελῆς εἴ τῇ πόλει πίνων ὕδωρ·
τὸν γὰρ γεωργὸν καὶ τὸν ἔμπορον κακοῖς.
ἐγὼ δὲ τὰς προσόδους μεθύων καλὰς ποιῶ.
ἔπειθ' ἔωθεν περιάγεις τὴν λήκυθον,
καταμανθάνων τοῦλαιον, ὥστε περιφέρειν
ὠρολόγιον δόξει τις, οὐχὶ λήκυθον

fr. 3

ἔξὸν γυναῖκ' ἔχοντα κατακεῖσθαι καλὴν
καὶ Λεσβίου χυτρίδε λαμβάνειν δύο·
ὁ φρόνιμός ἐστι τοῦτο, τοῦτο τὰγαθόν.
Ἐπίκουρος ἔλεγε ταῦθ' ἃ νῦν ἐγὼ λέγω.
εἰ τοῦτον ἔζων πάντες ὃν ἐγὼ ζῶ βίον,
οὔτ' ἄτοπος ἦν ἂν οὔτε μοιχὸς οὐδὲ εἷς

17. *Hegesippus, Ἀδελφοί (The Brothers), fr. 1.*

(A.) οὐκ ἀλλὰ τὸ πέρασ τῆς μαγειρικῆς, Σύρε,
εὐρηκέναι πάντων νόμιζε μόνον ἐμέ.
οὐ γὰρ παρέργως ἔμαθον ἐν ἔτεσιν δυεῖν
ἔχων περιζῶμ', ἀλλ' ἅπαντα τὸν βίον
ζητῶν κατὰ μέρη τὴν τέχνην ἐξήτακα·
εἶδη λαχάνων ὅσ' ἐστί, βεμβράδων τρόπους,
φακῆς γένη παντοδαπά. τὸ πέρασ σοι λέγω·
ὅταν ἐν περιδείπνῳ τυγχάνω διακονῶν,
ἐπὰν τάχιστ' ἔλθωσιν ἐκ τῆς ἐκφορᾶς,
τὰ βάπτ' ἔχοντες, τοῦπιθημα τῆς χύτρας
ἀφελῶν ἐποίησα τοὺς δακρύοντας γελαῶν.
τοιούτος ἐνδοθέν τις ἐν τῷ σώματι
διέδραμε γαργαλισμὸς ὡς ὄντων γάμων.
(ΣΥ.) φακὴν παρατιθεῖς, εἰπέ μοι, καὶ βεμβράδας;

(A.) Quite the contrary! You must see that I, alone of all, have discovered the ultimate in cookery, Syrus. My training wasn't a quick two years' sideline in an apron. Rather, I've spent my whole life in a strict research program according to department: the multiple sorts of vegetables, the types of sprats, the myriad species of lentil soup. I tell you, it's the ultimate! When I'm employed at a funeral banquet, as soon as they return in their mourning clothes from the burial, I simply raise the lid of my cookpot, and their tears turn to merriment; they feel

I summon here the prudent philosophers who never allow themselves the slightest enjoyment, searching for a man of intelligence in the Stoa and the gathering places, as if he were a runaway slave. You sinner, why, if you can pay your share of the bar bill, do you refuse to drink? Why commit such a crime against the gods? Why, man, have you decided that money is more valuable than it really is? By drinking water, you harm the city economically: you harm the farmer and the merchant, whereas I get drunk and keep their incomes high. And then you carry around your oil-bottle checking the oil level from morning on, so that you'd think you didn't have an oil bottle, but a water clock.

When he could have been at dinner with a beautiful woman and taken two potfuls of wine from Lesbos. Now *this* is your man of sense, *this* is "the good." Everything I'm saying to you is what Epicurus said: if everyone lived the kind of life I do, there wouldn't be a single bad man or adulterer.

(A.) τὰ πάρεργά μου ταῦτ' ἐστίν· ἦν δὲ δὴ λάβω
τὰ δέοντα καὶ τοῦπτάνιον ἀρμόσωμ' ἅπαξ,
ὅπερ ἐπὶ τῶν ἔμπροσθε Σειρήνων, Σύρε,
ἐγένετο, καὶ νῦν ταῦτ' οὐδὲ ὄψει πάλλιν.
ὕπὸ τῆς γὰρ ὀσμῆς οὐδὲ εἷς δυνήσεται
ἀπλῶς διελθεῖν τὸν στενωπὸν τουτονί·
ὁ δὲ παριῶν πᾶς εὐθέως πρὸς τὴν θύραν
ἐστήξετ' ἀχανῆς, προσπεπατταλευμένος,
ἄφωνος, ἄχρι ἂν τῶν φίλων βεβυσμένος
τὴν ῥῖν' ἕτερός τις προσδραμῶν ἀποσπάσῃ.
(ΣΥ.) μέγας εἴ τεχνίτης. (A.) ἀγνοεῖς πρὸς ὃν λαλεῖς·
πολλοὺς ἐγὼ σφόδρ' οἶδα τῶν καθημένων,
οἱ καταβεβρώκασ' ἕνεκ' ἐμοῦ τὰς οὐσίας

the inner physical thrill of a wedding feast! (Syr.) At a meal of lentil soup and sprats? (A.) That's just my warmup. Once I get what I need and set out the chef's kitchen, you'll see it like it was in the old days of the Sirens. Its aroma allows absolutely no one to walk down the lane; every single passerby stands open-mouthed at the door, transfixed, speechless, until someone else with his nose plugged up runs in to drag him away. (Syr.) You *are* a mighty artist! (A) You don't know who you are talking to! I know that quite a lot of the people in the audience have devoured their worldly goods because of me.

18. Hegesippus, Φιλέταιροι (The Loyal Comrades), fr. 2.

Ἐπίκουρος ὁ σοφὸς ἀξιόσαντός τινος
εἶπεῖν πρὸς αὐτὸν ὅ τι ποτ' ἐστὶ τὰγαθόν,
ὃ διὰ τέλους ζητοῦσιν, εἶπεν ἡδονήν.
εὖ γ', ὃ κράτιστ' ἀνθρώπε καὶ σοφώτατε·
τοῦ γὰρ μασᾶσθαι κρεῖττον οὐκ ἔστ' οὐδὲ ἐν
ἀγαθόν· πρόσσεστιν ἡδονῇ γὰρ τὰγαθόν

Epicurus the wise was once asked by someone to tell him what was the good, that people constantly seek: his reply was, "pleasure." Well done, you wisest and best of men! You see, there is no greater good than eating; and the good is an attribute of pleasure.

19. Phoenicides, fr. 4.

μὰ τὴν Ἀφροδίτην οὐκ ἂν ὑπομείναιμ' ἔτι,
Πυθιάς, ἔταιρεῖν. χαιρέτω· μὴ μοι λέγε·
ἀπέτυχον· οὐδὲν πρὸς ἐμέ· καταλῦσαι θέλω.
εὐθὺς ἐπιχειρήσασα φίλον ἔσχον τινὰ
στρατιωτικόν· διαπαντὸς οὗτος τὰς μάχας
ἔλεγεν, ἐδείκνυ' ἅμα λέγων τὰ τραύματα,
εἰσέφερε δ' οὐδέν. δωρεὰν ἔφη τινὰ
παρὰ τοῦ βασιλέως λαμβάνειν, καὶ ταῦτ' αἰεὶ
ἔλεγεν· διὰ ταύτην ἦν λέγω τὴν δωρεὰν
ἐνιαυτὸν ἔσχε μ' ὁ κακοδαίμων δωρεὰν.
ἀφῆκα τοῦτον, λαμβάνω δ' ἄλλον τινά,

ιατρόν. οὗτος εἰσάγων πολλοὺς τινὰς
ἔτεμν', ἔκαε, πτωχὸς ἦν καὶ δῆμιος.
δεινότερος οὗτος θατέρου μοι κατεφάνη.
ὁ μὲν διήγημ' ἔλεγεν, ὁ δ' ἐποίει νεκρούς.
τρίτῳ συνέζευξ' ἡ τύχη με φιλοσόφῳ,
πώγων' ἔχοντι καὶ τρίβωνα καὶ λόγον.
εἰς προὔπτον ἦλθον ἐμπεσοῦσα δὴ κακόν·
οὐδὲν ἐδίδου γάρ. ἴταυτ' ἀλλ' ἂν αἰτῶντι' ἔφη
οὐκ ἀγαθὸν εἶναι τὰργύριον. ἔστω κακόν,
διὰ τοῦτο δός μοι, ῥῖψον· οὐκ ἐπείθετο

By Aphrodite, I'd rather not put up with working as a courtesan any longer, Pythias; to hell with it! Don't talk to me about it. I failed; it's not for me; I want to put an end to it. As soon as I took up the trade, I had a lover who was a soldier. He was constantly talking about his battles and showing off his scars as he talked. But he didn't produce any income. He claimed he was getting a grant of some sort from the king, and he was always talking about it. And because of this grant I'm describing, the bastard was granted me as a gift for a year. I got rid of him and got someone else, a doctor. He brought quite a few people into the house and performed surgery or cauterized them. He was a beggar and an executioner, and he seemed worse than the other one to me; the first told a tall tale, whereas the second produced corpses. Fate linked me with a third lover, a philosopher, who had a beard, a cloak, and an argument to make. I got into obvious trouble; indeed, I fell right into it. Because he used to give me nothing ... he said that money's no good. 'Alright, it's bad—so give it to me, throw it to me!' He didn't listen.

20. Diphilus, Ζωγράφος (The Painter), fr. 42.

οὐ μὴ παραλάβω σ' οὐθαμοῦ, Δράκων, ἐγὼ
ἐπ' ἔργον οὗ μὴ διατελεῖς τὴν ἡμέραν
τραπεζοποιῶν ἐν ἀγαθοῖς πολλοῖς χύδην.
οὐ γὰρ βαδίζω πρότερον ἂν μὴ δοκιμάσω
τίς ἐσθ' ὁ θύων, ἢ πόθεν συνίσταται
τὸ δεῖπνον, ἢ κέκληκεν ἀνθρώπους τίνας.
ἔστιν δ' ἀπάντων τῶν γενῶν μοι διαγραφὴ,
εἰς ποῖα μισθοῦν ἢ φυλάττεσθαι με δεῖ.
οἷον τὸ κατὰ τοῦμπόριον, εἰ βούλει, γένος.
ναύκληρος ἀποθύει τις εὐχὴν, ἀποβαλὼν
τὸν ἰστὸν ἢ πηδάλια συντρίψας νεώς,
ἢ φορτί' ἐξέρριψ' ὑπέραντλος γενόμενος·
ἀφῆκα τὸν τοιοῦτον· οὐθὲν ἡδέως
ποιεῖ γὰρ οὗτος, ἀλλ' ὅσον νόμου χάριν.
ὁμοῦ δὲ ταῖς σπονδαῖσι διαλογίζεται
τοῖς συμπλέουσιν ὁπόσον ἐπιβάλλει μέρος
τιθεῖς, τὰ θ' αὐτοῦ σπλάγγν' ἕκαστος ἐσθίει.
ἀλλ' ἕτερος εἰσπέπλευκεν ἐκ Βυζαντίου
τριταῖος, ἀπαθής, εὐπορηκῶς, περιχαρής
εἰς δέκ' ἐπὶ τῇ μνᾷ γεγονέναι καὶ δώδεκα,
λαλῶν τὰ ναῦλα καὶ δάνει' ἐρυγγάνων,

ἀφροδίσι' ὑπὸ κόλλοπι μαστροποῖς ποιῶν·
ὑπὸ τοῦτον ὑπέκυψ' εὐθὺς ἐκβεβηκότα,
τὴν δεξιὰν ἐνέβαλον, ἐμνήσθην Διὸς
σωτῆρος, ἐμπέπηγα τῷ διακονεῖν.
τοιοῦτος ὁ τρόπος. μειράκιον ἐρῶν πάλιν
τὰ πατρῶα βρῦκει καὶ σπαθᾶ· πορεύομαι.
ἀπὸ συμβολῶν συνάγοντα νῆ Δί' ἕτερα πού
ἐνέβαλεν εἰς τὸν κέραμον ἴνευρημένα,
τὰ κράσπεδ' ἀποθλιβέντα καὶ κεκραγότα
'ὄψάριον ἀγοραῖον ποιεῖν τίς βούλεται;
ἐῷ βοᾶν· πληγὰς γὰρ ἐνὶ προσλαμβάνειν
ἐλθόντα καὶ τὴν νύχθ' ὄλην διακονεῖν.
τὸ μισθάριον γὰρ ἂν ἀπαιτῆς, ἀμίδα μοι
ἐνεγκε πρῶτον' φησίν. 'ὄξος ἢ φακῆ
οὐκ εἶχε.' πάλιν ἤτησας· 'οἰμῶξει μακρὰ
πρῶτος μαγειρῶν' φησίν. ἕτερα μυρία
τοιαῦτα καταλέξαιμ' ἂν. οὗ δὲ νῦν σ' ἄγω,
πορνεῖόν ἐστι, πολυτελεῶς Ἀδώνια
ἄγουσ' ἑταῖρα μεθ' ἑτέρων πορνῶν· χύδην
σαυτὸν ἀποσάξεις τὸν τε κόλπον ἀποτρέχων

I certainly am not inviting you anywhere, Draco, for a job where you won't spend the day doing plenty of butlering among lots of good people. For I don't go first unless I screen who is sacrificing, or where the dinner comes from, or which people he has invited. I have a catalogue of all the crowds, which kinds I should hire myself to or be wary of. For example, the crowd at the market, if you will: some shipowner is sacrificing to pay a vow, after he's lost his mast or shattered the rudder of a ship, or tossed out the cargo when he became swamped. I let this kind go. For he does nothing gladly, but just for custom's sake. Along with the libations he calculates and sets down what share goes to his fellow seafarers, and each one eats his own innards. But another one has sailed in from Byzantium on day three, without mishap, successful, overjoyed to have come out at ten and twelve on the dollar, babbling about fares and belching out loans, having sex with whorish queers: this one I bow down to as soon as he's disembarked, slip him my right hand, mention Zeus the Savior, am set to do service. Such is my method. Again, a boy in love is gobbling up and spinning away his inheritance: up I march. Others, let's say, are meeting for a pay-your-way dinner, by Zeus, and burst into the pottery † half-clothed, clutching their hems and shouting, "Who wants to prepare a cheap little meal?" I let them holler. For if you go there you can receive a beating on top of serving the whole night. For if you ask for your due wages, "First bring me a chamber pot," he says. "The lentil soup didn't have vinegar." You ask again: "You'll howl aloud, tops among cooks," he says. I could recount thousands of other such things. But where I'm taking you now is a whorehouse, a courtesan celebrating the festival of Adonis expensively along with other whores. You'll go away stuffing yourself plenty and your pockets too.

Translations by David Konstan (1, 3, 7, 8, 9, 10, 11, 12, 14, 15, 16, 17, 18, 20), C. B. Gulick (2), S. Douglas Olson (4, 19), Ioannis M. Konstantakos (6, 13, and additions to 4).

