

In the newly discovered treatise, *Peri Alupias (On Not Being Depressed)*, Galen offers advice on how to avoid depression in the face of personal calamity. Galen wrote in this text from personal experience: he had just lost many valuable possessions, including books, medical instruments and medicinal spices, in the great fire at Rome of 192 CE. It is curious that he makes a point of highlighting the loss of his various works on Old Comedy as particularly regrettable, as if to imply that this kind of a loss especially might cause most people deep distress.

We know, from reference in his other works, of five treatises on Old Comedy and that his interest in such literature was largely utilitarian (i.e., understanding the Greek of Aristophanes makes one a better reader of Hippocrates), but the *Peri Alupias* offers a more detail about how he intended these works to be used, and why he thought they were important.

This paper, therefore, will present the new testimony about Galen's work on Old Comedy and consider why he singled them out for discussion in *Peri Alupias* to begin with, whether he showed any appreciation of these texts as literature, and, more broadly, how he integrated poetic testimony into his scientific enterprise.

The concept of the visibility or appearance of an image as if 'mirrored' by the eye ( i.e. seeing one's face in the eye of another person) is described in a number of Greek and Arabic sources in the context of explanations of 'seeing' or vision.

In this paper, I will:

- (a) explore in detail the nature and site of such a 'pupillary' image, specifically in Galen's *De usu partium* (Bk X);
- (b) discuss its utilization/adaptation in the '*Ashr Maqala fi'l 'ayn / The Ten Treatises on the Eye*' by Hunayn ibn Ishaq, the great translator of Galen and medical author in his own Right; and
- (c) analyse its subsequent impact on the explanations of vision prior to Ibn Haytham's theory of 'image formation'.