

Ἡ Πομπή

(The Procession)

A tale taken from the book

Don Camillo

by Giovanni Guareschi

(translated into Classical Greek by J. Coderch)

Introduction

The author and his characters

Giovanni Guareschi (his real first name was Givannino, in fact), the worldwide known Italian writer, became famous through his several books in which he exposed the adventures between Don Camillo, a conservative priest in a small village in the Toscana, near Parma, Italy, and Peppone, the communist major in that village.

Some of the stories are really funny, some other are sad and even people are killed; but in all of them G. Guareschi manages to offer a perfect description of how life is in the Terra Bassa (Low Ground), at the side of the river Po: its tensions, its conflicts between land-owners and land-workers, the memories of the still not too far away WW2 in its inhabitants' minds, the funny situations that from time to time happen, etc. This duality of religious and political power creates a curious atmosphere in the village and is the departure point for most of the tales.

Their relationship is always one of political confrontation but of friendship at the same time. They fight, but they help each other; they hate each other, but they save each other's life more than once. In fact, they fought together in WW2 when they were partisans in the Italian mountains, which creates a curious link between them. Both are also supposed to be physically very strong, tall and intimidating, which makes them, especially Don Camillo, make use of this advantage to "solve" some conflicts more than once.

The preeminence of the two main characters makes that sometimes any confrontation between conservatives and communists among the inhabitants ends up being a personal "friendly" confrontation between the priest and the major, as each of both sides goes to its main head looking for support, each to its leader, when an incident happens. Even when the two characters seem not to be the principal part in the tale, one can feel that in fact all of the action deals around them, as for instance the funny tale in which the football teams of the church and of the communist party celebrate a game during the feasts of the village.

Quoting from memory:

Both teams jumped out onto the playing field, the church team bearing a big "G" of "Gallardo" ["Gallant" in Italian] and the council team bearing a big "D" of "Dynamos"; nevertheless, the public didn't pay any attention to those signs and received the teams its way: "Up with Peppone!", "Up with Don Camillo!"

This shows us the funny atmosphere that can be felt in those stories. In other circumstances, the real characters are the inhabitants and our two main characters are there just to assent or give their opinion, without playing any decisive role, but they are there.

Don Camillo and Christ

A curious characteristic of these stories is that Guareschi reproduces conversations that Christ and Don Camillo have when they are alone and nobody can hear them, especially funny are the reprimands that Christ gives to Don Camillo when he forgets the Christian obligation of not using his physical strength to solve conflicts and takes advantage of his physical conditions. So, apart from the duality Don Camillo - Peppone for political reasons, there is also the duality Don Camillo - Christ about using strength or not.

“The Procession”

The story I have chosen, “The procession”, gives us a good introduction to how these two characters relate to each other and how they solve conflicts between them; maybe it’s not one of those so funny ones, but it is useful to introduce both characters and their interaction and the atmosphere dominating in the village. The plot is more or less this one: Peppone, the communist major, intends to take part in the annual religious procession to the river, for the benediction of the waters, with the communist flag, which Don Camillo refuses, and this provokes a boycott of the procession, with Peppone’s men “advising” people not to take part in it, Don Camillo’s reaction, and the subsequent situations, including an ironic final speech by Don Camillo addressed both to Christ and to Peppone and his men about what he thinks of them but at the same time asking Christ to make the river behave well.

The real place and the real people

G. Guareschi found his inspiration in a small village called Roccabianca, in the Toscana, the area around Parma, and the real Peppone was a sindacalist major called Giovanni Faraboli (for Don Camillo he took as his model three different priests he had known, according to his son). Near Roccabianca is the village of Fontanelle, where the author lived most of his life and where his son has created his father’s museum. Something really curious, by the way, is that in none of the several books is the village of Don Camillo mentioned by its name, the author refused to give a name to it.

The author's legacy

The stories of Don Camillo and Peppone have been translated into several languages, also at least one of them into Latin. With this translation into Classical Greek I accomplish the promise I made to Guareschi's son last summer, when I visited the museum he has created about his father and was lucky to meet the son personally, and I also pay my personal tribute to this author, as his books were the first ones I read when I reached the age in which a schoolboy leaves comics and starts to feel interest for books.

The translation

I have tried to use plain Classical Greek, avoiding complicated constructions and expressions but at the same time remaining close to the original text. Some modern terminology has been solved by means of the classical one, as for instance the word “church” (meaning “temple”), the use of ναός was evident, but in some other cases I have had to create a neologism (something I do quite often for my web page AKWN), as for instance for the word “machine-gun” which I couldn't replace for “weapon”, as the main question in those lines is that citizens hear its noise from far away and act consequently, so I have used ὄπλοπολυβόλον, adapting it from modern Greek.

Some words existing in Classical Greek but whose meaning here may seem dubious are:

συνέδριον committee

γραμματεὺς secretary

σημεῖον flag

Καθολικὴ Πράξις Catholic Action (religious organization in Italy)

ἐταρεία (political) party

καπνός cigar

τοξότης police

To keep the humorous sentences of Guareschi was one of the most difficult tasks; readers will say whether this has been achieved or not.

I thought at the beginning about including some notes in difficult parts to help students, but as I remember that the Latin translation was just the plain text without any kind of explanation, I have decided to follow the same pattern. In any case, this can always be done in the future.

Characters

ὁ Κάμιλλος Don Camillo, priest of the village's church.
οἱ εὐσεβεῖς the pious inhabitants, Don Camillo's supporters.
ὁ Χριστός Christ (always speaking from the Cross in these tales).

ὁ Πεπῶν Peppone, communist major in the same village.
ὁ Τραχύς The Brusque, one of Peppone's men.
οἱ τοῦ Πεππόνος ἐπιτήδριοι Peppone's political supporters.

οἱ κωμῆται inhabitants of the village.

ἡ Πομπή

Καθ' ἑνιαυτόν, τῆς ἑορτῆς ἐν τῇ κώμῃ γιγνομένης, οἱ κωμηῆται τὸν τοῦ Χριστοῦ σταυρὸν ἔφερον πομπεύοντες, τῆς δὲ πομπῆς πρὸς τὸ φράγμα ἀφικομένης ὁ ἱερεὺς τῷ ποταμῷ καθιέρωσιν ἐνετίθει ἵνα ὁ ποταμὸς μὴ μανικῶς ἔχοι καὶ τῇ κώμῃ κοσμίως προσφέροιτο.

ὡς τὸ πρότερον, πάντα ἐδόκει τότε κατὰ τὸ ἀεὶ τεταγμένον γενήσεσθαι· ὅμως δέ, τοῦ Καμίλλου ποτὲ τὸ τῆς ἑορτῆς πρόγραμμα γράφοντος, ὁ Τραχὺς ἐξαίφνης εἰς τὸ πρόναον εἰσέβη.

"ὁ τοῦ συνεδρίου γραμματεὺς, ἔφη, κελεύει εἰπεῖν σοι ὅτι τὸ συνέδριον πᾶν τῆς πομπῆς μεθέξει τὸ ἡμέτερον σημεῖον φέρον."

ὁ Κάμιλλος, ἀποκρινάμενος, εἶπε· "τῷ μὲν γραμματεῖ Πεπόνι χάριν ἔχω, χαιρήσω γὰρ ἐὰν πάντες οἱ τοῦ συνεδρίου ἄνθρωποι παρῶσιν, δεῖ δὲ αὐτοὺς τὸ σημεῖον οἴκοι ἀπολιπεῖν, χρὴ γὰρ τοὺς πομπεύοντας οὐδένι πολιτικῶ σημεῖω ἐν τῇ ἱερᾷ πομπῇ χρῆσθαι· ταῦτα οὖν τὰ ἐμὰ προστάγματα."

ὁ μὲν Τραχὺς ἀπῆλθεν, ἔπειτα δὲ ὁ Πεπῶν ἀφίκετο εἰς τοῦτο ἀνοίας ἤκων ὥστε οἱ ὀφθαλμοὶ ἐκ τῶν κοίλων ἐξέπιπτον.

"Χριστιανοὶ καὶ ἡμεῖς ἐσμεν ὡς οἱ ἄλλοι πάντες," ἐβόησε ὁ Πεπῶν εἰς τὸ πρόναον εἰσβάς καίπερ ἐξουσίαν οὐ λαβόμενος· "τί οὖν τοῖς ἄλλοις διαφερόμεθα;"

"τόδε δὴ, ὅτι εἰς τὴν τινὸς ἄλλου οἰκίαν εἰσβαίνοντες τὴν κυνὴν οὐκ ἀποτίθεσθε," εἶπε ὁ Κάμιλλος, ἡσυχῶς ἀποκρινάμενος.

ὁ Πεπῶν τὴν κυνὴν ὀργίλως ἀπέθετο.

"νῦν δὴ τοῖς ἄλλοις χριστιανοῖς ἴσος εἶ," εἶπε ὁ Κάμιλλος.

"διὰ τί οὐκ ἔξεστι ἡμῖν τὸ σημεῖον φέρουσι πομπεύειν; τί τὸ σημεῖον; ἄρα τοῦτο τὸ σημεῖον ἴσως σύμβολον τῶν τε ληστῶν καὶ τῶν δολοφόνων ἐστίν;"

"ἤκιστα, ὦ τᾶν," ἀπεκρίνατο ὁ Κάμιλλος τὸν καπνὸν ἐμπρήσας, "σημεῖον γὰρ πολιτικῆς τινος ἑταιρείας ἐστίν, δεῖ δὲ τὴν πομπὴν μὴ πολιτικὴν εἶναι, ἱερὰν δέ."

"τούτου οὖν οὕτως ὄντος, δεῖ καὶ σε τῷ σημείῳ τῷ τῆς Καθολικῆς Πράξεως ἑταιρείας μὴ χρῆσθαι."

"διὰ τί; ἡ Καθολικὴ Πρᾶξις πολιτικὴ ἑταιρεία οὐκ ἐστίν, εἰς τοσοῦτον δὲ τοῦτο οὕτως ἐστὶ ὥστε ἐγὼ αὐτὸς ὁ γραμματεὺς εἰμι· μάλιστα δὲ συμβουλεύω σαυτὸν τε καὶ τοὺς σοὺς ἑταίρους ἐγγράφεισθαι."

ὁ δὲ Πεπῶν γελάσας ἀπεκρίνατο· "ἐὰν τὴν σὴν μέλαιναν ψύχην σώζεσθαι βούλη, δεήσει σε σαυτὸν τῇ ἡμετέρᾳ ἑταιρείᾳ ἐγγράφειν."

ὁ δὲ Κάμιλλος, τὰς ἀγκῶνας ἀποδιορίζων καὶ μειδιάσας, εἶπε· "οὕτως ἔστω, πάντες ἐν τῷ αὐτῷ τόπῳ μενόντων καὶ φίλοι ἐσόμεθα ἀλληλῶν."

"ἐγὼ καὶ σὺ οὐποτε φίλοι γεγόναμεν," εἶπε ὁ Πεπῶν.

"καὶ ὅτε ἐν τοῖς ὄρεσι συνεμαχεσάμεθα;"

"οὐδαμῶς, μόνον γὰρ στρατηγικὴν συμμαχίαν ἐποιησάμεθα, ὑπὲρ γὰρ τῆς δικαιοσύνης ἔξεστι ἡμῖν καὶ τοῖς ἱερεῦσι συμμαχίαν ποιεῖσθαι."

"ἔστω, ἔφη ὁ Κάμιλλος ἡσυχῶς, ἀλλὰ ἐὰν συμπομπεύει βούλησθε χρήσει ὑμᾶς τὸ πολιτικὸν σημεῖον οἴκοι ἀπολιπεῖν."

ὁ μὲν Πεπῶν σκυθρωπάζων ἐβόησεν· "εἰ σὺ προσποιεῖσθαι βούλει ὅτι ὁ πρῶτος κωμήτης εἶ, πάντως ἀμαρτάνεις· ἢ τοι τῷ ἡμετέρῳ σημείῳ χρώμεθα, ἢ οὐδεὶς πομπεύει ἐν τῇ κώμῃ πάσῃ."

ὁ δὲ Κάμιλλος οὐκ ἔταράχθη. "τῆς ὀργῆς ἐπιλήσεται," εἶπε ἑαυτῷ. καὶ τῷ ὄντι τῶν τριῶν πρὸ τῆς πομπῆς ἡμερῶν οὐδεὶς περὶ τοῦ πράγματος ἤκουεν. ὅμως δέ, αὐτῇ τῇ τῆς πομπῆς ἡμέρᾳ, πρὸ τῆς λειτουργίας, πολλοὶ ἐκπληγέντες εἰς τὸ πρόναον ἀφίκοντο καὶ τότε ἤγγειλαν· οἱ τοῦ Πεπόνος συστρατιῶται τῆς προτέρας νυκτὸς εἰς πάσας τὰς οἰκίας εἰσελθόντες εἶπον ὅτι ὅστις συμπομπεύῃ, αὐτὸς τὸν ἑαυτοῦ βίον ἐν μικρῷ ποιήσει.

"οὐδέν μοι εἶπον, ἔφη ὁ Κάμιλλος, οὐκοῦν τὸ πρᾶγμα οὐ μέλει μοι."

ἔδει μὲν τὴν πομπὴν μετὰ τὴν λειτουργίαν ποιεῖν, τοῦ δὲ Καμίλλου ἐν τῷ προνάῳ τὰ ἱμάτια μεταβαλλομένου ἤκον ἔνιοι τῶν εὐσεβῶν.

"ἄρα τί δεῖ ποιεῖν;" ἤροντο.

"τὴν πομπήν," ἀπεκρίνατο ὁ Κάμιλλος ἡσυχῶς.

"ἐκεῖνοι οἰοί τ' εἰσι δόρατα ἐπὶ τοὺς ἀκολούθους ἐπιβαλεῖν," ἔφησαν, "δεῖ σε τοὺς εὐσεβεῖς μὴ εἰς τοιοῦτον κίνδυνον καταστήσαι· κατὰ γὰρ ἡμᾶς δεῖ τὴν μὲν πομπὴν τὸ παραυτίκα ἀναβάλλεσθαι καὶ τοὺς τοξότας τοὺς ἐν τῇ πόλει ἀνακαλεῖν, πομπεύειν δὲ τότε ὅταν τοσοῦτοι τοξόται παρῶσι ὥστε ἐξεῖναι ἐπ' ἀδείας πομπεύειν."

"κάλλιστα λέγεις," ἔφη ὁ Κάμιλλος, "καὶ δὴ καὶ εὖ λέγοιμεν ἂν τοῖς τοῦ Χριστιανισμοῦ μάρτυρσι ὅτι κακῶς ἔπραξαν ποιῶντες ἃ ἐποίησαν, οὐ μὲν γὰρ ἔδει τότε εὐαγγελίζεσθαι ὅτε ἀπόρρητον ἦν τοῦτο ποιεῖν, ἔδει δὲ μένειν ἕως οἱ τοξόται ἀφίκοιντο."

ἔπειτα δὲ ὁ μὲν Κάμιλλος αὐτοῖς ἔδειξε ὅπου ἡ θύρα εἴη, οὗτοι δὲ ἄκοντες ἀπῆλθον· ὀλίγῳ δὲ ὕστερον γέροντές τινες καὶ γρᾶες εἰς τὸ πρόναον ἀφίκοντο.

"ἡμεῖς συνακολουθήσομεν, ὦ Κάμιλλε."

"ἤκιστα δὴ, ἔλθετε οἴκαδε εὐθύς," ἐκέλευσε ὁ Κάμιλλος· "ὁ Θεὸς ὑπολογίσεται περὶ τῆς ὑμετέρας διανοίας καὶ χάριν σχήσει· ἐν τούτοις δὴ τοῖς πράγμασι δεῖ τοὺς τε γέροντας καὶ τὰς γραῦς καὶ τοὺς παῖδας οἴκοι μένειν."

πρὸ μὲν τοῦ ναοῦ μικρὸς σύλλογος ἔμεινεν, ἀκούσαντες δὲ ψόφον ὄπλων (ὁ Τραχὺς αἴτιος ἦν, ὃς τῷ ὀλοπολυβόλῳ ἔχρητο πρὸς τὴν ἀέρα προσβάλλων ἵνα τοὺς κωμήτας πείθοι) οἱ παρεστῶτες οὗτοι αὐτίκα καπνὸς ἐγένοντο καὶ ἠφανίσαντο· ὁ δὲ Κάμιλλος, εἰς τὴν τοῦ προνάου θύραν ἤκων, τὴν ἀγορὰν ἐρήμην εἶδε καὶ κενὴν ὡς τὴν πένητος τράπεζαν.

"ὦ Κάμιλλε, ἴωμεν;" ἤρετο τότε ὁ Χριστὸς ἀπὸ τοῦ βώμου· "ὁ ποταμὸς κάλλιστος φαίνεται τοῦ ἡλίου οὕτως ἐκλάμποντος· ἀσμένως οὖν αὐτὸν ὄψομαι."

"πῶς γὰρ οὐ;" ἀπεκρίνατο ὁ Κάμιλλος· "ὅμως δὲ δεῖ σε αἰσθάνεσθαι νῦν ἐμὲ μόνον πομπεύσοντα· εἴ σοι τοῦτο ἐξαρκεῖ..."

"ὅταν ὁ Κάμιλλος παρῆ, ἐξαρκεῖ ἱκανῶς," ἔφη ὁ Χριστὸς μειδιῶν.

ὁ οὖν Κάμιλλος ταχέως τὸ δερμάτινον ἔρεισμα ἔλαβε ὅποι τὸν σταυρὸν ἔδει καταθεῖναι καί, τὸν μέγαν σταυρὸν ἀπὸ τοῦ βώμου καταστήσας, εἶπεν·

"εἴθε τοῦτον τὸν σταυρὸν ἐλαφρότερον ἐποίησαν."

"τοῦτό μοι εὖ λέγοις ἄν, ἐμοὶ γὰρ αὐτὸν μέχρι τῆς τοῦ ὄρους κορυφῆς ἀνάγκη ἦν ἀναφέρειν, καὶ δὴ καὶ τοιοῦτο τὸ νῶτον ὃ σοί ἐστιν οὐκ ἦν μοι."

μετὰ δὲ ταῦτα ὁ Κάμιλλος, τὸν σταυρὸν ἀνέχων, διὰ τῆς θύρας σεμνῶς ἐξέβη.

ἡ κώμη ἐρήμη ἦν, οἱ γὰρ κωμηταί, μάλιστα φοβούμενοι, ἐν ταῖς οἰκίαις ἔμενον καὶ διὰ τῶν τρημάτων μετὰ σιγῆς ἔβλεπον.

"ἴσως τούτοις τοῖς ἱερεῦσι ἔοικα οἱ τὸ πάλαι, τοῦ λοιμοῦ τὰς πόλεις ἐκκενώσαντος, μόνοι διὰ τῶν ἀγυιῶν διέβαινον μέλαν σταυρὸν φέροντες,"

ἔφη ὁ Κάμιλλος ἑαυτῷ. ἔπειτα δὲ τοὺς μὲν ψαλμοὺς μεγάλη φωνῇ ἤρξατο ἄδων, ἡ δὲ ἔτι μᾶλλον ηὔξανε διὰ τὴν ἐν τῇ κώμῃ σιγὴν.

διὰ δὲ τῆς ἀγορᾶς διήλθε καὶ εἰς τὴν πρώτην ἀγυιᾶν ἀφικόμενος ἐν μέσῳ ἔστη καὶ βαίνων διετέλεσεν· καὶ ἐν ταύτῃ τῇ ἀγυιᾷ ἢ τε ἐρημία καὶ ἡ σιγὴ παντελῶς παρήσαν.

μικρὸς δὲ κύων ἐξ ἄλλης ἀγυιᾶς ἀφικόμενος ὀπισθεν τοῦ Καμίλλου ἡσυχῶς βαίνων ἤρξατο, ὁ δὲ "ἄπιθι" ἐβόησεν, ἀλλὰ ὁ Χριστὸς ἀπὸ τοῦ σταυροῦ εἶπεν· "ἔασον, οὕτως γὰρ οὐκ ἔξεσται τῷ Πεπόνι εἰπεῖν ὅτι ἐν τῇ πομπῇ οὐδὲ κύων παρῆν."

ἐν δὲ τῷ τόπῳ οὗ ὁ ταύτης τε τῆς ἀγυιᾶς καὶ τῆς κώμης ὄρος ἦν, τὸν προσβαίνοντα κάμψαι ἔδει καὶ ἐκεῖ ἀτραπὸς ἔκειτο ἢ πρὸς τὸ φράγμα ἤλαυνεν· ὁ μὲν Κάμιλλος κάμψας εἶδεν ἐξαίφνης τὴν ἀγυιᾶν ἐμφραχθεῖσαν, διακόσιοι γὰρ ἄνθρωποι τῷ ἰόντι ἐποδῶν ἦσαν σιγῇ, τὰ σκέλη κεχωρισμένα ἔχοντες καὶ τοὺς βραχίονας κληστούς, ὁ δὲ Πεπῶν ἐν τῷ προτέρῳ ἔστη, μάλιστα προκαλούμενος.

ὁ δὲ Κάμιλλος ἑαυτῷ μὲν εἶπε· "εἴθε ἄρμα γενοίμην·" ἀλλὰ ὁ ἱερεὺς ἔτυχε μόνον ἄνθρωπος ὢν, πρὸ δὲ τοῦ Πεπόνος ἀφικόμενος τὸν σταυρὸν ἐκ τοῦ ἐρείσματος ἐξέλαβε καὶ ἔπαλλεν ὡς ῥοπάλον.

"ὦ Ἰησοῦ, τοῦ σταυροῦ βεβαίως λάβου," ἔφη, "μέλλω γὰρ πλήγματά τινα προῖκα τούτοις παρέξειν."

ὅμως δὲ τοῦτο ποιεῖν οὐκ ἀναγκαῖον ἦν, οἱ γὰρ ἄνθρωποι, τὴν τοῦ Καμίλλου γνώμην αἰσθόμενοι, εἰς τούπισθεν ἀνεχώρησαν καὶ μαγευτικῶς εὐρύς χώρος ἐν μέσῳ τῷ ὄχλῳ ἐφάνη· ὁ δὲ Πεπῶν μόνος ἐν τῇ ὁδῷ ἐμποδῶν ἔμενεν, τὰ σκέλη ἔχων κεχωρισμένα καὶ τοὺς βραχίονας κληστούς. ὁ μὲν Κάμιλλος, τὸν σταυρὸν αὐθις εἰς τὸ ἔρεισμα καταθείς, εὐθύς πρὸς τὸν Πεπόνα προυχῶρει, ὁ δὲ ἐκποδῶν ἀπέβη καί, τὸν σταυρὸν σημαίνων, εἶπεν·

"οὐ σοι ἔνεκα ἀπαλλάτομαι, ἀλλ' αὐτοῦ ἔνεκα."

"οὐκοῦν ἀποθοῦ ἀπὸ τῆς κεφαλῆς τὴν κυνὴν," ἐβόησε ὁ Κάμιλλος οὐ βλέπων πρὸς αὐτόν.

ὁ μὲν Πεπῶν τὴν κυνὴν ἀπέθετο, ὁ δὲ Κάμιλλος σεμνῶς διὰ τοῦ ὄχλου διέβη· εἰς δὲ τὸ φράγμα ἀφικόμενος κατέστη.

"ὦ Ἰησοῦ, εἴ γε ἐν ταύτῃ τῇ ἀκαθάρτῳ κώμῃ αἱ οἰκίαι αἱ τῶν ὀλίγων εὐσεβῶν ἀνθρώπων ἐν τῷ ὕδατι ἐπιπολάζειν ἔχοιεν ὡς τὸ τοῦ Νωὲ πλοῖον, εὐχοίμην ἂν σοι οὕτως τὸν ποταμὸν αὐξάνειν ὥστε τὸ φράγμα θραύειν καὶ τὴν πᾶσαν κώμην κατακλύζειν· ὅμως δέ, ἅτε τῶν ὀλίγων εὐσεβῶν ἀνθρώπων ἐν πλινθίναῖς οἰκίαις οἰκούντων ὡς τοσοῦτων ἀσεβῶν, οὐ δίκαιον ἂν εἴη τοὺς ἀγαθοὺς δίκην ὑπέχειν τούτων ἔνεκα, τῶν κακῶν οἶον τοῦ Πεπόνος καὶ τῶν ἐπαράτων ληστῶν οἱ αὐτῷ ὑπακούουσιν· οὐκοῦν εὐχομαί σοι τὴν κώμην ἐκ τοῦ κατακλυσμοῦ σώζειν καὶ εὐσοιάν τε καὶ εὐετηρίαν προετικῶς διδόναι."

"ἀμήν," εἶπε ὁ Πεπῶν ὀπισθεν τοῦ Καμίλλου ἐστηκώς.

"ἀμήν," ἐπαλιλλόγησαν οἱ τοῦ Πεπόνος ἐπιτηδεῖοι, οἱ τῷ σταυρῷ κατεκεκολουθήκεσαν.

ὁ δὲ Κάμιλλος πρὸς τὸν ναὸν ἐπανήει καί, εἰς τὸ πρόναον ἀφικόμενος, ἐπεστρέψατο ἵνα ὁ Χριστὸς αὐθις τῷ ἀπόπτῳ ποταμῷ ἀγαθὰ κελύοι, ἔξαίφνης δὲ εἶδε τὸν κῦνα καὶ τὸν Πεπόνα καὶ τοὺς ἐπιτηδεῖους αὐτοῦ καὶ πάντας τοὺς κωμήτας· καὶ ὁ φαρμακευτικὸς αὐτὸς παρῆν, καίπερ ἄθεος ὢν, ἀλλά, μὰ τὸν Θεόν, οὐποτε ἐνέτυχε ἱερεῖ τῷ Καμίλλῳ εἰκότι, ὃς οἶός τ' ἦν τὸν Αἰώνιον Πατέρα εὐαρέστως ἐπαγγέλλεσθαι.